

HOPE AZEDA



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Hope lost family members in the genocide in Rwanda. Today, as a founder of the Mashirika Performing Arts Media Company, Hope uses the arts to explore the legacy of Genocide in Rwanda.



'Life can go on if there is courage to embrace tomorrow with love, peace, dignity and respect.'

Hope Azeda was born in the early seventies in the western part of Uganda. Her parents, Norman and Beatrice, were born and lived in Rwanda but fled to neighbouring Uganda in 1959 as a result of increasing ethnic tensions following a Hutu uprising against Tutsi leadership.

Hope grew up with eight brothers and two sisters. Her mother was a midwife and Hope lived with her in the hospital she worked in. Hope's father worked away from home, teaching maths and French in a refugee settlement. Due to various coups d'état in Uganda, Hope's family frequently moved. As a child she was able to embrace this by making new friends and discovering new ways of living in each village.

Hope's passion and talent for the arts flourished while attending the Namasagali College in Eastern Uganda. She believes her studies here 'unearthed the artist she has become today' and inspired her to pursue a career in music, dance and drama.

Growing up, Hope's relatives had told her how beautiful Rwanda was, so it had always been a childhood dream of Hope's to return to Rwanda – a place she called home despite never having lived there. In 1998, Hope followed her dream and moved to Kigali. It was not easy as she had no friends there and was not fluent in Kinyarwanda or French (two of the languages spoken in Rwanda). When she arrived the beautiful Rwanda she was expecting was all gone. For Hope, the genocide in Rwanda is a shadow that 'walks in her' and has become a canvas of many of her writings.

When her parents moved to Uganda, many of Hope's relatives remained in Rwanda and became victims of the genocide. In 1994, following the genocide, the UN Security Council set up the International Criminal Tribunal for Rwanda and to this day 93 individuals have been indicted and 61 have been convicted. But for Hope, justice is the courage to let the memories of lost loved ones take their place in our hearts and minds, rather than those who took their lives away. Forgiveness is, in Hope's opinion, the 'best bridge to living freely'.

Hope believes that life can go on if there is courage to embrace tomorrow with love, peace, dignity and respect.

Soon after her return to Rwanda, Hope founded the Mashirika Performing Arts Media Company in Kigali. The company uses the arts as a tool for social transformation. Partnering with organisations such as the Aegis Trust and the Ministry of Justice, Mashirika has produced many films, plays and performances based on the causes and prevention of genocide, the Gacaca proceedings (a system of community justice in Rwanda, to help with community rebuilding) and the importance of unity and reconciliation. 'Africa's Hope' created by Mashirika, was performed by a cast of over 1000 people in Kigali for the 10th anniversary commemoration of the Rwandan genocide and again in Edinburgh for the G8 World Summit in 2005. It also recently toured 15 schools and theatres in the UK.

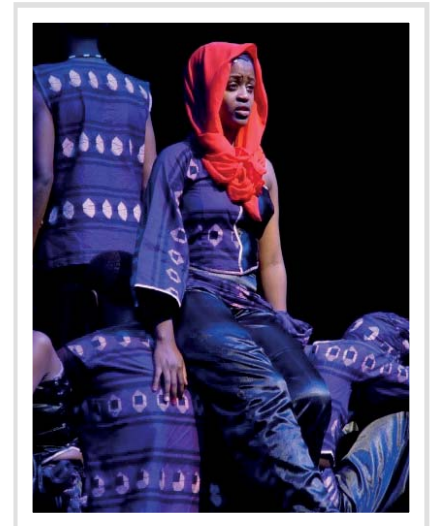
Mashirika uses performing arts to engage the audience, and teach about important issues. Through its use of interactive theatre and forum theatre, Mashirika is at the forefront of theatre for development; demonstrating their mission that performing art can be both entertainment and a tool for social transformation, as well as a source of employment.

It is important for Hope that her plays have a moral or a deeper meaning. 'Amashyiga ya sehustitwa' is a play Hope wrote while at university. The main protagonist, Sehustitwa, wanted to cook for his sons so placed a pot of food on top of three cooking stones, as is traditional. To his disappointment, the cooking stones started fighting over which stone would support the pot. Sehustitwa had to remind the stones that in order for the meal to cook, the pot needed the support of all three stones. Another play, 'Bridge of Roses', challenges the audience to question their choices in doing right or wrong and reminds them that in every bush of thorns there is always a rose if there is the will to look for it.

In 2015 Hope launched what has now become the annual Ubumuntu Arts Festival at the Kigali Genocide Memorial Centre. Ubumuntu means humanity and through workshops, performances and panels the free festival creates opportunities for artists to network, raises awareness of international stories of humanity and encourages healing and peace building after violence.

Hope finds her work very rewarding and she is most inspired and touched when audiences resonate deeply with performances that tackle subject matters calling for humanity.

Hope lives in Kigali with her husband and two daughters. When time permits, they enjoy spending weekends by Lake Kivu, on the border between Rwanda and the Democratic Republic of Congo.



*Africa's Hope @ The Carriageworks Theatre UK
Photo by Chantelle Meckenstock.*

Find out more...



Genocide in Rwanda: hmd.org.uk/rwanda

Mashirika Performing Arts Media Company: mashirika.com

Ubumuntu Arts Festival: ubumuntuartsfestival.com

Hope Azeda on Twitter: [@HopeAzeda](https://twitter.com/HopeAzeda)

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Learning lessons from the past to create a safer, better future

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Collodd Hope aelodau o'i theulu yn ystod hil-laddiad Rwanda. Heddiw, fel sylfaenydd y Mashirika Performing Arts Media Company, mae Hope yn defnyddio'r celfyddydau i archwilio gwaddol yr hil-laddiad yn Rwanda.



'Gall bywyd fynd yn ei flaen os oes digon o ddewrder i goffeidio yfory â chariad, heddwch, parch ac urddas'

Cafodd Hope Azeda ei geni ddechrau'r saithdegau yng ngorllewin Uganda. Brodorion o Rwanda oedd ei rhieni, Norman a Beatrice, cyn ffoi drws nesaf i Uganda ym 1959 oherwydd tensiynau ethnig cynyddol yn sgil gwrthryfel Hutu yn erbyn arweinyddiaeth Tutsi.

Cafodd Hope ei magu gydag wyth brawd a dwy chwaer. Bydwraig oedd eu mam, ac roedd Hope yn byw gyda hi yn yr ysbyty lle'r oedd yn gweithio. Roedd tad Hope yn gweithio i ffwrdd, fel athro mathemateg a Ffrangeg mewn canolfan i ffoaduriaid. Ond roedd rhaid i'r teulu symud o le i le yn aml oherwydd amryw coup d'état yn Uganda. Fel plentyn, roedd hi'n gallu cofleidio hyn trwy gwrdd â ffrindiau newydd a darganfod ffyrdd newydd o weithio ym mhob pentref.

Ffynnodd diddordeb Hope ym myd y celfyddydau wrth fynychu coleg Namasgali, dwyrain Uganda. Mae'n credu mai'r cwrs hwnnw wnaeth ddefro'r artist yw hi heddiw a'i hysbrydoli i ddilyn gyrfa mewn cerddoriaeth, canu a dawnsio.

Wrth dyfu i fyny, byddai Hope yn aml yn clywed ei pherthnasau'n cyfeirio at brydferthwch Rwanda, a breuddwydiodd am gael dychwelyd yno – gwlad a alwai'n gartref er na wnaeth hi erioed fyw yno. Ym 1998, dyma wireddu breuddwyd a symud i Kigali. Doedd hi ddim yn hawdd heb ffrindiau yno, a'r ffaith nad oedd hi'n siarad Kinyarwanda na Ffrangeg yn rhugl (dwy iaith y wlad). Pan gyrhaeddodd, roedd pob arwydd o'r Rwanda brydferth wedi diflannu. I Hope, mae'r hil-laddiad yn Rwanda fel rhyw gysgod sy'n ei dilyn i bobman, a daeth yn gefnlen i lawer o'i gwaith ysgrifennu.

Pan symudodd ei rhieni i Uganda, arhosodd llawer o'i theulu yn Rwanda a dioddef yn enbyd o'r herwydd. Ym 1994, wedi'r hil-laddiad, sefydlodd Cyngor Diogelwch y Cenhedloedd Unedig Dribiwnlys Troseddau Rhyngwladol ar gyfer Rwanda, a hyd yma, mae 93 o unigolion wedi'u cyhuddo a 61 wedi'u herlyn. Ond i Hope, cyfiawnder yw'r dewrder i lenwi'n meddyliau a'n calonau gydag atgofion am yr anwyliaid a gollwyd, yn hytrach na meddwl am y rhai a'u cymerodd oddi wrthym. Ym marn Hope, maddeuant yw'r 'bont orau i fyw'n rhydd'.

Mae Hope yn credu y gall bywyd fynd yn ei flaen os oes digon o ddewrder i goffeidio yfory â chariad, heddwch, parch ac urddas.

Yn fuan ar ôl iddi ddychwelyd i Rwanda, aeth Hope ati i sefydlu'r Mashirika Performing Arts Media Company yn y brifddinas, Kigali. Mae'r cwmni'n defnyddio'r celfyddydau fel modd o weddnewid cymdeithas. Mewn partneriaeth â sefydliadau fel Ymddiriedolaeth Aegis a'r Weinyddiaeth Gyfiawnder, mae Mashirika wedi cynhyrchu sawl ffilm, drama a pherfformiad yn seiliedig ar achosion ac atal hil-laddiad, achosion llys Gacaca (system o gyfiawnder cymunedol yn Rwanda, er mwyn helpu i ailadeiladu cymunedau) a phwysigrwydd undod a chymodi. Cafodd 'Africa's Hope' a grëwyd gan Mashirika, ei pherfformio gan gast o dros 1000 yn Kigali er mwyn coffáu deng mlynedd ers hil-laddiad Rwanda ac eto yng Nghaeredin ar gyfer Uwchgynhadledd G8 y Byd yn 2005. Bu'n teithio o amgylch 15 o ysgolion a theatrau ledled y DU yn ddiweddar hefyd.

Mae Mashirika yn defnyddio'r celfyddydau perfformio i ymgysylltu â'r gynulleidfa, a'u haddysgu am faterion pwysig. Trwy'i ddefnydd o theatr ryngweithiol a fforwm, mae Mashirika ar flaen y gad o ran datblygu'r cyfrwng; gan brofi eu cenhadaeth y gall y celfyddydau perfformio fod yn adloniant ac yn arf i weddnewidiad cymdeithasol, yn ogystal â chreu gwaith i bobl.

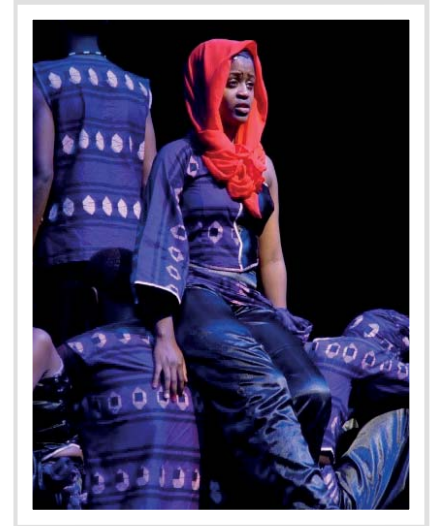
I Hope, mae'n bwysig bod gan ei dramâu ystyr foesol neu ddyfnach. Ysgrifennodd

'Amashyiga ya sehusitwa' tra'r oedd hi yn y brifysgol. Ynndi, mae'r prif gymeriad Sehusistwa eisiau coginio ar gyfer ei feibion, ac felly'n rhoi sosban o fwyd ar ben tair carreg goginio, fel sy'n draddodiadol. Er mawr siom iddo, mae'r tair carreg yn dechrau dadlau ymysg ei gilydd pa garreg ddylai gynnal y sosban. Roedd rhaid i Sehusistwa atgoffa'r cerrig bod angen i'r sosban gynnal y cerrig i gyd er mwyn coginio'r pryd. Mae drama arall, 'Bridge of Roses', yn herio'r gynulleidfa i gwestiynu eu dewisiadau cywir neu anghywir, ac yn eu hatgoffa bod ymhob llwyn drain bob amser roslyn os oes digon o ewylllys i chwilio amdano.

Yn 2015, lansiodd Hope yr hyn sydd bellach yn enwog fel gŵyl gelfyddydau flynyddol Ubumuntu yng nghanolfan goffa hil-laddiad Kigali. Ystyr 'Ubumuntu' yw dynoliaeth, a thrwy weithdai, perfformiadau a phaneli, mae'r ŵyl ddi-dâl hon yn creu cyfleoedd i artistiaid rwydweithio, yn codi ymwybyddiaeth o straeon rhyngwladol am ddynoliaeth ac yn annog pobl i feithrin heddwch a gwellhad ar ôl trais.

Mae ei gwaith yn rhoi boddhad mawr i Hope, ac mae'n cael ei chyffwrdd a'i hysbrydoli fwyaf pan fo'r perfformiadau sy'n taclo pynciau sy'n galw am drugaredd a dyngarwch yn taro tant gyda'r gynulleidfa.

Heddiw, mae Hope yn byw yn Kigali gyda'i gŵr a'i dwy ferch. Pan mae amser yn caniatáu, maen nhw'n mwynhau treulio'r penwythnos ger llyn Kivu, ar y ffin rhwng Rwanda a Gweriniaeth Ddemocrataidd y Congo.



Rhagor o
wybodaeth:

Hil-laddiad yn Rwanda: hmd.org.uk/rwanda
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Dysgu gwersi o'r gorffennol er mwyn creu dyfodol gwell a mwy diogel