

(Re-)Mythification of (B) Uganda in Jennifer Makumbi's *Kintu*

Amolo, Joseph Kwanya M.

**A Research Project Report Submitted in Partial Fulfilment of the Requirements for the
Award of the Degree of Master of Arts in Literature
University of Nairobi**

2017

DECLARATION

This research project report is my original work and has not been submitted for examination or the award of a degree at any other institution.

Candidate:

Amolo, Joseph Kwanya M.

C50/84178/2015

Signature.....Date.....

This research project report has been submitted for examination with our approval as university supervisors:

First Supervisor:

Dr Tom Odhiambo

Signature..... Date.....

Second Supervisor:

Prof Wanjiku Mukabi Kabira

Signature..... Date.....

DEDICATION

To Mzee Barrack Adel, my siblings, and the memory of Milka

ACKNOWLEDGEMENTS

I express my deep gratitude to the African Women's Studies Centre, University of Nairobi, especially its Director, Prof. Wanjiku Mukabi-Kabira, for the offer of a scholarship, which enabled me to complete my studies. I also extend special thanks to the Department of Literature, through Dr Masumi Odari, for recommending me for the scholarship.

To my supervisors, Dr Tom Odhiambo and Prof. Wanjiku Kabira, I wish to express my indebtedness for your priceless suggestions and making available research material for this study. Your belief in my ability and patient guidance provided me with the impetus to complete the project.

I am also grateful to the lecturers in the department for introducing me to diverse areas and viewpoints in academia: Prof. Kiiru, Prof. Indangasi, Prof. Wasamba, Dr Siundu, Dr Wanjala, Dr Musonye, Prof. Chesaina, Dr Outa, Dr Kimingichi and Dr Kitata. It is your dedicated teaching that provided me with the knowledge to carry out this research. I am especially grateful to Dr Jennifer Muchiri and Prof. Evan Mwangi for offering me rare texts and priceless suggestions in the early stages of this work.

To my classmates—Dianaross, Ann, Lynda, Yoshi, Sam, Apindi, Howard, Godfrey, Julius, Mercy, Atem and Sifa—thanks for making this an exciting experience. Jacqueline Kosgey and Peter Odongo, thanks for reading drafts of this project and offering shrewd judgement and strong encouragement.

Special thanks to Dr Tom Odhiambo for your mentorship. Your characteristic verve, generosity and unfailing kindness have been my pillars throughout my postgraduate studies. Ruoth omedi ndalo!

CONTENTS

DECLARATION.....	ii
DEDICATION	iii
ACKNOWLEDGEMENTS	iv
CONTENTS	v
ABSTRACT.....	vii
DEFINITION OF TERMS	viii
Anachrony.....	viii
Analepse.....	viii
Myth.....	viii
Prolepse.....	viii
(Re-)Mythification.....	viii
CHAPTER ONE	1
BACKGROUND TO THE STUDY.....	1
Introduction.....	1
Statement of the Problem.....	4
Objectives	5
Hypotheses	6
Justification	6
Literature Review	7
Kintu Myth and the (B)Uganda Historiography	8
Mythology and Modern African Fiction	13
Critical Attention to the Novel	15
Theoretical Framework.....	18
Scope and Limitations	21
Methodology	21
CHAPTER TWO	23
RE-IMAGINING THE NATION: MYTH AS A LANGUAGE OF REGENERATION	23
Introduction.....	23
Time, Space and the Telling of Myths.....	23

Retelling Gender and Mythology in Uganda	43
Myths, Westernization and Uganda	47
Conclusion	56
CHAPTER THREE	58
THE AFRICAN WOMAN AND THE (RE-)MAKING OF TRADITIONS.....	58
Introduction.....	58
Pre-colonial Buganda Woman as Source of Power?.....	60
Kintu Curse: A Pained Woman’s Wrath?.....	68
Zaya and Princess Mazzi as Embodiments of Female Subversion	73
Woman and Post-colonial Ambivalence to Traditions	79
Conclusion	89
CONCLUSION	90
WORKS CITED.....	94

ABSTRACT

This study is premised on the fact that myths offer writers a ready framework which they can exploit to imagine and reimagine the world. It examines the mythification and re-mythification of (B)Uganda through the myth of Kintu in Jennifer Makumbi's novel *Kintu*. I observe that the re-mythification of the Kintu story unveils 'untruths' in the known myths and questions their legitimacy. Makumbi presents myths as ways of reaffirming a sense of belonging, whereby communities use their collective memories, create stories around them and choose which ones to believe in and to carry on into the future. Using a time-space continuum, I argue that the legitimacy of a story that offers itself as a myth is determined by the time that people have held such a story as truth and places where it is most likely revered. I link time and space to aspects of narratology such as narrative order, narrative speed and narrative instance, all of which aid Makumbi's plot of re-mythification by enabling her to connect Buganda's mythical past with the reality of post-colonial Uganda. This connection establishes the idea of a new nation-state, Uganda, where beliefs are like stories; people choose what to hold on to and what to discard, depending on their convenience. I argue that this ambivalent treatment of traditional beliefs by post-colonial Ugandans shows that even myths are only useful when they serve certain social, cultural and political ends. In addition, because men often use myths to advance patriarchy, Makumbi cleverly unsettles the myth of Kintu by presenting women as central to the construction and reconstruction of a modern nation. I argue that the ambivalence also leads to neo-traditionalists like Miisi and Muganda who seem to advance Makumbi's other social vision that Africa can adopt Western ways the much it likes, but it bears the responsibility of charting its own path and providing solutions to its own problems.

DEFINITION OF TERMS

Anachrony

This is a form of narrative order in which the events happen but do not follow a chronological pattern, resulting in a complex plot.

Analepse

An analepse develops characters' psychology by explaining and relating events from their past. It is used to disrupt the chronological order of narration.

Myth

This study uses the term myth operationally to mean an untrue story that conveys meaningful information, albeit unreliably. It is a story that contains information that people know and have held for some time collectively because it speaks truth to them. Therefore, the information has to be created communally and accepted by most people as the realistic chronicle of events that occurred in the past. They are products of people's daily experiences passed on orally as part of collective memory. Thus, while myths may be unreliable as compared to history, they contain some truth from a community's past and perspective.

Prolepse

Prolepse raises the reader's curiosity by revealing, subtly or openly, events that will feature later in the narrative.

(Re-)Mythification

The study uses this as an operational term to refer to mythification and re-mythification of both Buganda and Uganda. Mythification refers to the making of myths or the communal formulation of stories and people's subsequent belief in them as the true chronicle of events from and of the

past. Re-mythification is the re-formulation of the existing myths. It is an attempt to unsettle or explain the inaccuracies in the existing myths.

CHAPTER ONE

BACKGROUND TO THE STUDY

Introduction

Myths have always attracted a large number of modern texts whose writers rely on their ready framework to develop their plots. Some of the most renowned modern novels—modern in the sense that they are not considered part of an oral tradition of any place—have imported, recreated or even undermined some myths. John White observes that James Joyce's *Ulysses* is one of the first novels with mythological correspondences because it alludes to Homer's *Odyssey*. From then, he notes that a number of writers have resorted to mythology as a strategy, such as Agatha Christie in *The Labours of Hercules*, Thomas Mann in *Doctor Faustus* and Mikhail Bulgakov in *The Master and Margarita* (43).

White sounds a warning against the notion that the plots of these novels assume the structure of their corresponding mythological analogies; they have a loose link, deliberately to achieve different aesthetic effects (45). White's position above is important to this study in that the primary text in focus does not use the structure of the Kintu myth to guide its plot. Rather, it restages and recreates the myth to narrate Ugandan story.

Northrop Frye attempts an explanation of the term 'myth' and its application to literary criticism. He notes that the term got into literary criticism because myths and literature have always had an intersection. He argues that this intersection has always drawn a remarkable interest from great writers of fiction since Homer's time (587). He observes that myths and folktales undergo the same exploitation from writers in their quest to create stories. He, however, distinguishes folk

tales from myths, the former having no meaning in most cases and may not be taken seriously while the latter being a form of verbal art that possesses an abstract story pattern that reflects the world that man creates as opposed to a world that man only contemplates (598). Reformulation of myths may also mean that they are in their own self-contained literary world, which a writer can exploit to further elaborate its design and even develop a new narrative. While Frye notes that writers use myths as “allegories of science, religion or morality”, he insists that they are only stories with hidden meaning (599). A myth only becomes purely literary if it loses all its connection with belief, a scenario that could only be possible if myths were inherently literary in structure. Myths and literature can therefore merge in all cultures, but still this merger does not give an actual meaning of the myth.

African oral tradition plays an important role in modern African literature. Critics consider it the mainstay of this new literature. Isidore Okpewho considers traditional artists as primarily literary men because their storytelling skills are a proof of their expertise and talent. Okpewho argues that such artists rely on their memories as reservoirs of truth, but even such memories do not incline them to tell a story two successive times using identical terms (26). They therefore have to tell their stories based on the needs of their audiences and immediate contexts. The artist, according to Okpewho, leads the way in recreating some of the progressive forms of the communal myth, which they can only achieve through their dynamic sense of form. This way, the traditional artist combines linguistic and plastic resources as a way of giving meaning to the context of his daily life (27).

As the imaginative leader of the community, the African traditional artist leads the way in creating and recreating forms of expressing the continent’s rich and diverse cultural backgrounds. Through this role, Okpewho notes that African customs cannot rely on the ready,

Western paradigms appropriated by ‘European anthropologists’ (29). The modern African writer also leads their communities imaginatively through their works by going back to their traditional roots for inspiration and for answers. African writers like Ngugi wa Thiong’o, Chinua Achebe, Wole Soyinka, and Flora Nwapa have often delved back into various forms of their oral art to borrow materials, which they have used in different ways, either as backgrounds or spices for their fictional works. Whether for functional or aesthetic purposes, the elements of African oral tradition such as myths have remained the definitive features of modern African literature. Literary works that borrow correspondence from myths rely on the author’s artistry to manipulate the mythological and historical materials to bring out their contemporary concerns.

Immaculate Kizza notes that Buganda is one of the richest African communities in terms of oral tradition. It is the largest ethnic group in Uganda, making up to 17 per cent of the country’s total population as at 2007 (30). The Baganda value their oral tradition, which has their mythological father, Kintu, at the centre. It is through this myth that they are able to explain their origin as well as the relationships amongst themselves and those around them. Kizza notes that most people have often used the myth of Kintu interchangeably with the legend of Kintu, even though Kintu was the first man on earth while Kato Kintu was the first Kabaka of Buganda who probably changed his name to be in line with the mythical figure.

Jennifer Makumbi Nansubuga, a Ugandan-born writer, follows the footsteps of African literary giants such as Wole Soyinka, Ngugi wa Thiong’o and Chinua Achebe in her debut novel, *Kintu*, in deploying the Buganda oral tradition to narrate contemporary issues in Uganda. In the novel, Makumbi appropriates the Kintu myth of creation and borrows from the Buganda history to reimagine the Ugandan story. The story is set in 2004 where Kamu Kintu dies in a cold blood murder. It then travels back in time to the 1750s where the narrator tells the story of Kintu Kidda,

the patriarch and the Ppookino of Buddu province in the Kingdom of Buganda. His actions as he travels to the capital to pay allegiance to the Kabaka result in the death of Kalemanzira, an incident that unleashes a curse on his generations. In the rest of the novel, the writer weaves through the stories of Kintu's descendants living across Uganda, a country that has undergone many struggles, which have left its cultures in tatters. However, the curse still stands and the characters seek a reunion where they hope it will be broken.

Makumbi, unlike some writers like Ngugi wa Thiong'o in *The River Between*, recasts the myth of Kintu in her novel while at the same time creating or debunking some known myths that have been associated with the Ugandan nation. She extrapolates a community myth that was male-centred to imagine a female-centred nation-state of Uganda today. Hence, she uses the myth to highlight some of the contemporary socio-cultural and political issues in the country. This study focuses on how she repositions the woman from unrecognized creators and co-creators to key players in a nation's tradition making.

Statement of the Problem

Myths have always attracted fiction writers because of their timelessness and the belief that they can provide answers to modern social phenomena. Mythology affords the writers a framework on which to base and design their narratives while reflecting the modern world. Makumbi takes this approach when she appropriates a known Buganda's Kintu myth of creation to narrate the Ugandan nation. In the myth, Kintu is the patriarch but it is Nnambi, his wife, who is at the centre of the myth albeit as the originator of a curse that brings death and suffering to earth. Makumbi reworks the myth, restaging themes, images and characters, but retains the woman at the centre while the patriarch, Kintu Kidda, is the originator of the curse that follows his descendants who live in contemporary Uganda. The search for a common identity by the

characters shows how Makumbi transcends the boundaries of Buganda and portrays (B)Uganda more as a “motherland” than as a “fatherland”.

In her remythification, she also rewrites Uganda’s contemporary national discourse, weighing on the myths that exist around key figures in the Ugandan history like Milton Obote, Idi Amin, Yoweri Museveni and other leaders. She also evokes a conversation around contemporary issues such as the scourge of AIDS and civil wars that have plagued post-independence Uganda. The gist of this study is, therefore, how the author weaves through these myths to (re-)imagine Uganda, paying close attention to how she restages the Kintu myth in the novel. I seek answers to the following questions: the known Kintu myth focuses on the patriarch’s exploits and successes with the woman as the originator of the curse; what is Makumbi’s intention by reversing roles and placing centrality on the woman while the patriarch becomes the originator of a curse? How does she restage the myth in her imaginings of the contemporary nation-state of Uganda? This study will rely on these two questions to investigate the intentions of the author in her reconstruction of (B)Uganda.

Objectives

The study sets out to achieve the following:

1. To investigate how the author appropriates and recasts the myth of Kintu to advance a re-mythification plot; and
2. To evaluate the centrality of women in the restaging of the Kintu myth in the remythification of (B)Uganda.

Hypotheses

The study hypothesises that:

1. The author appropriates and recasts the myth of Kintu to advance a re-mythification plot;
and
2. The author places women at the centre in the restaging of the Kintu myth to re-mythify
(B)Uganda.

Justification

Oral tradition plays an important role in modern fiction, with most of its aspects considered key in the history of various communities. In Africa, for instance, oral tradition and oral artists serve as the reservoirs of an ‘alternative history’ because they (re-)tell what may have happened and what forms part of a community’s fable. In the process of presenting their stories to their audience, there is always a possibility that they will blend stories from their oral tradition, such as myths, with actual history. This blend consequently creates a new/different story altogether. The fact that myths are some of the stories told repeatedly in one way or another makes them bear a stamp of truth and the power to influence a community’s way of life for ages.

However, Western scholars undermined the significance of African oral tradition and saw no literary richness in it. Modern African writers and critics have been at the forefront in showing not only the existence of aspects of African oral tradition such as myths, but also displaying their literary richness by appropriating them in their works to enrich the narratives aesthetically. My usage of the word ‘modern’ takes note of writers like Okpewho whose works have broken the grounds for a number of studies on African mythology. Most of the African writers who have taken this approach have used the known myths as part of their narratives to drive an agenda at one point of a narrative or another.

Jennifer Makumbi takes a different approach in appropriating the Kintu myth in her novel by having the entire plot revolving around the mythical figure of Kintu and linking pre-colonial and post-colonial Uganda through the myth. What's more, Makumbi unsettles the Kintu myth; she restages it to give characters roles that are different from those that are in the actual myth. The fact that the novel skips the colonial period in Uganda and focuses on periods long before independence and the post-Idi Amin Uganda also shows the author's need to re-imagine the nation of (B)Uganda with oral tradition as her basis. An examination of her other work, a short story, *Let Us Tell this Story Properly*, reveals her preoccupation with the African oral tradition as a tool for telling the contemporary African story. Her works are therefore a reassertion of Isidore Okpewho's argument on the presence of myths in Africa and their creative elements that modern African writers cannot ignore.

My selection of *Kintu* as the primary text is informed by the fact that the author does not just insert mythological figures into the novel as a way of highlighting the richness of Buganda traditions and driving an agenda, but brings in unique centralities while restaging it. This creative manipulation of a single community's myth to imagine the contemporary nation-state of Uganda makes the novel unique, and a study of the myth's influence on its plot a worthy undertaking.

Literature Review

This literature review begins with a discussion on some of the critical works on the influence of the myth of Kintu on the Buganda historiography and, to an extent, Uganda for years. Understanding this influence outside the text is important for the study in examining how Makumbi's restaging of the myth advances her plot of remythification by connecting pre-colonial and post-colonial Uganda. I also review works on the appropriation of myths in modern

African fiction and finally shift focus to critical attention that the novel has attracted since its publication in 2014.

Kintu Myth and the (B)Uganda Historiography

The Baganda are part of the larger Bantu group that migrated into Uganda between 5000 and 1500 BC. Like most communities around the world, they have myths and legends that attempt to explain important events in their lives such as the origin of humanity and death. Immaculate Kizza notes that the Baganda place great value on mythology as being the key to their existence: they believe that the myth of Kintu documents their origin with Kintu as their mythological father (37). She, however, adds that the Baganda have several versions of the myth owing to the fact that the general nature of any oral narrative is its fluidity, but at the same time keeping the central story intact. The variations come about because of the artistry of storytellers who try to create something anew each time they perform to an audience. Kizza's version of the Kintu myth, she avers, is a blend of several versions from various narrators in Buganda, which I view as making it richer (37).

According to her version, there was once a wealthy man living in the sky called Ggulu who had several sons but only one daughter, Nnambi. Ggulu's children visited earth quite often, which they always found bare, until one day they came across Kintu sitting lonely and looking after his cows. Nnambi was attracted to him and decided to come back to earth to marry him. However, she first had to introduce him to Ggulu who was protective of his daughter and gave Kintu a chain of hard tasks to test his suitability. To his surprise, Kintu completed each task with ease, making Ggulu to let the two get married, and descend to earth. He, however, warned them against allowing Walumbe, Nnambi's twin brother, to follow them.

Ggulu told Nnambi to make female and male types of every plant and prepare for the one-way journey because he did not want them not to return to the sky for whatever reason. Upon reaching earth, Nnambi realized that she had forgotten food for her chicken, without which she could not live. She therefore set off for the sky only for Walumbe to meet her and swear never to lose sight of her again. They came back together and Walumbe made himself a home on earth and was happy until he realized after Kintu and Nnambi had given birth that he was lonely and needed one of Kintu's children for companion. Kintu's refusal enraged Walumbe and he decided to steal them. Attempts to take Walumbe back to the sky failed and Kintu had to find a way of living with him on earth: giving birth to more kids each time Walumbe took one so that his lineage would not end. Kintu's descendants continue to fight Walumbe (death) until today (Kizza, 37-44).

The Kintu myth of origin is similar to the Biblical myth of creation where a supernatural being (God) realizes there is a lonely man (Adam) on earth and arranges for a woman (Eve) to keep him company. It also points to the fact that African societies in general, and Buganda in particular, believed in some supernatural being before the arrival of Christianity and the British colonialists. Among the Baganda, Kintu is both a mythological figure and a legend. Besides the Kintu myth of creation, there are legends about the founding of the Buganda kingdom, with different versions coming out as possible explanations.

However, as Kizza observes, there is a possibility that the first Kabaka of the Buganda may not have been named Kintu, but Kato who changed his name to Kintu because of his exploits and also his desire to have reverence like that of the community's mythological father (22). In most instances, the Kintu myth and the legend merge into one story, bringing together aspects of Buganda history and mythology. The fluidity of oral narratives, which subjects them to constant

alterations, then, is an important component for this study's concept of (re-)mythification and the consequential (re-)imaginings of the nation-state of Uganda by Makumbi.

The Kintu myth is part of Buganda's and, to an extent, Uganda's oral tradition that has influenced leadership within the two political entities. John Yoder examines the role that the myth played during the Buganda's quest for peace in the 19th Century. He argues that it was one of the community's oral narratives that the Kabakas used to justify their arbitrary activities within the Kingdom, alongside legend and history. They all carried the narrative that the prosperity of the Buganda as a nation largely depended on a powerful and forceful Kabaka whose subjects were loyal and did not question the myth as reformulated (Yoder, 363). These reformulated stories of Kintu condemned disobedience to the Kabaka and sanctioned a consolidation of power in his hands. Being Buganda's most sacred symbol, the Kintu figure in these re-mythicized narratives became a propaganda tool which served the political interests of the elite. This shows its importance and influence among the Buganda as the nation's theological, constitutional and social cornerstone, an assertion that Immaculate Kizza confirms, arguing that the Baganda people cherish their oral tradition and even today strive to keep it alive for various purposes (16).

Ronald Atkinson studies the intersection of myth and history with regards to the Buganda kings. He opines that there are aspects of history in myths which a study can extract. It means that in most myths there is always something historical to be taken away, which may not be available in the 'official' historical archives or which people may have taken for granted because of their links to a myth. He identifies two ways through which a story or sets of stories that have been distinguished as myths can be treated. First is that such stories are dismissed in their entirety. In this case, some myths may not be taken seriously and may only be taken as part of a

community's oral tradition like fairy tales. Second is the subsequent attempt to determine and then extract non-mythical elements like history from the mythical settings. It is after this that the history can then be analyzed and the myth discarded (18).

From the different versions of Kintu available, it is possible to separate the aspect of history and the myth of creation. Atkinson argues that history does not begin with the second Kintu myth (or the legend of Kintu) and argues that myth evidently does not end there either. He adds that even though Kintu might have been the first Kabaka of Buganda, the narratives that have been developed around his exploits and contributions to Buganda are undoubtedly mythical (18). Atkinson's concern in the essay is therefore the subordination of myths to the historical elements, which he thinks have long been used to analyze the Buganda kings. He only focuses on the Buganda's Kabakas and the myths around them and the fact that the first Kabaka was or could have changed his name to Kintu, whom the Buganda believe to be the first man on earth and their originator.

Immaculate Kizza gives a distinction between the myth and the legend of Kintu and also investigates the impact of each on the history of Buganda. She notes that Buganda Kingdom was organized into several socio-political lineage units called Ebika, and establishes the point when the legend and the myth of Kintu could possibly have interlinked. She argues that Kintu, the Kabaka, could have changed his name from Kato to Kintu after conquering a number of Ebikas so as to be in line with the mythological father of the Buganda. He also changed his wife's name from Nantuttululu to Nnambi (22). It is this leader who is credited with the convention of the first constitutional conference in Buganda, where the kingdom's first and only constitution was drawn, which is still in operation to date (23). This also shows the impact that the Kintu myth of creation has had on the Buganda leaders, and which continued until the arrival of the colonialists.

For Kizza, the creation myth is another proof that Africans knew about God long before the arrival of the Europeans, because the myth parallels the Bible's Adam and Eve story (37).

Helen Nabasuta Mogambi studies how the modern Kiganda radio songs recall, re-enforce or reconfigure the community's mythical locations of the woman in the society. She notes that the songs present paradoxes in the meanings associated with womanhood in the past and in contemporary Uganda (47). Mogambi observes that the Kintu myth has played an important role in historicizing Buganda's political beginnings and has been utilized as the "charter of the laws that govern the society and also establish patriarchy" (51). She relates the inferior positions of women in Buganda and Ugandan society to that of Nnambi, whose position was as a punishment for bringing death into the world. She asserts that this perception of Nnambi has been used as a means of continuing to undermine the female power while propagating patriarchy. The Kintu myth in relation to the female space, for her, has paradigms of silencing the female voice as well as the actual deletion of her presence and power.

Mogambi also decries the fact that Nnambi is only remembered in the myth as the originator of death while Kintu with the birth of a nation (53). Mogambi asserts that the Kiganda radio songs, even though written and sang in Kiganda have listeners all over Uganda, which means they narrate both Buganda and Ugandan gendered histories. This then merges the Buganda culture with the national culture. The artists therefore constantly recreate and manipulate the gendered structures derived from the Kintu myth to convey the perceptions of women and womanhood in contemporary Ugandan discourse.

Mythology and Modern African Fiction

This section reviews some of the works that focus on mythmaking and even their re-making, especially as far as modern African fiction is concerned. A number of such works have deployed mythology as part of their imagery, benefitting from what can be termed a ready framework in myths to advance their plots. However, different African authors use this framework differently; most of them have attempted to rework various myths to make meaning and to provide answers to some of the issues in the modern world.

Isidore Okpewho avers in *Myth in Africa* that myths provide writers with a creative or imaginative resource, which they then use to create something new. He argues that just as traditional artists could tell a different narrative in different variations across a community alongside creation of fresh ones, the modern writers also exploit their creativity and spontaneity in their recreation or appropriation of traditional tales in their works. For instance, to keep the fiction market lively at all times, writers have to come up with new narratives all the time, even if they are about one traditional narrative. Commercial consideration therefore dictates the novelty in print than artistic improvement (157). However, in his arguments, Okpewho seems to ignore the fact that it takes artistry to appropriate traditional tales such as myths into new narratives that would meet the demands of the fiction market.

Florence Stratton traces the treatment of known African myths by famous African authors to drive different agenda. For instance, she charges Chinua Achebe, Christopher Okigbo, Elechi Amadi and Wole Soyinka for employing myths that only served to subjugate women and reaffirm the “Manichean allegory of gender” (91). She, however, notes that women writers like Flora Nwapa showed in their writings a departure from this use of myths to pursue a patriarchal agenda and instead used them to articulate a feminist ideology besides celebrating a matriarchal

heritage. From Stratton's assertions, deployment of myths into the modern novels affirms the cultural legitimacy of women's power, whose interpretation takes into consideration the modern world.

Immaculate Kizza notes the contributions of early African writers like Chinua Achebe, Ngugi wa Thiong'o, Jomo Kenyatta and Flora Nwapa, which she lauds as successful attempts at debunking the colonial myths that were propagated and painted Africa as culturally inferior. She argues that oral tradition has given African writers the springboard on which they continue to rewrite the continent's history even though they appropriate the very languages and literary traditions that had been used to misrepresent them (8). Through this, African writers continue to showcase the African treasures through narratives that give different versions of colonialism. For Kizza, the African oral traditions are useful assets for writers who use them to debate on and seek solutions to contemporary issues such as HIV/AIDS, dysfunctional political systems and marginalization of women (9).

James Ogude studies Ngugi wa Thiong'o's use of the Agikuyu oral mythology to imagine the nation. He observes that the quest for land in Ngugi's novels is legitimized by the Agikuyu myth of creation. There is a sense that the myth turns the land question into some kind of a covenant between man and his creators, which also makes it a space for cultural and political contestations (47). Ogude further posits that Ngugi, in using the Gikuyu-specific myth of origin, provides a staple for a nationalist framework and carries a double meaning: it is used to naturalize the birth of the Agikuyu nation and to an extent the birth of the Kenyan nation (90). Ogude's study is important because it lays ground for the usefulness of myths in African fiction and their deployment in narrating the nation, which are important in understanding how myths aid the structure of African novels.

Mary David notes that myths carry a theme of regeneration and argues that Wole Soyinka has on several occasions turned to known Yoruba myths, exploiting their richness paradigms to construct and reconstruct contemporary reality (7). She quotes Soyinka's 1960 speech where the author reiterated his resolve to continue re-creating myths and images for his contemporary needs (7). David argues that the re-presentation of myths of a community in the manner of Soyinka creates a sense of renewal to the community as it rediscovers its sources and relives its origin. She cites Soyinka's *Idanre* and *The Interpreters* as two of his works where a re-presentation of Yoruba myths is clearly brought out.

Critical Attention to the Novel

Since its publication in 2014, *Kintu* has not received much critical attention, save for a number of reviews in newspapers and literary magazines that have captured the novel's key concerns. Aaron Bady writes in *The New Inquiry* that the novel deserves a place in any story that focuses on 'African literature.' He reads it as a faithful re-interpretation of what he calls "Chinua Achebe's hyper-canonical sequence of novels." He notes that the novel's focus on the pre-colonial patriarch and his post-colonial descendants reminds the reader of Achebe's great works such as *Things Fall Apart* and *No Longer at Ease*. Bady adds that there are subtle feminist undertones that the author brings out in the novel, which seem to be a view of the pre-colonial Africa that Achebe might have missed. Bady notes that by skipping the period of colonialism, Makumbi did not intend to portray the action of the British in East Africa as less important a topic to tackle; her message is that colonialism is not the only thing worth writing about in Uganda.

Mary Pappalardo reads *Kintu* as a representation of a never-ending wholeness that speaks to the reality of history. She writes that the coming together of characters in the final section of the

novel speaks to the impossibility that there can be a complete understanding of families or nations. She reads the setting of the last section as Kintu himself, which she also refers to as Uganda. She adds that while *Kintu* locates the family story in Uganda, it also takes Uganda as the main subject of its storytelling; the kingdom of Buganda where Kintu Kidda lived and died leads the reader to Kampala where Kamu Kintu, his descendant, dies in cold blood.

Kyle Paoletta writes that *Kintu* presents Makumbi's quest for 'seeking-out' the contradictions and cruelties that shape Uganda as the only way of understanding the nation's soul. She adds that through Kintu's curse that cuts both pre-colonial and contemporary generations, Makumbi also brings out Uganda's history of discord that has persisted since long before the colonial government arrived. To her, the curse is only a superstition that the characters use to validate and seek out their history.

Namwali Serpell reads *Kintu* as an Africanstein novel, which bashes the West's notion of Africa as a country: African history, African literature, among others aspects. Serpell's idea of Africanstein stems from her interpretation of the novel as bringing out a number of issues that amalgamate into one, with the author probing various borders. For instance, she argues that Uganda, as presented in the novel, is an amalgam of Europe and Africa in various ways such as cooking, mental health and spiritual possession. Africanstein, then, is not only about a blend of Western and African ways, but also reflects the fact that the continent is made up of several countries, ethnicities, languages and other genetic variations that cannot be ignored. Furthermore, Serpell reads the novel as Makumbi's attempt to refute the idea that African literature covers specific issues, which in most cases are civil wars, drought and famine, which the Western reader looks forward to as a staple.

Joseph Omotayo argues that while the novel digs into the history of the Buganda, it also takes the reader on a road to discovery of various issues, past and present. He contends that Makumbi employs *Medias res* as a plot structure to shock as well as provide a link to the many narratives. He notes that through this style, Makumbi parades patriarchy in pre-colonial Uganda, decorates it but then mocks it. The mistakes of one man initiate a generational curse. He argues that women try to cover up for the shortcomings of their men throughout the novel. This is characteristic of African feminism, which criticizes patriarchy while at the same time accommodates the idea of complementarity between women and men (Arndt, 32).

The literature review reveals a number of issues. Firstly, that some modern African writers who have used myths in their works insert the actual myths strategically to drive specific concerns within and not focusing on a myth as the center of the entire narrative. Secondly, there have been studies on various authors' appropriation of myths in their works, which this study seeks to complement. Thirdly, the reviews on *Kintu* place it as a major milestone in African literature and more specifically for women's writing. Makumbi's appropriation of the myth in the novel is however unique because she recasts a known myth from a single community to narrate the nation-state of Uganda. In recasting the myth, she makes Kintu the bearer of the curse instead of Nnambi, which I read as an attempt to create a 'motherland' out of what has been known traditionally as a 'fatherland'. This appropriation of the myth is worth a serious critical attention and that is the gap that this study seeks to fill.

Theoretical Framework

The theory of narratology, African feminism and post-colonial theory form the interpretive grid of this study. Peter Barry defines narratology as the study of how narratives make meaning and the basic procedures that are involved in the act of storytelling. Narratologists are interested in understanding the form of narratives. Proponents of narratology observe that a typical narrative has two levels: the story and the discourse. A story consists of a series of events and exists whereas discourse consists of elements such as the plot, narrative voice, time, narrative modes, focalisation and style. This theory therefore is a useful tool in understanding the various narrative elements and in turn helps in understanding how they advance the author's remythification plot.

In analysing the stories that Makumbi weaves together, I use Gerard Genette's approach to narratology where he posits that in every text there is a revelation of traces of narration that can reveal the exact organization of the narrative. Genette identifies various elements such as mood, narrative instance, narrative levels and narrative time. I am however interested in the concepts of narrative instance and narrative time to analyse the organization of the novel. I examine the narrative speed and order to understand the presentation of the story as well as how the fabula brings out the concept of (re)mythification. The story is told by an omniscient narrator and has numerous aspects of analepsis where the story constantly flashes back to relate events that took place in the past.

Narrative order has to do with the event-story relationship: how an author sequences the events and how they are arranged within the narrative. There are two forms of order that are considered in the sequencing of events in a narrative: chronological order, which presents the story following the natural sequence of the events; and anachrony, where the order of events does not follow the order in which the narrative presents them, thereby resulting into what Genette refers

to as a complex plot (37). Flashbacks and flash-forwards are some of the ways through which anachrony manifests itself in narratives. On the one hand, flashback or analepsis refers to a temporal distortion that occurs between the time patterns of the story and the fabula. On the other hand, flashforward or prolepsis is an anticipated order of events by the narrator after the main story ends (37).

This study is also interested in Susan Lanser's typology of narratology called "feminist narratology" where she explores the possible ways that gender and sexuality intersect to shape narratives as well as the ways in which readers approach them. She goes beyond Gerard Genette's ideas of narration and comes up with private and public narration, where the former has a textual persona as its recipient while the latter targets an external readership. She argues that the two additional levels of narration are relevant in studying women's texts because feminism has noted that private and public contexts have been crucial areas of concern for women writers (352). Lanser argues that feminist narratology concerns itself with the various ways in which narratological categories, concepts and methods obscure or advance gender as a signifying aspect of a narrative. I subject the text to this typology of narratology to interrogate whether women's texts such as *Kintu* always have a public and a private audience.

The post-colonial theory is important to this study in various ways. First, with the contestation of the place of African mythology in what can be considered 'literature', this theory reads Jennifer Makumbi's novel as a way of reaffirming Okpewho's position on the existence of myths in Africa and the important role they play in shaping the society. It also confirms Wole Soyinka's assertion that Africa is as rich in religious myths as Greece is (7). As one of the contemporary African writers whose objective is to tell the African story with the continent's oral tradition as the focal point, Makumbi justifies the arguments of Franz Fanon. Fanon notes that writing that

goes back to the colonized culture is a way for the colonized intellectual to renew contract with their people's oldest, inner essence that is far-removed from the colonial times (148).

Peter Barry reinforces Fanon's sentiments that by the time the colonized begin the process of reclaiming their past, the colonialists will have devalued what the nation considers as its past, viewing it as the mark of pre-civilization and cultural void (125). Therefore, summoning the Kintu myth and re-presenting it in a more 'civilized' Uganda is one way of eroding the colonialist ideology that had devalued their past. Furthermore, the novel's focus on central identity of various characters across Uganda is a call for not necessarily a return to the past but recognition of its importance. The need to assert the myths of origin was an important centre of focus for the post-colonial theorists.

The other tenet of post-colonial theory that guides this study is cultural hybridity. Peter Barry defines cultural hybridity as a situation where a person or a group of people belong to more than one culture simultaneously. It is characteristic of the post-colonial writing to focus on the mutuality between the oppressor and the oppressed. Bill Ashcroft argues that the transaction between the two is because the colonizer does not completely obliterate the colonized. This means that hybridity does not mean that one culture leads to the disappearance of the other but it is a continual process of mutual development of each other (184).

African feminisms as advanced by Gwendolyn Mitchel is important in this study in that it not only brings out Makumbi's intentions and her feminist thought, but also reveals some contestations against patriarchy by pre-colonial African women that they did not necessarily refer to as feminism. It also brings out the author's preferred version of African feminisms because apparently African feminists do not seem to speak in one voice even though their

concerns have always been on the same issues such as patriarchy, race, sexuality, traditions, global feminism and love (Arndt, 32). Mitchel's version of African feminisms is accommodative to African traditions and respects them as ways of self-realization and cohesion.

Scope and Limitations

This study is limited to the examination of the (re)creation of myths in Jennifer Makumbi's *Kintu*. To achieve this, the study pays attention to the narrative strategies that the author employs in the novel to appropriate the myth to modern times. The study is therefore more of a focus on how the text presents the interplay between a section of Buganda's oral tradition and how it is extrapolated into the larger post-colonial 'nation-state' that is Uganda.

Methodology

This study explores how Jennifer Makumbi re-mythifies (B)Uganda by restaging known myths into the novel to advance her plot. I rely on a scrutiny of the primary text and pay attention to how the author constructs a new nation-state of Uganda by weaving stories from pre-colonial and post-colonial Buganda. I also engage secondary texts that detail the Ugandan history, with a bias on those that focus on pre-colonial and post-Idi Amin Uganda as a way of pursuing my objectives. These include books, journals and newspaper articles that capture these events as a way of placing some of the historical events in the novel in context. However, these only buttress my arguments that I draw from the text. Narratology, African feminisms and post-colonial theories guide my close reading of the text. The theory of narratology helps me explore the narrative structure as well as how the writer restages known myths in the text. I also focus on the plot, narrative instance and narrative time and their contributions to the making of meaning in the text and advancing the plot.

Post-colonial theory helps me to examine how the author and the text respond to some of the historical events in post-colonial Uganda. I use the concept of hybridity, for instance, to understand the ambivalence of characters that have attained Western education to the Buganda cultures such as Miisi, Muganda and Suubi. I explore how the author also weaves Christianity and traditions with an examination of Kanani and Faisi who belong to the Awakened group as well as Magda, Kanani's sister, who is an ardent traditionalist but open-minded all the same. I also use African feminism to analyse the author's presentation of women in Buganda and Uganda as well as how they relate with their traditions.

CHAPTER TWO

RE-IMAGINING THE NATION: MYTH AS A LANGUAGE OF REGENERATION

Introduction

In this chapter, I examine how Makumbi exploits the concept of fluidity of oral narratives to appropriate the Kintu myth into the novel. The chapter is divided into three sections, which relate to my central claim that Makumbi uses the myth as a language of regeneration in her national (re-)imaginings. In the first section, I use aspects of narratology such as order, narrative speed and narrative instance to argue that while they affect the narration process, they also serve to legitimize or debunk some of the myths that Makumbi (re-)presents in the novel. I also look at the intersection of Western influence and African traditions with a bias to myths. Looking at characters such as Miisi, Kanani, Suubi and Muganda, I argue that Makumbi deliberately pits the African tradition against the Western ways and celebrates the failure of hybridity, giving rise to neo-traditionalists. I then examine the interplay between history and myths and how part of Uganda's past has been clouded by myths that Makumbi attempts to rewrite to construct a new nation-state of Uganda with Buganda as the archetype.

Time, Space and the Telling of Myths

Time and space play important roles in the act of narration. Gerard Genette avers that narrative time links the narration to the story. It entails the order and the speed of narration, which then allows a critic to examine the narrator's temporal position and how it relates to the events in the story. This position allows the narrator to remember, witness, imagine or even participate in the

narrated actions (35). Every narrative has some kind of relationship with time, making temporality one of the key features of any story. Temporality refers to how the narrator arranges the events in a story relatively to each other and joining these events in a larger framework to achieve unity of the entire narrative. The author enjoys the freedom of controlling the order, speed as well as the frequency of the events in the narrative through the narrator. According to Genette, the temporal aspects of fabula and the story are duration, speed and frequency (35). In examining the time-space relationship in *Kintu*, I look at the arrangement of various events as well as how time is significant, not only in the narration but also in mythmaking and legitimization of myths as Makumbi presents them.

In *Kintu*, the narrator is able to balance the narration between the past and the present moment, showing the author's use of both subsequent and simultaneous narrating. According to Genette, subsequent narrating refers to a situation where the narrator reveals what happened in the past through the past tense in an omniscient narrative voice (217). The stories in the text are told through an omniscient narrator. However, subsequent narration occurs when a character like recalls her grandmother narrating the *Kintu* story to her (98-100). Simultaneous narrating is where the narrator tells the story as it occurs and gives a description of what the characters do and see around them. Makumbi employs the two styles of narrating to bring out Buganda's past and balance it with the present Uganda. Through subsequent narrating, she is able to relive and (re-)tell (B-)Uganda's past while simultaneous narrating helps her narrate events that take place in the present moment or contemporary Uganda.

It is through subsequent narrating that Makumbi brings to the fore events that took place in pre-colonial Buganda (in the 1750s). By narrating Buganda before the arrival of colonialists, Makumbi 'relives' those events and presents them as if they are taking place today, revealing

Kintu's journey to becoming a mythological figure and the origin of the curse of Ntwire. The events in the narrative that take place between January and April 2004, culminating in the homecoming at Kiyiika are an example of simultaneous narrating. These events include the personal narratives of Suubi, Isaac, Kanani, Miisi, as well as Kamu's misfortune as told in the prologue. These stories all point to the characters' relationship with Kintu as their mythological father. Therefore, in defining the time and space in which the narrative occurs, the two levels of narrating legitimize the myth. This legitimization helps the reader to understand the present Uganda through the prism of pre-colonial Buganda.

Genette further argues that studying the temporal order in narratives is like comparing the arrangement of events in the discourse with the order of succession (35). Makumbi presents the discourse in such a way that it rearranges itself as it pleases. She uses analepsis in the narrative such that there is no one-way direct progression. The story keeps getting back to itself, leaving other bits of narration unfinished. By returning to the pre-colonial Buganda, the narrative enables the reader to understand the influence of the community's oral tradition on the present Uganda. It also highlights the role that the Kintu myth still plays in the creation of a modern nation-state that extends Buganda. Reading through the narrative, the reader is able to note the time aspects and the occurrence of distortions in the order of telling the events. This means that analepsis is distinguishable not by how the reader will follow, understand or articulate the events in a narrative, but by how Makumbi arranges the events.

The sequence of the story in *Kintu*, however, remains discernible to the reader and this enables one to link the different stories and understand how time and space are crucial in mythmaking. Moreover, this rearrangement of events helps the author to achieve unity of the plot. The story begins with a prologue, set in Bwaise, Kampala on 5 January 2004. The absolute mentioning of

time and place plays the part of an exposition of the events to come later on in the narrative. The events in the prologue reveal the context of the entire narrative and introduce the idea of names and their significance among the Baganda. Most importantly, however, the prologue introduces the curse of Kintu through Kamu and his neighbours in the swamp (xiv). Kamu's living conditions and his brutal murder could be the direct manifestations of this curse, but then again, Kamu and his woman live in the part of Kampala that is cosmopolitan and in which every dweller, whether a Kintu descendant or not, faces equal suffering.

Before moving back to the 1750s to Kintu Kidda's story, the prologue gives the reader a glimpse of the intersection of post-colonial Uganda and the myth of Kintu. Residents of the other more affluent parts of Kampala despise the swamp dwellers collectively and constantly treat them as the first suspects in case there is a reported theft or any other act of crime. This is a myth that has matured with time and is legitimate according to the city dwellers. It started when the British lived in the affluent parts and treated the Ugandans as thieves and potential threats to their peace and security. Educated Ugandans inherited the hill when the whites left and transferred the same attitude to their compatriots who migrated to the swamps to tap into the inviting opportunities of the city.

The prologue, besides exposing the reader to various myths, also shows how people relate with them: they believe in the myth of Kintu and apply it to the occurrences in their daily lives. The swamp dwellers, for instance, fight to debunk the myth that collectively condemns them as thieves. They are incensed at the mention of the word 'thief' because they feel any of them could fall victim. Therefore, those arrested as 'proven' thieves face the wrath of a whole community as a way of showing their abhorrence of such behaviour. Hence, Kamu loses his life as a result of a people's rage trying to run from the curse of the city life that condemns them to the swamp and

slaps them with the tag ‘thief’ in the process. The narrator says that the word ‘thief’ compounded all the problems that the swamp dwellers were facing:

The thief summed up the common enemy. Why there was no supper the previous night...thief was the president who arrived two and a half decades ago waving democracy at them, who had recently laughed, ‘Did I actually say democracy? I was sooo naïve then.’ Thief was tax collectors taking their money to redistribute to the rich.... (xvii)

The extract also illustrates how time and space intersect to create and legitimize myths. Through analepsis, the narrator takes the reader back to events in the past that created the perception that I treat here as myths, such as the arrival of a president (presumably Yoweri Museveni) two decades ago and his promise of democracy as well as the socio-economic relationship between Kampala’s swamp dwellers and the affluent residents on the hills. With time, Ugandans now realize that the president’s promise of democracy has been elusive and that it remains a myth to many who hoped for a better country. The country’s loyal taxpayers also realize with time that the taxes they have been paying, believing that they are contributing to making their lives better as good citizens do, only end up in the pockets of a few rich individuals. The idea that the taxes are supposed to make their lives better remains a myth created to keep them remitting their shares to the public coffers.

Makumbi, therefore, uses the prologue not only to set the pace for the main narrative but also to highlight some of the myths in Uganda, a country that considers itself as a modern economy, but in which people who pay taxes go to bed hungry and children do not go school. She castigates the system for letting city immigrants, who are struggling to survive like Kamu, carry its burden

of ineptitude as a sacrificial lamb. The analepsis, then, complements the events that take place in the 'present' of the story as well as helping legitimize or debunk myths in the contemporary Uganda.

Another role of analepse as identified by Lucie Guillemette and Cynthia Levescuc is to explain events and develop a character's psychology through relating events from their past, as we see in Miisi and his dreams. The narrator is able to peer into his mind to reveal his past, letting the reader into his family's details, especially his mother's rage that left the entire family dead except for Miisi whom she left by the river bank. Miisi's dreams also takes the reader back in time into the community's past traditions and what the Kintu descendants in post-colonial Uganda have to do to avert the raging curse that follows them. The 'bee man' who appears in these dreams takes Miisi on a mental flight not only of the past Kiyiika but also of events that took place in the entire kingdom in the near mythological past (329). The analepse here again legitimizes the Kintu myth.

Makumbi also makes use of the analepse to tackle the question of homosexuality and the myths around it. For instance, the belief that it was brought to Africa by the colonialists. She takes the reader back to the ancient Buganda kingdom and presents the sexual escapades of the chiefs who were serving the Kabakas. Through Ssentalo, the highest general in the pre-colonial Buganda army, Makumbi debunks the myth in the post-colonial Uganda that homosexuality is an export of the West. Ssentalo's "indiscriminate sexual tendencies" did not bother any of the eight kings he served "as long as the kingdom's frontiers kept shifting outwards" (45). Makumbi uses him to weigh on the homosexuality debate in Uganda, especially after President Museveni signed into law, in 2014, an anti-homosexuality bill that could see homosexuals serve a death penalty. The argument here is that the pre-colonial Buganda granted people the liberty to have sexual

relationship with whomever they wished as long as they did not force themselves on anyone, and that such relationship did not affect their duties to the kingdom.

Makumbi also uses Miisi to juxtapose the practice of homosexuality in ancient Buganda and in the contemporary Uganda. One of his newspaper articles questions what Ugandans and Africans in general have against homosexuality and debunks the notion that it is a Western export. It blames religion as having influenced how people look at the issue, making it difficult to present the question to the readers without evoking their religious defences. The article's title questions whether it is the Baganda who have forgotten that they practiced homosexuality in the past or Christianity has erased such practises as well as their memories as preserved in the oral tradition. The title reads "Homophobia: Cultural Amnesia or Christian Erasure" (327).

The Kintu story in the first 'book' is generally an analepse since the author shifts from narrating contemporary Uganda to recalling events that took place in the Buganda of 1750s as a way of understanding the present circumstances. I read the Kintu story as another form of exposition used by the author for a better narration of the contemporary Uganda. This way, the myth forms part of history. There is a link between the two, such that at some point it becomes difficult to separate what is mythical from what actually took place.

For the Baganda, it starts with Kintu in the original myth whereby it is difficult to know what forms part of the community's history, legend or myth. A reading of the myth from the Malinowskian point of view reveals a deep-seated social role that the original myth of Kintu has played for a long time in Buganda and what Makumbi re-presents in the novel. Bronislaw Malinowski argues that myths among 'savages' act as cultural forces that are extremely important to the tribes that hold them dear. He notes that there is an intimate connection between

a community's myths and their moral deeds, social organization, among other practical activities (96).

Prolepsis arouses the curiosity of the reader by either subtly or openly revealing events that will feature later in the narrative. Miisi's dreams are almost prophetic since most of the events that take place also come to pass later in the narrative. For instance, he follows the instructions that the 'bee man' gives him in the dreams to complete the homecoming for the Kintu descendants. The elders visiting him, who are also Kintu's descendants, are left astounded that he already knows more about the homecoming than they do (351). Again, through prolepsis, the dreams legitimize the myth of Kintu and portray Miisi's mind as a battleground between modernity and tradition: for him, they are just dreams, but for the elders who visit him, they confirm that he is the chosen one to lead the descendants' reunion.

Analepsis and prolepsis, therefore, disrupt the narration while heightening the reader's suspense as well as filling in gaps in the process. Makumbi presents *Kintu* in a fragmented plot that oscillates between the present, past, and narrating the lives of Kintu's descendants in different centuries and places. The narrator makes use of anachrony, whereby there is no chronological relationship between the story and discourse, though the central strand of the story, which is the curse of Kintu, remains what Chatman calls the 'temporal centre of gravity' (65). It is from the Kintu story that we recognize the anachronies and achronies. The narrative brings together several strands of stories presented as 'books' and each has its own centre, but they are all connected to the Kintu story and have a temporal relationship to it as the central discourse.

The various strands of stories relate with the events in the prologue where on the same day that Kamu is killed, there are other events that are recounted later in the novel that have nothing to do

with his death but play an important role as part of the exposition of the intervening events. The prologue in this case is partly a prolepsis enhanced by its absolute timing or dating where some of the events that take place in the prologue are completed either at the beginning of the other stories or as they progress. For instance, on the same day (5 January 2004) that Kamu waits for identification at the mortuary, Suubi is on her way home and experiences Babirye's visits that had become regular to her (102). This creates a link between Suubi and Kamu and to the curse of Kintu, which in this case manifests itself through Babirye's visits. The narrator presents Suubi's story by use of durative verbs that legitimize the existence of Babirye. The phrase "Babirye had started whispering..." (135) denotes that her appearance is not a one-off event or incident of hallucinations, which makes not only Suubi to believe her existence, but also plants in the reader some sort of belief that whatever is happening to Suubi may not be an illusion but reality as per the myth.

Again, at ten o'clock on the morning that Kamu dies, and before the police arrive to take his body to the mortuary, Faisi and Kanani set out to go 'sowing'. Even as they fabricate stories to hook their 'audience', Kanani is unable to have his mind settled for prayer as his grandson Paulo Kalema's image keeps appearing in his mind. The idea of the curse is evoked in him, being a child of incest, because Kanani feels the name 'Kalema' is too close to the curse (175). It also raises the question of whether Kalema's birth is a punishment from the God they serve for the lies they tell in His name. This creates another connection to Kamu and the curse of Kintu.

Furthermore, on 5 January 2004 at ten o'clock in the evening and nobody has been to the mortuary to claim Kamu's body, Isaac, another descendant of Kintu, is mourning his wife Nnayiga, whom he believes is dead because of HIV/AIDS. He feels that while nature gave everyone else a bag of opportunities with which to face life, he was "handed an empty bag" out

of which he had made himself something (247). The idea of the curse manifests itself in two ways: first, through the mystery of HIV/AIDS and, second, by the fact that Isaac feels everyone has what he lacks.

The coincidence that I consider the most significant as far as time and space relate with myths is Miisi's incident with the bees on the same day that Kamu is killed (307). According to the Kintu myth, bees play a key role in announcing events that are mostly of grief. Miisi, being a rational intellectual, does not believe that traditional myths have any impact to modern life. Being rational, he tries to look at the sky and the ground to find a reason for the bees' behaviour but nothing seems forthcoming. Perhaps, the only explanation could be in the Baganda beliefs that the arrival of bees in a residence announces death. The fact that the bees 'visit' Kamu's father on the same day he is killed can be interpreted either as a strong affirmation of traditional myths or merely as a strange act of coincidence. Kamu's story, therefore, does not just introduce the key characters and events in the narrative, but also provides unity of the entire text. Use of ellipsis such as "Kamu waits..." denotes a halt in the discourse, but time continues to pass in the story as we see it continue in the other stories that begin with the mortuary scene thereby accounting for the time.

The thin line between the history of Kintu, Buganda's first king and Kintu, Buganda's first man also shows that the myth may not just be a story, but a reality that the people lived at one time such that with time they become unable to create a distinction. Nevertheless, myths do not necessarily have to originate from the deep past of a community; some are created by people—storytellers and writers—as they seek to reconstruct some part of their history. Such myths are what Malinowski calls the myths of justification that are ad hoc to justify certain occurrences in the society. For instance, a *Kintu* reader would question the Baganda's attitude towards

foreigners in their land after they claim that the curse that has stayed with the Kintu descendants has been because of Ntwire, a Tutsi, who refused to adapt to the Ganda culture. This way, the myth of Kintu becomes one that justifies an unfortunate incident that the Baganda could have been responsible for, but were unable to lay the blame on one of their own, perhaps as a way of keeping the community closely-knit and ‘clean.’

Reconstruction of history and the creation of myths of justification help Makumbi to present a different narrative around some notable but controversial former Ugandan leaders like Milton Obote and Idi Amin, and contemporary issues in Uganda like the civil war in the northern parts of the country. Apparently, most of the ‘history’ about them may be only mythical and an extensive propaganda created with an agenda. In an attempt at making sense of Amin’s regime, Kaleebu defends some of his controversial decisions like sending the Asians out of Uganda, arguing that the Asians mistreated the less educated Ugandans who worked for them and thinks it was rational for Amin to send them away (322). Kaleebu reveals a portion of Ugandan history either that people have deliberately ignored or which the myth of Amin being a dictator and cannibal has overshadowed.

Through this, Makumbi questions whether the Asians mistreated their employees and whether Amin was justified in sending them away as a way of ‘freeing’ his people. Kaleebu acknowledges the fact that Amin could have been a tyrant and killer of people, but he says Obote was worse; Amin only killed the “untouchables-the educated” while Obote targeted only the peasants (322). While there is a popular narrative that Amin killed hundreds of thousands of people, Obote could have killed more.

Another inconsistency around Amin's story is that he was a cannibal. Kaleebu discredits this as a myth saying that there is no way he could have eaten his son's heart when the mother confirmed that her son was well in France (322). While Miisi notes that there is no way Amin could have had people's heads in his fridge, he argues that he could have been exaggerated because some of his actions were not expected so soon after the country attained its independence (323). Other reasons for his vilification that arise from the dialogue between Miisi and Kaleebu were his Muslim faith and his Kakwa roots, a small tribe in the north that other Ugandans despise for unknown reasons. Moreover, there is the idea that the British did not like Amin and therefore were instrumental in the creation of the myths that portrayed him as the worst tyrant and a cannibal.

In fact, two movies that were sponsored by the West, *Last King of Scotland* (2006) and *The Rise and Fall of Idi Amin* (1981), all claim to have been inspired by actual events and portray Amin as having killed over 300,000 people, was a rapist and a cannibal. They are part of what Kaleebu considers as extended British propaganda aimed at the people they do not like. He laments, "When the British love you, they wash the ground you tread with praise, but let them turn against you..." (322). Other reasons that could have made the British hate Amin was his lack of Western education, his efforts at bringing the first Muslim schools in Uganda and attempting to reconcile the northerners and southerners by forming an all-inclusive government (324).

The myth of Amin, therefore, according to Kaleebu, is a fabrication of the Western media, which ensured they created a narrative that made it difficult for any Ugandan to say something positive about him. He is ashamed of saying so much positive things about Amin; "he knew that in Uganda to say anything positive about Idi Amin was blasphemous" (324). Makumbi portrays Amin's and Obote's myths as dispassionate presentation of the Ugandan history made as ad hoc

justifications to the imperialist goals of the country's former colonists. She reworks these myths, debunking the 'official history' and its presentation of the two leaders, which has taken root among the Ugandans, just like Kintu myth among the Buganda, and which most Ugandans have taken as true with time.

The author presents the myth around HIV/AIDS in Uganda in the 1990s and 2000s through Isaac Kintu and Kulata. Through flashback, the narrator recounts Isaac's reckless sexual activities in the past, which makes him convinced that he does not need tests to prove that he has the disease. The guilt that eats him up after the death of Nnayiga results from the symptoms that she had before her death. This happens at a time when the scourge of AIDS is on the rise and cancer is taking its toll. The failure to seek proper medication for Nnayiga, assuming it is AIDS, shows loss of hope by the people in fighting the disease, besides taking symptoms as the disease itself. The death of a partner throws not only the remaining spouse into suspicion, but also the society, treating the remaining partner as a victim. Isaac's mother says, "A vast majority of us decide we have it because a partner died" (266).

Self-diagnosis forms part of the myth around the disease, with people sentencing themselves and others to their early graves based on symptoms and anxiety. Makumbi debunks this myth, giving hope even to those confirmed as victims. She provides a new way of treating not only those infected by AIDS but also those the disease affects as their relatives fall sick or die. The myths around AIDS, however, may have a link to the myth of Kintu, where others view it as a curse that the Kintu descendants have to bear. When Isaac and his son are finally tested and found negative, he does not believe that Kintu changed them, but believes that "his ancestor had swerved the truck to save him" (434). If Isaac believes in the myth and the fact that Kintu can

protect and save his descendants in moments of need, then it does not make sense to doubt that he changed the results to negative as a way of keeping his descendants alive.

Similarly, Kulata, who had been suffering the symptoms of HIV/AIDS, dies but her death could be Ssanyu Babirye making good her threats of punishing her for mistreating Suubi. Kulata says that her “sister chose a family with the kind of madness that goes beyond having children with” (107). Her mistreatment of Suubi and her perpetual hope that Suubi dies soon possibly attracts the curse of Kintu and triggers Babirye’s anger. Responding to the myth that “dead twins collect the living one”, Kulata says, “Babirye had better hurry up” and collect Suubi (108). The link between the myths of AIDS and the curse of Kintu comes out even more when Babirye appears to Kulata and tells her that Suubi is not dying but herself (Kulata). She tells her that “you will slim and slim slowly...until you’re bones only” (116). Kulata becomes even more alarmed when Babirye tells her that if she hits Suubi on the head again she will cripple her hands first (116).

When Kulata finally falls sick, begins ‘slimming’ and finally dies, one gets the notion that even though she had symptoms of AIDS, the curse could have been taking its toll on her. Moreover, Kulata herself is reluctant to seek medication for her condition, perhaps believing that whatever is happening to her is because of Babirye’s threats, which have a direct link to the Kintu curse. She condemns herself to public ‘diagnosis’ when neighbours notice more pronounced evidence that she has the ‘new disease’. They spot “kisipi, belt-like shingles people get on their skins around the waists when their immunity is weak” (123). They declare that there is no hope for Kulata anymore. It leaves the reader at a crossroads between believing the HIV symptoms or that it is Babirye killing Kulata as ‘slowly’ as she had threatened.

Lucie Guillemette and Cynthia Levesque observe that the narrator in a novel determines the speed of the narration. Genette also identifies a number of aspects of narrative speed that narrators use to control narration: ellipsis, scene, and summary (94). Seymour Chatman defines ellipsis as an omission of some part of the sequence of events, giving the reader or the narratee the chance to fill in the gaps in a narrative. As the discourse comes to a halt, time in the story does not stop (70). Mieke Bal adds that ellipsis does not give the reader hints of the fabula time that is involved, leaving the reader to fill in information they suspect could have been omitted (101).

One should consider the story time that ellipsis leaves in the process of narration when analysing the style (Genette, 106). Makumbi's use of ellipsis involves omission of words or phrases that leave out some portion of the story for the reader's imagination. For instance, a gap remains that the reader has to fill, like how Kamu's woman reacts after his death. The narrator takes us into her mind as she ponders about her next moves and looks for sufficient reasons to take them. The narrator halts the story and tells us about what happens the following morning: "the two rooms Kamu and his woman had occupied were empty" (xix).

The reader also fills in gaps on the events that have taken place over the elided time by looking at the changes that may be evident in the characters or locations in the novel, such as the woman deciding that she was not yet 'properly' Kamu's wife and she could make use of Kamu's belongings before his relatives showed up. Another justification could be that she got scared and left the house, giving the swamp dwellers a chance to help themselves to Kamu's belongings. Ellipsis, therefore, performs the crucial role of achieving unity of the plot, as the reader has to rely on imagination to condense time and fill in portions of the narrative that could be missing.

After Kamu's death and his woman fleeing their house, the narrative jumps to events that take place three months later on a Good Friday, 9th of April (xix). The narrator leaves out whatever happens within the three months concerning Kamu's murder for the reader to imagine. In attempts at filling in the gaps, the question of the country's justice system that ought to bring the killers to book arises. The killers meet a similarly cold-blooded death, evoking the curse of Kintu that market sellers had attached to it. When one of the market sellers says, "It was in the name...who would name his child first Kamu and then Kintu?" and gets a response that it could be "someone seeking to double the curse" (xix), the reader gets the weight of the curse on contemporary Uganda. It also raises the possibility that Kamu's death and even that of his killers have a direct link to the curse of Kintu.

Even though I consider as ellipsis the narrator skipping the events that take place within the three months from the date of Kamu's death, I note the fact that the narration of some of these events continue at the opening of the subsequent 'books'. We get to understand more about the curse of Kintu and the possible killer of the men as being Kusi, Kamu's sister, who might have gone looking for him so they could attend the homecoming together but failed to get him. Miisi suspects that when she got the news of Kamu's murder, Kusi looked for the killers and revenged (420).

However, the events that come later to fill in these gaps also come with inaccuracies against what the narrator had said earlier. For instance, Kusi says that she found out that Kamu met his death after an attack at night in Bwaise while on his way back home (419). The reader already knows that LCs who wanted to question Kamu took him out of his house and led him to his death. Therefore, even the information that surface much later to fill in gaps in the prologue

leave some more gaps but which the reader is then in a position to fill in accurately because the narrator had talked about them before.

Makumbi also uses ellipsis to tell Isaac and Nnayiga's story. The gaps that the narrator leaves the reader to fill reveal city life and the use of lies as a tool for survival for Nnayiga. Part of her strategy is to lie to men like Isaac who are rich and are ready to spend money on women so that she can also survive the Kampala city life. She avoids talking about her life in a factual way fearing that it would derail her chances with prospective long-term clients like Isaac. Using durative phrases, the narrator lets the reader into the progress of their relationship with Isaac up until she gives birth to Kizza. The narrator informs us of her pregnancy in 1991 where she loses her set of twins after birth.

The narration then skips six years, during which Nnayiga experiences three miscarriages and Isaac also gets a job with MTN before they finally got Kizza in 2000 (291). The phrases like "six months later", "eventually", "in the months following" and "in the following six years" show the time that elapsed and the events that elided are left for the reader's imagination. However, a phrase such as "their intimate encounters did not change..." assures the reader that though there is an ellipsis, they could have missed no significant events.

The other aspects of narrative speed that Makumbi employs in the novel are scene and summary. Genette argues that scene conventionally realizes the equality of time between the narrative and story (94). Sternberg also adds that the story duration in a scene and the discourse are usually identical and that its manifestation is through dialogue, where the narrator takes a back seat and lets the characters continue the story through one-to-one interactions (8). The narrator lets Kintu and his friends advise Baale on marriage and in the process reveal the men's perception of

marriage and women. The extract below expresses the narrator's view on Buganda's culture of polygamy in the pre-colonial period: "Until you marry a second and a third wife and can't keep up with the patterns...Baale, if Ntongo makes you happy, why bring a second wife?" (74). The exchange between the men in the narrative gives the reader an opportunity to understand their first-hand experiences of women and marriage as well as what Buganda traditions demand of both sexes. The dialogue, therefore does not just advance the plot, but also reveals the nature of relationships between the sexes, the underlying emotions as well as moulding Kintu as a laid-back patriarch who does not believe in all the provisions that customs endow men with.

In a narration such as the above, events are dramatized and presented at a nearly similar pace, as they should be happening, involving more details, dialogue and vivid descriptions. The scene differs from a summary because it occurs when the narrator presents events in details while the latter occurs when the narrator, through a condensed series of events, gives a summary of the happenings over a period in a few words or sentences. This happens through ellipsis, single word or short sentences such as "Kintu was conflicted" (13). This summarizes the turmoil that is going on in his mind concerning adherence to traditions versus his personal wishes.

Another important aspect of narratology to this study is the narrative instance, which deals with the narrative voice, narration time and the narrative perspective. According to Genette, examining the narrative instance allows the reader to identify and understand the relationship between the narrator and the story. It brings together the concepts of tense, mood and voice. According to Genette, the answer to the question, "Who is speaking in the narrative?" points to the voice of the discourse (186). The narrator or the speaker establishes contact with the narratee and determines what to tell and how to tell it.

There are two kinds of narrative voice as identified by Genette: heterodiegetic and homodiegetic. I am interested, however, in only heterodiegetic narrative, which Manfred Jahn defines as a type of third-person narration where the narrator enjoys an all-knowing perspective and during the narration can get into the minds of the characters and peer into their private thoughts (7). This is another name for the omniscient narrator who is known for being all knowing, objective and impersonal, but does not take part as a character in the story. The narratee in this form of narration is obliged to suspend disbelief and take whatever comes from the narrator as truthful accounts.

In *Kintu*, an omniscient narrator brings the story to the narratee, revealing whatever happens in the private thoughts of individual characters and switches key aspects of storytelling like time and space, thereby bringing a change in tone and interpretation to the narrative. The freedom to move through time and space enables the omniscient narrator to compress the narration such that a lot of information spanning pre-colonial Buganda and post-colonial Uganda passes to the narratee within a limited period. It also reveals what various characters are thinking about at the same time.

The omniscient narrator in *Kintu* in most cases relinquishes the position and lets the characters create scenes and narrate stories that bring out pre-colonial Uganda, their belief in traditional myths as well as how this belief still permeates the present nation-state of Uganda. Suubi connects with Kintu, her ancestor, through her grandmother's fable and hopes that one-day Kintu will overcome Ntwire. Through dialogues, we also get into the mind of characters to understand their experiences as descendants of Kintu as well as how the myth influences their lives.

The narrator lets us into Suubi's mind and we learn how the myth of Kintu moves to colonial Uganda and the distortions that happen to the original story. For instance, Suubi's version of Kintu story portrays Buganda as a peaceful and serene kingdom where the Kabakas ruled with wisdom when the omniscient narrator has informed the reader that the Buganda kings were in constant battle (98). First, they were fighting within the royal family to ascend to or retain the throne. Secondly, they were fighting the neighbouring communities as they sought to expand the kingdom, like the Soga whom Kyabaggu targeted to annexe to Buganda (47). It is by peering into Suubi's mind that we also get to learn of the existence of Babirye, her twin sister. The idea of twins and their attachment to each other is an important component of the myth of Kintu. The reader gets to understand the strength of this bond through Babirye's conversation with Suubi (135).

Wolfgang Miller-Funk makes a case for the importance of time in narrating culture. He argues that as an in-written medium of cultural memory, time starts from the moment of narrating and re-narrating (208). Community narratives such as the myth of Kintu constantly change with time and, in this, space plays a crucial role. Narratives that make it as a community's myth are told repeatedly in different versions and in different places. Nevertheless, even knowing these stories may not be enough. As Eric Selbin observes, every story evokes some memory and validates others in the process but the stories become central to a community only when people identify with them and believe in what they represent (49).

Retelling Gender and Mythology in Uganda

Narratives perform an important role as they create and sustain the readers' understanding of the world. Myths, as I have pointed out in the previous section, are narratives told repeatedly to an extent that a community treats them as legitimate. They are human activities whose telling and analysis also involve assumptions and procedures that are constructions of humans. According to Ruth Page, based on these premises, a feminist would opine that both processes should consider gender. She avers that this is only achievable by feminist narratology, which in her opinion embraces the exploration of narratives while focusing on their form (1). It means that in a narrative such as *Kintu*, which has various strands of stories, the reader should be able to contextualize the interplay between form and gender. Feminist narratology, therefore, is a strand of narratology that provides the means through which the narratee can understand texts written by women and the possible interpretations that can arise from such writing.

In *Kintu*, Makumbi tackles gender-related concerns such as sexuality and identity, which make the novel rich in discussing the intersection of gender and narratology. The discussion of identity and sexuality and their link to the narrative form in the novel provides a clear understanding of myths and mythmaking. The narrator undermines the woman who has been living with Kamu by first keeping her nameless and secondly by making her vulnerable to an extent that Kamu is her saviour. She is portrayed as a woman whose only ambition in life is to become Kamu's wife so that she feels insecure when he still uses a condom with her: "She had not grown roots deep enough to secure her against future storms. A child was far much securing than waddling down the aisle...." (xiii)

Makumbi adopts both feminist and masculinist way to narrate not only the absence of women in the 'official' Buganda history but also reworks this history to present the role that they played in

the kingdom. In the next chapter, I discuss the spaces that women have occupied since pre-colonial Buganda and how Makumbi brings this out through characters such as Nnabulya, Nnakato, Zaya, Bweeza and Kusi. Through them, Makumbi balances the narrative between feminism and masculinist, appearing to be sympathising with the men, but then castigating and mocking patriarchy in the process. This aspect of duality is what Page refers to as narrativity and narrativehood, where a narrative bears a double structure. Narrativehood has to do with the criterial factors that should be considered in the classification of texts as narratives or otherwise. Narrativity relates to the factors that permit narrative sequences to be “more or less” narratives (25).

The two typologies result to ‘male’ and ‘female’ plots, which exhibit strong and weak narrativity respectively (26). From Page’s definition of the two plots, *Kintu* falls under the female because there are changes in the degree of precision with which the author uses narrative elements. The narrative involves several disruptions of the typical pattern such as time sequence being halted by anachronies created through various ‘books’, which leaves some issues unresolved. I however take exception that despite the disruptions, Makumbi makes laudable attempts at keeping the stories connected through the central figure of Kintu thereby limiting the ‘unresolved issues’. A male plot has a relatively straightforward structure where the hero is easily distinguishable and the characterization here is consistent with a protagonist who is central to the story being powerful, ambitious and often achieves his desires (and he is usually male).

The cast of the characters in the novel also shifts from ‘book’ to ‘book’, weakening the novel’s narrativity and interfering with the reader’s sense of narrative coherence by jumping to the descriptions around the lives of different characters. Makumbi’s characterization is therefore not purely feminist, as the short narratives do not give the female characters sufficient space for

development. The disruptions that occur through the clever manipulation of time enhance anachronies, which is one of the features Page considers key for a 'female' plot (26).

In some of the strands of the stories that make up the narrative of *Kintu*, Makumbi presents a double structure where on the one hand she fields strong male characters like Kyabaggu, Kintu, Ssentalo, Isaac and Miisi but all do not get whatever they desire as Page's typology of a male plot states. On the other hand, the female characters in the narrative may not be as strong as their male counterparts but the narrator places centrality to them in Buganda's tradition-making such as being the king makers and advisors to the kings. Therefore, the plot of the novel also portrays the features of a 'female' plot as the narrative takes the form of various short narratives with each having a character as the title.

Susan Lanser's typology of narratology, however, acknowledges that in a text there is the possibility of multiple texts, each a construction of different rhetorical circumstances. She adds that as long as these multiplicities are a question of narrative, then they are equally important questions of narratology (355). She identifies public and private narration, where the former targets a general reading audience while the latter targets a specific audience. This kind of typology, however, poses a problem in that in a narrative with multiple strands of stories like *Kintu*, it becomes difficult to identify which audience it targets openly and the one that it addresses subtly. What's more, Lanser draws an example from a letter from a woman living with a censoring husband and has to hide her message in layers of the letter that appears to be praising the man. It means that the recipient of the letter already knows her writing style and therefore knows how to interpret it without problems. This cannot be easily applicable in works of fiction because writers do not tell their targeted readers how to interpret their works prior to the act of reading. Any interpretation always suffices as long as it draws evidence from the text.

Furthermore, Lanser's dichotomy sees public texts as those that presumably target the male audience in the face of strict censorships while in real sense privately target fellow women. A reading of *Kintu* reveals a two-layered text, on the one hand feminist while on the other masculinist. I, however, would not consider these as fitting into either private or public texts because the two layers are too obvious. The question, of course, arises of Makumbi's intention of appearing to take a masculinist approach while at the same time fronting a feminist view with strong female characters that are central to the conception of a nation.

For Lanser, women use a double-layered text to give them the freedom to use language in a way that they can construct a more legitimate (mostly masculine) voice, which she argues is "...the language through which the more global judgments of particular practices are exercised" (346). While Makumbi portrays the Namasole, the queen mothers in Buganda, as ferociously ambitious and having played a crucial role in the stability of the kingdom, she also presents them as being 'beautiful without brains' and evil (7). The narrator blames the kings for not looking beyond beauty as the sought wives. I consider this as having nothing to do with public and private texts, because Makumbi presents what happened in pre-colonial Buganda, which records from 'official history' can back up.

Makumbi, however, admits in an interview with *The New Inquiry's* Aaron Bady that the novel, especially the first book, is largely sympathetic to men as she focuses on how patriarchy oppresses them. She also talks about resurrecting women who the 'official' history of the Buganda had ignored, besides making a woman the originator of life as opposed to the bearer of the curse as it is in the original myth. Her argument in the interview is essentially pro-feminist. Tom Odhiambo also reads the novel as feminist, arguing that even though the women carry the

madness that runs in the clan, they are the ones left standing and bestowed with the task of carrying on the mantle of the clan.

The multiplicities in the novel, therefore, do not evoke Lanser's double-layered narrative. Neither do they make it look like addressing different audiences even though any critic might argue from a different standpoint. The difference in standpoints, however, has nothing to do with narratology, but purely content and a reader's contextualization. I also note that there are readers who may consider themselves as private or otherwise and will see the text as addressing them directly. Nevertheless, I maintain that the hidden text is not a given and therefore does not exist, unless in a case where there is an author/reader relationship that is similar to that in Lanser's letter.

Myths, Westernization and Uganda

The postcolonial African writer bears the burden of (re-)telling the African story in a way that reveals what the West (or Western-influenced writers) ignored or did not tell properly. Chinua Achebe argues in *Named for Victoria, Queen of England* (1973) that the role of the African writer or the colonized is to tell the story that no one else could tell for the African no matter their good intentions or gifted abilities (193). By getting the chance to tell their own stories, the African writer contributes in defining the nation as an imagined community. This is a role that Timothy Brennan notes that the novel alongside other works of art have been crucial in achieving (170). Makumbi uses the genre to (re-)construct the nation of (B)Uganda through the Kintu myth. She presents Uganda as a construct of Buganda, leaving the reader with the imagination of a different kind of nation-state where Uganda and Buganda are nearly synonymous. The myth becomes an important tool in helping Makumbi achieve this role because, as Brennan argues, myths are complicit in the creation of nations (173).

Imaginative fiction like the novel plays an integral role in the construction of nations, since they (nations) are apparently also imaginative constructs. According to Brennan, the novel has been useful historically as it accompanied the rise of nations (173). The idea of nationhood, therefore, is not only about the struggle for political spaces, but also about a formal binding together of various disparate elements. By presenting different communities and seeking out Kintu's descendants from all over Uganda and even across the Tanzanian border, Makumbi (re-) constructs a nation, depicting the myth of Kintu as having overgrown the Buganda kingdom with time. She is what Frantz Fanon calls the 'native intellectual' who defends her people's culture by writing a root-seeking novel that specifically addresses her people, the Baganda, even though she does not involve a 'popular struggle', which Fanon argues is the only way to fight for the development of culture (154). *Kintu*, therefore, qualifies as a national literature that seeks to rewrite Uganda's pre-colonial history that the colonialists distorted.

The Kintu myth links with the biblical myth of Noah and his sons, specifically Ham who laughed at his father's nakedness and received a curse as a result. This is a myth of origin that the Western preachers taught the Africans to believe as theirs. In his history classes, Miisi says that the white man taught him that the Africans are descendants of Ham and that their black colour is a result of Noah's curse (340). It is a myth to which Africans may not pay as much attention as they pay to those that emerge from their indigenous communities. Still, Africans who have interacted with Western education and religious beliefs take it as the actual descent of the black man and that his suffering is a result of Noah's irreversible curse. Like any other myth of origin, it has a social function, undermining the blacks and making them comfortable in their inferior position among races. In creating the myth to justify the position of the blacks, the whites presented their case in such a way that everything bad could directly be associated with the

blacks while all the good only belonged to the whites. This is what happens to Miisi during his days as a student; for him, the white man was a symbol of hope and salvation and he never questioned anything they said (341).

He thought his case was different only because he was a different kind of a Hamite, one who was clever and could be good with time. Even though Miisi's experiences discredit the myth of Hamites as bearing a curse and its link to Africans, the whites have used it to undermine Africans and to justify such mistreatment as biblical and inevitable. The white man—the author of the bible—therefore hypnotized the African with the myth, wielded blasphemy at the face of those who dared to question it. It would be almost certain to state that the myth could have been central to slavery and colonialism, which targeted mostly Africans. Myths serve to make people feel comfortable when a calamity takes its toll on them and understand such misfortunes as various ways through which they are paying for the faults of their ancestors. Through Miisi's eye-opening experience in Britain about whites, Makumbi demystifies the Africans' hypnotic beliefs in biblical myths. She portrays them as constructions of the whites to advance their imperialist agenda and lays them open to questions.

Post-colonial writing, as Bill Ashcroft, Gareth Griffiths and Helen Tiffin argue, concerns itself with the post-colonial culture and more so its hybridized nature, which they consider as a strength rather than a weakness. This kind of writing, they argue, stresses on the fact that the relationship between the colonizers and the colonized is not a one-way process where oppression completely obliterates the oppressed or where the colonizer silences the colonized in absolute terms (183). There is mutuality in the process where the culture of the colonizer and the colonized find ways of complementing one another even in the most oppressive circumstances. The Kintu descendants in contemporary Uganda portray a sense of double identity. They are

largely influenced by the Western culture while at the same time adhere to some aspects of the Buganda traditions. This clash of cultures however, does not bear similar results for all the characters, as some appear to have successfully developed a new culture that they are comfortable with while to others hybridity brings new problems.

Suubi, for instance, does not believe in the traditions and thinks of them as ‘backward and tedious’ (386). However, she is the first in the narrative to hint at the idea of the Kintu family coming together and finding solutions to its mythical problems, saying that “Ntwire must be punished for being unforgiving and Kintu should be rescued and taken to the land of the spirits” (100). She displays her knowledge and belief in the myth and accuses Ntwire of being a devil on the prowl trying to harm Kintu’s descendants, while the latter acts as the unseen protector of the community. Furthermore, the spirits of her dead twin sister, Babirye, who helps her out in most cases, constantly follow Suubi. It is rather surprising that she discredits the traditions when she communicates with the spirits and even does what her sister instructs her to do. When she arrives at the Kayigas, Babirye engages her in a person-to-person dialogue on how to take care of the house and how to behave. She guides her on what to say and what not to do (136). Suubi is against Opolot’s view that there is need for her to seek her roots to know herself and where her future lies. For her, such views are worn out are only “passed down generations by people who do not bother to question things readily embraced” (163).

For her, there is no need for the past. Her arguments, however, could be because of a generational mental illness, which for her manifests itself through memory loss. She finds it “painful” to remember details of her past. Kiza tells Opolot that Suubi’s forgetfulness has traditional reasons which have links to Ntwire’s curse and which she hopes the clan’s homecoming will “sort out” (166). Opolot plays a crucial role in helping Suubi get her identity,

though he is an Atesot, modernity and the Ganda influence has made him seem more like a Ganda, speaking their language and living in their land. He pushes Suubi to meet her aunt, Kiza, and insists that she attends the homecoming even though she thinks such gatherings are primitive and a nightmare. Despite her views, she still hopes that the occasion will help get Babirye out of her life.

Again, the question of myth and time comes up in the way the Western influence makes one feel that some things cannot happen in the modern world. The idea that “as long as there are Africans in the world there will always be someone seeking these things” is farfetched given that mythology is not just an African affair but also a worldwide practice (391). In fact, mythology and belief in the influence of mythical figures has more documentation outside Africa. Suubi feels that one can only notice a curse when they expose themselves to traditions, arguing that the world itself is cursed.

Miisi Kintu is, perhaps, the most conflicted in the narrative. Having acquired Western education, he does not believe in traditions or the idea of the supernatural. He is rational, but despite his rationality, there are aspects of the Buganda traditions that he sticks to, like the knowledge that counting one’s children or grandchildren is a taboo (311). Moreover, at one point he feels that walking in his *kanzu* makes him “an authentic African, a Ganda and a *muntu*” (320). His sister, Nnamuli, tells him that the world needs both the “simple and insecure as well as the intelligent and sure” (313). This means that the world needs both the West’s idea of modernity and Africa’s ancient traditions to go together, the educated or civilized can always get back to their traditions and find aspects that can help them understand situations. The village youths, in their New Year excitements, call Miisi “a Russian idiot and a communist waste of education” because he views African traditions as irrational (314).

Miisi not only rejects the Ganda tradition, he ironically rejects Christianity, the faith that brought him up and through which he got his education. He reasons that religion is useless, only useful to the society in terms of discipline and management of resources. He also warns his fellow villagers against the “lie of immigration to the West” (314). Through him, the narrator debunks the Western exotica as a myth. His newspaper article, ‘Afrikenstein’ is a reaction to colonialism and roots for hybridity in the sense that even though the Europeans brought their ways that do not fit the African system, the best way is to adapt and make use of these ways. He says figuratively that:

We cannot go back to the operating table and ask for the African limbs, Africa must learn to walk on European legs and work with European arms. As time goes by, children will be born with evolved bodies and in time, Africa will evolve according to *ekisode’s* nature and come to its best form. But it will be neither African nor European. Then the pain will settle down (334).

Miisi’s article alludes to Mary Shelley’s *Frankenstein* where Victor Frankenstein is so obsessed with the advances in science that he decides to make a being of gigantic stature, which he later refers to as a catastrophe when it starts to move its limbs, let alone going on to destroy his entire family (68). This intertextuality portrays post-colonial Africa as an entity that is half-European and half-African. It is a creature that may have lost the basics of both Europe and Africa and which its creators regret. The continent is on its own, chasing its ‘creators’ for directions.

Achebe argues that the cultural crossroads that we live in today have a dangerous potency that can either make one perish as they “wrestle with the multi-headed spirit” or “may be lucky to return to his people with a boon of prophetic vision” (190). Miisi is on the brink of perishing

because of his middle ground and search for a third space where he is free from any religious leaning. However, by dismissing the Buganda traditions and Christianity, he puts himself on the warpath with both the ardent and 'Awakened' Christians like Kanani who thinks he is Satan himself and the ardent traditionalists who see the myth of Kintu as containing what Malinowski calls the community's 'legal charter' and which no member can dare challenge (116). To the traditionalists, the myth plays the Malinowskian roles of myths of origins such as conveying, expressing and strengthening the fundamental facts of local and kinship unity of Kintu's descendants (116). Miisi thus excludes himself and remains an atheist. Through him, the narrator presents the post-colonial African as one who should no longer take 'prescriptions' from the surgeons (Europeans) while still using the local herbs not to "exacerbate the wounds" (335). He says that an evolution is the only way to perfect the mistakes made by the Europeans in Africa.

In Britain, Miisi realizes that the Western media focuses more on the negative images of Africa, portraying it as a continent sinking in anarchy, which forces him and his friends to "construct their own narratives of 'we', 'they', 'us' and 'them'" to make Africa and stories that portray Africa positively (342). However, his effort to think of Africa as a place full of positive things gets a disappointment when he gets back to Uganda only to find it ravaged by civil wars. He comes back to a country where people are struggling to survive and have in the process lost the ability to discern vivid colours of right and wrong. This incident forces him to reconstruct the idea of Africa, the West and himself.

Makumbi narrates the Ugandan coups and counter coups of the 1970s and 1980s revealing how it affected the citizens at the most basic levels: "anything that gave them a chance to survive was right" (343). The people are even more hopeless after the war that Ugandans who stayed abroad for whatever reason during the war do not fit to be Ugandan enough. Miisi feels humiliated when

the locals refer to him as a “white man” because he was away during the war. He has only his education to rely on in making judgements, having dismissed both Western ways as well as the traditions of his land.

The people who are at the forefront in retracing the roots of the Kintu descendants through the homecoming are what Homi Bhaba refers to as the “liberatory people”, but who themselves wear a hybridized identity (208). The spirits choose Miisi and Muganda to lead the homecoming alongside other elders who equally wear double identities. Odhiambo refers to them as neo-traditionalists, owing to their Western training and their new role in leading the community trace or restore its identity. He adds that the author, depicting the role that alongside other neo-traditionalists he has to fulfil, conveniently names Muganda, the medium who is a Cambridge graduate. It means that even though he is educated, he is still the typical Ganda fit for the job.

It is, however, ironical that the gods would choose Miisi, who had dismissed his traditions as primitive, to lead the clan. On the one hand, Miisi does not think the dreams have anything believable, but on the other, he tells Kusi that the homecoming that he is under instructions to organize gives him an opportunity not only to meet new people but also to learn a lot about the clan’s history. He also sees this as a chance to study and observe traditional spirituality that he has been obsessed with all along (366).

For Kanani, Miisi is the Satan himself because he is able to combine Westernization and heathenism. He finds it unnatural that Miisi’s intellectuality and heathenism go together and he still remains calm and humble (378). Kanani, himself torn between believing the curse of Kintu and following Christianity, takes with him his grandson, Paulo Kalema, born of incest between his twins. His actions indicate his guilt and insinuate that the curse of Kintu could have fallen on

his house and, by attending the homecoming; he is seeking to undo the curse. Similarly, as a radical Christian, he is not supposed to engage in sexual activities with his wife, but they constantly find themselves overwhelmed. Their actions could have encouraged their twins to engage in incest. The other reason for attending the homecoming therefore could be that he wanted to atone for his shortcomings by turning his cousins to God.

The experiences of Suubi, Kanani, Muganda and Miisi bring up the question of plasticity of the post-colonial Ugandans and their relationship with their traditional belief system. They blend their Western and Buganda cultures, making traditions to work only when it is convenient for them. Miisi finds it difficult to use his academic prowess to find rational reasons behind Buganda's traditions, but ends up thrown deep into the forest as a caretaker of the newly constructed Kintu shrine. At this point, he is not in control of his mind. Kanani's punishment comes in the form of incest between his twin children resulting in the birth of Paulo Kalema. His sudden death that occurs immediately after he attends the homecoming also adds to the punishment. Similarly, Suubi, who refuses to acknowledge Buganda traditions, dismissing them as backward, experiences an attack that leaves her fingers and an arm broken for attempting to 'bind' her twin, Babirye. She has to wear the stick that she had bound her around her neck so that she does not run away as she had hoped (436). I read this as a failure of hybridity because the characters' attempts at developing a new cultural exchange do not bear any fruit.

The 'failure of hybridity' can probably be understood in the sense that Makumbi is attempting to assert Buganda's pre-colonial past, which she presents as rich and which the West did not succeed in influencing and eventually phasing out. It is a portion of the Ugandan history that even though has not been entirely able to avoid the impacts of the shifts that are characteristics of the post-colonial world, remains raw and fertile for the (re-)making of the nation. Makumbi

seeks to evoke what Kristen Holst Petersen and Anna Rutherford call ‘fossil identities’ that float around the psyche of each of us. They argue that when one enters into a fruitful dialogue with the past, they are able to revive the fossils buried within and which are part of their ancestors (182). The result is not a hybridized individual, but a neo-traditionalist.

Conclusion

This chapter has examined some of the narrative strategies that Makumbi employs in appropriating the myth of Kintu into the novel. I have looked at how strategies such as narrative order and speed legitimize or debunk myths by exploiting the time-space continuum. A belief only becomes a myth when people from a common descent or similar place hold it sacred and takes root in their minds over time. The fact that Makumbi models her novel from an oral tradition of one community allows her to narrate modern Uganda, focusing on the myths around Obote and Amin and trying to bring out facts that history could have overlooked. Through this, she regenerates the nation-state of Uganda using Buganda as the archetype.

I have also looked at how Makumbi intersects gender and narrativity. I argue that the multiplicity of stories in the narrative have nothing to do with narratology but content, which relies on a reader’s interpretation. The idea of public and private texts therefore does not exist in such narratives unless the author and the reader agree on a set of codes for interpretation. The masculinist undertones in the text only serve to buttress the author’s feminist agenda and do not infer double-layeredness with a ‘hidden text’ in any way.

I have looked at the intersection of myths, Western influence on the African tradition and focused on how characters like Miisi, Suubi, Kanani and Muganda juggle between their Western ways and traditions. I conclude that even though Miisi, Suubi and Muganda have to ensure the

clan's continuity, it does not come out of free will. There is a sense of ambivalence in their beliefs in oral traditions where they are only useful when they serve some ends. This ambivalence is what breeds characters who are neo-traditionalists, charged with the task of charting the path for the community.

CHAPTER THREE

THE AFRICAN WOMAN AND THE (RE-)MAKING OF TRADITIONS

Introduction

Most creation myths give women subordinate roles to men. This is not only an African tradition but also a worldwide phenomenon, best captured in the Bible that has one of the most popular creation myths that nearly all Christians claim as their descent. The myth not only gives the woman, Eve, a subordinate role to Adam but also makes her the originator of human pain and suffering on earth. It portrays man as a victim as opposed to being an accomplice and God rewards him by instructing the woman to be submissive to him. The Buganda creation myth of Kintu parallels the biblical one and Kizza argues that there is no way the Baganda could have generated their myth from the Bible because they already knew the creation story of Kintu and Nnambi before the arrival of Christianity. Kizza's version of the Kintu myth is a compilation from various narrators around the Kingdom of Buganda and which all, despite slight differences, point to the woman as the originator of death and suffering and the man as the creator.

Christine Obbo, while prefacing her book, resorts to a mythological explanation of the subordination of the African woman from the deep past, through the colonial period to the post-colonial Africa. From her fable, it all started with God wanting someone to help Him run an errand and when He turned to the women, they were busy with other tasks. When God called a second time and they were still busy on these tasks, men, whose only duty was to put up a fence to protect livestock (owned by women), were available and asked God to send them instead. It is from here that God told women that their tasks would be endless. Men, on the other hand, may rest because they heeded God's call at once (ix).

Obbo mythologizes the African woman's burden from time immemorial and while she traces it back as originating from God, she also presents 'God' as an idea that men exploit to justify patriarchy. For instance, when the 'strangers' (presumably the missionaries) came with books, seeds and guns, it is men who embraced them and even encouraged women to be content with the position that God had given them because even the strangers' books also confirmed the same (ix). She therefore presents the African woman as the voice of reason against the strangers that nobody listened to and that they (women) continued to perform their 'prescribed' roles unnoticed during the colonial period and even after independence. The women's attempt to break God's spell of male domination rattled their men, but did not stop their march to liberation.

Obbo's fable therefore presents the journey by the African woman from the beginning when God slapped them with the spell of serving their men through to the period when they finally decided to stage a resistance and champion their rights. It is the African woman's march to (re-)making traditions for their benefit. Makumbi's restaging of the Kintu myth in the text bears semblance to Obbo's fable as it also shows the mobility of the woman from ancient Buganda to post-colonial Uganda, illustrating her progress in fighting for her space. The women in the novel have nothing to do with the curse that follows the descendants of Kintu, but it is the men, especially the patriarch, who are the bearers of the curse. Makumbi places centrality on women, presenting them as creators and co-creators with more stakes in the community's posterity.

This chapter examines the centrality of women in the novel as Makumbi restages the original Kintu myth to narrate the roles that women played in the pre-colonial Buganda and the part they continue today in post-colonial Buganda/Uganda. I analyse how, in recasting the myth into the novel, she reverses the 'traditional' gender roles and how, through this, she narrates a different history of Buganda and Uganda. Some of the female characters that I focus on include Namasole

(king mother), Nnakato, Babirye, Princess Mazzi and Zaya. I look at how their presentation parallels the Kintu myth and Buganda history as well as examine their roles in shaping the destiny of the kingdom. I also look at characters like Suubi Nankintu, Kusi and Magda who are the embodiments of the post-colonial Ugandan woman, faced with the allure of modernity, which seems to be in a contest with Buganda customs. I look at how they balance the two and how their attempts contribute in the (re-)making of the Buganda traditions.

Pre-colonial Buganda Woman as Source of Power?

Ethnographers and writers of fiction have not properly documented the place of the woman in pre-colonial Africa. Obbo avers that Western scholars who glorified patriarchy mostly did the documentation. These scholars collected information on women as mothers, sisters, daughters and wives of the men who were the power holders or informants, but did not find it necessary to include the voices of women (1). This implies that most historical records on pre-colonial Africa portray women as subordinate to men, not because they were, but because the ethnographers ignored women during their documentation. Stratton also avers that contemporary African societies have different levels of patriarchy, that even though there is male dominance, each society has a different construct of gender. There is a difference in flexibility in construction of gender, which was the case in African societies until the beginning of the twentieth century when colonialists came with rigid European gender definitions that they imposed on Africans (14).

For Stratton, the pre-colonial Africa might have been flexible in their treatment of men and women inasmuch as they were patriarchal to some degree. This is evident in the novel. Ali Mazrui adds that the Western culture, which is majorly patrilineal, has had immense role in the erasure of the matrilineal culture that existed in Africa. He argues that this has been due to the continued influence of Islam and Christianity over the continent (89). African tradition and its

treatment of gender roles still undergoes numerous contestations with lack of documentation and the influence of the Western culture taking a centre stage. Makumbi's presentation of women across centuries in Buganda/Uganda brings more highlight on this debate.

While the pre-colonial Buganda gave women powerful roles, Makumbi presents the Kintu saga in such a way that it reflects what Mazrui identifies as benevolent sexism. He defines benevolent sexism as a form of discrimination that is generous and protective towards the gender that is otherwise underprivileged, which is the woman in most cases (87). It means giving less harmful roles to women or allowing them to perform roles that would make them feel that their power is elevated above that of the man. For instance, the office of the king mother was a powerful position in Buganda just as it was among the Ashanti as Mazrui opines. The king mothers were not only a binding force among her sons but also determined who the next Buganda king would be. Queens could put their sons in position and watch the throne carefully when it was ripe for takeover. The narrator says, "Clever women did not declare their sons as princes but cleverer women alerted their sons when the throne was ripe for seizure" (5). Some women therefore shelved their ambitions to be king mothers and instead protected their sons from the wanton murder by their siblings and cousins for the throne. The narrator also states that during the days of Kintu, the kings and the princes had the shortest lives because they constantly killed one another to claim the seat (4). Nnassolo flees with her remaining brothers and Musanje's sons after Kagulu had killed Musanje in a tussle for the throne. Nnassolo's care for her siblings' blood and her wrath makes her return for vengeance to overthrow Kagulu. She actually pursues him as he attempts to flee and drowns him. This is a tactical pursuit in defence of the kingdom's stability because Kagulu would go into hiding for some time then return and take over the throne from Kikulwe whom she had installed as the Kabaka (6).

Nnassolo remains at the centre of the Kingdom's succession as her brothers and nephews kill one another for the throne. The three sons of Musanje who are Namugala, Mwanga and Kyabaggu were born to Nnabulya whom the narrator describes as being ruthlessly ambitious and sowed in each of her sons an appetite for the throne. This explains why the narrator informs us that they killed and succeeded each other in 'baffling madness' (6). Despite Nnassolo's role in protecting the kingdom's stability, Kintu still blames the instability of the kingdom on her instead of the men she groomed and installed to the throne. Moreover, the text does not show any other act of violent takeover by her after she had deposed and killed Kagulu.

The role that Nnassolo plays in the kingdom therefore differs from that of the Namasoles (king mothers) who could do anything to protect their positions. Nnassolo is presented as a matriarch who yearned for order in Buganda and did all she could to achieve it. The narrator says that she was a wrathful princess whom people dreaded, especially when they did not have an idea where she had been hiding. When she returned, the narrator says, "She was rambling like the Kiyira (the Nile)" (6). These statements reveal her strength as a warrior. This goes against Mazrui's assertion that the warrior tradition in Africa perfectly represented benevolent sexism in that it barred women from risking their lives as warriors. Only men could be warriors. Women could risk their lives through other ways, for instance when they took food supplies to the male warriors.

The tradition in most African societies is that women ought not to kill on behalf of the society; it is a patriotic duty that only a man could perform. Mazrui adds that the patriotic duty to die was, however, gender-neutral and women were not discriminated against (89). While she gives the kings of Dahomey who had an all-female army as the only exception to this tradition, Makumbi, through Nnassolo, uncovers the untold stories of the Buganda's female warriors who equally

played important roles in defending the kingdom. However, it is worth noting that Nnassolo's influence was on check because she could stage a coup and dethrone a sitting king but had to pick a male to take the seat. Her role as a warrior therefore follows Mazrui's typology of benevolent sexism largely.

Matrilineal societies that Mazrui argues are more in Africa also exhibit cases of benevolent sexism. He argues that for Africa, it is almost normal to trace lineage and descent through the mother's family unlike any other parts of the world; mothers in some communities in Africa determine the clan to which the child belongs (88). Makumbi presents the pre-colonial Buganda as a kingdom where the Kabaka's court followed two traditions that were different in their approaches to construction of gender roles. While in every other common Buganda household the children took after the fathers' clan, the Kabaka's children took after the mothers' clan.

The narrator reveals that while this ensured an even distribution of the Kabakaship to all the clans of Buganda, it bestowed the king mothers with immense power. To protect her position, the incumbent king mother could advance all the means to ensure her sons remained on the throne. Nnabulya, for instance, had rivalling courts when her son Namugala was the king for fear that his half-brothers could depose him because he was weak. The narrator even mulls the possibility that it could have been her idea to abdicate Namugala so that the more ruthless Kyabaggu could take over (7). With their immense power in the Buganda clans and within the king's court, it is worth arguing that matriarchy was strong in the kingdom, but only at an elite level. However, it would be worth pointing out that these women were just pawns in the kingdom's power games, left to aspire only for the office of the king mother.

The narrator peeps into Kintu's mind, revealing what he thinks of Nnabulya; he views her as only being concerned about her position at the expense of her sons' lives (7). He feels that the royal males did not focus on anything past beauty when making choices for queens, which threatened the throne even more. However, through Nnanteza, we notice that the king mothers chose whom their sons married. For instance, they could not choose women who were potential threats to their positions once they got married to their sons. Kintu refuses to lie with Nnanteza because he feels she belongs to the Kabaka. However, Nnanteza says that she did not even go past the king mother, and therefore had to be content with entertaining male visitors to the kingdom. She is one of the many girls in the palace referred to as 'fruits of the throne' for the casual use of the visiting governors (40).

The position of the king mother, therefore, determined not only the direction the kingdom took, but also decided who became part of the king's family. Kintu's argument that the men lacked mental prowess in choosing the queen can only stand because the kings and their sons did not make any decision about whom they married since their mothers and wives ran the show. The women chosen for the king were only those whose ambitions were limited to becoming king mothers and this became a cyclic occurrence. Thus, Makumbi's presentation of women in this regard reveals their roles as accomplices in the protection and the continuation of the male hegemony. Based on the power they wielded, they could have possibly ascended the throne if they wanted to. For instance, Nnabulya protected Kyabaggu's reign from potential uprising by keeping his nephews (sons of Mwanga and Namugala) under her control (59). It could be that they feared causing any interference with the social order hence ran the kingdom by proxy, the kings being their stooges. Therefore, to some extent, the king mothers could have been more than pawns, but co-rulers, if not the actual rulers.

In the original Kintu myth and the legends that relate to it, Kintu is either the originator of the entire Buganda kingdom or the first Kabaka who established Buganda as a political institution. However, in the novel, he holds the small position of the Ppookino, one of the provincial governors who have to report to the Kabaka on a regular basis. They even have to bow in front of the Kabaka whenever they are in his presence. Given that the Baganda hold Kintu not only as their mythical father, their reverence to him would make any staunch Ganda traditionalist livid at Makumbi's portrayal of Kintu. Besides, in giving women a central role in the running of the Buganda kingdom, Makumbi also makes Kintu's household a more liberal place where Kintu's power is constantly checked by Nnakato, his first wife. Even though she is subservient as the tradition dictates, she wields immense power not only on Kintu but also across the province where her husband is in charge.

Kintu's position as the governor allows him the privilege of what Nakanyike Musisi refers 'elite polygyny.' She argues that this was a form of polygamy where the political elite had the extravagance of having four or more wives. It was different from the 'common' polygyny where a man could have two or three wives (758). Musisi shows that polygyny, then, was an important aspect of class and state formation in Buganda and, therefore, for a leader of Kintu's stature, it augmented his rank. 'Elite polygyny' also provided a special role to the head wife, in this case Nnakato, who oversees what goes on in the other households. She allocates names and roles within the family to the new brides and visits them whenever Kintu travels as a way of checking on their welfare. Through her visits, she also gathers information relating to the running of the province and reports the 'local moods and major incidents' to him. Part of her coordination role is to ensure that all Kintu's children from different wives visit and know one another as siblings (16). This means that she could also look for Kintu's wives that failed to conceive even after

Kintu's visits and take them back to the Mayirika for an additional session with the patriarch (17).

Moreover, it is Nnakato's duty to rehabilitate Kintu whenever he returns from the tiring journey of visiting the Kabaka (52). While these roles may not be crucial in the running of the province, the novel does not seem to disclose all the details of Nnakato's administrative roles whenever Kintu travelled. We, however, can speculate that since she could report to him all the major happenings in the province when he returned, then it means she acted as the Ppookino during his absence albeit with limited powers. This is because Kintu trusted her and he travelled with his most trusted men, leaving no male figure behind to look after the province. This takes us back to Obbo's assertion that the ethnographers who recorded Africa's pre-colonial past either deliberately ignored some of the roles that women played or their informers thought it was not important to state such roles to scholars who themselves did not think much of women (1).

A comparison between Nnambi, Kintu's wife in the original Kintu myth, and Nnakato in the novel reveals Makumbi's shift from having the centrality on the men and placing it on the woman. While in the original Kintu myth it is the woman, Nnambi, who gets fascinated and even attracted to Kintu and initiates their marriage process, she is made the bearer of the curse of death and suffering that plagues humanity to date. It was her idea to marry the only man on earth and abandon the pleasures of heaven where she was an only daughter (39). The myth therefore portrays the woman as having been the first person on earth to sacrifice her pleasures to live with a man on earth, which was then a lonely place, but was still the originator of the curse because she had forgotten to carry food for her chicken. Again, the parallelism between the myth and that of Adam and Eve comes out. Like in Obbo's fable, God punished the woman for being hardworking and caring.

Makumbi's reworking of the Kintu myth, therefore, places the woman at the centre of Buganda tradition, not only as important force in the politics of the kingdom as seen with Nnakato and the king mothers, but also as creators and co-creators. While Kintu is the Ppookino, he is 'naked' without a wife and even having a wife is not enough; children are necessary to make him a more complete governor. Therefore, the woman's role as a creator and co-creator is at the centre of his leadership and the Kintu saga. Kintu, the patriarch, this time is the bearer of the curse as opposed to a woman as in the original myth.

The text also brings out the centrality of women through the Kintu descendants living in Kiyiika in the present-day who recognize Nnakato as their mythological originator as opposed to Kintu. The narrator states that Kintu Kidda was no longer in the memory of the Kiyiika while Nnakato had flourished to divine proportions. The elders say that Nnakato was a powerful matriarch who gave birth to twins only, apart from her last and favourite son, Baale (373). They trace their roots to Nnakato perfectly because of the various mythical occurrences attributed to her. For instance, they believe that Nnakato roams the forest searching for her son Baale, or her sister Babirye whom she accused of killing her son inadvertently and ran away. The locals believe that she possesses a pet leopard, which is harmless and one is lucky to see (373-4). Even though Makumbi places women in central roles in the novel, their centrality does not give them any powers above the men. They are pawns in the patriarchal power games, which is typical of benevolent sexism.

Kintu Curse: A Pained Woman's Wrath?

Makumbi also brings to the fore the ancient Buganda marriage system and how it placed pressure on both genders. However, the women suffered more. Babirye's plight reveals the harsh realities that she faces as a woman, which are also constructions of traditions. While the traditions dictate that female twins should be married to one man, Babirye faces rejection from Kintu, who insists on marrying Nnakato, the other twin, alone. While he acknowledges that the twins are identical, he adamantly points out that he does not trust Babirye's eyes. Kintu himself feels that it is unfair for the traditions to require one man to marry female twins when the same is not possible for male identical twins.

To him, this tradition is preposterous because the community's lore states that the twins could not agree even in the womb and therefore split, resulting to two people. It therefore makes no point for him to force them to live together with one man (11). While Kintu's complaint raises an important concern on how the patriarchal order equally oppresses men in the society, it does little to save Babirye whose parents believe should be married first before Kintu can marry Nnakato. In fact, they even offer her to him, first at half-dowry and then as a bonus for marrying Nnakato (12). The twins know and believe in this tradition and Nnakato even asks Kintu to court Babirye first.

The twins' parents insist that their hands are tied and cannot make a decision on the matter and Kintu, being the governor, should know better about issues of traditions. His rejection of Babirye, however, perplexes them and for them it appears as a rejection of the same customs that he ought to protect as the Ppookino. When they threaten Kintu for splitting the twins and for humiliating Babirye, the reader questions what really humiliates Babirye. It is true that Kintu separates the twins, but the parents' adherence to traditions that Kintu is willing to overlook, for

me, seems to humiliate Babirye more. The novel presents Kintu as a conflicted man: While he wants to adhere to some aspects of the Buganda customs, he feels that others are unnecessary. For instance, he believes that as a governor, he needs a wife because without one he is naked (11). He uses this to pile pressure on Nnakato's parents to let her marry him and succeeds, but then the Babirye situation remains unresolved. Kintu's refusal to obey the customs of Buganda then becomes a point of discussion in Nnakato's inability to give birth in time. For the adherents of these customs, her 'slow womb' could be a manifestation of a curse, which could be the reason Nnakato is both guilty and afraid of her sister, Babirye (12).

Part of the whole Kintu saga therefore stems from the fact that he downplays the important role of customs by failing to marry the twins as prescribed. The series of events that follow Nnakato's decision to share her man with Babirye reveals that Kintu had sown suspicion between the two sisters even as he separated them. The decision to let Babirye bailout Nnakato is because of the idea that, as governor, childlessness compromises his societal standing and gets people whispering (13). There is some suppressed bitterness in Babirye as she helps Kintu get four sets of twins and she returns home to her parents after delivery. Her quietness in light of Kintu's obvious contempt for her seems to stem from the notion that he is doing her a favour by letting her have children with him and also being in the hope that one day he might marry her. It is her way of covering the 'pain and shame' of being unmarried, rejected and unappreciated when her twin sister is married ahead of her. Her pain comes out when she asks Nnakato whether she ever thinks of her as a mother of her eight children and who generously gives them away to cover for Nnakato and Kintu's childlessness (18). The phrase "these breasts, they weep" sounds more like a threat of a curse.

While Kintu feels that the children do not belong to any of his women, Babirye holds that the children only belong to Kintu if she says so (18). Mazrui avers that fathers in most African societies have and continue to enjoy a disproportionate custodial advantage of the children, where they are regarded, or rather, consider themselves as the ‘owners’ of the children, whereas women are only regarded as “instrumental wombs which brought the children into the world” (92). Kintu considers Babirye as just a temporary service provider whom he is ready to pay and discard. He also sends a warning to his other wives not to try cordoning their children with a ‘my’ or ‘mine’ (19). Makumbi uses Babirye not only to present the self-awareness of the pre-colonial Buganda woman about her place as a co-creator but also to give the modern woman a more recognized role as a giver of life whose word about the parentage of the child is final. Kintu’s treatment of Babirye and his other wives concerning the ownership of the children illustrates how most African customary laws exaggerate the rights of the father figure, which makes such laws guilty of what Mazrui terms malignant sexism (92).

From Mazrui’s definition of malignant sexism as one that “subjects women to economic manipulation, sexual exploitation and political marginalization, Babirye’s pain as a result of Kintu’s treatment of her and her children qualifies as such (94). She also laments that Kintu never eats her food even when they are married. His visits are only out of pressure from Nnakato who harbours some sense of guilt about Babirye’s place in the family and that of her eight sons (20). She does not get proper compensation for covering up for Nnakato and Kintu’s childlessness. The case of Babirye and Kintu’s claim to the ownership of her children brings up what Mazrui calls the ‘paradox of gender’, whereby on the one hand, the woman, as the mother, is the senior partner in the creation of a new life. On the other hand, the male of the species is the senior partner in the destruction of life, which he does through his ‘duty’ to defend the

community through war. It is this power, Mazrui argues, which gives the male the political domination hence is always the ruler (95).

Kintu knows too well that the children do not belong exclusively to him, but he uses his power of destruction and as a ruler to issue threats to his women. Motherhood, then, only puts the woman at the centre of life giving, but not with the power to control who owns the child. Babirye's fate bears similarities to that of Nnambi in the original Kintu myth that deliberately silences the woman. Helen Mogambi notes that the female space in the myth is associated with two overpowering paradigms, which are silencing of the woman's voice and actual deletion or complete erasure of the female presence and power (52). In this regard, the myth to an extent subjugates the woman.

One would question whether Babirye's indifference, especially to Baale's impending lavish marriage and the fact that he is being groomed as the next governor at the expense of her sons, has anything to do with his abrupt end. Does the Babirye's pain activate the curse of Ntwire, which had been lying idle and forgotten for nearly ten years or it carries a curse of its own? For Nnakato, Babirye kills Baale out of jealousy; she says that Babirye had always begrudged her son despite sharing everything she wanted with her. The following statement summarizes the accusations:

You wanted a piece of my marriage, I gave it to you. You wanted my man; I shared him with you. You had eight children with him: I never begrudged you any of them. All I had was that one boy-but you begrudged him...you have complained and complained all our life but this is it. You can have it all, man, marriage, home and family (86).

Nnakato's accusations make the curse of Kintu one that is two-dimensional. Ntwire's is the first but then the second and seemingly the most wrathful is the one that arises from the disagreement between the identical twins, Nnakato and Babirye. It is from the pain of losing an only son for Nnakato and for Babirye the pain of Kintu ignoring her, forcing her into silence and finally Nnakato accusing her of murder. What stands out is that in all these scenarios, Kintu is at the centre and bears direct responsibility. He finds it perfectly normal not to inform Nnakato of Kalema's death not because he is guilty but maybe because he thinks it is not important to tell the woman anything that is going on. This attracts Ntwire's curse. Moreover, he refuses to marry the twins as the customs dictate, separating them, constantly mistrusting Babirye and sowing suspicion between her and Nnakato. From this standpoint, therefore, the Kintu saga is a result of pained women's wraths. Babirye's refusal to take Nnakato's place after her death, questioning why she has to die so that Kintu can have his Nnakato once more, reveals the kind of pain through which she has been.

Makumbi subverts the female silence and 'deletion' in the original Kintu myth by presenting the patriarch in the novel as the bearer of the curse from all angles one would look at it. Mogambi asserts that the original myth 'deletes' the mother figure such that there is only the father, Kintu and the daughter, Nnambi. Still, she argues that Kintu completely appropriates even Nnambi's power as a creative force and a co-founder of the nation of Buganda. She is remembered only as having brought death and suffering to the world while Kintu is hailed for bringing forth the nation (52). Kintu's claims as the owner or the creator of Babirye's children are therefore consistent with the original myth. Mogambi identifies the myth as the "spirit behind the male belief in Buganda" which claims that a man's share in the child is more crucial because it carries the father's soul and physical features while the mother's share is only that of bearing the body

of the child (53). Makumbi's appropriation of the myth into the narrative rewrites it, giving the woman the recognition that Nnambi did not get in the original myth while at the same time retaining some aspects of the myth that perpetrate male dominance.

Zaya and Princess Mazzi as Embodiments of Female Subversion

The paradox of gender as identified by Mazrui leads to male dominance, especially concerning military and economic specializations that are male-controlled. He adds that while the women control all the basics, the men enjoy the dominance and the benefits attached to it. For instance, he argues that women till the land, which is a crucial means of production. They also control the womb, which is the means of reproduction. What they lack is the means of physical coercion, which the men possess and use at whim to achieve their goals (95). This is evident in the treatment of Zaya and Princess Mazzi in the novel. While they face challenges as other women around them, the novel presents them as some of the voices of dissent to male dominance in pre-colonial Buganda. The narrator introduces us to Zaya when she is freshly married, but evidently a toddler from the narrator's description of her physical looks and demeanour. Hers is a case of forced marriage to old Gitta whom she refuses to share a bed with (21).

To tame her militancy, which Kintu's men think is childish and unwomanly; they argue in their gossip that Gitta should have made Zaya pregnant immediately after marriage (22). Men in ancient Buganda tamed headstrong women who could not give in easily to male domination portraying pregnancy as a weapon. To bring in Mazrui's 'paradox of gender' into this context, the life-giving role of the senior partner becomes a weakness in some situations, especially when the male wants to dominate her. While pregnancy for the woman is a moment of life-enhancement for the woman, it also becomes her most vulnerable moment physically and may

not resist any challenges that will involve force (95). The men therefore feel that Gitta's failure to impregnate Zaya was the source of all his mistakes.

Jomo Kenyatta traces the fall of matriarchy in Gikuyu community to a myth that points to men's mischievous operation to use pregnancy as a weapon against the women. He notes that the women were not only domineering and ruthless, but also practised polyandry. Due to their power, they subjected the males to humiliation and injustice, which made the men to come together and find a way out of their administration. They agreed that they could only stage a successful revolt when the women, especially their leaders and brave soldiers, were pregnant. The men therefore induced the women into sexual intercourse, which they gave in to, flattered by the men's strange enthusiasm. After six months, the plan was successful as all the powerful women became pregnant. The men organized themselves and took over the leadership of the community, abolishing polyandry and establishing polygamy in the process (6-7). Ngugi wa Thiong'o also makes reference to a similar myth, where Waiyaki is curious why antelopes do not run away from women. His father informs him that initially women owned antelopes as goats and once the men took over (when women were pregnant), the antelopes then knew that women were weak and learnt not to fear them (15). The myth points to not only the destruction of matriarchy but also the disempowerment of women in ancient Africa. It embodies the efforts of men to keep constantly in check the powers of women.

Having refused to allow the old Gitta to lie with her, let alone impregnate her, men consider Zaya as having a poor upbringing. They accuse her family of neglecting their role of preparing her for marriage. This kind of training required the woman to know the codes prescribed for womanhood; she has to give in to her husband's sexual demands any time he wanted it. According to them, this is a man's means of 'getting the most out of the bride price' he paid to

the girl's parents. Gitta gets agitated when Zaya refuses to let him have his way and resorts to giving her "a few whacks to let her know his seriousness" (22). However, Zaya does not take the whacks lying down and also puts up a fight which helps her escape and leaving the old man hurt having 'swung him like a fibre doll and ran' (22). She is a representation of the female resistance in pre-colonial Buganda to the excesses of patriarchy. Her actions baffle many a man and Gitta consequently becomes a subject of village gossip and mockery for getting hurt while in the process of chasing after young sex.

Zaya's physique also paints a picture of subversion, the narrator points out that her appearance itself repelled men. It means that she did not wear the 'expected' female demeanour. Kintu's teenage sons, for instance, jeer her because "she took strides like a hunter, her feet grasped the earth like a man's, her voice carried the house on top of her head and dreamed of becoming a warrior" (23). However, Zaya is the least bothered of everything that goes on around her. While everyone talks about her repulsive and manly traits that have denied her a chance of getting married, she is worried of when and with whom she can go hunting, an activity that is presumably for men. In fact, she could join Kintu's sons in laying traps and shooting animals and birds even when the boys kept reminding her that she was female and that she was not supposed to climb trees (23).

Zaya is blind to the boundaries that the customs place for her based on her sexuality and crosses them without a single shred of shame. When, after a few years, she refuses to 'transform into a wife' as many had expected she would, she does not care about the fact that no man approaches her for marriage (61). In the end, Makumbi chooses Zaya, the unmarried type, to carry Kintu and Nnakato's blood to another generation. She gets pregnant for Baale and only discovers it months after his death. She turns out to be the important connection between the pre-colonial Buganda

and the post-colonial Uganda through her descendants like Miisi, Magga and Kato. The three are descendants of her son, Kidda (348).

Makumbi's portrayal of Princess Mazzi, to some degree, subverts Musisi's findings on the Baganda princesses and their place in early Buganda. The novel portrays Mazzi as a renegade who cannot stand the Ganda customs and its expectations on the married woman. The narrator says that she is famous all over the Buganda kingdom as the metaphor of spoilt brides (68). She is 'spoilt' because she is headstrong and could not serve her husband as he had wanted. According to Musisi, the Buganda state ideology privileged the princesses such that some of the general rules of conduct guiding the common Ganda women exempted them. For instance, they could hold land, administer small-scale governments and were free to use obscene language. Moreover, a princess had the freedom of engaging in sexual "conspicuous consumption" whereby she could initiate sexual relationships or liaisons with any male she desired (773). Mazzi, having left her husband, moves freely within the kingdom and seemingly settles wherever she likes. While the novel does not expressly reveal her role in pre-marital grooming for the males, we can speculate that it is some kind of sexual orientation. Kintu sends a confidential message to her through cassava stalk that says, "This is the cassava that she craves, the very stalk" (67).

The fact that princesses had more freedom than the common Ganda women does not mean they were above the dictates of patriarchy. Musisi argues that the freedom they enjoyed was selective, strategically chosen to sustain the class interests within the royal family of Buganda and the male-dominated society. For instance, while tradition allowed them to get a man of choice for sexual liaisons, their sexuality was state-controlled such that it was a crime for them to get pregnant. This was strategic in the sense that it helped in alienating the princesses from the

throne by ensuring they did not have sons aspiring to take over. Ascension was a reserve for the sons of the royal blood but from the men's side (774). Mazzi's case is similar to that of Nnassolo who helps her brother's sons ascend to power. However, neither is married nor has a son to front as the Kabaka. By portraying Princess Mazzi as having been married and having walked out of her marriage, the novel subverts the Ganda tradition that did not allow princesses to get married. It seems to send a message that they have the choice to marry and to walk away if they are not happy.

While Baale engages in pre-marital sex and even steals a moment with Zaya, who the village men rejected, the woman he is supposed to marry should remain a virgin until the wedding night. The idea of the ritual white sheet to confirm a woman's virginity, therefore, exposes both genders to the pressure of delivering as expected. The man has to 'train' in preparation for the night, while the woman has to wait and avoid yearn for adventures, which may see her labelled 'spoilt.' Mazzi, like Zaya, does not seem to care what the society says about her and the fact that she is not ready to be married. She roams the kingdom freely doing whatever she pleases, including training men on marital matters, much to the chagrin of most women. Kintu is sure that if Nnakato finds out that he has sent Baale to Mazzi, she would convulse. Moreover, Mazzi's message back to Kintu after staying with Baale seems to confirm our speculations on the kind of training she conducts in preparing men for marriage; she says that "from the look of the stem, the cassava is a fine specimen" (69). This could mean that Baale is ready for marriage in every possible way.

Zaya and Mazzi successfully subvert the roles that the society prescribes for the woman by refusing to take on their wifely duties as per the customs of Buganda. In fact, their stories mute those of the men they married or are supposed to marry such that we only get much about their

side of the story, albeit through an omniscient narrator. Silencing the man is therefore a form of subversion on the part of the writer as well, because she seeks to present a new or imagined social order by giving agency to women. The actions of Zaya and Mazzi seem to have the support of Kintu who may be considered unconcerned about customs in some instances. In more than one occasion, the story portrays him as a patriarchal figure that is not happy with some of the dictates of tradition. He refuses to marry both Nnakato and Babirye as the tradition dictates, terming the women he has as merely a duty. He says that he is no Ppookino if sleeping with them is all it takes to be one. We get the sense that he is attempting to liberalize the Ganda customs, especially as they involve the relationship between the two sexes.

Together with the elders, they teach Baale not to exert excess power on his wife and learn to respect her decisions; he must not try to have his way all the time (76). In their talks, they also debunk some of the Buganda customs like rushing to marry several wives, warning Baale that such a decision will see villagers siring for him children (76). They also weigh on the expectations on the manhood on the wedding night and term them as ridiculous, putting everyone under undue pressure. For instance, an aunt to the bride has to listen to ensure that the newly-marrieds get on with the business of the day. They say, “It is decreed in the Ganda laws that if a man fails to get it up, the aunt must get him going, that when a bride’s having problems, the aunt must show her what to do” (78). The statement reveals that the ritual virginity test for the woman on the wedding night is not only heaping pressure on her but also on the man.

Woman and Post-colonial Ambivalence to Traditions

Helen Mogambi, while analysing Kiganda radio songs and their dramatization of gender policies, argues that the songs provide a rich nexus for the construction of gender, both traditional and emergent, in Buganda (47). *Kintu* places the woman at the centre of not only the Buganda traditions but also of passing them over to the next generations. Mogambi adds that the original Kintu myth brings up key paradigms in the construction of womanhood, such as silencing and deletion. Artists derive from the myth and history a gendered structure, which they recreate and manipulate to mediate the conceptions of gender and womanhood in the contemporary discourse (48). Magda epitomizes the Ganda woman in this regard. At an early age, she defies her father when she is about to be confirmed in church and given a European name. Instead, she names herself Mukisa or Bweeza, which makes her stop following the European church and to lead a ‘heathen’ lifestyle. Later, she adamantly declares that the day she comes across a white man called Kintu is the day she will use the name Magdalene that her father wanted her to use (203). She considers the Awakened like Faisi as radical and self-righteous and is hence a ‘crocodile of a wife’ (197).

She is unapologetically a radical believer in Ganda customs. When Kanani visits her and refuses her offer of a seat and a drink, she wishes she had “a traditional smoking pipe with three heads to puff and mutter beneath the smoke to confound him” (202). To her, being able to stay away from Christianity comes with good luck. She feels that Paulo not being a Christian is a result of his first bath that she prepared and mixed with Lweeza for good luck (234). She defends customs so fiercely that she launches at Kanani for coming to the homecoming to preach Christianity instead of just staying away as others like Cardinal Kintu did (379).

She takes Ruth through the family history tracing it down to the Kintu myth. Bweeza proves to be an important connection between radical Christianity and the Ganda customs as she helps Ruth whose parents raised through a strict 'Awakened' background to know who her ancestors are (202). Through her, the narrator also traces the journey of Christianity in Buganda from the beginning to the present. She narrates the story of Nekemeya who was the first Christian in the family of Kintu to become a teacher. She asserts that he could have been the first Ganda to sell the nation because he became a teacher in 1890, only 13 years after the arrival of the British (203).

Ruth, while in Magda's house, realizes the huge difference in how Magda treats her husband and how her mother, Faisi, treats Kanani. Whenever Magda's husband is around, she is a different woman; she pampers her husband and does all the cooking herself. She kneels before him like a 'proper' Ganda wife ought to do. Ruth pictures an impossible scene where Faisi also kneels before Kanani while serving him (205). Magda then invites a discussion on whether she is too much into customs that she does not even bother challenging those that subjugate the woman or Faisi is the face of a liberated woman.

It is, however, worth noting that even though Magda is deeply traditional, she seems to represent the novel's social vision, which is tracing the strength of the Ganda woman from the community's customs. The tussle between her and Kanani arises from the fact that the latter ought to be the leader of the clan, but he dismisses the Ganda traditions. Magda believes that the birth of Kalema is a communication from the dead; the Kalemanzira of old is reincarnating himself through Ruth. She feels that the lad chose Ruth (Nnakato) because he is seeking his mother, Nnakato of old. Magda tells Kanani, "The ancients are into you for some reason...first giving you twins then Kalema" (215).

She challenges the tradition that does not give enough recognition to the children from the daughters' side, arguing that a man cannot even know his sons except by the word of a woman and that a daughter's children are more legitimate and reliable in matters tradition. To her, the Ganda tradition shoots itself in this one way (234). This revisits Babirye's disappointment when Kintu threatened to confiscate her sons. The man is only proud of the children when they are doing well or have nothing to worry about. Only then would he want to own and even confiscate them. However, when there is a problem, they are strongly associated with the woman. For instance, Ssemata considers her children's failure academically as caused by his wife, Ziraba, and goes hunting for a new wife, 'another basket to place his eggs' (257).

Bweeza also wants to join the elders' council and she has an ally in Miisi who is the head of the council, but the members want to hear none of it. She says that her 'clan is headed by a fool just because he is a man'. Miisi gives her an assurance that he will forget about customs and make her an elder (380). Even though she does not succeed in joining the council as the head of her clan, she joins as the 'Great Aunt', covering all the other clans that claim the Kintu ancestry. This is a portfolio that she creates for herself and claims that her role is to look after lost relatives (388).

Suubi gets to learn about Kintu through her grandmother who tells her about the legend of Kintu through narration, which constitutes one of the few things she remembers from her past. Her grandmother's recollections of the myth do not mention the fallout between Nnakato and Babirye and even portrays Kintu as a victim of circumstances. Ntwire, a Tutsi, is wholly responsible for the curse on Kintu's descendants (98). However, educated women like Suubi do not think highly of the Buganda customs saying that they could just be beliefs that Africans hold. The novel, however, gives her an important role to play. First, her name 'Nankintu' is the

feminine form of 'Kintu' though for her the name Kintu is clanless and anyone can have it (158). Her name dramatizes what Mazrui refers to as benign sexism, where the name is a way of acknowledging the dominant and the disadvantaged gender, but without bestowing any advantages or inflicting any gender-related cost (89). The name puts her at the centre as the text seeks to relate the ancient myth to post-colonial Uganda and the relationship with the modern woman.

Second, the love-hate relationship of Nnakato and Babirye replays in her body. When she finds work as a house cleaner, Babirye constantly visits and acts as her guide, telling her what she ought to do as a woman. She even tells her that she should not think of going back to school but should instead save the money she earns to start selling second-hand clothes in the market as she waits for a man to marry her (143). When she reappears to Suubi years later, she is not only livid that she is not recognized, but also wants her to tell her boyfriend, Opolot, the truth about who she really is (102-4). She does not want Suubi to forget or try doing away with her Kintu ancestry. In Suubi's branch of the clan, it appears that only women remain to ensure continuity of generations. Kizza believes that Suubi's attendance at the homecoming could sort her forgetfulness, but Suubi does not think much of such suppositions (167). However, it would be worth noting that she also conjures up lies to cover her past that she either does not want to remember or has genuinely forgotten.

Makumbi also uses women characters to bring out the struggles the Ugandan women went through during the power tussles of the 1970s and 80s. The civil war killed most men, while the women remained with the burden of survival, with nothing to fend a living from. Ziraba dies from looting sugar from the Industrial Area having not seen sugar in three years (274). She takes the chance to loot as everyone else around her to make a living. The proprietor of the 'palace'

says that her husband disappeared in 1977 and was one of the landowners who were developing Bulange at the time (111). Amin's men probably killed her husband, a former high court judge.

The occupants of the 'palace' are all women who are trying to make out something out of city life. In the palace resides Balinda, a single mother with five kids who are nearly the same age. She paints her face in the morning and goes to the market to sell charcoal. A woman who brings in different men at night and during the day and seemingly lives a better life than all the rest making her room the 'office' occupies the master bedroom of the palace (112). Another teenage girl lives in the garage and an old man has literally parked her there after she left school for the allures of city life. Anger against her actions seems to be the only thing that unites the women of the palace (112-3). Their stories highlight ways through which women cope against odds to ensure human life goes on despite challenges. They are stories that reveal strength of women who refuse to give up and have to rely on their energy and wit to manage life in the city.

Most of these women, especially the occupant of the 'office' who brings in different men during the day and at night, could be, on the one hand, victims of a society that is economically unbalanced and patriarchal, making the woman an object of sexploitation. On the other hand, they could be active agents involved in seeking survival, making them agents of a harsh economic order (Odhiambo, 95). Nnayiga also falls in this category of women. As a way of ensuring her survival, she conjures up lies in order to navigate the city. She walks around with a knife for self-defence in case someone attempts to rape her and says it is an advice that she got from her parents. She tells Isaac that she is fresh from school and is only in the city to see what her sister can do.

The two sisters do not consider themselves as twilight girls even though their activities within the city betray them. For them, they deal with their men at the level of exchange where they do not expect their clients to demand or ask questions; they are supposed to get their services, pay and leave (286). The male figures in the women's lives as presented in the novel "are not merely some randy, pleasure-seeking, urban adventurers" but potential victims of a life that is economically and socio-culturally chaotic or individuals making conscious decisions to indulge in randy escapades just for adventure (Odhiambo, 96). They include the old man who 'parks' a school girl in the garage, the men that the 'office' lady swaps day and night and others like Isaac whom Nnayiga and her sister deal with.

Faisi cuts the figure of a modern African woman who rejects customs in totality and adopts radical Western customs in the name of the 'Awakened'. She is so passionate about religion to an extent that she wants nothing to do with the 'Asleep' (non-Christians), even if they are relatives. The narrator describes her as "six foot two, slender and contrite...was not the kind of wife who, contrite about her lofty stature, shrunk to enhance her husband. She walked tall" (172). This shows her defiance, not only to traditional norms, but also male domination which can be likened to that of Zaya in the days of Kintu. Even in her indifference, however, some aspects of Buganda customs seem to stick. For instance, even though they are the 'Awakened' who have shaken off most of the Ganda traditions, they still consider cooking as unmanly even though Kanani thinks her cooking is hopeless. Kanani feels forbidden from the kitchen by the traditions, which will see him as undermining Faisi. It is therefore ironical that Kanani says that 'their' culture considers the kitchen as a taboo to the man when they have taken a European culture that allows men to help their women in the kitchen.

The society that expects a girl of fifteen not to be in school any longer is to blame for the birth of Isaac and Nnamata's withdrawal from school. This is contrary to the narrator's position that "Nnamata's illustrious backside is to blame for the birth of Isaac" (253). The narrator states the following in regards to Nnamata's body, which points to her subjection as a sexual object:

Nnamata rounded into a body made for pleasure. Her skin smoothened and shone. Her rear was generous and provocative. Men were convinced that she did it on purpose and wished to lay their hands on her. In Katanga, some men still thought that to put a girl in school past the age of fifteen was an act against nature (256).

The notion that Nnamata is ripe for marriage as nature dictates guides Puti Kintu as he decides that she should not be in school trying to learn mathematics. He exploits her weakness in the subject to rape her but the blame surprisingly lies on Nnamata and girls of her age for "shaking their buttocks provocatively but then saying no" when men approach them (256). It is even more astounding that Ssemata, who claims to have hopes in her daughter, does not seem to care about the fact that she has to abandon her education because of the rape. His only worry is that he has lost all the money he had put into her education. While Nnamata suffers in silence and acceptance of her body as unworthy after rape, her father demands compensation from Mr Kintu. He also wants him to marry Nnamata because she may no longer fetch the amount of wealth he had envisaged. For him, Nnamata's rape was "not a matter of defiling a minor but theft of pension fund" (257). While women sometimes show resistance in form of silence and passivity, Nnamata's silence around the crime committed against her and subsequent acceptance of her fate is a sign of surrender to rape as a potent tool of oppression (Alberg, 414).

Ssemata seemingly only has hopes in Nnamata's education because all his sons refused to go to school arguing that not all successful men in the world were educated and that Nnamata easily sailed through classes (255). She only becomes her father's favourite because she is the only one in whom he could invest. One would wonder why the author encloses the words 'bright future' in quotes. One interpretation is that for Ssemata, Nnamata's education should help her get a job as a nurse or a teacher, then eventually raise her value in the marriage market. It is for this reason that he sells part of his land as he plans to take her to a boarding school 'where she would be safe from the landmines of puberty' (255). The second interpretation is that the narrator attempts to justify Ssemata's decision with the notion that 'educated men now wanted their wives neither raw without education, nor well done with too much schooling' (255-6). Ssemata is therefore playing the patriarchal card with Nnamata, hoping that her 'bright future' will only be pegged on a man who will pay him back, despite being sharp enough to make a future herself. The fact that Nnamata returns later with a 'litter of children' and stinking poverty fits well into the patriarchal script that she could not be successful without a rich husband, having left school (275).

Mogambi notes that women played an active role in Museveni's guerrilla war. They positioned themselves as a political force and were later hailed as the heroines of the war of national resistance (50). Kusi, who was once a rebel and now part of the government's military battling Kony and the rebels in the north, remains her father's only hope and a source of pride. Miisi goes against the Buganda customs to declare her as his heir (439). Through Kusi, the novel seeks to replace the story in the original Kintu myth with one that, as Mogambi posits, "Embraces the wider context of Uganda, the new nation" (59). She is one of the brave female soldiers who joined the war and helped the men to win.

Mogambi avers that the women got recognition during the war and a National Resistance Movement's publication, which described them as carrying babies while marching to Kampala gave the people a moral boost. The image of a female soldier with a baby and a gun, Mogambi says, invokes Nnambi's descent into Buganda with death (Walumbe) following her on toes (59). While Nnambi's contribution to the formation of Buganda was not properly recognized, the women who participated in the guerrilla war were acknowledged as co-founders of the 'new Uganda'. However, the debate of what Mogambi refers to as silencing and deletion also arises here in that even though their contributions were recognized, it was only through mentioning their roles in the struggle in magazines while the actual rewards such as political positions went to men.

Mahmoud Mamdani avers that women could have played even a more active role in the war of liberation of Uganda. He notes that the Holy Spirit Movement (HSM), which Alice Lakwena led, provided a stiff but an unexpected challenge to the National Resistance Movement (NRM). Lakwena had the support of thousands of peasants in Northern Uganda and only failed because they lacked military superiority, but not because the NRM outwitted her (1156). History is, however, silent on her story, even Mamdani just mentions it in passing without getting into details about her potentially huge following in the north, and the fact that she could have been the unifying force in the region is still experiencing unrests to date. Kusi represents this group of brave Buganda women who went against traditions to bear arms and make it a woman's duty to defend the country. Through her, Makumbi merges a historical narrative with the myth of Kintu.

Kusi also represents Mazrui's idea of an empowered woman. According to him, the empowerment of women in Africa requires, as a pre-condition, either demilitarization of politics or androgenisation of the African militaries where women get equal chances as men. He adds

that a blend of these could also work to the benefit of the African woman (100). Kusi, being a general in the military, acquires some of the powers that men have traditionally held, such as the power of destruction of life on behalf of the society. In her case, however, we only witness her using it either to pursue Kony and his men in the forest or administering revenge (or justice) for his brother, Kamu, who dies in cold blood. She kills all the men who are involved, subverting Mazrui's typology of benevolent sexism, which gives the power to kill on behalf of the community or individual exclusively to men.

While it would seem that Miisi only chooses Kusi as his heir after the death of all his sons, the text paints him as one who has been rejecting the prevailing gender hierarchies in Buganda throughout the text. We see him endorsing Bweeza's entry into the elders' council, which is only reserved for men. His endorsement of Kusi as his heir therefore reflects the author's vision for Buganda, if not the society. He says that he will be the first Ganda man to elect a daughter for an heir, which he hopes will go down as historic. For him, while losing his sons was a painful experience to go through, it helped him to realize that his daughter is a better heir than all of them; "now I understand why they died" (439).

It is worth noting that Miisi makes these comments when he has already been captured by the spirits and installed as the caretaker of Kiyiika and is arguably not in the 'right' frame of mind. He, however, warns his family that if anyone changes his will, the entire Kintu wrath will come down on them (439). The novel ends with Kusi being the only one remaining to ensure the continuity of her father's branch of the Kintu lineage. She therefore represents a woman in progress with both modernity and customs working in her favour.

Conclusion

This chapter discusses how *Kintu* centralizes the Buganda woman against the background of the Kintu myth. I argue that this centrality reveals some roles that women in ancient Buganda could have carried out but which ‘official’ history has deliberately ignored or silenced unknowingly. I reflect on the arguments of Ngugi wa Thiong’o, Ali Mazrui, Jomo Kenyatta and Helen Mogambi on the intersection of myths and gender and conclude that myths present paradigms that societies have used to advance patriarchy. This also connects with the (B)Uganda history, which shows the woman’s attempts at progress and the traditional hurdles that she had to jump over. I have also shown how the woman comes to the aid of the man in most cases from pre-colonial Buganda to post-colonial Uganda, from helping them ascend to power to augmenting their positions by lending out their wombs. Of importance in this chapter is how the centrality of women in the text not only focuses on women as creators and co-creators, but also as the ones left with the role of ensuring the continuity of some part of Kintu lineage such as Kusi and Bweeza. The question, however, remains that; despite all the steps, are the women working towards their own good or for the benefit of men? I argue that the power still lies with the men even as Makumbi seeks to present the future Kintu generations as identifying themselves from the woman’s side.

CONCLUSION

This study examines the mythification and re-mythification of Buganda and Uganda as brought out by Jennifer Makumbi. The study relies on the creative and imaginative power of myths, which makes them a ready resource for writers who use them to imagine the modern world. The product of such creative ventures can be a work of fiction that follows the structure of a myth as a way of (re-)telling a community's past and providing solutions for its future.

The study discovers that myths are ways of reaffirming a sense of belonging, where communities use their collective memories, create stories around them and choose which ones to believe in. Mythification then serves certain social, cultural and political ends for every member of a community. For the political class, mythification creates stories that create a sense of reverence on the political positions in which they have interest. For instance, Makumbi's presentation of Ugandan political class reveals myths created to serve particular interests such as Idi Amin as beast, Obote as much more humane and Museveni as the country's saviour. Makumbi's re-mythification unveils truths and untruths in these myths and questions the legitimacy of the stories.

The study hypothesises, first, that the author appropriates or recasts the myth of Kintu into the novel to advance her plot of re-mythification. A narratological analysis of the novel reveals that myth can be treated as a language and has the power of regeneration, which Makumbi exploits in her quest to reconstruct Uganda. Using a time-space continuum, I argue that the legitimacy of a story that can be a myth is determined by the time that people have held such stories as true and places where most people revere them.

Moreover, I interrogate how time and space link with narratology to aid Makumbi's plot of re-mythification. The narrative constantly goes back to itself, leaving gaps and filling them later in the story, which enables Makumbi to connect Buganda's mythical past with post-colonial Uganda. It is through this connection, chanced by the myth's historical and ahistorical features that she moulds the idea of a new Uganda where such beliefs are like stories that people may choose to hold or ignore at their convenience.

The study, while analysing how Makumbi retells gender and mythology, tests Susan Lanser's concepts of narrative as double-layered, public and private texts. I discover that while the approach is supposedly for use in studying women's texts, it does not fit most, if not all, works of fiction by women. Even though the text, especially the first 'book', appears to sympathise with men, it all works to the benefit of the text's feminist agenda in that in both cases the author speaks against patriarchy and tactically appeals to men as equal victims. Such a case does not qualify the text as double-structured where there is an expression of both feminist and masculinist views.

I further argue that to discover 'private' or 'hidden' texts, there is need for an established author-reader relationship as in the case of two friends exchanging letters under strict censorship. In such a case, the two communicants develop a coded language, which they both understand without any struggle. This is not possible in literary works that are open to all kinds of interpretations, even if women are the authors.

Secondly, the study hypothesises that in her re-mythification of (B)Uganda, Makumbi restages the woman and places her at the centre. She presents strong female characters, which become central in her plot of re-mythification. In pre-colonial Buganda, for instance, they could have been

the sources of power, determining who ascends to the throne, but then it all still works to the benefit of men. Women only safeguard the throne, participating in violent takeovers and giving it away to the men.

The study establishes a connection between pre-colonial and modern Ugandan woman who took part in the struggle for liberation but did not get any recognition by the regimes that took over. After assisting the men at the battle, the men ascended to power and left the women to continue fighting against those deemed to threaten the peace of the nation in the bushes. Kusi's continuous chase of elusive Kony is an example, which portrays the woman as the stabilizer of power, but remains as far as possible from such power.

The study discovers that the woman is an important pillar of Buganda tradition in that they protect it even when they have the chance of turning things over. This would seem like decorating patriarchy, but the novel makes a turnaround to mock it through assertive female characters like Princess Mazzi, Zaya and Nnassolo. Moreover, the fact that Makumbi gives women like Kusi and Magda the mantle of continuing the Kintu lineage reveals her intention of remythification of Uganda with the woman as the originator.

I argue that such characters are at the apex of Makumbi's feminist agenda; that if there is to be a Kintu lineage in the future, then it will come from the side of the woman as opposed to the man. Men like Miisi have no problem with this kind of arrangement but Makumbi's decision to destabilize his mind when making Kusi his heir also brings up the point that she does not expect men to make such decisions favouring women when they are in their right senses and things are looking up to their expectations.

Moreover, by presenting the curse of Kintu as patriarchal and a mistake of one single man that plagues a generation of descendants in the present day Uganda, it is only the woman who is left to come to the aid of not only the man but also the entire community. Indeed, men make mistakes in the novel but the women in their lives bail some out while others like Kanani and his misplaced religiosity meet their ruins.

The study finds that there is a sense of ambivalence when it comes to the post-colonial Ugandans and their traditional beliefs. The myth is only useful when it serves certain ends. Suubi wants to get rid of Babirye's visits but at the same time, she thinks such beliefs are backward. Miisi and Muganda are educated abroad but they come back to lead their community in finding its roots. Even though they question the myth, they find it useful in bringing the community together and forging a new identity for the future. It is through this kind of ambivalence that we realize neo-traditionalist characters that seem to advance Makumbi's other social vision that Africa can adopt Western ways as much as it likes, but the solutions to the continent's problems are in its oral traditions. She therefore uses the narrative to debunk the myth of Western exotica.

WORKS CITED

- Achebe, Chinua. "Named for Victoria, Queen of England." *The Post-Colonial Studies Reader*. Routledge, 1995, pp. 190–193.
- Ahlberg, Sofia. "Women and War in Contemporary Love Stories from Uganda and Nigeria." *Comparative Literature Studies*, vol. 46, no. 2, 2009, pp. 407–424.
- Arndt, Susan. "Perspectives on African Feminism: Defining and Classifying African-Feminist Literatures." *Agenda: Empowering Women for Gender Equity*, no. 54, 2002, pp. 31–44.
- Ashcroft, Bill, et al. *The Post-Colonial Studies Reader*. Routledge, 1995.
- Atkinson, Ronald R. "The Traditions of the Early Kings of Buganda: Myth, History, and Structural Analysis." *History in Africa*, vol. 2, 1975, pp. 17–57.
- Bady, Aaron. "Let's Tell This Story." *The New Inquiry*, 8 Oct. 2014. Accessed 5 May 2017.
- Bady, Aaron. "Post-Coloniality Sells." *The New Inquiry*, 18 Apr. 2017. Accessed 15 July 2017.
- Bal, Mieke. *Narratology: Introduction to the Theory of Narrative*. University of Toronto Press, 2009.
- Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 2nd ed., Manchester University Press, 2002.
- Brennan, Timothy. "The National Longing for Form." *The Post-Colonial Studies Reader*. Routledge, 1995, pp. 170–175.
- Chatman, Seymour. *Story and Discourse: Narrative Structure in Fiction and Film*. Cornell University Press, 1980.

- David, Mary T. "Yoruba Heritage and Christian Home." *The Writer as Myth Maker: South Asian Perspectives on Wole Soyinka*. Africa World Press, 2004.
- Fanon, Frantz, and Constance Farrington. *The Wretched of the Earth*. Penguin Books, 1963.
- Frye, Northrop. "Myth, Fiction, and Displacement." *Daedalus: Evolution and Man's Progress*, vol. 90, no. 3, 1961, pp. 587–605.
- Genette, Gérard. *Narrative Discourse*. Trans. Jane E. Lewin. Blackwell, 1980.
- Guillemette, Lucie and Cynthia Lévesque. "Narratology." *Narratology - Applied Semiotics Theories*, Signo. Accessed 29 July 2017.
- Holst Petersen, Kristen, and Anna Rutherford. "Fossil and Psyche." *The Post-Colonial Studies Reader*. Routledge, 1995, pp. 185–189.
- Jahn, Manfred. "Narratology: A Guide to the Theory of Narrative." *Narratology*. Accessed 1 Aug. 2017.
- Kenyatta, Jomo. *Facing Mount Kenya: The Traditional Life of the Gikuyu*. Heinemann, 1979.
- Kizza, Immaculate N. *The Oral Tradition of the Baganda of Uganda: A Study and Anthology of Legends, Myths, Epigrams and Folktales*. McFarland & Co., 2010.
- Lanser, Susan S. "Toward a Feminist Narratology." *Feminisms*, 1986, pp. 341-363.
- Levi-Strauss, Claude. "The Structural Study of Myth." *The Journal of American Folklore*, vol. 68, no. 270, 1955, pp. 428–444.
- Makumbi, Jennifer N. *Kintu*. Kwani? 2014.

- Malinowski, Bronislaw and Robert Redfield. "Myth in Primitive Psychology." *Magic, Science and Religion and Other Essays*. Double Day Anchor Books, 1954, pp. 96–148.
- Mamdani, Mahmoud. "Uganda in Transition: Two Years of the NRA/NRM." *Third World Quarterly*, vol. 10, no. 3, 1988, pp. 1155–1181.
- Mazrui, Ali A. "The Black Woman and the Problem of Gender: An African Perspective." *Research in African Literatures*, vol. 24, no. 1, 1993, pp. 87–104.
- Mogambi, Helen Nabasuta. "Gender, Orality, Text, and Female Space in Contemporary Kiganda Radio Songs." *Research in African Literatures: Women as Oral Artists*, vol. 25, no. 3, 1994, pp. 47–70.
- Musisi, Nakanyike B. "Women, "Elite Polygyny," and Buganda State Formation." *Signs: Journal of Women in Culture and Society*, vol. 16, no. 4, 1991, pp. 757–786.
- Obbo, Christine. *African Women: Their Struggle for Economic Independence*. Zed Press, 1982.
- Odhiambo, Tom. "Of Kintu, the witty, sensual and provocative page turner." *Daily Nation*, 27 June 2014. Accessed 25 July 2017.
- _____. "The (Un)Popularity of Popular Literature in Kenya: The Case of David Gian Mailu." Unpublished PhD Thesis. University of the Witwatersrand, 2004.
- Ogude, James. *Ngugi's Novels and African History: Narrating the Nation*. Pluto, 1999.
- Okpewho, Isidore. *Epic in Africa: Toward a Poetics of the Oral Performance*. Columbia Univ. Press, 1979.

_____. *Myth in Africa: A Study of Its Aesthetic and Cultural Relevance*. Cambridge Univ. Press, 1983.

Omotayo, Joseph. "Book Review: Kintu by Jennifer Nansubuga Makumbi." *Olisa Blogazine*. 18 Aug. 2017. Accessed 20 Sept. 2017.

Page, Ruth E. *Literary and Linguistic Approaches to Feminist Narratology*. Palgrave Macmillan, 2006.

Paoletta, Kyle. "A Cross-Generational Curse." *Guernica*. 31 May 2017. Accessed 3 June 2017.

Pappalardo, Mary. "Many Branches, Many Stories." *New Delta Review*. May 2015. Accessed 15 May 2017.

Sarasien, Amanda. "A Review of Kintu by Jennifer Nansubuga Makumbi." *The Literary Review*. Accessed 20 Sept. 2017.

Selbin, Eric. *Revolution, Rebellion, Resistance: the Power of Story*. Zed Books, 2010.

Serpell, Namwali. "The Great Africanstein Novel." *The New York Review of Books*. Accessed 20 Sept. 2017.

Shelley, Mary W. *Frankenstein*. David S. Lake, 1986.

Soyinka, Wole. *Myth, Literature and the African World*. Cambridge Univ. Press, 2004.

Sternberg, Meir. *Expositional Modes and Temporal Ordering in Fiction*. Johns Hopkins Univ. Press, 1978.

Stratton, Florence. *Contemporary African Literature and the Politics of Gender*. Routledge, 1994.

Thiong'o, Ngũgĩ wa. *The River Between*. Penguin Books, 2015.

Wellek, René, and Austin Warren. *Theory of Literature*. Harcourt, Brace and Company, 1956.

White, John J. "Myths and Patterns in the Modern Novel." *Mosaic: An Interdisciplinary Critical Journal (Bible, Myth and Literature)*, vol. 2, no. 3, 1969, pp. 42–55.

Yoder, John. "The Quest for Kintu and the Search for Peace: Mythology and Morality in Nineteenth-Century Buganda." *History in Africa*, vol. 15, 1988, pp. 363–376.