

## **Asking about Land Issues: Unveiling Hidden Agendas?**

Soichiro Shiraishi (JSPS Nairobi Research Station / Kyoto University)

Kiprotich M. Solomon (ex-Kampala International University)

The aim of this study is to analyze the interaction between a researcher and the local (villagers) in field research as social process. Asking about properties is one of the scenes that both interviewers and interviewees face difficulties, as those questions may disturb their sense of public/domestic spheres or gender norms. In such scenes, research assistants, who are also one of members of the local community, often would find him/her in the position of the mediator between researchers and the local. We will describe such research process from the viewpoints of both researcher (Soichiro) and research assistant (Kiprotich) to discuss how the local socialize the researcher, and how they state about their properties.

## **How do We start a Joint Research?: Its Framework and Methods**

Charles Ngeiwa (Jomo Kenyatta University)

Wakana Shiino (Tokyo University of Foreign Studies)

Wakana SHIINO will make presentation about her experiences what kind of relationship she has tried to have with some people in the village during her research. After that she will show some problems of the framework, technical procedure, and some ideas for discussion about the 'Research Assistant' and 'Joint Research' in our future.

Charles Ndegwa will make presentation "How do We Start a Joint Research?" Firstly, he will speak on the experience of working with professors during his study in Japan. Secondly, he will explain the background and feature of Kenyan academism and its problem. Thirdly, he will mention the differences about methodology and perspectives between Kenyan and Japanese researchers, then he will show some idea about the benefit as wishful thinking for Kenyans by partnering with Japanese researchers and scientists.

## **The Stage Performance as Research Methodology: Being a Researcher and an Actor**

Midori Daimon (Kyoto University)

Since the year 2007, I carried out field research on social relationship among urban youth who engage stage performance in Kampala, the capital of Uganda. The research method is participatory observation; I acted or performed in movies, music promotion videos, theatres and the entertainments at bars with other performers. I joined them to make good relationship with the informants, instrumentally for promoting research well. However, as I performed with them, I began to think that there is something which I can see through an actor's / a performer's viewpoint in one hand, and there is also which I cannot see as an observer on the other hand. This relates the fundamental contradiction of the methodology — can a participant be an observer, and vice versa? The finding of each research depends on the researcher's physical character and personality; it will lead so many different sights. In this presentation, I will point some critical factors of this kind of research through my experiences and illustrate some ways might develop anthropological participant observation.

## **Neither Emic nor Etic: Collaborative Research in Ethnomusicology and Music Anthropology**

Sylvia Nannyonga-Tamusuza (Makerere University)

One of the historical definitions of ethnomusicology and music anthropology is the study of music outside one's own culture (Wachsmann 1969). Indeed, when Kwabena Nketia from Ghana first studied music of his own culture in the 1960s, ethnomusicologists of the time questioned whether his study was scientific at all. As more scholars from Africa joined Nketia in studying the musics of their cultures, there emerged and continue to be a political dialogue about whether "etic" scholars are legitimate to represent or "speak for" the "etics" or the "insiders" have a better judgment of the meanings of their cultures.

In this presentation, I critique the political stance of the so-called emic and etic scholarship and advocate for the need of collaborative research in ethnomusicology and music anthropology.

This critique is based on individual and collaborative research I have been involved in since 1994. I propose a dialogic collaborative research project where the collaborating partners study together each other's music cultures; not only scholars from Japan should study music in Uganda, but also scholars from Uganda should study music in Japan, for instance. While focus is on ethnomusicology and music anthropology, this proposal is relevant to other fields of research.

### **Ideas for Collaborative Research on Ethnobotany in Africa: Bananas and Trees**

Yasuaki Sato (Osaka Sangyo University)

Ethnobotany in Japan has a unique perspective, which understands the domestication of plants or the diversification of landraces not just as an event, but also as processes of inter-relationship between people and plants. This concept can help to deal with the peoples' knowledge more flexibly. I show my studies of the diversity of bananas (*Musa* spp.) and backcloth trees (*Ficus* spp.) in a village of Buganda, and discuss on the future contribution to the ethnobotanical practice in Africa.

### **The High Mobile People and National Resource Use in Rural Zambia: Toward an Understanding of Migrants and Refugees by Diverse Actors**

Rumiko Murao (Tokyo University of Foreign Studies)

African countries have been constantly plagued by war, political struggle, and violence. Today, it is rather challenging to identify a solution, even drawing from successful cases, with regard to post-conflict issues in rural villages. In general, self-settled refugees who do not live in camps and settlements but in rural villages in host countries have been pointed out as successful examples of such a solution (Poltzer, 2005; Glooba-Mutebi, 2006; Backwell, 1999, 2001).

In political and developmental studies, these self-settled refugees are regarded as having autonomy of livelihood, since they have overcome their fragile situations and achieved self-sufficiency with regard to food production without socioeconomic aid from international agencies (Backwell, 1999; Glooba-Mutebi, 2006). To address the autonomy of livelihood of self-settled refugees, the issue of obtaining land for agriculture in host communities is considered to be a vital element for rearrangement of their land use based on a traditional social organization and subsistence system similar to the one they implemented in their previous settlements (Hansen, 1979; Backwell, 2003) or based on quasi-kin relationships (Englund, 2002; Glooba-Mutebi, 2007). These previous studies indicate that self-settled refugees in protracted situations show the autonomy to assimilate into their host societies in order to achieve self-sufficiency. Then fieldworkers, who research the autonomy in local communities, sometimes find challenges to do interviews and look for documents which are related with refugee situations. Little is known so far about how foreign researchers can study within the local communities and collaborate with various actors to contribute for understanding of various situations of “African refugees”. In this presentation I try to clarify the difficulties and possibilities of refugee studies in Africa by collaborating with various actors in the local African communities through the Zambian case.

### **Rethinking Cognition and Culture: Melodic Self-Domestication of Eastern Nilotic Pastoralists in Uganda**

Itsuhiro Hazama (Nagasaki University)

A number of recent branches of literary research on various forms of art have adopted an ideological approach with regard to individuals or the societies in which they operate (Бахтин 1975). Studies on the oral literature have not been exempt from this tradition in the populations of northeastern Africa who compose, chant, and sing “ox songs” in admiration of their beloved oxen and in celebration of the peculiar connection between ox and man. This paper examines the pastoral songs sung in the Karimojong society in Northeastern Uganda by focusing on how the songs have been integrated into the life-world of this culture, and how they mediate its creative vision.