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Assessment of written documents of oral litterature : the case of praise poetry

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UNIVERSITY OF BURUNDI

FACULTY OF ARTS AND SOCIAL SCIENCES

DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

ASSESSMENT OF WRITTEN DOCUMENTS OF ORAL LITERATURE: THE CASE OF PRAISE POETRY

By

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The Dissertation Submitted in Partial Fulfillment of the Requirements for the Award of the Degree «Licence en Langue et Littérature Anglaises»

Bujumbura, April 2014

DEDICATION

To my late father, Begenyeza Evode;

To my mother, Ndikumana Célesta;

To my sisters and brothers, and

To my dear wife, Abimana Marie-Goreth;

I dedicate this work.

ACKNOWLEDGEMENTS

The completion of this work is due to the contribution of many people. Although it is a hard task to name all of them, I deeply address my thanks to some outstanding persons without whom I could not have achieved my academic target in general and this present work in particular.

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ABBREVIATIONS

BER	: Bureau d'Education Rurale
CD	: Compact disc
Cf.	: confer
DELL	: Department of English Language and Literature
DALL	: Department of African Languages and Literature
DRC	: Democratic Republic of Congo
DVD	: Digital Video Disk
etc.	: et cetera
NB	: Nota bene (note well)
N°	: Number
Pic.	: Picture
TV	: Television
WTNIDE	: Webster's Third New International Dictionary of English

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ABSTRACT

Communication began with the first presence of animal species including mankind. Many researches have been carried out to find out how different categories of animals communicate each within itself. It was discovered that only human beings are characterized by the ability of communicating through both verbal and nonverbal ways. As human beings are designated with discovery ambition, they found another system through which the two ways of communication can be used; that is "writing" where people can write or read texts and drawings or maps based on different things in life.

Through this work entitled, "Assessment of Written Documents of Oral Literature; The Case of Praise Poetry", we explored different types of written oral literature and after, we encountered some cultural performances. Our intention was to verify if really what is performed is all written. The survey was done in urban area by visiting students at university, who mainly read written documents of oral literature, who experience the behavior of people in city, and who are aware of cultural performance in rural milieu.

The findings proved that cultural performance contains some nonverbal features that are incompatible with writing and cause written documents of oral literature to give an incomplete message. Strategies were proposed to make oral literature more valuable and effective.

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CHAPTER I: GENERAL INTRODUCTION

I.0. Introduction

The basic way of communication is a language. In Burundi, information transmittance is mostly accomplished through "oral tradition", "writing", and consulting some "nonverbal elements" such as cultural objects and religious plants.

Before the coming of white people in Africa, the majority of indigenous people were interested in "oral tradition". This means that messages or information was propagated from mouth to ear. Through this way of communication, people in many different African societies were able to vehicle their ideas, beliefs and culture from generation to generation.

Writing is another strategy of using a language in communication which goes together with reading. This way of spreading information was brought in many countries of Africa (including Burundi) by colonists. Therefore, Africans can easily communicate and learn about literature, linguistic devices and, many other disciplines of science through both "oral tradition" and "written documents". People like to contemplate literature because it plays the role of mirror in showing a picture of the past life to existing and coming generations.

Although writing manifests some specific advantages in communication such as keeping the information and the work's ownership safely, it also manifests a strong handicap on African cultural performance. About "oral literature", we share the same view with April A. Gordon & Donald L. Gordon (2001:331) in their following words:

> *The concept of "literature" most of us hold is of European origin. Typically, literature implies "written letters", but "oral tradition" in Africa is full-fledged literary tradition regardless of the means of their transmission.*

We understand that literary traditions in Africa are transmitted in different ways like story-telling, songs, poetry, and incantation. All these categories of oral tradition embody characteristics of literature as it is in Africa. The paralinguistic features constitute the main window through which we experience exposition of some beliefs in performance. Of course during performance, all the five sensory organs (sight, smell, taste, touch, and hearing) are involved but when reading writings, only eyes and brain work hard in order to reproduce in what is written.

I.1. Background to the Study

We already know that literature in Burundi or in any other African country is characterized by oral tradition which has its essence in Burundian or African folklore. We observe similarities between some African cultures as we see it below in the culture of Bahima in Uganda and Burundians when facing enemy. This resulted from some demographic motion that characterized people in early African societies that made cultures to overlap. We can see this through the Nigerian author, Isidore Okpewho (1992:143) presenting to us "ekyevugo" from Bahima of Uganda:

I Who Give Courage To My Companions!

I Who Am Not Reluctant In Battle made a vow!

I Who Am Not Reluctant In Battle made a vow at the time

Of the preventing of the elephants and with me was The Tamer of Recruits;

I Who Am Not Loved By the Foy was full of anger when the enemy were reported.

I Who Am vigilant called up the men at speed together with Pain Bringer;

We first consider this appellation "*ekyevugo*" in Bahima language which can mean in English "thematic" or "heroic naming". We realize that this appellation is very close to the Burundian praise poetry called "amazina y'ubuhizi" which means "to tell one's heroic names" and these names can be various names given to oneself or given by others because of one's courage. Therefore, we see "ekyevugo" the heroic recitation of Bahima, one of Ugandan tribes that is very close to Burundian praise (or heroic) poetry known as "amazina y'ubuhizi" where a person expresses his own admiration or expresses someone else's courage. We notice that this person from Bahima tribe is expressing his/her courage as he/she every time says: "I Who…"

In reading, we enjoy the flavour of the oral words in that "ekyevugo" as we do in reading any other written performance but we still have anxiety of knowing whether or not the Bahima perform heroic recitation in the same way as Burundians do when practicing such a poetry. We are not sure that the scenery we have created in our mind coincides with the original one.

Normally, "writing" and "oral tradition" are ways of communication with a common intersection. They share the same grammatical scope such as sounds, morphemes, words and sentences involved with drawn or written linguistic features while "oral tradition" uses the same linguistic features orally. The dissimilarity between these two ways of communication appears in their content. Isidore Okpewho (1992:98) tells us about the dissimilarity between writing and oral literature:

> *While it is true that oral literature and written literature differ fundamentally from one another in their methods of presentation -the one by word of mouth and the other through the printed words; they are both united, fundamentally also, in the use of words and in the way in which they employ words to paint mental pictures that appeal to our feeling and our understanding.*

Oral literature is a melting pot of nonverbal elements and illustration of this can be found in different types of poetry like: heroic poetry, hunting poetry, pastoral poetry, lullabies, and apiculture or bees poetry. We cannot track with all of them, but again many of them share some characteristics; for example, many of the categories of poetry mentioned above, seem to belong to praise poetry. They only manifest few differences. Thus, the performer's way of dressing, body decoration, and the setting are also considered as completion elements which make all the performance to be culturally meaningful.

When reading a written oral tradition, the audience (the reader) tries to build the scenery of what is narrated but in vain. Some fail to understand what is exposed to them in writings because it may have been uttered in a figurative way and explained through gestures but all these latter are not present in written text. Others can understand a half story.

A person can be interested and decide to reproduce what is written but the results may be different from the original one. In this vein, most of the African cultural performance writers abuse African values in using this foreign way of communication.

I.2. Statement of the problem

Oral literature includes a large number of extra-linguistic features. The problem is that when reading written document of oral literature, the reader does not find all the cues which were used not only to embellish the performance but also to complete the verbal massage.

Comparing to the person who watched the oral performance, it may be difficult to the reader remembering (or understanding) everything about the performance since there are some vivid details that were lost. This explains the problem based to the lack of talent in cultural performance. The most of times, a performer who gets inspired by written documents of oral literature makes a less attractive performance. The transcript text is the skeleton of the performance which needs a very creative performer to replace the omitted part (nonverbal elements) by his / her other imaginative ones. Here then, the performance becomes different from the one in the writer's mind.

Another problem is that it may take a long time to the writer as an addresser to know how much his work is liked (by considering copies that were supplied) in order to make a self-evaluation. But for an oral performer realizes that directly on stage through different nonverbal behavior manifested by the audience as a feedback to the performer.

I.3. Aim of the Study

The purpose of this dissertation is to highlight the role played by paralinguistic elements that are embodied in cultural performance. This work again sheds light

on the loss that takes place when using written documents of cultural performance and it provides some guiding directions to prevent such a loss.

I.4. Motivation

We were motivated by the beauty that is exposed in cultural performances. Cultural beliefs constitute a famous way which makes a given society to become specific, different, and popular. We were attracted by wonderful actions like seeing people who seem to be very old who can neither write nor read but who are able to practice perfectly cultural poetry. This is an activity which needs a hard worker in the matter of memorization and rehearsal. Nobody can imagine how those aged illiterate people proceed when memorizing a very long cultural poem and manage to reproduce it with an entire unity among verbal and nonverbal features.

Another point that attracted us is the fact that aside a language which is among the outstanding elements marking dissimilarities between different societies; Africans, Americans, Asians, Australians, and Europeans can converge on some similar beliefs including the nonverbal elements such as emotional expressions: laughing in case of happiness; crying when suffering or in case of sadness; and opening eyes widely when astonished. From these few elements mentioned, we can be informed about someone's situation in detecting any of these elements and understand how he/she is feeling.

I.5. Importance of the Study

This study shows cultural performers, and any other person interested in oral literature to understand the worthiness of nonverbal behaviour found in oral literature. This work encourages cultural performers to thwart cultural devaluation by proposing the best and effective ways to inherit safe and perfect cultural features towards cultural performance rather than it is in written

documents. This dissertation invites different people who are interested, organs, institutions, and any other person who can read it to look at the proposed strategies of what should be done to improve all about oral literature.

I.6. Research questions

We decided to deal with this work in order to make a step forward, trying to find answers to the following questions based on discordance between oral literature and written documents of oral literature

1. Can people communicate in using some extra-linguistic elements and understand each other?
2. Can written cultural documents be effective in cultural performance?
3. Does cultural performance towards "Audio-Visual System" fit the full message transmittance?

I.7. Hypotheses

We attempted to elaborate answers to the research questions given above. Hypotheses helped us during the session of analyzing data from research questionnaires in considering each of the following statements:

1) People communicate in using nonverbal elements and understand each other.
2) Performers using written documents cannot perform well oral literature.
3) Audio-visual systems containing cultural performance make a good message transmittance.

I.8.The Scope of the Study

This study pays much attention to the nonverbal features found in oral literature and in written oral literature. We analyzed oral literature through cultural

performance and we analyzed written documents oral literature. The analysis of oral literature was conducted in the countryside (rural area) where people mostly enjoy cultural beliefs through performance. As we could not survey all the countryside, we chose 3communes; Giheta in Gitega province; Butezi and Bweru in Ruyigi province. Giheta commune attracted us because of its popularity in drum striking. In Butezi and Bweru communes, aside different cultural beliefs found in Buyogoma region, the two communes attracted us because of the cultural behaviour inherited from Rwandans who used to set there for a long time and other cultural behaviour from Congolese living there in refugee camp.

City dwellers also like to enjoy cultural beliefs mainly in a different way from people in the countryside, some by listening radio, watching TV and by reading written documents. We preferred to survey students at University in order to have views from people with much knowledge (ideas) on the different ways of cultural enjoyment in town (especially intellectuals). For this reason, we surveyed students at University of Burundi in Department of English Language and Literature, an Department of African Languages and Literature where are students who deal with literature of different communities.

The content of this work is divided into five chapters. The first chapter is the "General introduction", showing to the reader the image of the study itself. The second chapter is the "Literature review", bringing out different views of other writers on the similar topic. The third chapter is the "Methodology", showing the survey procedure. The fourth chapter is "Data presentation, analysis and findings" exposing results from the survey. The fifth chapter which is the last is the "General conclusion and recommendation" showing the validity of the findings and what should be done.

I.9.Definition of Key Terms

In this thesis, we put a great emphasis on the following terms:

Culture (or Cultural): WTNIDE (2002) defines this word in the following way: "Of or relating to the artistic and intellectual aspects or content of human activity, (activity at the camp includes theatrical and study circles)".

Perform: WTNIDE (2002) defines this as follows: "to do in a formal manner or according to prescribed ritual".

"**Performance**" according to WTNIDE (2OO2) means: "the ability to perform: capacity to achieve a desired result".

Praise: Wikipedia.org/wiki/praise says:

> *Praise is the act of making positive statements about a person, object or idea, either in public or privately. Praise is typically, but not exclusively, earned relative to achievement and accomplishment.*

Poetry: According to WTNIDE (2002) poetry means: "Writing that formulates a concentrated imaginative awareness of experience in language chosen and arranged to create a specific emotional response through its meaning, sound and rhythm". According to Cosmo F. Ferra (1985: 624), Poetry is: "Imaginative writing in which language, images, sound, and rhythm combine to create a special emotional effect". We realize that the above two definitions of "poetry" insist on the fact that poetry is a writing; but we can say that poetry is not always written. Poetry can also be "oral" as we know that Africans used poetry since many years before the coming of white people in Africa. In this regard, we can define "cultural praise poetry" in the following way: "An artistic aspect of stimulating an emotional reaction by reciting words accompanied by gestures

when exposing the character or weakness, beauty of a person, an object, or an idea through an inherited rhythmic system".

In a nutshell, this first chapter exposes an overview of the role played by paralinguistic or extra linguistic elements in everyday communication towards oral language. Again, this chapter shows how oral language or performance loses its beauty when put in writings. The following chapter presents works related to the use of oral language through performances and written documents. It further gives different points of view about paralinguistic elements either in oral language or in written language.

I.10. Difficulties encountered

During this research we encountered numerous difficulties. In the countryside, respondents asked for rewards such as money for beer in order to be interviewed. In the same vein, others wanted us to go and interview them in pubs. We explained to them the importance of this study, that if they give their points of view they will gain more in their future performances. They were not totally convinced but many of them accepted to be interviewed. Moving to University of Burundi, we realized that there was a riot. We could find a large number of students in lecture halls but those latter were (half) empty.

Some of the few we met refused to complete questionnaire copies, complaining to be dealing with their own business. For this reason we decided to designate the responsible to supply and collect questionnaire information on our behalf. Some respondents took questionnaire copies but they did not give them back.

CHAPTER II: REVIEW OF RELATED LITERATURE

II.0 Introduction

It is not for a simple case that people are interested in oral literature. The latter enables the performer to achieve easily his/her aim of sending the message. Being on stage, the performer's aim can be to educate, to advise, to praise, to please or to make laugh, to coax or to lull, to liven up, to beg, to provoke or to insult. In order to achieve his or her aim, the performer decides to choose from the different categories of oral literature like story-telling, or narration, dancing or restating poems by using any possible elements of communication as we see it through Sandra Hybels and Richard L. Weaver II (1986:6):

> *Communication is any process in which people share information, ideas, and feelings. That process involves not only the spoken and written words but also body language, personal mannerisms and styles, the surroundings-anything that adds meanings to a message.*

In this work we pay much emphasis to nonverbal cues used in praise poetry as we are informed that it includes many types of cultural poetry. Taking into account of occasion, the poet knows well his audiences and is aware of what they need to hear and then selects the type of poetry and learns how to perform (which tone to tune into, which mood to appear in and how to dress accordingly) in order to promote a good understanding. This way of preparing a performance is indispensable because the audience joins the show with the intention of listening, experiencing, and criticizing. From these last three points, the addressee can appreciate or disapprove.

During any cultural performance, the audience takes care to uttered words and the nonverbal features that are displayed. In making such attentiveness,

the addressee easily discovers whether the spoken words are authentic or not. Accordingly the listener transmits a feedback to the addresser mostly in a nonverbal way. Likewise, we understand that there is an important communication between the performer and his/her audience.

The performer's elegance and authenticity are experienced in his/her dressing way, intonation, facial expressions and other body motions. On the one hand, a poet expressing a delightful topic does it in laughing with twinkling eyes proving that he/she is proud of what he/she is talking about.

On the other hand, when talking about problems, for instance, tiredness, hunger, stomach ache or head ache, the uttered words are followed by gestures which show state of health as in walking weakly, bending and touching the belly, breathing hardly with a pale face, touching the head and appearing in wrinkled face. Those gestures, body motions, and interjections keep company to explain weakness and painful conditions. Isidore Okpewho (1992:46) says:

> *During my field work I asked some people why they consider Mr. Kenzo to be the best storyteller in the village. They replied "it's because he uses all his body for miming and dancing... " one of these resources is the histrionic of the performance, that is, movements made with the face, hands or any other part of the body as way of dramatically demonstrating an action contained in the text.*

Sometimes, cultural poets and many other cultural performers act through an unusual way. This happens when a performer utters words and displays actions that oppose what he/she says. It is the case when the performer appears on stage, dressed in poor people's dresses and manifests gestures and movements that are performed weakly but all the words he/she speaks express his joyful life

conditions and majesty. The performer can do this willingly or unwillingly. The audience can deduce quickly the message. They discover that the performer's goal is to make them laugh in joking ironically and this is when it is clearly seen that the performer is acting in such a way willingly.

The audience again is able to see that the performer is making discordance unknowingly. Even here they conclude that the addresser is not talented in that activity of performing. Therefore, the audience manifests their reactions as a reply to the performer's behaviour. If a performer is presenting a perfect work, the reaction can be displayed in clapping hands, blowing, bringing gifts, and smiling to the performer as a sign of satisfaction. Otherwise, the audience reacts by coughing forcefully and willingly, humming, lowering their heads, getting out massively during the presentation. All these prove the unattractiveness of the performance and manifest a disgust reaction towards the performer's behaviour.

A cultural performance without paralinguistic features is not effective. As we have seen that performers who like to use many gestures in their cultural performances are mostly liked by the audience or have many fans in their communities. This is because their performances stay fixed in the minds of the audience for a long time. It means that all the supra-segmental elements used to liven up the performance help the audience to input the full message. We share the same view with Sylvestre Bakundukize (2009:40) who says: "This means acting using facial expression, gestures, movements, and non-verbal sounds. In mime, people act without using words. Children should practice simple mime".

Frankly speaking, whether addressing to children or mature people in acting through body actions, gestures or sounds in an elegant way; people follow attentively and sometimes by imitating any performer's gestures which touch their emotions. This attitude plays a crucial role to input and retrieve the

message in memory. We can also see this through Steinberg, D. (1986:113) who says:

> *Learning language through involvement in drama has a lengthy tradition. The Jesuits, for example, used it in the Middle Age to teach Latin. Then as now, it was recognized that it is important for learners who are to have some social command of speech to have some of communicative environmental context.*

Here, the great emphasis is put on the involvement of students in learning language for the understanding and retention. This purpose is the same as the use of nonverbal cues through performance. The following Chinese proverb from website states the following to confirm what we are saying: "Tell me and I will forget. Show me and I will remember. Involve me and I will understand".

Many linguists continue to manifest their devotion in different branches of language. They bring about innovations which shed light on features that lead to successful communication in both "oral" and "written" language. Nevertheless, few linguists deal with the branch of nonverbal features. Bauman Richard (1986:1) says:

> *Scholars in the literature department operate within a frame of reference dominated by the canons of elite, written, western literary traditions and text, which tends to restrict consideration of oral literature to a search for sources and analogues of more cultivated literature or to such forms as the prettified versions of traditional child ballads rendered by such as sir Walter Scott.*

For this reason, our study lays emphasis on oral literature by bringing various assumptions from Burundi cultural poetry and demonstrating the nonverbal

elements which dominate the cultural performances. This is to prove that nonverbal elements should be considered as any other grammatical issue in language. Ruth Finnegan (1998:5) after having recognized the relevance of paralinguistic elements says: "[...] but what in literate cultures must be written, explicitly or implicit, into the text can in orally delivered forms be conveyed by more visible means-by speakers' gestures, expression, and mimic". This is not far from S. Pit Gorder (1973:24) who says: "Perhaps all overt behavior communicates, in the sense that we draw conclusion about someone from anything he does, the clothes he wears, the way he walks or does his hair".

We should remember that some nonverbal elements are performed willingly while others are not. S. Pit Gorder (1973:32) shares the same view in saying: "A walk can tell us something, but no one would suggest that he is walking in that way in order to communicate with us".

II.1. Categories of paralinguistic features in Burundi cultural Poetry

April A. Gordon and Donald L. Gordon (2001:333) are also interested in such a matter when they say: "Whatever the mode of transmission, it is the elders who are repositories of the treasures of oral tradition, so it said: Every time an old one dies, a library burns down". The strange thing is that old people become fewer time after time and life expectancy becomes shorter and shorter nowadays. This implies a deep shortage of cultural libraries while we still need them. This is the reason why we are obliged to find new systems of keeping safely our cultural beliefs. Jean Baptiste Ntahokaja (1993: 11) says:

> *Nous avons une culture valable; vous ne pouvez en douter et nous n'avons pas besoin de nous couper du passé et de nous nier en quelque sorte pour être homme du 20è siècle. Pour être pleinement hommes et hommes*

> *de notre époque il faut nous reconnaître et nous dépasser, c'est -à-dire devenir entièrement nous-mêmes.*

This can be translated as follows:

> *We have a valuable culture; you should not doubt it and we do not need to separate ourselves from the past and to ignore ourselves in a way of becoming the 20th century people. In order to be complete people and people of these days, we should recognize ourselves and go beyond ourselves, which means to become completely ourselves.*

It is our hope that the analysis of paralinguistic elements in this work will help Burundians and foreigners to master well the meaning of some cultural non-verbal elements which are usually used in some Burundian beliefs. Ronald Wardhaugh (1985:79) says: "Gestures, are also deliberate, learned, and generally quite unambiguous within the cultural group which employs them".

When establishing skills for a good communication to members of a given community such as Burundi in considering oral expression, it is better to pay much attention to nonverbal cues rather than relying only on verbal messages because much is communicated nonverbally; the English proverb states this: "Actions speak louder than words". This reminds us to be careful when communicating or when searching for information to consider any paralinguistic feature, not only gestures, sounds, modulation or accent but also to cultural plants, objects, dressing and body or skin decoration. We have to insist on oral literature as directed by Geoffrey N. Leech and Michael H. Short (1981: 13): "We normally study style because we want to explain something, and in general, literary stylistics has, implicitly, the goal of explaining the relation between language and artistic function".

Considering the passage above, we can say that Kirundi language is built on much implicit stylistics that need to be explained in order to clarify their functions. We are going to learn this through the use of some cultural instruments of music that are mostly used in praise poetry. Before we do that, we have to know that Burundi is made up of many different families or groups of people that can be recognized from their regional localization, their occupations, or their class ranking of richness. Taking into account the past way of life in Burundi, John J. Gumperz (1972:72) quotes Ethel M. Albert: "From the high god (Imana), to the king (umwami), the princes (abaganwa), the nobles (abapfasoni), the herders (Batutsi), the farmer-peasants caste (Bahutu), to the lowborn pariahs (Batwa)[...]" We see different groups of Burundian people, all speaking Kirundi language but there may be some slight dissimilarities in some paralinguistic features that characterize different families. When arriving in a certain region, you can realize an accent difference from another region while the language is the same. For example, we notice that when some groups of Batwa are singing and dancing, they use normal words and gestures like any other Burundian (pic n° 9), but their intonation is obviously specific only to them. Also Burundi praise poetry can be learnt in groups (pic n° 1) depending on the location where the performer's family belongs. Those regional differences can be detected in the following devices:

a) Body language

The www.topdocumenteryfilms.com/secrets-of-... states this: "Body language is a form of nonverbal communication, which consists on body posture, gestures, and facial expressions such as signals almost entirely subconsciously". There is a wide range of body language used in communication. Let us now see some of the cues detected on the human body as communicative styles:

❖ **Appearance**

WTNIDE (2002) defines appearance as: "the outward show or image presented by a person". Galvin Kathelin M. (2005:31) gives his point of view on appearance in saying: "Clothes, body size, hair style, make up, and decoration such as jewelleries or slogan buttons which all send messages about how a person sees herself or himself".

We do not have any objection towards the given opinions on appearance but since we are concerned with oral literature in general and praise poetry in particular, we are going to insist on the appearance of a performer on stage. Here we find two important matters on message transmittance: the "mood" and the "body decoration".

❖ **The mood (Facial appearance)**

The World Book Encyclopedia defines mood as: "a person's state of mind or outlook on life". Galvin / Kathelin M. (2005:32) talks about mood in the following way: "smiles or frown tell others a great deal about how a person is feeling. A person's face often reveals rather quickly that a person is angry, happy, frustrated, or nervous". As soon as the performer appears on stage, the audiences read his/her facial expressions, that is through his/her way of looking at them. A poet or any other cultural performer's mood gives a picture of what is going to be performed. This means that even when the audiences do not know what kind of poetry, before hearing any word from the performer, they get informed by some signs from the poet's mood, (facial appearance), that the poem is ridiculous or tearful.

❖ **Body Decoration:**

This is based on cultural way of dressing and on some other cultural objects and products which are worn, handled or put on skin during performances

(cf. Pic. n°13). We find praising words in different categories of Burundi cultural poetry like in heroic poetry, hunting poetry, pastoral poetry, lullabies, and other different chants. Even decoration varies according to the category of poem. For instance, the way in which a heroic poet is dressed differs from the one a woman praising her baby can be dressed in. In the same vein, the cultural objects that can be worn or handled vary according to the type of poem or to the genre of the performer.

Long ago, you could never see a woman reciting a heroic poem publicly; of course, women could not go on battle, the reason why they were not allowed to participate in performances related to battle but also there were many other cultural reasons preventing women from practicing some categories of performance publicly. Thanks to women emancipation in Burundi, today women can put on dresses related to such cultural performances and praise either a given hero, any other person or object that is worthy to them.

Praising poems are presented in different structures but for many of them the ways of handling objects, and of dressing is nearly the same; for example, a heroic poet through striking Burundi cultural drums is always dressed in two or three long coloured pieces of loincloth tied on both shoulders; holds a shield in the right hand, his head rounded with a belt plaited in different colours, and decorated by many other cultural objects on hands and legs (cf. Pics. n° 2 and n° 3) Praising poets in Burundi such as through free recitation, drum striking, or when dancing are mostly dressed in the same way (cf. Pics. n° 2 and n°13).

Furthermore, there are some noticeable elements that make them different. Even when they are gathered in one place, it becomes very easy to distinguish them. Drum strikers are always dressed in long loincloths of two or three different colours (mostly green and white, green and red or red and white) and tied with a belt from cloth in the waist (cf. Pic n° 2). On the other hand, a free praise poet is

dressed in two long loincloths of any kind of dress (even multicoloured ones), he/she can put a rope (belt) in the waist or not (cf. Pic. n°13).

❖ **Facial Expressions**

People usually communicate via facial expressions. This happens when being in a public area and if someone wants to tell something secretly such as greeting or addressing agreement to one person without disturbing others. This can be done by using facial expressions. Then, when reciting praising poems, a poet displays many facial expressions like: rolling eyes in an abnormal way, winking, closing and opening eyes widely, smiling, and gnashing. In that respect Justine Inamahoro (2000:24) says:

> *The face is rich in communicative potential. It is the primary site for communication of emotional states or personality judgments. It reflects interpersonal attitudes, it provides non-verbal feedback on the comments of others, and some say it is the primary source of information next to human speech.*

Facial expressions can be displayed consciously when talking ironically. Again, they can be used unwillingly when expressing emotions or when trying to convince. Watching a heroic poet expressing his/her own courage on battle, in hunt, or when narrating another person's ability, the addressee(s) learn(s) the displayed facial expressions, the way he/she does it, and may conclude that the uttered words are authentic indeed; that the poet really survived what he/she is saying.

❖ **Intonation**

WTNIDE (2002) defines intonation as: "The pitch phenomena in speech esp.: such as a phenomenon insofar as it makes a syntactic or emotional distinction".

Poems are chanted in variations of pitch and this brings a beautiful melody which attracts the addressee to listen and enjoy attentively. Cosmo F. Ferra (1985:220) mentions:

> *When you read a poem aloud, its sound may surprise you. It may also relax you or make you laugh or rend you of something... Sound is such a powerful part of a poem that you even "hear" the sound of a poem when you read silently. Each poem has its own "music".*

We agree with Cosmo F. Ferra's opinions and it will be very understandable in explaining pastoral poetry and lullabies.

However, we recognize a contradiction in that passage from F. Ferra; the fact of saying that "each poem has its own music" is correct but as they insist on reading, we do not see how a reader can check a written text and guess the original intonation. By this, we mean the intonation preferred or used by the first poem writer. If the reader does not use the same tune or melody, even the intended meaning by the writer is changed. Therefore, we say that the reader is making his own production by getting inspired or in using someone else's written words. Otherwise, a person reading a pastoral poetry, if he/she has never joined a similar performance, he/she will perform this poetry in insisting on word meaning instead of insisting on intonation or the melody because the main audience in such a performance is the cattle. The latter enjoys mostly the melody and pays less importance to the meaning of words.

For cows or any other domestic animal, the meaning is acquired towards tunes. Some texts may be attached with some explanations of how they are performed, but as long as it is written, there is no way of explaining clearly the manner of performance and modulation of a sound. Gillian Brown & George Yule (1983:8) say: "Generally the analyst works with a tape-recording of event,

from which he makes a written transcription but details of accent and pronunciation are lost".

In this regard the loss is the same when writing what one hears without seeing as the one who reads and reproduces a performance that he/she has never watched. This does not only concern performance but also simple oral conversation. Liz and John Soas (1996: 110) mention the role play by intonation when dealing with tag questions:

> *The meaning of question tag depends on how you say it.*
>
> 1. *A question tag with a falling intonation isn't really a question at all. It is a way of making a conversation by asking the listener to agree with the speaker.*
>
> *- It's a lovely day, isn't it?*
>
> *- We didn't play very well today, did we?*
>
> 2. *A question tag with arising intonation is more like a real question. It means 'I think I'm right, but can you confirm it for me?'*
>
> *- Our train leaves at7.00, doesn't it?*
>
> *- You haven't lost the keys, have you?*

It is hard to notice those differences marked by intonation when reading tag questions. The similar difficulties appear again when dealing with the different meanings of "yes":

1. Yes: Agreement,
2. Yes: Surprise,
3. Yes: hesitation,

4. Yes: Encouragement

b) Interjection

The Oxford Advanced Learner's Dictionary (2006) defines "interjection" as: "A short sound, word or phrase spoken suddenly to express an emotion". www.spanish.about.com/cs/verbs/g/interj...says "interjection" is: "A part of speech that can stand alone to express emotion or a reaction".

In a long cultural poem like heroic or hunting poems, we can find interjection like coughing on purpose; the uttering of words such as 'yo', 'he', 'yooo', 'ohooo', 'eheem', etc. Some of Kirundi interjections can be written but the problem is on how to pronounce them. Although there are stresses on them, sometimes readers get confused in their sound modulation when uttering those words (nonverbal sounds).

www.spanish.about.com/cs/verbs/g/interj... says: "In written Spanish and English, an interjection frequently is used with exclamation marks". This shows us that Spanish and British people tried to value their way of communication by establishing written nonverbal elements corresponding to oral nonverbal elements. Likely, since Africans are mostly concerned with oral tradition as their way of communication, we should find strategies which value the beauty of our culture.

c) Gestures

Gestures are devices which are displayed by the body organs: the head, hands, legs etc. Movements of different organs of human body are very communicative to anyone who pays attention to them, as says Sapir, J. David (1977:556): "Gestures constitute an elaborate and secret code that is written nowhere, known to none and understood by all".

We cannot support that gestures are always understood by all. Sometimes, there are conditions to be fulfilled as Gumperz (1972: 69) says:

> *The communication meaning is achieved through a process of situated interpretation in which hearers infer speaker's underlying intention by interpreting the linguistic cues which contextualize their messages.*

Considering the domain in which we are working; the linguistic cues said by Gumperz are the nonverbal elements. So, this means that to interpret a communicative code, a number of conditions must be fulfilled in order to come up with actual implicature. We understand that the decoder has to be aware of the addressor's goal, intention or the context so that the illocutionary act that is performed could be determined.

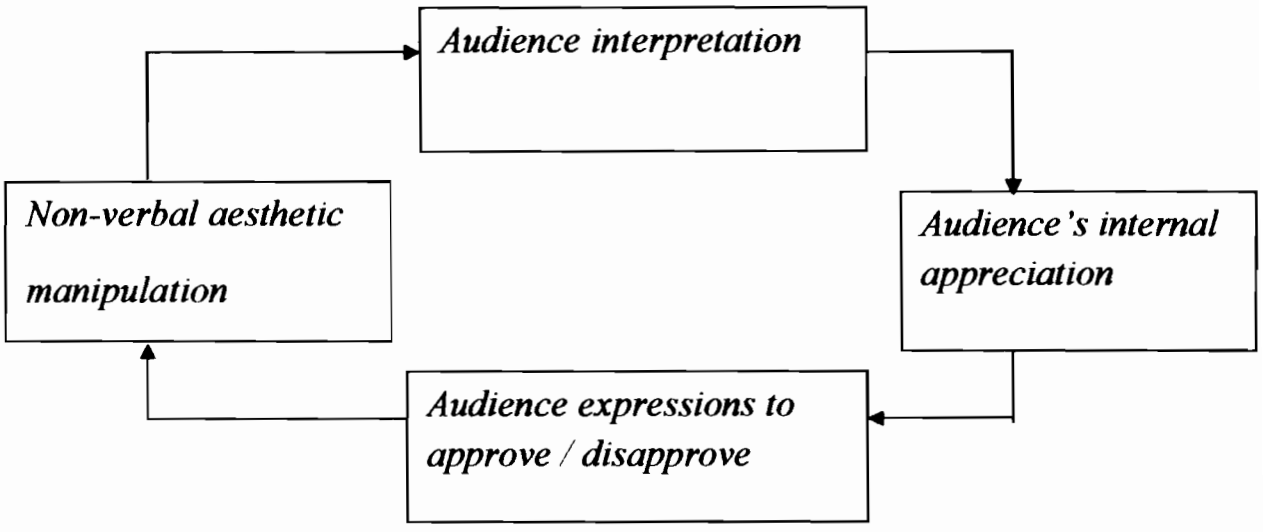
In general life, there are gestures with common meaning nearly all-over the world. This can be: nodding the head up and down (when agreeing); shaking the head in a left and right sides (when refusing); waving the hand (when greeting); waving one finger (when refusing); and clapping hands (in applauding).

There are other gestures which are very communicative regardless of the cultural belonging. These are, for example, lowering the head when sitting, gnashing, pouring tears silently, walking slowly or quickly, walking chest upright and straight, walking lazily in zigzag, etc. All these gestures are meaningful to attentive person. In order to understand them, we need to consider the following things: Where, when, why, how and who is behaving in such a way.

There are also gestures that are noticeable in Burundi culture like: "stepping slowly and willingly on someone' foot" which is similar to "winking at someone"; the meaning here is to caution or to invite, the person. We can also talk about "throwing willingly the saliva on someone"; this has two meanings:

the first is "a disdain" and the second one is "a curse" (when it is done by a parent or an elder).

Gestures constitute a nonverbal way through which audiences transmit their reactions in considering the performer's behavior on stage. Although the performance is based on both verbal and nonverbal features, it is the nonverbal elements that enable an effective communication between the addresser and his/her addressees. Geoffrey N. Leech and Michael H. Short (1981:13) give us a cycle representing communication among the performer and his/her audience in using nonverbal features:



The audience's behaviour through approval or disapproval reactions, constitute a feedback to what the performer is doing. This feedback leads the performer to make a self-evaluation in order to reach his /her target.

When performing, your audience start applauding, twiddling their thumbs, nodding their heads up and down, blowing whistles, and booing. As a performer, you feel proud, motivated and you keep on trucking with the same system. However, a reaction in humming, coughing willingly, getting out or leaving the performance place in mass, manifests a less importance given to the performance. At the same time the performer continues in learning why his

audience is reacting in that way and then starts measuring if his/her voice is high or low, if he is exaggerating or ignoring his gesticulations and so on. He tries to manage all this to see that he can gain more credibility towards his fans.

Briefly saying, the human body is very communicative. Likes, dislikes, sincerity, embarrassment, and anger are mostly reflected by eye behaviour as well as it can be through body movements; all this keeps company to verbal elements. When contacting written texts, we can find some explanations on some nonverbal behaviour but only few of them are mentioned and even those which are explained, it is very difficult to understand how and in which exact manner they are performed.

d) Tonal Instruments

Burundi cultural poems pass through normal recitation, that is, the freeway of uttering poetic words where the poet manipulates his/her voice to produce an attractive poetic musicality. Cultural poems are mostly accompanied by musical instruments as says Habarugira Réverien (1998:7): "Au Burundi, comme ailleurs en Afrique, et dans les autres parties du monde, l'homme a cherché à exprimer ses sentiments à travers la musique vocale et/ou instrumentale". This can be translated in the following way: "In Burundi, like elsewhere in Africa, and in other parts of the world, people have intended to express their feelings towards vocal and/or instrumental music".

We entirely agree with Habarugira's view because poetry in Burundi is usually performed in declaiming words and at the same time in playing tonal instruments like "ingoma" (drums), "inanga" (traditional piano), "ikembe", (cf. Pic. n° 7), and "amayugi",(cf. Pic. n° 15). Tonal instruments not only serve as rhythm in poems or dances, but also their rhythm can be very communicative. In this regard, we can say that the different beats or rhythms of drums in the king's household, the tune of traditional trumpet (inzamba) (cf. Pic.n°17), when

going on battle or on a hunt, are communicative. As soon as people hear a certain tune or rhythm, they directly recognize what is happening and what to do. Let us now see some characteristic traits of some Burundi cultural instruments of music:

1) Ingoma (drums) (cf.Pic. n° 4)

In Burundi, a "drum" is a respectable cultural instrument as we can read it from Léonidas Ndoricimpa (1983:4):

> *C'est qu'en effet, dans le Burundi ancien, les tambours étaient bien plus que des instruments de musique. Objets sacrés, réservés aux seuls ritualistes, ils n'étaient battus qu'en des circonstances exceptionnelles et toujours à des fins rituelles: ils proclamaient de leurs battements les grands événements du pays-intronisation, funérailles des souverains-et rythmaient dans la joie et ferveur de tous les Burundais, le cycle régulier des saisons qui assuraient la prospérité des troupeaux et des champs.*

This can be translated as:

> *In fact, in Burundi of former times, drums were more than simple musical instruments. They were sacred objects kept for rituals only. They were struck only in exceptional circumstances and always for ritual purposes: their sounds announced official events of the nation-enthronization, funerals of monarchs and gave rhythm in joy and enthusiasm of all Burundians, the regular cycle of seasons which guaranteed the prosperity of herds and fields.*

There are drum rhythms that have a goal of sending a certain message. As an example, even at the Burundi National Radio, the news in Kirundi language is always introduced by a much known drum rhythm. If it resounds on a radio, any Burundian accustomed to listening on radio becomes aware of the time and gets informed that it is the news time on radio. Ruth Finnegan (1998:481) says:

> *Communication through drums can be divided into two types. The first is through a conventional code where pre-arranged signals represent a given message; in this type there is no direct linguistic basis for the communication.*

Even if Finnegan says that there is no direct linguistic basis for the communication, the aim of sending the message is achieved. As far as communication is concerned, it is not only drums that are used; there are other many cultural objects which can be used in that way.

From early kingdom regimes in Burundi, a drum had a crucial role in ruling. Even today a "drum" is a high respected cultural object. You can hear Burundians saying this: *"Kuri ino ngoma"* to mean "*On this drum*", the intended meaning here is *"the existing ruling power*". Jean Baptiste Ntahokaja (1993:50) says : "Le symbole principal du pouvoir royal c'est le tambour. Monter sur trône se dit, au Burundi, s'assoir sur le tambour".

This can be translated as follows:

"The principal symbol of royal power is the drum. To get on throne in Burundi is said, to sit on the drum".

Ntahokaja (1993:53) continues to tell us about the two types of respected drums that are found in the kingdom household:

> *L'instrument à percussion par excellence, le tambour, était l'emblème de la royauté. Deux tambours spéciaux avaient un caractère sacré : ''karyenda'' aussi vieux que la dynastie, que seul le roi effeurait d'un coup de baguette aux fêtes annuelles de semailles, le 'muganuro', et le retentissant "Rukinzo" qui scandait les grands moments de la vie du souverain et accompagnait celui-ci dans ses déplacements.*

We can translate this as:

> *The instrument which is excellently struck, the drum, was the monarchy emblem. Two outstanding drums had a sacred nature: "Karyenda" as old as the dynasty, only the king brushed it with a stick blow at the annual feasts of seeds, the 'umuganuro', and the resounding "Rukinzo" which announced the high moments of the monarch's life and accompanied him in his trips.*

The two sacred drums and any other similar drums are made from a religious tree; "*umuvugangoma*" which can be translated as a "drum sounding tree". Let us glance at some categories of drums in Burundi culture:

2) Slit drums (cf.pic n° 4)

These are drums made from a solid hollowed log of wood known as "umuvugangoma" (a drum resounding tree).

Wherever in Burundi, if you get a chance of seeing this kind of tree, make sure that you are walking around the location of drum strikers who are commonly called "abatimbo" or "abahebera". As a cultural object, a slit drum then is a log with a long wide slit cut in length of the wood looking like empty garbage. It

has only one entrance which is, tightly covered with a cow skin. When striking it, people use two beautiful sticks in order to produce a rhythmic sound. This is the type of drums that are struck in the king's court yard and on some other national ceremonies. Of course, when they are struck they resound and they can be heard at a very long distance.

3) Open drums (cf.pic n° 5)

They are wooden drums but somehow shorter than slit-drums. They are very light and this enables the player to tie its attached belt (rope) on his/her waist and holds it between his/her legs in order to manipulate it easily. Open drums are characterized by a very narrow opening downside.

4) Small barrel drums (cf.pic n° 6)

These are small drums made from barrels. Their up-and-down sides are both tightly covered by cow or goat pieces of skin which are interconnected by leathern ropes. This kind of drum can be struck by two persons on the two sides at the same time.

'Open drums' and 'Small barrel drums' are mostly used in some familial ceremonies, in ritual incantations and other public celebrations. They sound differently at the level that an accustomed person to those different cultural rhythms can tell what kind of dance is taking place even when he/she is far from the targeted place.

5) Inanga (the traditional piano)

This is a musical instrument made from a large curved plank with special strings which when manipulated sound like a guitar. The 'inanga' is usually played by old people when the family members are gathering around the fire. This tonal instrument can be used in lyrical poems or storytelling.

6) Ikembe (cf.pic n°7)

It is a cultural instrument of music made from a small plank, hollowed inside but with a very small hole on its wide up-side and the side on which are installed six or eight somehow long metallic blades. These latter produce different sounds when they are manipulated. In the inside of 'ikembe' are put some small rolling stones. When the player shakes the instrument, the stones make noise which remixes the tune and sound produced by the metallic blades.

7) Umuduri (the musical bow)

A musical bow is a cultural instrument of music made from a thin tall bent stick on which is attached a long metallic string. Its middle is marked by a cut calabash based on the stick but joined with the long metallic string by another short metallic string. Some musical bows are designed by three small cut calabashes: two located on the both tips, and the other one in the middle. Playing, the performer manipulates it with two pieces of hard grass which beat the long metallic string and sometimes beat the middle cut calabash in order to produce a beautiful rhythm.

8) Ifirimbi (a cultural whistle), (cf.pic n°19)

It is a small piece of stick with a main hole on top which is divided in two and a bit down are two small holes where passes the air in sound. It is used in many different cultural dances.

9) Inzamba (cultural trumpet), (cf.pic n°17)

This instrument is made from an antelope horn with a hole near its top. When playing it, the user pushes the air with his mouth towards the hole and the air passes out through the main entrance of the horn and produces a high beautiful sound. This object is usually used to announce a danger as an enemy or a fierce wild animal invading the village. The meaning here is to summon strong people

(men) to come and fight and to weak people (old people, women and children) to hide themselves.

This tool can also be sued by 'intore dancers'. They like to use this cultural instrument because their dance imitates fighters in a battle. It was mostly used during hunts but as long as hunting is currently prohibited, it is very difficult to find antelope horns. The reason why some 'intore dancers' use "inzamba" as cultural instruments that were inherited from their forefathers. If well kept, this object can pass centuries being in a good state. Other dancers prefer to use cultural whistle (ifirimbi) when performing.

9) Inzogera (a dog bell), (cf.pic n° 20)

It is an instrument forged in a hit metal until it becomes like a small ball. There is a hard rolling object (a stone or a small metal) which makes rhythmic noise when shaken. The dog bell is attached on a chain (which is often leathern). It is put on the dog's neck only when hunting. If the dog starts running, the bell rings and threatens or awake wild animals. In trying to run away from the dog those animals are trapped and killed by hunters.

10) Amayugi (legs' small bells), (cf.pic n° 15)

These objects are very similar to the dog bell. The difference is that each bell is made with a flat shape while the dog bell is made with a spherical shape. Also 'amayugi' (dancers' leg bells) are chained in a large number and are worn on both dancers' legs. When moving legs they make a rhythmic noise according to the movements.

All those above-mentioned cultural instruments of music are used in cultural performances including praise poetry which appears in numerous categories of Burundi cultural poetry. Watching a performance in which such cultural

instruments are played, the audience learns and enjoys many things at the same time, while in reading the audience is puzzled.

There are people who say that listening to the radio or to some tape-records (cassettes) is better than reading. We agree with them but not totally because in reading we are only given the map in words and we have to think about the real scenery, which is very difficult. Also, what makes tape-records or cassettes better than reading is that we can enjoy the melody. Even here the listener still wonders what the scenery looks like and how the musical instruments are played. G. Brown & G. Yule (1983:13) say: "We have no standard conventions for representing the paralinguistic features or supra-segmental records (details of intonation and rhythm). But marker as: ; ! ? [...] may infer the implied intonation".

From that, we realize that even people who are less concerned with oral literature consider the problem of how to represent the nonverbal cues in their tradition of writing. They try to manage the representation of intonation marks in writing. Even though, this is not enough because intonation is wider than that, for instance, the trait of sound modulation in singing or the lyrical tunes can also be written but how many Africans are able to read and understand them?

Again the intonation on which we are emphasizing in cultural performance is different from that one which can be written on musical note scripts. For example, when listening to different Burundi cultural songs on radio, you may discover that a song was performed by people from a given natural region as Imbo, Mugamba, Buyogoma, or Kumoso, thanks to their way of uttering words. This is the case of the Batwa cultural group on pic n° 9. Their behavior (physical appearance and gesticulation) resembles to that of other Burundians; their intonation is somehow different. When such songs are written (even when the

singers' region is mentioned) whether you master the accents or not, you try to imagine how was the real tune of sound but in vain.

II.2 Praise Poetry in Burundi Culture

We have seen the definition of cultural praise poetry but we can also add that praise poems in Burundi culture are performed in many categories of poetry. We praise what we love, and love has no limits; this is why praise poetry dominates the cultural poetry.

Since Burundi is concerned with oral expression, we define Burundi cultural praise poetry as imaginative oral expressions in Kirundi language where image, sounds and rhythm combine to create special emotional effect. This can be seen in heroic poetry where a poet expresses his/her own courage in fulfilling a given work or job, narrating an important person's achievements.

Now, let us analyze praise poetry in some different categories of cultural poetry:

1) Free Praise Poetry

In this category of poetry, the poet uses only his voice and his body language in transmitting a message.

❖ Heroic Poetry

The following stanza of "amazina y'ubuhizi" which means "appraisal names" gives us a picture of a performance of heroic poems. We see a poet describing his courage in a fight. Watching him, one can think it is a performance on a fighting field. First of all, that poet is dressed in a cultural system, in two long loincloths tied on both shoulders, with one hand holding a very sharpened and pointed spear, a head rounded with a belt plaited in various colours resembling to the others worn on both triceps. The other hand holds a shield, and other

cultural jewelleries on the neck, hands, and legs. Look at pic. n° 13 for illustration.

Well culturally dressed/decorated, proud of his munitions, the poet appears on stage walking majestically with an up-righted chest and starts telling his names or praising words "amazina y'ubuhizi" which means "to tell one's appraisal names" (names given according to his own victories or achievements). Let us consider the following passage performed in mixture with blows of a cultural trumpet as we experienced Melchior Bangurambona at Kayongozi, Commune of Bweru as we see him at pic n° 17 and 18. This poet does that in making movements side by side and saying:

In Kirundi	**In English**
"...Icompambije barahamba	"...What I catch they bury
Iconkandagiye barakanda	What I jostle they put to massage
Nganya umutima n'umutwe w'impfizi	My heart equals to the beef's head
Ndusha nyamusi guhuta..."	I am faster than a devil..."

When saying "*what I catch*", the poet uses a strong and high voice; he utters those words by opening widely his eyes and makes his hands ready as if he is going to catch something. When saying "*they bury*", he uses a falling tone marking a relief as if it is his real enemy who is being buried. He raises once again his voice in saying *"what I jostle*"; at the same time he makes a strong step as if he is rushing to smash something. Again he slows down his voice to express a relief in saying *"they put to massage"*.The third line insists on imagery; the poet compares his heart to the beef's head and puts a stress on *"my heart*" to mark his greatness. This greatness is also marked by the assonance of these Kirundi words *"umutima"* and *"umutwe"* which respectively sound well even in English; *"heart"* and *"head"*. On the fourth line, we see the poet comparing himself to the devil; he opens widely his eyes and widens his hands as if he is ready to fly quickly.

On pic n° 11 and pic n° 12, we see Congolese celebrating a Refugee Day in the Congolese refugee camp of Bwagiriza, Butezi Commune in Ruyigi Province. They are praising the Almighty God to have rescued them from war. While others are singing and dancing, the man on pic n° 11 was in front of others displaying marvelous crafts like walking in fire, putting the fire in his mouth and removing it from his mouth alive. He explained to us that he was trying to manifest his power on fire which is supposed to destroy everything. A member of audience who has followed attentively this performance stays with the whole

presentation in his mind and continues to enjoy that performance at any time because any gesticulation displayed stays fixed in his/her mind and enables him/her to remember even the uttered words, that is, memorization by association.

❖ **Hunting Praise Poetry**

We accept that Burundi cultural poetry is somehow similar to other African communities' cultural poetry as we have seen it in Bahima of Uganda with their *"ekyevugo"* which is very close to *"icivugo"* for Burundians. We also see that in Jean-Marie Nduwabike (1986:43) where Tutuola (1958:pge38) quotes Henry Morris' passage of Adebi's poem referring to an incident during the First World War when a group of Bahima decided to migrate from territory occupied by the Germans back to their ancestral home in the Ankole region of Uganda:

> *Here is someone already who is waiting to challenge you and fight with you this night!*
>
> *I am ready to shoot you down now, although I am a huntress and not a hunter!*
> *I am a cruel huntress who has two poisonous cudgels and one fearful shakabullah gun!*
> *Although you have long sharp beak and long sharp thorns on your wings with which you have killed thousands of hunters!*
> *But I shall see the end of you this night at all costs!*

Being accustomed to Burundi oral performance, we see that Adebi's poem looks like Burundian hunting and heroic poems. In this regard, we recreate in our minds the scenery of that brave woman, firmly standing in dimmest forest swaggering with her "two poisonous cudgels" and her "one fearful shakabullah

gun". We still doubt whether she is dressed like Burundian hunters or not; we are eager to see how Adebi's face looks like.

II.3 Lyrical Poetry

Lyrical praising poems are poems in which a poet expresses his/her emotions in following the rhythm of a musical instrument. The listener enjoys the melody, the words and other nonverbal elements presented in the performance. Concerning the instrument of music, when people are accustomed to a given melody, they master both the uttered words and the tune of a given musical instrument until when those people hear only the instrumental tune and directly start singing themselves on the performer's behalf, as says Ruth Finnegan (1998:481): "The instruments themselves are regarded as speaking and their messages consist of words". This is the reality which can be verified in many Burundi cultural performances. Let us consider this one from the category of "***gucura intimba***" performed by Amabano Cultural Club:

"... *Imana yarandiye*	"... *God hurt me*
Itangize umuhungu	*He din't create me boy*
Iyo ingira umuhungu	*If Hcreated me a boy*
Noteye agatoke	*I could plant a banana*
Mwitongo kwa data	*In my father's property*
Amarembo akarorana... "	*Our enclosure's entries'd be parallel...* "

Nowadays there are many versions of this cultural song; some are performed with cultural instruments of music, others with modern ones. It is always sung by a very tired or mistreated lady (a house girl, a babysitter, a widow, etc.) regretting or complaining of her state of being a thinking why she was not

created a boy. In Burundi there is a patriarchal system, a boy is much respected, is paid high responsibilities, and then does what he can. In this vein, the lady tunes in singing the song heartening to work hard because there is no way out.

1°Drum rhythm

In striking drums, the performer sings some words in displaying some non-verbal cues by following drums' rhythm, pic n°2. The performer can sing in repeating the same words and the played instruments (the drums) resound as if repeating the uttered words in a similar way of the performer. At a given moment, the instrument player stops singing and continues striking drums which sing on his behalf. For example, in a team of drum strikers praising the Head of State in using their instruments, some can sing: "*turashemeza perezida*" which means "*we praise the president*" and others reply with interjections like *"iyehe!"* or *"iyoho!"* this reply is a fantastic way of saying *"yes"*. Performers repeat many times the sentence "turashemeza perezida" (we praise the president) in manipulating the drums till the viewer is convinced that the melody repeats the same sentence.

After a while, the performers stop singing and let the drums' tune sing in their place. Performers continue to strike the instruments, and display various crafts in dancing. When watching, the audience hears those drums' tune still repeating the same sentences praising the president, pic n° 3.

Suppose that we want to write this performance, although it seems nonsense writing many times the same words, as far as poetry is concerned it is understandable. The question is to know if the words heard through drums' sound can be written or not. In the instruments' sounds the audience can hear the uttered words but how to write those elements which are intended to be linguistic expressions but which are exactly not, it is the problem. How can any displayed

gesture be written till the reader gets satisfied by performance's flavor? All those questions above show the puzzlement of writing oral performance.

2°Lullabies (guhoza umwana)

WTNIDE (2002) defines "lullaby" as: "Soothing refrain: song to quiet children or to lull to sleep". In Burundi culture, lullabies are refrains or songs practiced by ladies. A lady with a baby lying on her back tries to sing slowly in a smooth flow to calm down the crying baby or to make it sleepy. This goal is achieved in using beautiful tunes which are usually accompanied by some tickling on the baby in the lady's back. Sometimes a woman or a baby-sitter can sing while moving slowly and shaking small branches of tree on which are leaves that make noise, (cf. pic n° 14). The young woman on picture n° 14 was quieting her child by shaking dried banana leaves, reproducing lullaby songs learnt in 6th grade of Primary School.

As a feedback, the child stops crying by listening to the tune. By the way, the child is not only lulled by that smooth tune but also the lovely tickling and the leaves' noise.

Again there is another targeted audience to whom the uttered words are addressed. Let us consider the lullaby from Dusome, a Kirundi primary school book (standard six student's book), by BER (1987:34):

In Kirundi	**In English**
Guhoza umwana	***To lull a child***
"Hora hora nkwinginge	*"Stop crying; stop crying; I beg you*
Imana yakumpaye	*The God who gave you to me*
Icompa tugahura	*If we were to meet Him*
Tugahura buhure	*And meet concretely*

Nopfukama nkayisenga	*I could knee and pray Him*
Nkayisega ibihondo	*In begging children*
Nkayisasira ***Ruvuzo***	*I could let Him lie on* ***Ruvuzo***
Nkayorosa ***Birenzi***	*And let Him be covered with* ***Birenzi***
Huuum huuum... "	*Huuum huuum...* "

Ruvuzo: a cow's name
Birenzi: a cow's name

In reading this poetic chant, we only find words and if the reader is not informed that it is a lullaby, he/she will think that the poet is only praising the God who gave her a child. Of course, the words are addressed to God and the baby enjoys the melody. The writer tries to make it clear by putting a picture of a lady with a baby on her back, holding branches and leaves of a tree, the reader neither knows which tune she was using nor the role of those branches of tree. Again, this proves that written oral language, even when mixed with pictures to explain more, it cannot be very effective.

3° Pastoral Poetry (ibicuba)

Similarly to lullabies, the targeted audience in pastoral poetry is more than one; it depends on the herder's choice of words and the setting. There are pastoral chants performed in the morning or evening before milking cows. Such poems are known as "ukuvumereza" which means "to make cows mooing". This takes place at dawn; the herder burns some green herbs producing much smoke to chase away flies that disturb the cattle.

The herder starts to clean and remove ticks from his cows in chanting praising words, for pleasure (cf.pic.n°21). Cows start mooing and the calves are awakened, directly get in mooing to respond to their mothers. The cattle continue

to moo until the herder finishes cleaning them and lets the calves out, one after another when milking.

The procedure is the same in the evening when the pastoralist or the herder with his cattle comes from grazing land (cf.pic n° 22). Arriving home in singing, he burns the smoky herbs before milking. The uttered words in this period of time are to please the herder himself, to motivate (sometimes ironically) his neighborhood to be like him in taming cows. In this time the cattle enjoys only the melody. The only linguistic cues recognized by cows are the spelling of their names. A herder calls a cow by its name and it manifests a behaviour proving that it has got the message,(cf.pic n° 23). This cow's reaction shows that it is aware of its name. Also this shows that beasts understand some verbal elements.

The following stanza is from pastoral poetry where the spoken words are addressed to cattle considered as human beings who understand the meaning of uttered words. This type of pastoral poetry is performed when cows are drinking water (at 12 o'clock till 14 o'clock) as we find it in F.M Rodegem (1973:42):

In Kirundi	**In English**
Ukubonekesha inka	***To make cows admirable***
Gwira gwira sagamba	*Increase, increase yourself, be prolific*
Vyara ibikura dukurire umwami	*Give many births; we will offer some to the king*
Umwansi umwe yapfuye	*One foe is dead*
Uwundi yarinjiriwe.	*Another was wounded.*
Gwira vyarira mugisabo	*Increase, give birth and much milk*

"**Kubonekesha inka**" (to make cows admirable) is the pastoral poetry declaimed between 12 o' clock and 14 o' clock in order to please cows when drinking water. The herder sings loudly in describing the beauty of his cattle by evoking

each cow by its own name. Any cow that hears its name feels happy and enjoys the melody that motivates the cattle to drink enough water. Another intention of the pastor's loudness is to express his pride of having many beautiful cows. In Burundi culture, having many cows is a great honour; the reason why the herder is appraising his cattle and inviting people in the neighborhood to come and admire not only the cattle but also the owner.

In that pastoral poem above, we realize that the poet considers his cattle as human beings. We conceive this in considering the meaning of the spoken words. In addition, he uses good tunes to reach his main aim of pleasing his cattle. The cattle enjoy the melody which is always sung to them. The cattle master the pastoralist's voice. This is why when a pastoralist calls a cow by its name, even when being at a long distance, the cow comes quickly. In the evening when he wants to go back home, the poet takes a way and starts singing an accustomed melody. At this time, the cows follow him directly. This shows that the cows obey, respect and love their herder, pic n° 22 and pic n° 23.
One old man in Butezi commune said: "Nowadays people do not like to sing pastoral poems because there are no more people with cows as we used find in the former days". Even though, as long as culture is concerned, we cannot forget about pastoral poetry because our target is to entertain all Burundi cultural believes.

Globally looking, writing the cultural praising poems is to violate the characteristics of oral performance. For instance, in Adebi's poem, the writer has done his best in imitating her words, but the reader still needs to see what kind of woman she looks like; to admire all her tangible munitions; to hear her accent.
Gillian Brown & George Yule (1983:13) quote Goody:

> *Goody suggests that written language has two main functions: the first is the 'storage function' which permits communication over time and space, and the second is that which 'shifts language from the oral to the visual domain' and permits words and sentences to be examined out of their original context, where they appear in a very different and high "abstract" context.*

We accept the first function of written language, 'storage function' as Goody suggests it but for the second suggestion, 'shifts language from the oral to the visual domain', we have already seen that this shift from oral to visual domain through writing is incomplete because it only considers the verbal linguistic data and rejects all the nonverbal linguistic data. We know that both are complementary in conveying a full message. In this vein, we say that even the suggestion about 'storage function' will be efficacious only when the stored text is used by the original performer or someone who has attentively followed the original performance. In this case, written texts can be considered as jog-memories.

Suppose that the pastoral poem performed in the morning or in the evening before milking (known in Kirundi as "ukuvumereza"), to make cows mooing is being examined by a reader. If the latter has never watched such declamation, he will only consider the written words and may be some indications as the setting. An unaccustomed reader's examination will be very different from the one by an accustomed person to pastoral poem like that of making cows mooing because the accustomed reader knows well how the poet modulates his voice. In his mind he feels the musicality of the poet's words mixed with calves' and mature cows' mooing. It is this picture in mind which guides the performer even when he is making his own creation. Therefore, we realize that "oral literature" and "written

oral literature" are false friends. Characteristics of oral literature cannot be all written. Okpewho (1992:20) says:

> *If there is anything of artistic or literary merit in African oral literature, then it should be possible to examine those who perform this literature and see in what sense they could be given the same recognition that we give to novelists, playwrights, and poets in the culture of writing.*

From Okpewho's opinion, we see that "oral" and "writing" are two different types of communication which should be valued at the same level. Then when a person is determined to launch a literature deal, he/she has first to meditate on which type of literature to deal with (either African literature or the Western one) and then see whether he/she is skilled in it or not. We find clarification guidance to this activity in G. Brown & G. Yule (1983:23):

> *We have already said that the primary function of written language is "transactional", to convey information (though there are relatively major exceptions, like love letters). We have said that the primary function of "spoken language" is "interactional", to establish and maintain social relation. However, an important function of spoken language is primarily transactional-to convey information.*

Once again, we find an important difference between oral literature and written literature in Geoffrey N. Leech and Michael H. Short (1981:233):

> *If there is any quality which particularly characterizes rhetoric of text in literature, it is that literature which follows the 'principle of imitation': in other words, literary expressions tend to have not only a PRESENTATIONAL function (detected towards the reader's role as decoder) but a REPRESENTATIONAL function (miming that it expresses).*

All details given in this chapter show that oral tradition is autonomous. Therefore, putting oral literature into writing brings cultural interference which leads to acculturation. The following chapter exposes the research made on this work based on "Disadvantages of Using Written Documents of Spoken Language". It was achieved by reading some Burundi and African oral literature, visiting some cultural performances to observe, and to interview about oral and written literature.

CHAPTER III: METHODOLOGY

III.0. Introduction

In this chapter, we deal with description of strategies used in data collection, description of the research area, and research population, including sampling techniques. The research questionnaires were subdivided into two versions of languages: English and French to let the free will of respondents in their choice of language in responding to the questionnaires. They were allowed even to mix English, French, and Kirundi if necessary.

III.1. Description of the Research Area

In order to learn well about oral literature and written oral literature, we visited the rural area where oral literature is mostly acquired when joining performances. We passed at Giheta, a well-known commune in Gitega province to have best drum strikers culturally known as "*abatimbo*". We could not be in contact with all drum strikers in Giheta commune, we visited two groups. From Giheta, we moved to Butezi and Bweru communes in Ruyigi Province. We preferred to visit the two communes of Ruyigi province for their history of accommodating people from different communities like Rwandans (for more than 30 years) and Congolese. Aside to other cultural characteristics of people living in Buyogoma region, the two communes have a large variety of culture in in Ruyigi province such as "*kwiyereka*" (especially for gentlemen); and "*umuhamirizo*" (for ladies) originated from Rwanda. It is also known that many good performers in "*ukwiyereka or ukugima*" in Burundi are found in Kirundo a northern province of Burundi on the border with Rwanda. "*Igisirimba*" is another type of cultural dance brought by Congolese. We interviewed people, observed some cultural objects and how cultural performances are made. We visited cultural clubs during rehearsals preparing the celebration of the fiftieth anniversary of Burundi independence and heroes of democracy.

The final session of this research was held in rural area where multicultural people are found. As we knew that oral literature has many sources in cities (like in papers, on radio, TV, on CD, etc.); we chose the University of Burundi exactly in two departments located in the Faculty of Arts and Social Sciences; Department of English Language and Literature and Department of African Languages and Literature. We selected this area because students of these departments encounter many different types of literature from different categories of cultural sources. In addition, these students come from different regions of Burundi where they experience various categories of cultural performances. Therefore, they are supposed to know the good and harmful effects of both "oral" and "written" literature.

III.2.The Pilot Study

The pilot study was done in two areas to verify the achievement of this research. The first study was done in a rural area where we visited two cultural groups preparing the celebration of 50th Anniversary of Burundi Independence. We randomly visited three cultural groups that we reached easily on field in the three preferred communes as already mentioned above, one group at Giheta (in Gitega province), one group at Butezi, and one at Bweru (in Ruyigi province). During the pilot study, we discussed with fifteen (15) illiterate and six (6) on how they proceed in memorizing and practicing some cultural performances. Our intention was to know if there are intellectuals in their cultural groups and if written documents of oral literature are mostly used.

The second part of the pilot study was done by giving questionnaire copies to thirty five (35) students at University of Burundi, twenty three (23) in DELL and twelve (12) in DALL. We simply gave copies to the students felt interested to answer directly. The students were challenged by adequate language to use; they

were obliged to mix English, French and Kirundi because some Burundi cultural words/objects do not have equivalent in the Western languages.

Data from the pilot study inspired us in the elaboration of the questionnaire for intellectuals as the one for people in rural area.

III.3.The Survey of Population

To get reliable data, the survey was first made by interviewing seventy eight (78) mature people (illiterates and intellectuals) aged between thirty five (35) and fifty five (55) who live in rural area. We preferred to talk with aged persons because they have long experience in this matter of cultural performance and are able to think and make comparison of oral literature from their childhood to current system. So this included "drum strikers" from Gitega province; " intore dancers"; and herders from Ruyigi province.

The second part of our survey was made up of one hundred and thirty (130) questionnaires planed for students at University of Burundi. We could not question all the students, and then we distributed the questionnaires to students from "Junior" and "Senior" levels in the Department of English Language and Literature and in the Department of African Languages and Literature. It was during 2011-2012 academic year, the table1 below shows the number of students in the in the two departments said above:

Table 1: Students in DELL and DALL, Academic Year: 2011-2012

Departments	Total registered	Junior level		Senior level	
		Registered	Questioned	Registered	Questioned
DELL	907	170	47	123	37
DALL	309	57	27	29	19
Total	1216	227	74	152	56

Information source: Academic report 2011-2012

To explain more, the total registered (907) in DELL includes 336 students registered in the first candidature, 278 registered in the second candidature, 170 registered in junior level, and 123 registered in the second level. The total registered (309) in DALL includes 144students registered the first candidature, 79 students registered in the second candidature, 57 students registered in junior level, and 29 students registered in second level.

We did not like to put all details about first and second candidatures, but we put much emphasis on the junior and senior levels because they are supposed to be more experienced than the others. In combining both departments, out of 227 students registered in junior levels, 74studensts were given questionnaires to answer. In the senior levels were registered 152 students, and56 students received questionnaires to complete. The total of 130 questionnaire copies was supplied to students.

III.4. Sampling Technique

We used the stratified random sampling which follows the criterion of group representatives. The goal of the latter was to show that significant sub-groups of the population are represented in the sample. We randomly chose two main categories of people (illiterate and intellectuals living in rural and urban environments) based on more than 14 different types of cultural groups. We got in contact with many different cultural groups during celebration of the 50th anniversary of Burundi independence, but let us look at the visited ones in the table below.

Table 2: Sample of cultural groups

Cultural groups	N°	localization	Registered	Interviewed		
				illiterate	intellectuals	Total
Drum strikers	1	Gishora-Giheta	35	10	4	**14**
"Intore" dancers	2	Kireka-Butezi	37	11	3	**14**
	1	Nkanda-Bweru	41	13	2	**15**
Congolese	1	Bwagiriza-Butezi	25	3	10	**13**
Umuhamirizo (Batwa group)	1	Kayongozi-Bweru	35	15	0	**15**
Pastoral poets	-	Munyinya-Butezi	-	3	0	**3**
	-	Kayongozi-Bweru	-	1	0	**1**
Lullabies	-	Kiyange-Butezi	-	1	1	**2**
	-	Kanisha-Bweru	-	1	0	**1**
General total of interviewed people				**58**	**20**	**78**

In Giheta commune, we were told that there are three (3) groups of drum strikers. Each group counts at least 28 drum strikes, we liked to interview drum strikers of Gishora village who make the best group of the three (also known on the national level). In Butezi and Bweru communes, the administrator told us that Butezi is based on 25 villages, and that each village counts at least 2cultural club.

We decided to visit cultural clubs located in Bwagiriza zone where Congolese refugees are found. Bwagiriza again is on the border of Bweru, a Commune in which the Rwandan refugees used to live a long time. This commune has 29 villages with 43 registered cultural groups.

In Butezi and Bweru, we visited 4 independent cultural performers (without the belonging cultural group) like pastoral poets and lullaby singers. As the table2 shows, among 78 performers that we interviewed 58 were illiterate and only were intellectuals. We realized that the most of those intellectuals were among the cultural group leaders.

Table 3: Distribution of sample members at University of Burundi

Departments	Total registered	Junior level		Senior level	
		Registered	**Questioned**	Registered	**Questioned**
DELL	907	170	**47**	123	**37**
DALL	309	57	**27**	29	**19**
Total	1216	227	**74**	152	**56**

During our survey at University of Burundi, students were in strike and for this reason, there were not many enough. Even though, out of 293 students registered in junior level (170) and senior level (123) of the Department of English Language and Literature, we managed to distribute 84 questionnaires. In the Department of African Languages and Literature where 86 students were

registered in junior (57) and (29) in senior level, 46 questionnaires were distributed.

We did not like to deal with many respondents as Mucchielli (1973:45) advises:

> *Les individus doivent d'abord avoir pour caractéristiques premières d'appartenir à la population d'enquête ultérieure. Leur nombre peut être restreint de 10 à 20 pour une enquête qui portera ultérieurement sur un échantillon pouvant aller de 100 à 200.*

We can translate this as follows:

> *As a first characteristic, the individuals must belong to the subsequent research population. Their number can be restricted from 10 to 20 for a research that will subsequently be conducted on a sample varying from 100 up to 200.*

III.5. Data Collection Procedure

The achievement of the data collection was done by means of questionnaires; interview, and observation.

III .5 .1 Research Questionnaires

The first part of questionnaires was given to University students. The second part was a guiding questionnaire used to interview people in the cultural groups because they could neither read nor write.

III .5 .1.1 Questionnaire for University Students

Students at University of Burundi are intellectuals living in an urban area. They are intellectually and culturally affected by various civilizations. We addressed questionnaire copies to these people in aiming to obtain opinions (data) related to cultural performance in intellectual and urban areas. We also aimed at receiving their consideration for written cultural performances taking account of the nonverbal elements, and their suggestions on how to keep oral literature safely with respect to the modern way of life.

On one hand, a questionnaire presents some advantages such as being answered by many respondents in a short time, and is less expensive. On the other hand, the use of questionnaires presents some shortcomings as Sylvestre Bakundukize (2009:50) says: "Le questionnaire risque d'être mal compris ou ambigu, de sorte que la réponse sera inadéquate ou donnée plus ou moins au hasard".

This can be translated as follows:

"The questionnaire risks to be misunderstood or ambiguous in a way that the answer will be inadequate or somehow given randomly".

It is in this regard that we managed to find some questions which were close-ended in order to avoid confusion. Such kinds of questions may be clear and easily answered by respondents. In addition, they enable an easy analysis of data. Some other questions were semi-closed to allow respondents to make comments on the chosen answers. There were also open-ended questions to let respondents express themselves freely. Respondents were asked to give their points of view on the diachronic state of Burundi cultural performance and to suggest a valuable and effective system of inheriting, keeping, and transmitting oral literature.

III .5 .1 .2 Interview for People in Rural Area

The questionnaire directed to people living in the countryside aimed at obtaining data concerning how they inherit and keep cultural performances. Also we aimed at having opinions from rural people relating to the diachronic state of Burundi cultural performance as long as we expected to meet mature people aged between 35 and 55 who could make comparison between the current cultural situation and that of their youthful period. We interviewed 78 people by tracking an elaborated questionnaire because most of them were illiterates.

III.5.2 Cultural Groups Observation

Frankly speaking, we could not cover the entire Giheta commune to visit all the three groups of drum strikers but we visited the nationally known group located in Gishora village.As we have already seen, in Butezi and Bweru communes of Ruyigi province are more than 93cultural groups (more than 50 groups in Butezi and 43 registered in Bweru). We visited 6cultural groups and independent cultural performer (cfr table2) as it is clearly shown in appendices through pictures. We observed more than 20 cultural groups on the 1st July, 2012.

III.6 Data Analysis Procedure

In order to deal with data analysis, we first gathered answers from questionnaires. There followed an interpretation of the results and their analysis.

We made presentation results from questionnaires based on "Yes" or "No" answers; details of some nonverbal elements; and suggestions. Concerning results from interview, we grouped them into three groups:

a. One related to nonverbal cues;
b. The other to related to ways used in repetitions; and
c. The suggestions.

CHAPTER IV: DATA PRESENTATION, ANALYSIS AND FINDINGS

IV.0 Introduction

This chapter is based on the data collected with regard to questionnaires, interview, and observation from urban and rural areas on young and mature people. It deals with the analysis of data from those informants. The data lead to balancing the validity of our hypotheses, whether or not our research questions received appropriate answers.

IV.1 Presentation and Analysis of Data

We preferred to present data and make their analysis directly in order to enable the reader make comparison between the rates of presented data and their analysis in fact of answers, details, and suggestions.

IV.1.1 Presentation and Analysis of Data from Questionnaire

Through the difficulties we encountered within this study, we said that students at University of Burundi were in strike which pushed us to choose a responsible student to distribute and collect back the questionnaires. Among 130 questionnaires we delivered, we received only 102 completed copies back; 28 copies were not returned to be analyzed. The questionnaire was made up of eleven questions written in two languages: English and French.

Question1: Can gestures like hand-waving or head motion, whether consciously or not send a complete message?

a) Yes: .....

b) No: .....

Table 4 : Data presentation for question1, if gestures like hand waving Or head motion can send a full message.

Answers	Frequency	%
Yes	84	82.4
No	11	10.8
Abstention	7	2.8

As analysis of answers to this question show that 84respondents (that is,82.4 %) accept that gestures can send a complete message; 11respondents (that is,10.8 %) deny that idea; and 7respondents (that is,6.8 %) does not know if gestures can be communicative or not.

Question 2: Are words only enough to send full information during a performance?

a) True: .....

b) False: .....

Table 5 : Data presentation for statement 2 asking if words only are enough for communication during performance.

Answers	Frequency	%
True	9	9.3
False	93	92.7
Abstention	O	O

From the results above, we see that 93 informants (that is, 92.7%) reject the idea that words only are effective in a performance; and it is only 9informants (that is, 9.3%) accepting that words alone can send information towards a performance.

Question 3: Can you discover someone's culture or social community according to his / her intonation (accent)?

a) Yes: .....

b) No: .....

Table 6 : Data presentation for question 3 asking if you can discover someone's culture from his/her intonation

Answers	Frequency	%
Yes	96	95.2
No	6	6.8
Abstention	0	O

Here again 96 informants (that is, 95.2%) agree that someone's social community or culture can be recognized from his/her intonation or accent. Only 6 informants (that is, 6.8%) have nothing to communicate.

Question 4: Among the following ways of communication which is very effective?

The way of using words only : .....

The way of using gestures only : .....

The way of using words combined with gestures : .....

Table 7: Data presentation for question 4, on the way which is very effective in communication

Answers	Frequency	%
The way of using words only.	0	0
The way of using gestures only.	0	0
The way of using words combined with gestures.	102	100

The entire informants (that is, 100%) prefer the way of using words combined with gestures to be the effective one.

Question 5: Can people be informed when looking or listening to a cultural instrument of music?

Table 8: Data presentation for question 5, whether or not people notice something from a cultural object/ instrument.

Answers	Frequency	%
Yes	102	100
No	0	0
Abstention	0	0

Analyzing the table 7, we find that all 102respondents (that is, 100%) are convinced that people listening or looking to cultural instruments or objects may get informed.

Question 6: i) Some people consider the use of gestures in communication as an international language (language understood by many people). Do you agree with them?

a) Yes: .....

b) No: .....

ii) If yes, can you give one or two example(s) of gesture(s) that can be understood by many people from different cultures?

Table 9: Data presentation for question 6; i) asking to react towards people who consider the use of gestures as an international language.

Answers	Frequency	%
Yes	80	79.4
No	22	22.6
Abstention	0	0

Analyzing reactions given to question 6; part1 from the table above, we see that 80respondents (that is, 79.4 %) support those who state that gestures in communication look like international language, while 22respondents (that is, 22.6 %) reject that idea. Although we did not ask our respondents to explain their positions, those who gestures cannot look in any way like an international language tried to explain that gestures are blurred (their meanings are very confusing).

Data presentation and analysis for question 6, ii) asking to give one or two gestures that can be understood by many people if the answer was 'Yes'.

The results to question 6, ii) are given list of examples proving that some gestures can be understood by a large number of people from different communities. They wrote the following gestures and their meanings:

Nodding to express a denial; shaking / moving head up and down to express an acceptance; pointing the finger to denounce someone; applauding to congratulate; calling someone who sees you by using one's hand; moving up and down one's eyebrows when greeting or as a recognition sign; pointing with the index finger to someone or something as a gesture of choice; laughing or smiling as a sign of happiness; waving hands for salutation; bending before someone (superior) as sign of courtesy or politeness; winking to someone when greeting or inviting him / her; to expose the thumb upright as a sign of acceptance or to mean that you are alright; sighing by opening eyes suddenly to express surprise; putting the finger towards the mouth to silence people; crying as a sign of hurt; passing the index finger under the neck as a sign of killing (when terrifying or when swearing). Let us mention that many of these gestures have been shared by many informants. To mean that they are mostly used in everyday life.

Question 7, i) Have you ever watched Burundi drummers, "Abatimbo" performing those cultural instruments of music?

a) Yes: .....

b) No: .....

ii) If yes, what did you like in it?

a) The spoken words : .....

b) The displayed gestures : .....

c) The spoken words and displayed gestures : .....

d) Nothing : .....

e) Abstention : .....

Table 10: Presentation of data for question 7, i) asking if ever one has watched Burundi drummers in performance

Answers	Frequency	%
Yes	102	100
No	0	0
Abstention	0	0

We discover that 102respondents (that is, 100 %) had already watched the performance of Burundi cultural drums.

Table 11: Data presentation for question 7, ii) asking what informants liked when watching Burundi drummers in performance

Answers	Frequency	%
a)The spoken words	0	0
b) The displayed gestures	9	9.2
c) The spoken words and displayed gestures	91	90.2
d) Nothing at all	0	0
e)Abstention	2	4.6

We have already seen that among 102respondents, all of them were aware of Burundi cultural drum performance; 91 respondents (that is, 90.2 %) state that they liked the spoken words the displayed gestures. We also see 9 respondents (that is, 9.2 %) who liked only the displayed gestures. 2 respondents (that is, 2.6%) who did not explain their positions.

Question 8: i) Have you ever watched a direct performance of "*Abiyeretsi*"/ "*Abagimyi*" in their cultural dresses?

a) Yes: .....

b) No: .....

ii) If yes, write one or two cultural elements you have seen and what it (they) mean(s).

Table 12: Data presentation for question 8, i) asking if one has ever watched "*Abiyeretsi*"/ "*Abagimyi*" in their cultural dresses

Answers	Frequency	%
Yes	102	100
No	0	0
Abstention	0	0

This rate of 100% from the table 11 proves that "*intore dancers*" or "*Abiyeretsi*" are much known in Burundi.

Data presentation for question8,ii) asking to write one or two cultural element(s) seen and give the denoted meaning.

Table 13 : Results from respondents to question 8,ii)

N° of respondents	Given cultural behaviour or elements and their meanings
34	**Shield** and **spear** to symbolize powerful warriors, a strong protection of the nation
27	**Panther skin** or a loincloth resembling to the skin of panther to mean fierceness, dynamicity of a panther or a leopard or a tiger
27	Putting on **long loincloths tied on the shoulders** to remind royal dressing styles
21	**Sisal fibre** surrounding the head to remind the image a lion (with its mane) to mean a strong power
20	**Small cultural bells** worn on legs to make a rhythmic noise
11	**Sisal fibre** worn on the neck and at the waist meaning the early African dressing style
7	**Kneeling before dancing** to remind the guerrilla position when looking out for foes
7	-

In this table we see that the number of respondents is 154 while we analyzed 102 copies of questionnaire. This is because we asked to write one or two cultural feature(s) with its (their) meaning(s). Therefore 73 respondents wrote two cultural behavior / elements, some of these latter were shared by many of the

respondents. 22 respondents gave a single element which should be similar to one or many cultural elements written by others. At the bottom of the table we find 7 respondents who wrote nothing related to cultural elements they would have seen.

Question 9: Aside people who make direct oral composition (composition Stage), there are people who practice cultural performances as poems and songs they inherited from live performances, and some other people by reading texts written by other performers.

i) Among the two ways of oral literature practice, which is better in your opinion?

a) The one of repeating what inherited from live performances: .....

b) The one of reading texts written by other performers:.....

ii) Why do you like that way? .....

.....

iii) Why do you dislike the other way?

.....

.....

Table 14: Data presentation for question 9, i) asking the better way among oral and written performances

Answers	Frequency	%
The one of repeating what inherited from live performances	91	90.2
The one of reading texts written by other performers	11	9.8

We see in table 12 above, that 91respondents (that is, 90.2 %) state that the way of repeating what inherited from live performances is better.

Presentation of data for question 9 ii) asking why one likes a given way.

91 respondents (90.2%) focalized on some qualities to the way of performing what inherited from live performances:

- 33 respondents said this way enables the viewer to experience and to inherit some rhetorical competence or everything that can guide in a similar performance.
- 26 respondents stated that a performer inspired by procedures of other skilled performers earns many details to make a good job in that domain.
- 17 respondents said that through this way, the performer is independent. He or she can use his or her own intelligence and fantasy because he or she is aware of the process.
- 12 respondents shared the idea that this way helps to hand over not only the message but also cultural beliefs from generation to generation.
- 3 respondents did not explain their choice.

Presentation of data for question 9, iii) that asks why one dislikes the given way from the two.

A. Although all the 91respondents chose the way of performing what inherited from performances, 49 respondents justified what pushed them to deny the way of using written texts in oral literature by evoking opposites of the qualities enumerated above. The following are their additional points of view:

- 19 respondents explained that from written texts, the performer cannot understand everything since there is a missing part of the text made by nonverbal features.
- 15 respondents said that in written texts, one can understand things in a wrong way.
- 9 respondents explained that in Burundi, writing is a discipline from abroad. By the way, Burundians are naturally good speakers and listeners.
- 6 respondents said that through written documents of oral literature, the performer seems to be a slave. Then, he gains nothing and consequently, there is no improvement.

B. The 11 informants who supported the use of written texts insisted on the fact that written documents keep the transmitted message safely, without any addition and no loss. To explain why they dislike the other way; 10 informers enumerated weaknesses of oral literature such as forgetting and additional elements which badly damage the original message and 1 respondent did not explain his / her choice.

Question 10: Our forefathers (ancestors) inherited and transmitted their culture orally. Thanks to modernism, nowadays we can do it in many different ways. Choose any way between the following which can help to keep safely and effectively the oral literature (remember the role played by non-verbal elements for a full message transmittance):

i. Transmission from mouth to ear : .....

ii. Through written documents : .....

iii. Through (radio) audio-cassettes : .....

iv. Though audio-visual cassettes : .....

Table 15: Data presentation for question 10 related to choosing only one way which can be effective to keep oral literature.

Answers	**Frequency**	**%**
Transmission from mouth to ear:	21	20.5
Through written documents :	6	5.8
Through (radio) audio-cassettes:	5	5.1
Through audio-visual cassettes :	70	68.6

As we see from table 13, 70respondents (that is, 68.6%) preferred the way through audio-visual cassettes to be the one that suits oral literature. The way of transmitting literature from mouth to ear was chosen by 21respondents (that is, 20.5%). Written documents were liked by 6respondents (that is, 5.8%); and the way through radio-cassette was chosen by 5respondents (that is, 5.1%).

Question 11: According to you can multicultural persons like intellectuals be good performer of a specific cultural behaviour? Explain your position in few words.

Presentation of data for question 11 on proving or disapproving with explanation if multicultural persons like intellectual can be good performers of a specific cultural behaviour.

Answers to the question11, 101 respondents (that is, 99.1%) said that multicultural persons cannot perform well a specific cultural behaviour. They explained this in the following manner:

- ✓ 26 respondents said multicultural persons resemble to a mixed-race child. They are uprooted from their natural life.
- ✓ 21 respondents explained that some of cultural performances are acquired since the childhood in families around the fire. This is practically difficult to a person who used to live in many different societies.
- ✓ 16 respondents said multicultural people are exposed to too many strange things which attract them; consciously or unconsciously they forget about their own culture.
- ✓ 11 respondents explained that multicultural people like intellectuals as well as townies are characterized by high self-esteem and consider cultural performance as if it is kept for dull people.
- ✓ 9 respondents said multicultural persons such as intellectuals and people living in towns are eager to know much about other communities' culture and keep trying on them.
- ✓ 4 informants said multicultural people like intellectuals and urban populations are influenced by modernism.

- ✓ 3 respondents said that only countryside people maintain cultural roots because they are not exposed to many international styles which can disturb their minds.
- ✓ 3 informants told us that people affected by behaviour from abroad, when practicing cultural performance like too mix their motherland's beliefs with foreign ones.
- ✓ 2 respondents said that a multicultural person can perform well cultural behavior when he / she had enough time to master it.
- ✓ 1respondent said that people living in town can perform oral literature because even them have the patriotic spirit, the prove is that their houses are mostly embellished by cultural objects.

NB: One respondents did not like to answer on this question.

IV.1. 2 Presentation of Data from Interview

The survey that we carried in the countryside areas enabled us to discuss with 78 people, 58illiterate and 20intellectuals. So we established a questionnaire in Kirundi language in order to conduct the interview conveniently. After a short conversation with the interviewees, we resorted to asking the questions in the following way:

Data presentation for question 1.

In Kirundi: Mubigenza gute mugusubiramwo canke mukwiyibutsa amazina ,indirimbo / intambo

.....

.....

In English : Which process do you use in repeating or memorizing poems, songs/chants?

.....

.....

Answers were given in the following way:

- 11 informants, 7illiterates and 4intellectuals who were drum strikers said that the club member who brings a new item goes in front of others and performs alone while others follow him carefully. He performs it two or three times and then, others try to perform in the same way. It can take three or four days to master it perfectly. We received the same answer in the Batwa cultural group (15members), the same to the Congolese (12members).

- Intore dancers also have the same procedure but the only difference appears on one person whose role is to recite poems. This person follows regularly rehearsals. What is necessary for this person is to master the rhythm and this will enable him to articulate his poetic chant in respect of the dance's rhythm.

- For herders, the process is to listen to other pastoral poets performing such chants and repeat what they say. It can take only one week for a clever herder to master one or two long poems. Other pastoral poets who are very creative only master the melody and then use their own words; it depends on the flexibility and choice of the herder.

- The lullaby performers (3members) use the same system as the herders do but one of them told us that depending to the performer's creativity, the latter may compose putting outlines on paper as he / she may decide to keep the performance in papers.

The respondents mentioned that some of them could forget elements of performance after a short time but they were progressively reminded by their club mates during repetitions.

Data presentation for question 2.

i) In Kirundi: Hoba harimwo abantu bahejeje amashure
Muri uno murwi ndangakaranga?

a) Ego: .....
b) Oya: .....

In English: Are there intellectuals in this cultural club?

a) Yes: .....
b) No: .....

We interviewed 7categories of cultural groups but 2categories, pastoral poets and lullaby performers were not in cultural groups? Any of them was independent. Hence, respondents from the 5cultural groups accepted to have intellectuals but in low number as showed in table1, the most of them were group leaders.

ii) Kirundi: Niba barihmwo boba bakoresha inzira cokimwe
Nabandi mugusubiramwo / kwiyibutsa amazina canke
Indirimbo / intambo?

a) Ego: .....
b) Oya: .....

-English: If yes, do they use the same way in repetition as others
during the rehearsal of poems, songs/chants?

a) Yes: ....
b) No: .....

All the 11drummer respondents stated that both intellectuals and illiterates use the same way during repetition. This is why Burundi drums are well performed, they added. As there is no other cultural interference, the performance ofcultural drum is purely Burundin.

Data presentation for question 3.

In Kirundi: Mubona gute imico n'akaranga vy'Uburundi muri Kino giheca none?

a) Vyifashe neza : .....

b) Bitera vyononekara : .....

In English: How do you view Burundi (oral literature) culture nowadays?

a) Persisting : .....

b) Disappearing: .....

All the respondents insisted on saying that Burundi culture is slowly disappearing. According to them, the young generation especially intellectuals rushes into Western behaviours and pays less value to Burundi cultural roots, accusing them to be primitive.

Data presentation for question 4.

In Kirundi: Hokorwa iki kugira imicon'akaranga vy'uburundi ntivyononekare?

.....

.....

In Ennglish: What should be done in order to keep Burundi (Oral literature) culture stronger forever?

.....

.....

Respondents gave different proposals as follows:

- 41 informants proposed to encourage the new generation to watch TV programs dealing with cultural beliefs instead of playing only CDs on foreign issues.
- 35informants proposed to sensitize patriotism in young generations.

- 27 informants proposed to increase cultural performance in schools.

Every respondent gave more than one proposal of what should be done in order to keep and inherit perfect cultural performances. Proposals which were similar were put together, this is the reason why the number of proposals (103) was superior to that of respondents (78).

IV.1. 3 Presentation of Data from Observation

When observing cultural performances the time of observation varied according to the type of performance. We decided to visit performance fields in aiming to experience how, with what, in which manner cultural performances are managed in rural regions.

a) Data from Pastoral Poet Observation

We surveyed pastoral poets and everyone was visited on his own day (2were visited in the morning and 1at noon and another 1 in the evening. We spent at least 15minutes observing each performance and after that we interviewed the performers. Watching a pastoral poet declaiming poems to his cattle is very interesting. He puts his long wooden stick on his shoulders, walking in front of his cows. He seems to walk in the same way as the cattle in moving the wooden stick on his shoulders as the cows move their tall horns. Sometimes, the herder walks by jumping slowly to manifest his pleasure in singing his poetic words. When singing, he alternatively mixes uttered words with blows to bring a beautiful musicality.

b) Data from Cultural Singers/Dancers Observation

We observed two categories of cultural song performances:

I. There are songs or dances which are performed without any cultural instrument of music. This category of performance is made up of singers who sing while clapping their hands and dancing at the same time.

There are cases where you can see people clapping their hands and singing while another group of people is only dancing. These latter can sing or not; it depends on their will. Sometimes those who are singing stop to sing but keep on clapping hands and blowing strongly whistles. At this moment, those who are dancing have an opportunity to display their talents in dancing one after another, in pair, or in a large group. They make an ear pleasing with a strong rhythm. This is the case of the of Batwa group, cfr pic n°9.

II. Songs performed in playing tonal instruments. There are many varieties of cultural instruments of music in Burundi as we have seen some in chapter two. Each has its specific way through which it is played. Also, talents differ from one player to another. Some play those instruments in moving slowly while others display wonderful crafts in manipulating those tonal objects. It is the same case when performing instruments like "*inanga*", the traditional piano; "*ikembe*", the lamellophone (pic n°7); etc.

In some cultural songs, tonal instrument players can sing, dance, and play the instruments at the same time. Others can play the instruments silently but in dancing (moving side by side) following the rhythm made by hand clapping, singers' sounds, and the melody played by instruments.

Indeed, we realized that listening to a song or a dance is not enough. We need to have a look on the singer in order to learn whether or not the singer is entirely

fond of what he is performing. This can be seen in the performer's manner as says Abercombie, D (1968:3): "We speak with our vocal organs, but we converse with our entire bodies ".

The role played by gestures and sound modulation is immense in message transmission. Paul Zumthor (1983:28) says: "Le geste étant premier, la voix s'avère postérieure à l'élaboration du Langage".

Translated as:

"The gesture being the first, the voice takes the following position in language elaboration". We realized that cultural performance of poems and songs puts great emphasis on gestures and voice in order to make it attractive and effective.

IV.2 Findings

The findings are the results of the research. In this present work, the results are provided via questionnaires, interview, and observation.

IV.2.1 Findings from Students' Questionnaire

Questions that are found in students' questionnaire consider three main points: The analysis of nonverbal elements; performance system; and consideration of intellectuals and townies. For this reason, the findings are given in considering a group of questions which stick to the same point. Therefore, the findings are going to be given under a group of questions or under a single question.

- **Findings from questions 1-8, turning around the effectiveness of extra language.**

These questions turn around the relevance of the nonverbal elements. The results in every table showed that more than 60% of the respondents stated that nonverbal elements like gestures, sound modulation, objects,... are mostly used in communication. Many different details to support relevance of nonverbal

elements in communication were given. Hence, the findings from question one up to eight confirm the hypothesis that "People communicate in using nonverbal elements and understand each other".

- **Findings from questions 9 asking the way that suits oral literature between reproducing what inherited from live performances and reproducing what was written by others.**

The results to this question show us that 91respondents (that is, 90.2%) prefer the way of reproducing what inherited from live performances. In the modern word, this comes to confirm the hypothesis n°3 which states that "Audio-visual systems containing cultural performance make a good message transmittance". The 91 respondents gave us many qualities of this way which was liked by a wide overage of informants as we have seen it in analysis.

- **Findings from question 10 asking to choose one way which can help to keep safely and effectively the oral literature.**

The results below are the respective choices made by intellectual informants:

- Audio-visual cassettes : 68.6%
- From mouth to ear : 20.5%
- Written documents : 5.8%
- (Radio/TV) Audio-cassettes : 5.1%

We realize that the great overage (68.6%) stated that 'audio-visual cassettes' fit the message transmittance through oral literature. Undeniably, this is enough to confirm the 3rd hypothesis stating that "Audio-visual system containing cultural performance make a good message transmittance".

NB: Findings from question 9 and 10converged on the same hypothesis; but concerning the rate of (31.4%) made by 32 respondents who did not support the

'audio-visual system'; we thought that they considered the expensiveness of that system.

- **Findings from question 11 asking if a multicultural person like intellectual can be a good performer of a specific cultural behaviour and to explain one's position.**

The answers to this question proved that 98respondents (that is, 96.0%) clearly justified that multicultural persons like intellectuals cannot be good performers at oral literature. This is a confirmation to the 2nd hypothesis that "Performers using written documents cannot perform well oral literature". To understand this we have to remember that intellectuals as well as many townies like to use written documents while these latter are among the things that bring cultural interference. This is the reason why a performer who sticks on such documents cannot do a good job related to oral literature.

IV.2.2 Findings from Interview

The findings focused on rehearsal system, on the state of culture in Burundi today, and improvement suggestions.

- All the interviewed respondents (drummers, cultural dancers, and herders) told us that the only one way that enables both intellectuals and illiterate to make a good presentation is the common participation in repetitions where everyone is invited to repeat and Imitate what is said and shown. Here the 2nd research hypothesis that "Performers using written documents cannot perform well oral literature" was confirmed.
- Findings related to today's state of culture in Burundi; the results showed that Burundi (oral literature) culture is slowly disappearing nowadays. Remedial suggestions on this problem like that of 'encouraging the new generation to watch on TV program dealing with cultural beliefs instead of

playing only foreign issues are confirmations to the 3rd hypothesis "audio-visual systems containing cultural performance make a good message transmittance"

- Some other suggestions to improve cultural literature were given as we have seen that in analysis although they seem not confirm any of the research hypothesis.

IV.2.3 Findings from Observation

Talking about observation, one may think that it is only the eyes that are involved, but since our intention was to analyze everything related to nonverbal issues, these findings include the nonverbal elements seen or heard from pastoral poets; and cultural singers/dancers.

❖ **Findings from pastoral poets observation**

Pastoral poets have special tunes and some other nonverbal cues that are used to communicate with their cattle. The 1st hypothesis states that "people communicate in using nonverbal elements and understand each other" but we guess that this way of communication is also possible between people and animals.

❖ **Findings from cultural singers/dancers**

In considering what we saw, we found that in Burundi exist beautiful and important cultural tunes. Hands and legs are powerful cultural instruments of music among many others that are found in Burundi; it only depends on the manipulating way.

In a nutshell, the findings proved that in our daily life there are things such as small gestures that we take for granted while they are very important. There people who like to write oral literature as if their only tendency is to please and

inform the reader through writing, they need to work hard in order to find an effective strategy of doing so since we have already seen that it is a hard task to deduce the message from written oral literature.

CHAPTER V: GENERAL CONCLUSION AND RECOMMENDATIONS

V. 1. General Conclusion

This study deals with the relevance of nonverbal elements, particularly in cultural performances and generally in daily communication. Different strategies and ways of sending information effectively through oral literature have been given as references and proposals of making an appropriate transmission of messages in similar ways. Again, we discovered the reason why writing oral literature can be a hindrance to full message deliverance.

In this light, our work is built around five chapters. The first chapter exhibits the problem. It explains the reason why we undertook the present study. It is in the first chapter that we find the research questions, research areas, and the scope of the study. The second chapter is based on a review of related literature. It exposes other authors' views on similar works.

The third chapter defines the used methodology in our data collection and in the verification of our research questions. The fourth chapter includes the analysis of results from the questionnaire, interview, and observation. It also includes the findings from the analysis. Chapter five, which is the last, deals with the general conclusion and recommendations.

The purpose of this work was to find answers to these three main questions:

1. Can people communicate through nonverbal elements and understand each other?

2. Can written documents of Burundi cultural performance be effective in transmitting message or information?

3. Does cultural performance towards "audio-visual system" fit the full message transmission?

Considering results from our research, we conclude this work in the following way:

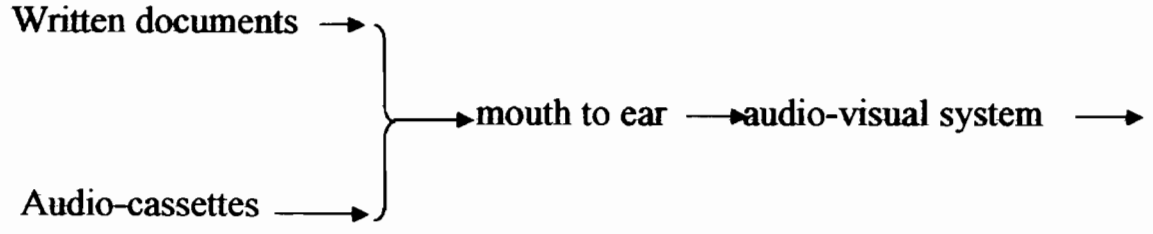
- Nonverbal elements like gestures or body motion, intonation, and (cultural) instruments or objects are elements of language with a crucial role as well as any other element of grammar which enables communication among human beings. Although we say this, we do not emphasize mute or dumb language but we urge people to pay attention to the nonverbal features during conversation or whenever sending and receiving oral messages by face to face.

- Written documents make a good way of keeping information safely but here "oral literature" is not concerned because it contains many elements which cannot be written. Oral literature fits a way of sending and receiving information from mouth to ears. These two organs of the human being are helped by other sense faculties mainly eyes as far as communication is concerned. In this case, information needs to be transmitted from mouth to ear when people in communication are physically together. All organs of sense intervene to experience and to verify any displayed linguistic element displayed nonverbally feature and this permits the sixth organ of sense the (mind's eye) to work. Since information needs to be kept, its transmission from generation to generation is a rudimental way. It is characterized by many drawbacks such as forgetting or adding some other elements. In order to escape from the disadvantage of that archaic way of oral literature, we have to find out fitting and effective ways of transmitting information through oral performance.

- Oral literature gives us a flash back of life orally. As our work deals with Burundi cultural performance, it is through this cultural presentation that audiences learn about early Burundian way of life. Cultural performance in Burundi is based on oral devices. It would be a good job to keep such

performances on cinematographic system in order to let the viewer experience any kind of linguistic devices performed to reach a full understanding. According to the setting and the performing way which can be well kept through cinematographic devices, it becomes very easy to make a diachronic study in this matter of cultural performance.

Generally saying, our work puts much interest on Burundi cultural performance with much stress on praise poetry and on outcomes of putting it into writing. However, the above conclusions provide the solution to the problems found in any category of Burundi cultural performance, namely the different kinds of speeches, dances, incantation, poetic songs, recitation or storytelling. In this regard, we managed to draw the diagram below which shows a sequence of ways through which oral literature can be conceived. We started from the less important way to the very important one, the arrow at the end means that we still need an effective way. We invite any interested person to co continue searching and complete the sequence.



On this diagram, we see that the way of transmitting cultural beliefs in written documents is parallel to that one through audio-cassettes because when reading, the audience gets informed by written words and some other cultural elements in drawings or pictures. We have to remember that towards written documents, elements like sounds (or sound effects) are ignored. When listening to audio-cassette, the audience hears uttered words and marks the different intonations or sound modulation but elements related to gesticulation are omitted.

The following more important way is through mouth to ears. Here, the audience gets a very complete message. He/she hears, sees, smells, and can even taste and touch or even ask for explanations. The main problem to this way is that when transmitting the same message or information there are some additions and losses which cause the message to be different.

The final way is through audio-visual system which appears to be quite important because when watching an audio-visual cassette you hear and see everything. If there are lacking elements, they may be analyzed by the recorder and this one inserts the explanations when setting up. Indeed, we do not mean that audio-visual system is totally perfect because it also presents some short comings such as the lack of some nonverbal features like smell, touch and taste that may be needed to let the viewer be totally convinced. This is the reason why we say that the diagram above need more research in order to find a fitting way.

V.2: Recommendations

The improvement of cultural issues needs everyone's responsibility in a given community. For this reason, we invite all Burundian citizens and foreigners to take care of any element related to literature and to feel involved in cultural amelioration. In the same vein, we address our recommendation to the following individuals:

a. To Burundi Cultural Performers

When being on stage, some cultural performers do not care for cultural elements used as nonverbal features. To communicate more, they should always remember to organize well the scene, to make-up themselves naturally, to act, and to use all paralinguistic features in the way which fits the targeted event or situation. Cultural performers should not forget keeping their works into written documents and record them on cinematographic devices. This can help in the subsequent use of the same work by the performer himself when he wants to

make a self-evaluation in order to improve his performance. It can also be used by audiences who prefer to see it once again because they fanaticized it. Such records can also be used by people who could not reach the performance place, to mean audience who did not have the opportunity to watch the performance directly but who only heard about it.

b. To the University of Burundi

- Students and any other person at University of Burundi who like to read memoirs should transmit the basic messages and recommendations to whom concerned.

-The University of Burundi should ask graduates to submit an additional copy reserved to the domain concerned by the study.

c. To the Government

Cultural beliefs constitute crucial wealth for the community. The government has to sensitize and to motivate all the people including intellectuals and townies to take care of all cultural issues.

- For intellectuals, the government via the Ministry of Education in collaboration with the televisions working in Burundi should organize TV programs related to Burundi cultural shows for students. This can develop the will of cultural emulation among students and enable them to become intellectuals who are fond of their own culture.

- For city dwellers, the government through the Ministry of Youth and Culture could increase cultural competitions among young people living in cities. Wanting to gain awards, the candidates can make the most beautiful cultural performance which can attract many people. Slowly, if such competitions are multiplied, townies who were mostly fond of foreign cultural issues, can change and be attracted by their own county's beliefs.

d. To Future Researchers

Researchers who are devoted with cultural zeal would concentrate in:

- ✓ Searching devices which could enable them to write by including elements related to sound modulation with an easy understanding to the reader.
- ✓ Finding ways through which audio-cassettes could enable elements that cannot be tasted or touched to be remarked.

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APPENDICES

Appendix A: STUDENTS' QUESTIONNAIRE IN THE DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

Quarter: Gasanda
Commune: Ruyigi
Province: Ruyigi

May 29th, 2011

University of Burundi
Faculty of Arts and Social Sciences
Department of English Language and Literature.

Dear student,

I am carrying out a research for my B.A Dissertation entitled: "ASSESSMENT OF WRITTEN DOCUMENTS OF ORAL LITERATURE; THE CASE OF PRAISE POETRY".

In fact, ''Oral Literature'' is based on uttering words which are accompanied by some nonverbal features such as cultural dressing or body decoration; gestures or body motion. But in written documents containing that oral literature the most of those nonverbal elements are ignored.

In this regard I want you to answer the following questions. Be alone and do not hesitate to put Kirundi words if need be. There is no need to mention your name.

Thank you for your great contribution.

Rénovat Nsengiyumva.

Fill or put a cross-mark in front of the right answer.

1. Can gestures like hand waving or head motion, whether consciously or not send a complete message?
    a) Yes: .....
    b) No: .....
2. Are words only enough to send full information during a performance?
    a) Yes: .....
    b) No: .....
3. Can you discover someone's culture or social community according to his/ her way of dressing or his /her intonation (accent)?
    a) Yes: .....
    b) No: .....
4. Among the following ways of communication which is very effective?
    a) The way of using words only: .....
    b) The way of using gestures only: .....
    c) The way of using words combined with gestures: .....
5. Can people be informed when looking or listening to a cultural instrument of music?
    a) Yes: .....
    b) No: .....
6. i) Some people consider the use of gestures in communication as an international language (language understood by many people). Do you agree with them?
    a) Yes: .....
    b) No: .....

ii) If yes, can you give one or two example(s) of gesture(s) that can be understood by many people from different cultures

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7. i) Have you ever watched Burundi drum strikers "abatimbo" performing those cultural instruments of music?

   a) Yes: .....

   b) No: .....

   ii) If yes, what did you like in it?

   a) The spoken words: .....

   b) The displayed gestures: .....

   c) The spoken words and displayed gestures: .....

8. i) Have you ever watched a direct performance, on video –cassette or TV program of ''abiyeretsi/abagimyi'' (or Intore dancers) in their cultural dresses?

   a) Yes: .....

   b) No: .....

   ii) If yes, write one or two cultural elements you have seen on them and explain what it/thy mean(s) culturally.

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9. Apart from people who make direct oral composition (composition on stage), there are people who practice cultural performances such as poems and songs that they inherited from live performances, and some other people by reading texts written by other performers.

   i) Among the two ways of oral literature practice, which is better in your opinion?

a) The one by repeating what inherited from from live performances. : .....

b) The one by reading texts written by other performers. : .....

ii) Why do you like that way?

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iii) Why do you dislike the other way?

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10. Our forefathers (ancestors) inherited and transmitted their culture orally. Thanks to modernism, nowadays we can do it in many different ways. Choose only one way between the following which can help to keep safely and effectively the oral literature (remember the role played by nonverbal elements for a full message transmittance).

i) Transmission from mouth to ear: .....

ii) Through written documents: .....

iii) Through (radio) audio-cassettes: .....

iv) Through audio-visual system: .....

11. According to you, can multicultural persons like intellectual be good performer of a specific cultural behaviour? Explain your position in few words?

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Appendix B: FRENCH QUESTIONNAIRE TO THE STUDENTS OF THE DEPARTMENT OF AFRICAN LANGUAGES AND LITERATURE

Rénovat Nsengiyumva Le 29/5/2011

Quartier : Gasanda

Commune : Ruyigi

Province : Ruyigi

Objet : Questionnaire d'enquête. Aux étudiants du Département des Langues et Littératures Africaines à l'Université du Burundi

Cher étudiant,

Je suis un étudiant-mémorand en Langue et Littérature Anglaises en train de mener une enquête sur un sujet intitulé : «ASSESSMENT OF WRITTEN DOCUMENTS OF ORAL LITERATURE; THE CASE OF PRAISE POETRY.». Ce qui peut se traduire comme : «Evaluation des documents écrits de la littérature orale; le cas de la poésie héroïques».

Certes, la littérature orale est basée sur les mots parlés accompagnés de quelques éléments non-verbaux comme le mode d'habillement ou le maquillage, les gestes ou mimiques et la modulation de voix. Mais dans le contenu des documents écrits de cette littérature, la plupart de ces éléments non-verbaux sont ignorés.

De ce fait, nous vous estimons les mieux indiqués pour nous fournir des réponses à ce questionnaire. Soyez personnel et n'hésitez pas de mettre des mots Kirundi s'il s'avère nécessaire. La mention du nom n'est pas indispensable.

Merci de votre aimable contribution.

Rénovat Nsengiyumva

Complétez ou mettez une croix devant la bonne réponse.

1. Les gestes comme les signes de main (pour saluer) ou le hochement de la tête (consciemment ou non) peuvent transmettre un message.
    i) Oui :.....
    ii) Non:.....
2. Dans la littérature orale les mots seuls suffisent pour transmettre une information complète.
    i) Oui :.....
    ii) Non :.....
3. Pouvez-vous distinguer la culture d'une personne ou d'une communauté à travers son mode de d'habillement ou son accent tonique ?
    i) Oui :.....
    ii) Non :.....
4. Parmi les moyens de communication suivants le quel est efficace d'après vous ?
    i) L'utilisation des mots seulement :.....
    ii) L'utilisation des gestes seulement :.....
    iii) L'utilisation des mots et des gestes :.....
5. Peut-on être informé en regardant (ou en écoutant le son d') objet/ instrument culturel ?
    i) Oui :.....
    ii) Non :.....
6. i) Certaines gens considèrent la communication gestuelle comme un langage international (un langage compris par beaucoup de personnes). Etes-vous d'accord avec eux ?

    a) Oui :.....

    b) Non :.....

ii) Si oui, donnez un ou deux exemple(s) de geste(s) qui peut (peuvent) être compris par plusieurs personnes de cultures différentes.
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7. i) Avez-vous déjà assisté aux tambourinaires (abatimbo) jouant à ces instruments culturels de musique ?
   a) Oui :.....
   b) N0n :.....

   ii) Si oui, qu'est-ce que vous avez aimé en cela ?

   a) Les mots parlés :.....
   b) Les gesticulations :.....
   c) Les mots et les gestes mis en œuvre :.....
   d) Rien du tout :.....
8. i) Avez-vous déjà assiste aux danseurs intore (abiyeretsi/abagimyi) à la scène, à une cassette-vidéo ou à une émission televise?
   a) Oui :.....
   b) Non :.....

   ii)Si oui, écrives un ou deux éléments culturels que vous avez remarqué(s) et donnez leur signification(s).
   .....
   .....

9. Excepté la composition orale écrite chez certaines personnes, d'autre s'exercent sur certains éléments de la culture orale, en l'occurrence les poèmes, les chansons ou danses. Il y en a qui reproduisent ce qu'elles ont assisté sur scène et d'autres qui se contentent des textes créés et écrits par autrui.

   i) Parmi les deux moyens de reproduction de la littérature orale, le quel est le meilleur selon vous ?

      a) Celui de reproduire ce qu'on a assisté sur scène :.....

b) Celui de se limiter sur des textes créés et écrits par autrui :.....

ii) Pourquoi préférez-vous ce moyen ?

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iii) Pourquoi rejetez-vous cet autre ?

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10. Nos ancêtres héritaient et transmettaient oralement leur culture. Grâce au modernisme, nous pouvons le faire avec perfection. Lequel des moyens suivant vous parait fiable ? (souvenez-vous du rôle joué par les signes non-verbaux pour la transmission d'un message complet).

i) Transmission de bouche à oreille :.....

ii) A travers les documents écrits :.....

iii) A travers le système audio-visuel :.....

11. D'après vous, les citadins et les intellectuels sont- ils mieux indiqués dans la pratique de la littérature orale burundaise ? Expliquez brièvement votre position.

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Appendix C : CULTURAL CLUB MEMBERS' QUESTIONNAIRE.

We should use the same questionnaire in rural area as the one for students in urban area but we did not, we found questions that fit the way of life in each area. For example, in the countryside illiterate were dominant and we could not ask them about written documents while they cannot read, or ask them about television while some had never seen it.

1) –**Kirundi**: Mubigenza gute mugusubiramwo canke mukwiyibutsa amazina ,indirimbo / imvyino?

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-**English translation**: Which process do you use in repeating or memorizing poems , songs / chants?

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2) **i-Kirundi**: Hoba harimwo abantu baciye kuntebe y'ishure muri uno murwi ndangakaranga?

a) Ego.....

b) Oya.....

-English translation: Are there intellectual people in this cultural club?

a) Yes.....

b) No.....

ii-Kirundi: Niba barimwo boba bakoresha inzira zimwe cokimwe nabandi mugusubiramwo / amazina,indirimbo / intambo?

a) Ego.....

b) O ya.....

-**English translation**: If yes do they use the same way like others during rehearsal of poems, songs / chants?

a) Yes... .

b) No.....

3-Kirundi: Mubona gute imico n'akaranga vy'Uburundi muri kino gihe ca none?

a) Yifashe neza.....

b) Itera yononekara.....

- **English translation:** How do you view the Burundi oral literature nowadays?

a) Persisting.....

b) Disappearing.....

4–Kirundi: Hokorwa iki kugirango imico n'akaranga vy'Uburundi ntivyononekare?

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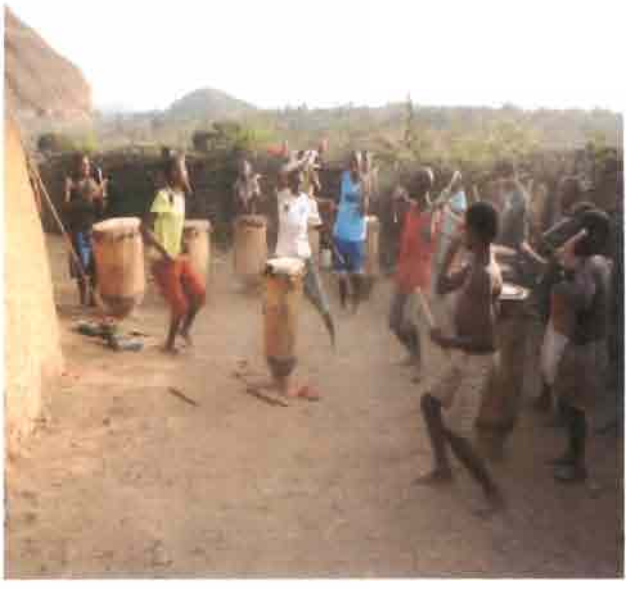
-English translation: What should be done in order to keep Burundi oral literature strong forever?

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APPENDIX D: PICTURES

Picture n° 1



Young children in training on how to perform cultural drums when elders are relaxing

Picture n° 2



Drum strikers performiming a sketch on how our grandfathers fought for Independance

Picture n° 3



Drum strikers praising the president

Picture n° 4



A drum made from a big log of a tree known in Kirundi as **umuvugangoma**

Picture n° 5



A young lady playing the drum on both sides

Picture n° 6



A drum fabricated from a small barrel

Picture n° 7



A lamellophone, culturally known in Kirundi as **ikembe**

Picture n° 8



A cultural star showing the researcher how to manipulate it

Picture n° 9



A batwa cultural group dancing and displaying gestures of shaking hands to wish one another peace

Picture n° 10



Dutwe Seminary students singing Burundi national anthem in wonderful mixed sounds

Picture n° 11



A Congolese refugee manipulating fire in an abnormal way on the Internal Refugee Day

Picture n° 12



Congolese refugees dressed in peace colours (as they told us) when singing to thank God for having rescued them

Picture n° 13



A 70 year- old man declaiming a poem to praise Rwagasore, the Burundi Independance Hero

Picture n° 14



A young woman calming down her child by singing lullabies

Picture n° 15



Cultural leg bells **(amayugi)** only used by intore dancers.

Picture n° 16



Children learning a cultural perfomance by imitating **intore dancers** in rehearsal

Picture n° 17



A cultural trumpet **(inzamba)** aged 52 years

Picture n° 18



A man calling his membership known as **intore dancers** by blowing the cultural trumpet

Picture n° 19



A cultural whistle **(ifirimbi)** made from a tree

Picture n° 20



A chained dog bell **(inzogera)** on the neck

Picture n° 21



A herder removing ticks from his cows in restating pastoral poems

Picture n° 22



A young boy in front of his cows from the grazing place, going home while chanting to them at the evening

Picture n° 23



Picture n° 24



A herder chanting to his cattle, calling each to approach him and the cows obey him