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DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

BURUNDI NUPTIAL SONGS AND FEMALES' VALUATION AND PROMOTION

A dissertation presented in the partial fulfillment of the
requirements for a Master's degree in English Language and
Literature

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DECLARATION

This dissertation is my original work and has not been presented for an award of a degree in any other University or Institution of Higher Education.

Signature.....

Date.....

Espérance KWIZERA

APPROVAL

This dissertation has been submitted with our approval as university research supervisors.

Signature.....**Date.....****Prof. Dr Etienne NDIMUKAGA****Signature.....****Date.....****Théoneste DUSABEMUNGU (MA)**

DEDICATION

To the Almighty God;

To Mary the Holy Mother;

To Mudahemana Bibiane;

To my beloved parents;

To my dear grand-parents;

To my dearly beloved husband and my children;

To my Brothers and Sisters;

To all those whom my heart holds with lots of affection;

I warmly dedicate this work.

ACKNOWLEDGEMENTS

Many people have contributed to the achievement of this work. Some of them deserve special thanks.

First and foremost, my sincere thanks go to my supervisor Prof. Dr Etienne NDIMUKAGA for accepting to supervise this work despite his numerous academic responsibilities. His incisive suggestions and criticism guided and encouraged me. May he find here my thankful expression.

My sincere gratitude also goes to my co-supervisor, Mr. Théoneste DUSABEMUNGU whose criticism and pertinent suggestions were helpful to me. May he find here my sincere thanks for the time he sacrificed in the realization of this work.

I am deeply thankful to my teachers from primary school to the university and post university level for the education they gave me.

My special thanks go to my Dearly Beloved Husband whose help and support encouraged me in the achievement of this work, may he find here my sincere gratitude.

I am also indebted to my cherished babies whose were obliged to endure a lot of pain for I spent a lot of time away from home in the realization of the present work, may they find here my sincere gratitude.

I also thank my Parents, Brothers and Sisters, Uncles and Aunts whose prayers and support gave me strength during the realization of this work.

Espérance KWIZERA

ABSTRACT

Burundi nuptial songs, set in the Burundian socio cultural context, a rigid and radical patriarchy, where males prevail over females, are embedded with cultural taboos and stereotypes which hinder the Burundi feminine condition, consequently demean Burundi females' valuation and promotion. This is significantly meant and understood through. This issue has also been observed in western societies where women are not valued and promoted and thereafter stand up and fight for their rights. Thus, the main objective is to evaluate the message conveyed through Burundi nuptial songs so as to improve Burundi females' valuation and promotion. Therefore, to achieve the goal of the study, the researcher accounted for the following three specific objectives:

- to evaluate, through Burundi nuptial songs, the improvement of female schooling in valuation and promotion of Burundi females;
- to examine through Burundi nuptial songs, the improvement of work equity between men and women in valuation and promotion of Burundi females;
- to assess through Burundi nuptial songs, the improvement of education on family values or virtues in valuation and promotion of Burundi females.

This research work is subdivided into six main chapters such as:

- i. Chapter One is "General Introduction" and serves as a theoretical rundown of the main issues that are raised in the body of the work";
- ii. Chapter Two which is "Literature Review" surveys the literatures that relate to our study;
- iii. Chapter Three which is "Research Methodology" describes the methods used to gather and interpret the data,
- iv. Chapter Four which is "The presentation, analysis, interpretation of data, and discussion of results" presents, analyses and discusses the results;
- v. Chapter Five which is "The model as the originality of the study" serves as solution to the problem raised in the course of this study;
- vi. Finally Chapter Six which is "General conclusion and recommendations" summarises the main issues raised and discussed in the body of the research, shows the contribution of the study in the society and then suggests recommendations to further researchers.

As far as the Methodology is concerned, the researcher used materials such as Nuptial Songs, secondary data and the interview guide. For the Methods and the study design, the researcher adopted a subjectivist and interpretive philosophy. The researcher also used a hypothetico-deductive and paradigmatic approach. This research is an exploratory one. For the data collection methods (techniques), the researcher used both quantitative and qualitative methods as well as discourse analysis.

After presentation, analysis, interpretation and discussion of the results from the data collected from the songs and the interviews as recapitulated in different tables, the researcher find out that:

- a) There is no discussion of girls' schooling in the Burundi nuptial song. However, the participants strongly confirmed (100%) the positive influence of female schooling on the behaviour of the society members if the message were conveyed through Burundi nuptial songs.
- b) There is no discussion of work equity between Boys and girls in the Burundi nuptial songs. Nonetheless, the respondents confirmed (70.6%) the positive influence of work equity between men and women on the behavior of the members of the society if the message were conveyed through Burundi nuptial songs.
- c) There is no full discussion of Family values education in the Burundi nuptial songs. Meanwhile, the respondents confirmed (96.1%) the positive influence of Family values education on the behavior of the members of the society if the message were conveyed through Burundi nuptial songs.

Finally the results from the songs collected in the study field does not fully confirmed the three hypotheses since amongst the 51 songs collected none of them thoroughly discussed neither girls'schooling, nor work equity between boys and girls nor family values education and this constitutes a big gap filled in this research. Consequently, the researcher proposed the model as the solution to that problem in order to value and promote Burundi females through nuptial songs and formulated recommendations for future researchers.

RÉSUMÉ

Les épithalames burundais, situés dans le contexte socio culturel Burundais; un système patriarcal rigide et radical, où les hommes dominent les femmes, sont imprégnés des tabous et stéréotypés culturels qui entravent le développement féminin et par conséquent rabaissent la valuation et la promotion des femmes burundaises. Ceci est sensiblement entendu à travers les épithalames burundais sous étude. Ce problème fut aussi observé dans les sociétés occidentales où les femmes n'étaient pas valorisées et promues, puis ces dernières se coalisèrent et combattent pour leurs droits. En fait, l'objectif principal était d'examiner le message transmis à travers les épithalames burundais dans le but d'améliorer la valuation et la promotion des femmes burundaises. Ainsi, pour atteindre l'objectif principal de cette étude, nous sommes fixée trois objectifs spécifiques :

- d'abord évaluer à travers les épithalames burundais l'amélioration de la scolarisation des filles burundaises pour les valoriser et les promouvoir
- examiner à travers les épithalames burundais l'amélioration du travail équitable entre les hommes et les femmes burundaises pour valoriser et promouvoir les femmes burundaises
- évaluer à travers les épithalames burundais l'amélioration de l'éducation sur vertus familiales pour valoriser et promouvoir les femmes burundaises.

Ce travail est structuré comme suit :

- i. Le Chapitre I est intitulé "Introduction Générale" et contient les principales questions soulevées dans ce travail.
- ii. Chapitre II est intitulé "Revue de la Littérature". ce dernier étudie la littérature reliée à notre travail.
- iii. Chapitre III est intitulé "La Méthodologie de recherche", il décrit la méthodologie de collecte des données.
- iv. Chapitre IV est intitulé "Présentation, analyse, interprétation des données, et la discussion des résultats". Celui-ci présente, analyse et discute les résultats.
- v. Chapitre V est intitulé « Le Modèle comme Originalité de cette étude ». Ce chapitre sert de solution au problème posé dans cette étude.
- vi. Chapitre VI est intitulé "Conclusion générale et Recommandations" Ce dernier chapitre résume les questions soulevées et discutées dans le corps de

cette recherche, montre la contribution de cette étude dans la société et suggère des recommandations aux futurs chercheurs.

Concernant la Méthodologie, la chercheuse s'est servie du matériel comme les chansons nuptiales burundaises, les données secondaires, le guide interview, l'analyse du discours etc. Pour les méthodes/techniques de recherche et le plan méthodologique, la chercheuse a adopté la philosophie subjective et interprétative. Cette étude est essentiellement une étude exploratoire. Nous avons adopté l'approche hypothético déductive et paradigmatique. Pour Les techniques ou méthodes de collecte des données, nous avons utilisé la méthode tant quantitative que qualitative, la technique d'observation, la technique d'interview, la technique de documentation et d'échantillonnage.

Après la présentation, l'analyse, l'interprétation et la discussion des résultats émanant des données collectées des épithalames burundais et des informateurs interviewés, nous avons obtenu les résultats suivants :

- a) Il n'y a pas de discussion de la scolarisation des filles à travers les chansons nuptiales burundaises. Pourtant, les participants ont fermement confirmé (100%) l'influence positive de la scolarisation des filles burundaises sur le comportement des membres de la société si le message était transmis à travers les épithalames burundais.
- b) Il n'y a pas de discussion du travail équitable entre les hommes et femmes burundaises à travers les chansons nuptiales. Cependant, les participants ont confirmé (70.6%) l'influence positive du travail équitable entre les hommes et les femmes burundaises sur le comportement des membres de la société si le message était transmis à travers les chansons nuptiales burundaises.
- c) Il n'y a pas de discussion totale de l'éducation sur les valeurs familiales dans les épithalames. Pourtant, les informateurs ont confirmé (96.1%) l'influence positive de l'éducation sur les valeurs familiales et sur le comportement des membres de la société si le message était transmis à travers les chansons nuptiales burundaises.

Enfin, même les résultats provenant des épithalames burundais collectés sur terrain n'ont pas totalement confirmé les trois hypothèses de cette recherche étant donné que parmi les 51 chansons nuptiales collectées, aucune d'entre elles ne discute suffisamment ni de la scolarisation des filles, ni du travail équitable entre les hommes et les femmes burundaise, ni de l'éducation sur les valeurs familiales et cela constitue

une lacune majeure comblée. De ce fait, nous avons fini par proposer un modèle comme solution au problème posé pour valoriser et promouvoir les femmes burundaise à travers les épithalames burundais.

LIST OF ABBREVIATIONS

AIDS:	Acquired Immune Deficiency Syndrome
ALIV:	Association of Living International Values
CDA:	Critical Discourse Analysis
CDIB:	Child Defense International Bolivia
CEAFDW:	Convention on the Elimination of All Forms of Discrimination against Women
CEDAW:	Committee on the Elimination of Discrimination Against Women
CESCR:	Committee on Economic Social Cultural Rights
CRC:	Convention on the Rights of Children
GCE:	Global Campaign for Education
GCW:	Global Coalition on Women
HIV:	Human Immunodeficiency Virus
UK:	United Kingdom
UNESCO:	United Nations Educational, Scientific and Cultural Organization
UNMDG:	United Nations' Millenium Development Goals

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This research is an exploratory study because it seeks to find out what is happening. Therefore, an exploratory study is a valuable

means of finding out ‘what is happening; to seek new insights, to ask questions and to assess phenomena in a new light’ (Robson 2002:59). It is particularly useful if you wish to clarify your understanding of a problem, such as if you are unsure of the precise nature of the problem. It may be well that time is well spent on exploratory research, as it may show that research is not worth pursuing! Three principal ways of conducting exploratory studies are the following: a search of the literature and interviewing ‘experts’ in the subject.....	56
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CHAPTER ONE: GENERAL INTRODUCTION

I.1. Background to the study

The socio cultural context of Burundi is embedded with cultural taboos and stereotypes which hinder the Burundi feminine condition; this is significantly meant and understood through Burundi nuptial songs under survey in this research.

In fact, women all over the world have struggled to achieve their liberation from the yoke of patriarchy through various movements pleading for their emancipation. That is in 17th century and early 19th century when emerged various trends of feminists such as radical feminists, separatist feminists, liberal feminists, to name but a few . Thus, one notices that those feminist movements take a big range of ideas overwhelming the world entirely until now. As a matter of fact, feminism has altered predominant perspectives in a wide range of areas within Western societies, ranging from culture to law. Feminist activists have campaigned for women's legal rights (rights of contract, property rights, voting rights); for women's right to bodily integrity and autonomy, for abortion rights, and for reproductive rights (including access to contraception and quality prenatal care); for protection of women and girls from domestic violence, sexual harassment and rape, for workplace rights, including maternity leave and equal pay; against misogyny; and against other forms of gender-specific discrimination against women.

The feminist movements are classified into three main waves:

The first-wave feminism refers to an extended period of feminist activity during the nineteenth century and early twentieth century in the United Kingdom and the United States. Originally it focused on the promotion of equal contract and property rights for women and the opposition to chattel marriage and ownership of married women (and their children) by their husbands. However, by the end of the nineteenth century, activism focused primarily on gaining political power, particularly the right of women's suffrage. Thus, the term first wave was coined retrospectively after the term second-wave feminism began to be used to describe a newer feminist movement that focused as much on fighting social and cultural inequalities as well as political inequalities.

The second-wave feminism refers to the period of activity in the early 1960s and lasting through the late 1980s. The scholar Whelehan, I. (1995) being in the field of women's writings feminism in her work *Modern Feminist Thought* suggests that the second wave was a continuation of the earlier phase of feminism involving the suffragettes in the UK and USA. Second-wave feminism has continued to exist since that time and coexists with what is termed third-wave feminism. The scholar Freedman, E. (2003) compares first and second-wave feminism saying that the first wave focused on rights such as suffrage, whereas the second wave was largely concerned with other issues of equality, such as ending discrimination. This is clearly mentioned in her work, *No Turning Back: The History of Feminism and the Future of Women*. This is so in other countries of the world while in Burundi little is done to promote and value Burundi female through Burundi nuptial songs which in most of the cases constitute major obstacle to women's integral development as we hear it in the message conveyed through these songs.

As far as the feminist activist and author Hanisch, C. (1969) coined the slogan *The Personal is Political* which became synonymous with the second wave; the Second-wave feminists saw women's cultural and political inequalities as inextricably linked and encouraged women to understand aspects of their personal lives as deeply politicized and as reflecting sexist power structures. In this perspective De Beauvoir S. (1949) in *The Second Sex* evoked such issues. She also wrote novels; monographs on philosophy, politics and social issues, essays, biographies and an autobiography. She is now best known for her metaphysical novels, including *She Came to Stay* and *the Mandarins*, and mostly for her treatise *The Second Sex* (1949), a detailed analysis of women's oppression and a foundational tract of contemporary feminism. Written in 1949, it sets out a feminist existentialism which prescribes a moral revolution. As an existentialist, she accepted Jean-Paul Sartre's precept existence precedes essence; hence "one is not born a woman, but becomes one." Her analysis focuses on the social construction of Woman as the Other. This De Beauvoir identifies as fundamental to women's oppression. She argues women have historically been considered deviant and abnormal and contends that even Wollstonecraft, M. (1792) in *A vindication of the Rights of Women* considered men to be the ideal toward which women should aspire. De Beauvoir argues that for feminism to move forward, this attitude must be set aside.

Friedan, B. (1963) in *The Feminine Mystique* criticized the idea that women could only find fulfillment through childrearing and homemaking. According to Friedan's obituary in *The New York Times*, *the Feminine Mystique* “ignited the contemporary women's movement in 1963 and as a result permanently transformed the social fabric of the United States and countries around the world” and “is widely regarded as one of the most influential nonfiction books of the 20th century.” In the book Friedan hypothesizes that women are victims of a false belief system that requires them to find identity and meaning in their lives through their husbands and children. Such a system causes women to completely lose their identity in that of their family. Friedan specifically locates this system among post-World War II middle-class suburban communities. At the same time, America's post-war economic boom had led to the development of new technologies that were supposed to make household work less difficult, but that often had the result of making women's work less meaningful and valuable.

The third-wave feminism began in the early 1990s, arising as a response to perceived failures of the second wave and also as a response to the backlash against initiatives and movements created by the second wave. Third-wave feminism seeks to challenge or avoid what it deems the second wave's essentialist definitions of femininity, which (according to them) over-emphasize the experiences of upper middle-class white women (Wikipedia info@icw-aral.uz).

However, even though the feminist movements conquered the whole world, specifically the western societies and bringing some changes, we observe family dislocation from time to time and little has been done into family building. Some men such as Amneus, D. (1980) in his work *Back to Patriarchy* views feminism as a cancer in the society. Hence, he argues that the American society must be purged of that cancer and promote men's rights in order to build a stable society.

On the other hand, the situation of Burundi traditional and modern nuptial songs is mining the female valuation and promotion and therefore hinders the development of the whole country as Burundian female constitute 52% of the whole population: www.geohive.Com/Cntry/burundi.aspx. Thus, we set out to work on Burundi Nuptial Songs and Female Valuation and Promotion to examine and exhibit

on one hand its inherent cultural boundaries which hinder the female development, on the other hand exhibit and enhance some good cultural values which can help to preserve family values/virtues and hence value and promote Burundian females. This is clearly meant in the Burundi nuptial songs under survey.

The topic “Burundi Nuptial Songs and Female Valuation Promotion” needs to be studied since the message conveyed through Burundi nuptial songs worsens the feminine condition. In fact, the cultural barriers, taboos, stereotypes attributed to Burundian females demean them and constitute major obstacle to their full development and thereafter mines their valuation and promotion either in households or in workplaces.

This study therefore, expects to correct the social excesses and oppression of women in promoting Family Values Education in the Burundian patriarchal society where male children are more valued than female ones. This is highlighted in the Burundi Nuptial Song n°26 and n°28 where it is clearly stated that, when a wife does not give birth to a boy must be blamed by her in laws. In fact, in the song n°26, singers are making the bride be aware of the problems she will encounter in marital home, for instance, they sing in saying ‘If your mother in law blames you not to have brought forth boys, reply her to go and fetch for clay to manufacture sons on one hand; in this very song, the mother in law stands for the patriarchal society which values sons, and on the other hand, in the song n° 28 One girl is not a child; she is only a cold ash, swept away by the wind while a single boy is really a child indeed since he is a pillar in a household. In this song, the singers continue to show the value of male children once compared with female ones. In few words, according to the message conveyed through Burundi Nuptial Songs, a boy even if he is only one is actually a child to rely on in household.

When we analyse the message conveyed through the above two songs, we understand the extent to which Burundi patriarchal society despises females. As a matter of fact, the nothingness of females in Burundian culture weighs too much upon the females’ psyche and thereby hinders their integral development. Thus, this research will discuss what can be done to improve female condition essentially through schooling, work equity between men and women, both human beings of equal

rights, etc. and family values education. Henceforth, the general objective of this research is to do all that is possible so that Burundi Nuptial songs improve the female valuation and promotion. This may only be achieved through the improvement of girls' schooling, work equity, and strengthening of family values education.

I.2. Problem statement

Burundi nuptial songs set in the Burundian intransigent patriarchal society, embedded with social cultural taboos and stereotypes, where male children prevail over female ones, men prevailing over women, are mining Burundi female valuation and promotion; this is significantly understood through the message conveyed by these songs. This issue of rigid and radical patriarchy has also been observed in many countries of the world where females were neither valued nor promoted and the latter stand up and fight for their rights. As results, their value and promotion has been recognized in multiple domains of life of the governments. This should be the case for Burundi, otherwise, the situation shall worsen the social undevelopment since Burundi female rate is 52% of the whole population (Source: 2008 Population Census). In fact, to improve females schooling, work equity and education on family values through Burundi nuptial songs may bring good results.

I.3. Research questions

Thereby, this research hopes to find answers to the following research questions:

- i. How can girls'schooling, through Burundi nuptial songs, improve Burundi female valuation and promotion?
- ii. How can work equity between males and females, through Burundi nuptial songs, improve Burundi female valuation and promotion?
- iii. How can family values or virtues education, through Burundi nuptial songs, improve Burundi female valuation and promotion?

I.4. Research hypotheses

Provisional answers to the research questions above are formulated as follows:

- i. Girls'schooling, as message conveyed through Burundi nuptial songs, can improve female valuation and promotion by shaping behaviour of members of the society relating to schooling;
- ii. Work equity between boys and girls, as message conveyed through Burundi nuptial songs, can improve Burundi female valuation and promotion by shaping behaviour of members of the society relating to work equity;
- iii. Education on family values or virtues, as message conveyed through Burundi nuptial songs can improve Burundi female valuation and promotion by shaping behaviour of the members of the society relating to education on family values

I.5. Significance of the study

It is important to do this study right now to prevent family dislocation and underdevelopment, delinquency, unwanted pregnancy, oppression in marital homes, disgrace towards female, to urge females to affirm themselves as human being potential, apt to develop themselves and their community.

This study is useful and valuable to various parties such as the researcher herself, future researchers, Burundian population, the government of Burundi and investors in cultural activities.

As a future administrator, this study will usually round the researcher to discern the reality on field in order to cover up with solutions which can help to establish the role of nuptial songs in influencing positively the female valuation and promotion in particular and therefore for the whole population of Burundi.

This study also helps the researcher to obtain a degree of Master of Arts in English Language and Literature. It also enables the researchers to enrich theoretical knowledge acquired thereby gaining practical experience from the field by confronting findings with the results come out to related theories. This study come up with conclusions and recommendations from which further researchers will be able to single out areas of interest.

I.6. Research objectives

In order to get Burundi females valued and promoted, we must fix objective of this study.

I.6.1. General objective

To evaluate Burundi nuptial songs as a factor improving female valuation and promotion.

I.6.2. Specific objectives

- i. To evaluate, through Burundi nuptial songs, the improvement of female schooling in valuation and promotion of Burundi females ;
- ii. To examine, through Burundi nuptial songs, the improvement of work equity between men and women in valuation and promotion of Burundi females ;
- iii. To assess, through Burundi nuptial songs, the improvement of education on family values or virtues in valuation and promotion of Burundi females.

I.7. Scope of the study

It is important to state that this study can not treat all Burundian nuptial songs. Therefore, we are going to base our study on selected songs essentially those used in Burundian wedding ceremonies. We are going to consider the songs simply from the point of view of how the meaning conveyed through them demean Burundi female valuation and promotion and seek how the message conveyed through these songs contribute to improve Burundi feminine condition.

I.7.1. Geographical scope

The researcher was dealing with group of singers coming from three natural regions of Burundi such as Bututsi, Kirimiro and Mugamba, the Central South Burundi. The area was chosen as one of the major areas of cultural activities such as nuptial songs performance. It is a stable area and security conditions are favorable. Furthermore, this area is beneficial for this research for it is a rural environment which is very meaningful as far as Burundi Nuptial Songs are concerned. In fact, these natural regions embody main activities to which women in general are

subjected. Moreover, people in those regions are the main heirs of the Burundi cultural values. These regions encompass the centre –west, centre northern and the centre southern and the centre -eastern of the country.

I.7.2. Time scope

This study was conducted from December 2013 up to July 2014. The study is mainly concerned with Burundi Nuptial Songs as form of social control in influencing positively the female valuation and promotion.

I.7.3. Theoretical scope

As the topic of this research stands, the Burundi nuptial songs are mining Burundi female valuation and promotion, thus as the Burundi females constitute the big part of Burundi population, this particular part of the Burundi population needs particular attention so as to achieve its full and integral development. Therefore, we set out to examine Burundi nuptial songs to see how the message conveyed through these songs contributes to improve Burundi female valuation and promotion.

I.7.4. Content scope

This study is based on two essential variables such the independent variable and the dependent variable. Therefore, the independent variable is Burundi nuptial songs and the dependent variable is Female valuation and promotion.

I.8. Methodology

I.8.1. Research design

The research is mainly exploratory, based on group interview completed with opinion survey with rural wives living in those three regions. The approach is hypothetico-deductive and paradigmatic, using secondary data. The approach is also paradigm, interpretivism and subjectivism.

I.8.2. Data collection methods

Data collection is mainly done through group interview. The method is both qualitative and quantitative. The sample will be of 51 songs of *Komezakaranga* cultural group involved in Burundi Nuptial Songs in the study area.

I.8.3. Data analysis

The data analysis will be fully treated in the research design section using Statistical Package for Social Sciences (SPSS) and analysed with discourse, content and narrative analysis techniques.

I.9. Limitations

In the realisation of this study, we encountered difficulties related to the channel of communication of ideas: to record the songs in Kirundi, analyse them and interview the informants, gather the data in Kirundi and transcript it, later on translate it into English. It was very hard and costly and time consuming. In addition, during interview the respondents were reluctant to reveal some data; others would not be willing to give complete information as they consider the researcher as a threat to the organization. However, the researcher disguised herself in the performance of the songs and convinces the respondents that the study is for academic purposes only.

I.10. Organization of the study

The research work will be subdivided into six main chapters such as:

- vii. Chapter One is “General Introduction” and serves as a theoretical rundown of the main issues that are raised in the body of the work”;
- viii. Chapter Two which is “Literature Review” surveys the literatures that relate to our study;
- ix. Chapter Three which is “Research Methodology” describes the methods used to gather and interpret the data,
- x. Chapter Four which is “The presentation, analysis, interpretation of data, and discussion of results” presents, analyses and discusses the results;
- xi. Chapter Five which is “The model as the originality of the study” serves as solution to the problem raised in the course of this study;
- xii. Finally Chapter Six which is “General conclusion and recommendations” summarises the main issues raised and discussed in the body of the research, shows the contribution of the study in the society and then suggests recommendations to further researchers.

The following chapter is going to survey the literatures related to the subject of this study; in fact, we are going to analyse what other researchers have done in this area of study, examine the gap to fill in those studies and finally show the contribution of this research.

CHAPTER TWO: LITERATURE REVIEW

II.1. Definition of key concepts

It is imperative in every research to give the definition of outstanding and key concepts and the related literature so as to have a better understanding of the work. As the topic of this study stands, the following words will be defined: Burundi nuptial songs, Female valuation, Female promotion, Girl's schooling, Work equity and Family values education.

II.1.1. Burundi nuptial songs

In order to get the concept Burundi nuptial songs well understood, it is better to break it down into its components. In this context Burundi is an adjective which derives from the noun Burundi. The following term to be defined is Nuptial; thus, *The Webster's New World Dictionary* (1989) defines this term as “of marriage or a

wedding”. *The Oxford Advanced Learner’s Dictionary* (2005) on its behalf defines the word “nuptial” as “connected with marriage or wedding”

In fact, this term “nuptial” is of paramount importance in this work since the message conveyed in the songs under survey centres on it. In addition, the terms nuptial and songs are inseparable entities which are studied side by side in this research.

The following term to be defined is “song”. *The Oxford Advanced Learner’s Dictionary* (2005) defines this term as “a short piece of music with words that you sing, or songs in general or music for singing”. The *Webster’s New World Dictionary* (1989) defines the word “song” as “a noun which derives from the verb to sing. It therefore means the act of or art of singing. It is also a piece of music for singing.

In the present work, the word “song” is defined as “a tool which helps to transmit cultural values from generation to generation”. This word has much importance in the present study since we are dealing with particular songs, the wedding songs which transmit to people the Burundian cultural practices connected with marriage, evils and vicissitudes encountered in marital homes, and show how these problems are mining Burundian female valuation and promotion. These particular songs were mostly performed by women in traditional Burundian society.

As a matter of fact, these three items making one concept are highly linked in this research and constitute even the main part of the topic. Thus, Burundi nuptial songs are studied in the Burundian socio cultural context to the extent that any attempt to study these songs without taking it into consideration may be doomed to failure.

II.1.2. Female valuation

The next concept to be defined is female valuation. This concept needs also to be broken into its parts for a better comprehension. The first word to be defined is Female. *The Oxford Advanced Learner’s Dictionary* (2005) defines the word female in two ways; in the first way, female is an adjective which means being a woman or a

girl and that which is of women or typical to women and or affecting women; in the second way, the word female is a noun which simply means a woman or a girl.

The word which comes after is Valuation. *The Oxford Advanced Learner's Dictionary (2005)* also defines this word as a judgement about how useful or important something is its estimated importance. Therefore, when we relate these two words linking them with our research, this concept means the value attributed to female. In this study, we examine how Burundi nuptial songs are mining Burundi female thereafter undervalue them, and look forward to producing good changes in the Burundian society in improving female valuation through Burundi nuptial songs.

II.1.3. Female promotion

As far as the concept female promotion is concerned, the word female is already defined above, and for the word promotion, *The Oxford Advanced Learner's Dictionary (2005)* defines it as the fact of moving to a more important job or rank in a company or an organisation. Therefore, relating this to our study, the female promotion is the objective of the study since the message conveyed in most of the Burundi nuptial songs, portray a woman as a subordinate in the household and in the community as a whole.

II.1.4. Girl's schooling

The free encyclopaedia defines Female education as a catch-all term for a complex set of issues and debates surrounding education (primary education, secondary education, tertiary education and health education in particular) for girls and women. It includes areas of gender equality and access to education, and its connection to the alleviation of poverty. Also involved are the issues of single-sex education and religious education in that the division of education along gender lines as well as religious teachings on education have been traditionally dominant and are still highly relevant in contemporary discussion of educating females as a global consideration.

II.1.5. Work equity

Work is defined by the *Oxford Advanced Learner's Dictionary (2005)* as employment, career, profession, occupation, trade. These are all words for the work that somebody does in return for payment, especially over a long period of time. On the other hand, equity is defined by *Le Dictionnaire Français''HARRAP'S SHORTER (2009)* as fairness, right, etc. Combining the words in one concept, work equity means fairness in employment, equal right in workplace, justice in employment.

II.1.6. Family values education

The concept Family values education owes to be defined to get a better understanding of the work at hand. Thus, family is first defined as a social unit consisting of Parents and the children they raise.

Value is defined as the quality or worth of a thing. To combine the words together yields a definition of a traditional set of social standards defined the family and a history of customs that provide the emotional and physical bases for raising a family. In fact, our social values are often times reinforced by our spiritual or religion. <http://en.wikipedia.org/wiki/familyvalues> accessed on 23, July 2014. There are many types of values such the following: freedom, peace, co-operation, tolerance, responsibility, hope, honesty, friendship, quality, simplicity, thoughtfulness appreciation, humility, patience, happiness, trust, caring, unity, courage, love, respect, understanding, forgiveness, truth, abstinence, etc.

Thus, Values education is a way of conceptualising education that places the search for meaning and purpose at the heart of the educational process. It recognises that the cognition, worth and integrity of all involved in the life and work of the school, are central to creation of values-based learning community that fosters positive relationships and quality in education, says Dr Neil, Hawkes, Founding member *Association of Living International Values (ALIV)*

II.2. Theoretical framework

Thus, before entering into our study properly, it will be important to consider what other researchers have done on Oral Literature in general and on Nuptial Songs particularly. In addition, we are going to examine any related literature that can provide us with vivid ideas for a better understanding of how Burundi nuptial songs

and female valuation and promotion as conveyed through these songs can improve Burundi feminine condition.

II.2.1. Theories related to Burundi nuptial songs

Before going into the heart of the study, it would be better to say that no real origin of Burundian forefathers and mothers and their literature have been traced; therefore, Burundian nuptial songs as a part and a parcel of Burundian oral literature are as old as Burundian ancestors themselves. Moreover, this literature has been handed down from generation to generation and the process is going on till now. This is highlighted by Chukwuma H. (1994) in *Igbo Oral Literature: Theory and Tradition* where she says:

“Oral literature is oral, of anonymous creation, communally owned and communally transmitted. No one claims it as his own though we know that the stories we tell, the song we sing and proverbs we exchange are each the product of an individual mind in a particular place and time.”

In fact, little work has been carried out on the origin of Burundians and their literature. Nevertheless, one notices that Burundian Oral Literature, especially Nuptial Songs draw their images from the cosmology so as to depict Burundians' psychology and daily activities in their life-time. In this view, names of mountains and/or hills, rivers, are mentioned in these songs; in addition to the fauna and flora. All this converges to portray the true life of Burundians. This finds its value in Tala, Kashim Ibrahim's (1999) *Orature in Africa* when he ascertains that:

“Orature in Africa is naturally the oldest and most predominant kind of literature. This is so because its creators and users are generally speaking, non literate, rural and agricultural.”

From the above quotation, we deduce that African oral literature is as old as the peoples themselves; it displays the African life style, thoughts or ideas and the creative productions in the natural environment. In fact, this literature is socially conditioned. This is clearly meant in the Burundian traditional and modern songs under study, where we are going to see how Burundian female are not valued and promoted, where we will see the interaction between men and women upon the environment.

Ndimurukundo Kururu B. (1987) in her work “*Les épithalames burundais*” shows us the circumstances of performances of Burundi nuptial songs. She posits that Burundian nuptial songs are performed in honour of the married couple, (that is the bride and the groom) and these songs are performed from the bride’s home on the way to the groom’s residence, and the process goes on from the day of wedding until the day of unveiling but barely examines the false image assigned to women in these songs.

Burundian oral literature especially Nuptial Songs and female valuation can be studied in comparison with the literatures of the world since we know that literature is universal. Thereafter, some Burundian researchers have worked on African literature and their writings have much to contribute to our study.

Segahungu, J. (1995) in “*L’échec du mariage: une analyse du sort tragique à travers ‘une si longue lettre’ de Mariama Bâ*” highlights and treats themes related to the tragic fate of an African woman in marital home; the theme of marriage being central in her analysis. She goes on clearing themes linked to social issues such as polygamy, the failure of a woman in marital home, the condition of a woman, her social being, religion, caste, oppression of women in marital home, to name but a few.

Dujardin, Camille Lacoste (1985) in her work “*Des Mères contre les femmes*” *Mothers against Women*” stresses that “‘with marriage, there are henceforth two women to care and serve one man. These are the mother in law and her daughter in-law. In effect, there exist a prestigious link between a son and his mother, as for the daughter in law, contrary to western views or conceptions; she barely has the possibility to have a place between her mother in law and his son who together and simultaneously dominate her. In fact, there is ardent jealousy of the mother in law towards her daughter in law. As a matter of fact, that mother in law suspects the new comer.’”

From this discussion, we deduce that Burundi females particularly and African females in general are subjected to hardships, thereof, the change of mentality is of paramount importance so as to free African women specifically Burundian female

from the oppression experienced in marital homes. The Burundian culture value sons to the extent that, girls themselves find no reason of coming on earth, thereafter deserve no place in their fatherland. This is a gap to try to fill in this research so as to improve female valuation and promotion denied to them through Burundi nuptial songs.

This is also remarked in the world, where women in general have been discriminated from political matters. In fact, Politics have been traditionally dominated by men, and women today continue to be underrepresented in governments in most of the countries. In October 2013, the global average in national assemblies was 22%. Suffrage is the civil right to vote, however even in the US, women's suffrage was achieved gradually, first at state, and local level, starting in the 19th century and early in the 20th century, and in 1920s, women in US received universal right to vote, with the passage of the 19th Amendment to the US constitution. Some western countries were also slow to allow women to vote, notably Switzerland where women gained the right to vote in federal elections in 1971... en.wikipedia.org/wiki/woman accessed on 23, June 2014.

In fact, Burundi as well as other many African societies has an oral culture; thus, it is imperative to make a brief overview of the situation of oral literature in Burundi since we are dealing with nuptial songs the latter being a part of Burundi oral literature. Hence, Burundi is very rich in oral literature. Some genres of orature that are commonly used by the people include: the narration of tales, myths, legends, use of proverbs, riddles, the speech in various social circumstances, poetry which is greatly valued, social songs to which Burundi nuptial songs pertaining, etc.

The songs form part of Burundian culture. Old women or grown up ladies welcome the baby with a song called "Impundu", which is sung to congratulate the mother who has given birth to a baby; "gukeza umuvyeyi", etc. After the period of seclusion, the mother and her baby come to live normally like other people. Before this, there must be a ceremonial feasting to show the new baby to the community. We should bear in mind that the song covers various areas in Burundian life. In most of the cases, the song is popular and is sung by women in wedding ceremonies. But

nowadays, young men also sing very well in marriage festivals and they are paid for that.

In fact, oral literature is important in Burundi. Mworoha, Emile et al (1987) classifies it in four major groups. We actually have narrative genres which encompass: tales, myths and legends (imigani), riddles, proverbs and poetry. The songs are grouped into songs in solo, in dialogue, in chorus and those accompanied by musical instruments (incurarangano). Heroic and pastoral odes (recitatives) which consist of “amazina” (odes) such as amazina y’ubuhizi (heroic odes), amazina y’inka (recitatives related to praising cattle), amazina y’imbwa (odes related to hunting), amazina y’isekuro (odes related to housework), amazina y’urusyo (odes related to housework), amazina y’inzuki (odes to bees), amazina y’isuka (ikibiri), odes to hoe (working, especially farmwork). Pastoral eulogy (ibicuba) which includes ukuvumereza (odes recited before milking), ukubonekesha (odes recited while cows are drinking water), ukwiyamiriza (odes recited when shepherd and the cattle are coming back home in the evening) and “’ukwegeka n’ukurengura” which are words that are half sung when they are treating a cow which has refused to breastfeed its calf or when a heifer refused to unite itself with a bull. It is a kind of incantation oriented to the cow to cure it.

Therefore, this description is of paramount importance since Burundi nuptial songs under study, are included in these genres which are part and parcel of Burundi oral literature.

Thus, none can sing for singing only, without any objective. Through songs, we hear bursts of anger or joy, love or hatred, praise or blame, etc. In fact, it is widely known that Songs whether praising, satirising or lamenting are common features of expression especially in the African world and peculiarly in Burundi; this is put to light by Okt p’ Bitek in his work: *Song of Lawino* (1966) and *Song of Malaya* (1971): *Two female voices, Two opposed worlds*, where he portrays two extremes attitudes and minds of two opposed female voices speaking on the “unheeded voice” kept on the bottom of the society, through two opposed songs. He posits that:

“Like laughter and crying, literature is first and foremost an expressive activity. The joy or sorrow in the human Heart finds its way out through the song. When poison-tipped, darts of darkness strike the heart of listener of the song, he groans, and shares the sufferings of the Singer.”

Hence, this is what is going to be analysed through Burundi nuptial songs where we will hear the joys and sorrows experienced in marital homes, the pains and evils encountered in the habitual life in the society, especially by Burundi females and seek how to value and promote Burundi female through these songs.

II.2.2. Theories related to female valuation and promotion

A) Generalities on female valuation

In her work *A vindication of the Rights of Women* Wollstonecraft, M. (1792), argues that women are not naturally inferior to men but appear to be only because they lack education; she suggests that both men and women should be treated as rational beings and imagines a social order founded on reason. This woman commonly known as the advocate of women's right openly illustrated the issue of patriarchal and oppressive system and creates a gate for women to achieve their liberation.

In the same light, the Burundian patriarchal society oppresses Burundi female throughout its orature. Murekambanze, V. (1989) in her work "*A Pragmatic Analysis of Some Kirundi Proverbs*" deals with the hidden or the underlying meaning of Kirundi proverbs. She argues that: "A proverb is to oral literature what children are to their mother". Hence, proverbs can be understood only when they are studied in their social context. She gives examples of some Kirundi proverbs in which women are portrayed mainly as weak in household. "Urugo rurimwo umugore runywa amazi" which means that a household ruled by a wife dies of thirst, in other words, starves. She continues "Umugore ntaganza urwarwa abagomba inzira ija iwabo". This means no wife has a hand over banana wine unless she wants to be repudiated. From these proverbs; we remark that Burundi females are socio-culturally bound to hardships in the Burundian society. Thus, this study hopes to improve Burundi feminine condition through Burundi nuptial songs. This is remarked in the western societies where we see women asserting their value in the societies by contributing in many activities mainly in academic fields, in which females are tutors of many subjects. Some examples amongst many others are the following; Katelyn D. Lee university, Class of 2014 is recent college graduate with ten tutors such as Writing (Writing -online- tutoring), Finance (Finance-online-tutoring), Pre-Algebra (Pre-Algebra-online-tutoring), Accounting (Accounting-online-tutoring), Algebra (Algebra-online-tutoring), Communication, Spanish, Numerical Analysis, Marketing, Literature, Religious

studies, Geometry, Music Theory, Education, Microsoft excel, Business, Basic Math, ACT, Study skills, Entrepreneurship, Computer science and English. All this, online-tutoring.

Such is an example of a woman imbued of science, hence of a great value in her society and the world entirely, since whoever wants may join her online.

B) Generalities on female promotion

Ndayishimiye, F. (2004) in “*Gender Politics and Aesthetic of Rundi Proverbs*” puts to light Burundian patriarchal society and its political system in which Burundian women are not concerned for their major task is in the home and farm. For instance, the Burundi proverbs such a “Nta jambo ry’umugore”. Wisdom is rarely expected from women.”Nta bucuti bw’umugore”; no friendship is expected from a wife. “Umugore ni amashiga munzu”; to mean that work in the kitchen is a special duty assigned to women, show that Burundi female are not promoted through Burundi literature in its various ramifications. She concludes by saying that some Burundian proverbs which demean the female nature should be abolished so as to help the Burundian women to get out of the yoke of patriarchy.

Meanwhile, this is the case in Burundi whereas in America, Europe and China women are questioning in the workplace why men do not promote women. In *Forbes Introducing Newsletters* (2009) Women complain that the male bosses in companies promote men but do not promote women. They say:” Friends of mine tell me that their bosses promote from within the old-boy network. Studies show that women in US still get just 77 cents for every dollar men are paid even within gender parity in higher education...and how many of the people running the biggest 500 companies are women....?” from this quotation, one realise that, even in developed countries, the promotion of women still be a struggle.

This is also highlighted Jena Gregor in ‘*Did you not get that promotion because you are a woman?*’ (August 20, 2014) where he posits that “a New Gallup poll of 1,039 women during early august found that 15% of US working women say they have at some felt passed over for a promotion or opportunity at work because of their gender. Meanwhile, 13% feel gender has played a role in their being denied a

rise at work. The results were roughly similar when accounting for age, education and type of employment...studies show that men are still promoted at higher rates than women. One researcher after another has revealed that men are favoured for jobs even when male and female candidates are equally –or even identically qualified. Meanwhile, other research finds that men continue to get bigger raises than women, even when women ask for them.’’

C) Generalities on girl’s schooling

Thus, the topic Burundi Nuptial songs and female valuation and promotion in this research is designed to examine how the message conveyed through these songs can improve Burundi feminine conditions through three objectives of this study, in this section the objective to attain being girls’ schooling. In fact, in the Burundi nuptial songs nowhere is mentioned the schooling of Girls. All the songs, call upon girls to good housewives, child bearers, industrious farm workers, etc. Nonetheless, offering girls basic education is one sure way of giving them much greater power-of enabling them to make genuine choices over the kinds of lives they wish to lead. This is not a luxury. *The Convention on the Rights of the Child(CRC) and the Convention on the Elimination of All Forms of Discrimination against Women(CEAFDW)* establish it as a basic human right. In the guise of the above citation, the gap in female education found in the Burundi nuptial song must be filled so as to improve Burundian feminine condition.

In ‘*Staying power, struggling to reconstruct Education in Burundi*’ written by Obura A. (1993)’’, she surveys the Burundian education during the period of different crises which have disrupted education in Burundi. The writer finds out that growing literature on the potentially negative effects of schooling is at the heart of the detailed examination of potential damaging characteristics of the education sector was unanticipated at the start of her study since Burundi is very different many ways from other Rwanda after genocide which has already integrated the notion of gender equity in education since 1980’s while Burundi counts ten areas of types discrimination or exclusion gender area included. She processes saying that these types of discrimination identified in education dated from 1920ies and continues up to the present. This led to social undevelopment and the most victimised being women in general. She continues to argue that during all the crises which hit and clamp down

the country and thus causing thousands of Burundians to flee inside and outside the country, once they escape from death, the socio economic situation of Burundi became worse than before and the females undergo sexual violence, HIV/AIDS infection rate increases considerably at 9.5 in urban centres and 2.5 percent in rural area making Burundi one of the most HIV/AIDS affected countries in Africa.(*IRIN, 12 FEBRUARY 2004*). From the above sayings, it is urgent to improve girls'schooling/education in Burundi so as to reduce the rate of HIV infection and unwanted pregnancies, which constitute major obstacle to socio economic development.

Improving girls 'educational levels has been demonstrated to have clear impacts on the health and economic future of young women, which in turn improves the prospects of their entire community. In the poorest countries of the world, 50% of girls do not frequent secondary school. Yet, research shows that every extra year of school for girls increases their life time income by 15%. Improving female education, and thus, the earning potential of women improves the standards of living for their own children as women invest more of their income in their families than men do. Yet, many barriers to education for girls remain. In some African countries such as Burkina Faso, girls are unlikely to attend schools for such basic reasons as a lack of private latrine facilities for girls.

Higher attendance rates of high schools and university education among women, particularly in developing countries, have helped them make inroads to professional careers with better-paying salaries and wages. Education increases a woman's (and her partner and the family's) level of health and health awareness. Furthering women's levels of education and advanced trainings also tends to lead to later ages of sexual activities and first intercourse, later age at first marriage and later age at first childbirth, a well as an increased likelihood to remain single, have no children, or have no formal marriage and alternatively have increasing levels of long-term partnerships. It can lead to higher rates of barrier and chemical contraceptive use (and a lower level of sexually transmitted infections among women and their partners and children), and can increase the level of resources available to women who divorce or are in a situation of domestic violence. It has been shown; in addition, to increase women's communication with their partners and their employers, and it improve rates

of civic participation such as voting or the holding of office.
<http://en.wikipedia.org/wiki/Female-education> accessed on 23/7/2014

D) Generalities on work equity between girls and boys

As far as the topic of this research is concerned, we notice that in the Burundi nuptial songs under survey, there is no fair treatment in work since all the songs show a Burundi female as person to do all the duties, specifically housework, farmwork, ect. This is clearly meant in the Burundi nuptial song n°49''Uraraba irembo Mutsama iragiye "Watch over your fence Mutsama has gone", the singers say: She that fetches water has gone, she that fetches fire wood has gone, she that gathers and prepares food has gone, from now she will fetch water others, from now, she will fetch firewood for others, from now she will cook for others, etc. In this song, we hear that a Burundi female is subjected to hardships in her father's home first, and later on in the marital home. Here "Mutsama" is a name of a cow mainly a heifer, the bride is then compared with a heifer. However in "*Brunswick*" *The Under-valuation of Traditional Females Occupations*, Marie Therese Chica examines how does the under-valuation of Traditional female occupation contribute to the wage gap. Her segmentation theory describes the workforce as being segmented into two labour markets, primary and secondary. The primary labour market consists of jobs that are well paid and offer good, stable working conditions for its employees with opportunities for advancement. Jobs in this labour market include professionals, senior managers and highly skilled blue-collar workers and are occupied traditionally and predominantly by men.

Jobs in the secondary labour market are characterised as those that are low paid, offer minimal training, and unfavourable working conditions. Jobs in this market include office jobs, retail sales, and under skilled blue-collar workers. Due to these factors, there is a tendency for a high turn over rate for jobs in this labour market. Women are over-represented in the secondary labour market. "Our societal attitudes have spawned the problem of under-valuation of the work women do, and it can only be solved by changing these attitudes. Source (*Report of the New Brunswick Wage Gap Round Table, 2003*).

In the light of the above, we see that even the Burundi nuptial songs enhance the house works that are assigned to women and unfortunately under-valued. Thus, the need to change this is imminent in order to improve work equity between Burundi males and females.

In Burundi nuptial songs, work equity between girls and boys is quasi inexistent, and the works assigned to women are even under-valued since there are judged as the work of routine. However, the work attributed to Burundian boys in these songs are valued since boys are taught to rule over their wives who are equated to children in the Burundian culture. From the traditional society, Burundi was and is still a patriarchal society until now. It is made up of a nuclear family in which a father rules over the mother and the children. Hence, these family members have different roles to fulfil. Men are involved in administrative matters. Their role is inside the home and outside, while women are only meant for procreation, domestic duties and farm work. This fact undoubtedly expresses life in marital homes as reflected or captured through Burundian nuptial songs we are dealing with, which clearly illustrate the imposing character of men, the helplessness and subjugation of the women by men.

This is clearly expressed by Ethel M. Albert January1, (1964) in his work: *“Rhetoric, “Logic”, and “Poetics in Burundi”: Culture Patterning of Speech Behaviour”* where he posits that Burundian society is governed by social role differentiation according to age, caste and sex. “Ubukuru” seniority or superiority is the guiding principle of all behaviour. Actually, caste order is known, the older are superior to the younger, men are superior to women.” He goes further arguing that public speaking is unseemly for women, though there are many women who in fact make decisions that are publicly presented by their husbands or women who become politically or economically powerful through skilful though discrete and private use of intellectual and verbal talents.

In the same light, Marie-Therese Chica (2003) in *L'équité salariale* finds answer to the question “Why Are Female Occupation Paid Lower? She puts to light main reasons behind that issue in asserting that reasons for devaluing female job classes include:

- Prejudices and stereotypes

- Job evaluation methods
- Payment practices
- Difference between the negotiation power by union and accreditation units
- Government's legislative role
- Resistance to change during the pay equity process.

From the above quotation we deduce that Burundi is a society which is highly patriarchal to the extent that the social rules or norms silence woman whoever she is. Therefore, this work is designed to find solutions to the problems raised in the body of the work so as to attain the improvement of Burundi female valuation and promotion through Burundi nuptial songs. From the above illustrations, one deduces that women's promotion and valuation encounters serious difficulties not only in Burundi, but also, the world all over. Thus, the need to improve female valuation and promotion in the world and particularly in Burundi is urgent.

E) Generalities on family values education

“Education is the most powerful weapon we can use to change the world” says Nelson Mandela. Hazel Oaty on his behalf says *“Know your values, to know your true value”*! The Burundi nuptial songs under study are impregnated with traditional beliefs and taboos which cause Burundi female to stagnate instead of advancing forward as males do. Thus, even the values which are transmitted in these songs need to be improved so as to cope with the needs of the moment. The values sung in the songs are related to childbearing and honour that goes with it, the praise of a hardworking woman in farms, etc. These values are good, but, Burundi female need to step forward study, be financially independent so as to avoid oppression in household. In this section, education on values, such as respect towards others, love, gender parity, unity, forgiveness, fairness, patience, abstinence, truth to name but a few shall improve family welfare and prevent family dislocation. Brian Tracy contends that *“If you raise your children to feel that they can accomplish any goal or task they decide upon, you will have succeeded as a parent and you will have given your children the greatest of the blessings”*

Harerimana, F. (1998) in “*Socio-Cultural Prerequisites for Understanding Proverbs Related to the Concept of Family*” studies rundi proverbs linked to members of the family that is Man/husband and woman/wife together with children, their relationships in household, their responsibilities, strength and weaknesses in Burundian cultural context. He therefore argues that:

“Rundi proverbs are therefore one of this aspects of language which are so closely related to culture that any attempt to understand their semantic study is doomed to failure unless it takes into account the Burundian culture, which is very complex”.

He gives some proverbs for illustration. “Inkokókazi irapfa amagi akabora”. once a hen dies eggs rot. This means that, when a mother dies, the children suffer. “Umugabo w’isema yirukana ishishiro ku rugo”. Which means an ill tempered man chases visitors. “Aho umuvyeyi aguye hatorw’ ingovy’i”. This is to say where a woman in labour dies, it is found the placenta. This means that Mothers are tightly closed to their children. “Umwana ni nyina” to say that the behaviour of the children lies on their mother’s or if one marries a stubborn wife, one bears uncooperative children. In fact, this shows that Mothers are in charge of their children’s education.

From the above quotation, we deduce that, members of the family are guided by rules which divide the responsibilities and duties in marital home, moreover we see that women are strictly controlled by cultural barriers.

Niyonzima, J. (2004) in his work “Kazinduzi y’amajambo y’ikirundi yerekeye ubugeni” (A Dictionary of Kirundi terms linked to Wedding ceremonies) makes a survey of several Kirundi words related to marriage celebration and practices. Some of the words are the following: “ubugeni”: wedding, “umugeni”: the bride, “umukwe”: the bridegroom, “gukwa”: to pay the brideprice,” gucikira”: to go to marry without the brideprice being paid (for a lady), “kwabirana” to make love (for a legal couple), “kwahukana”: to divorce, to name but a few. Niyonzima analyses those words in their poly-semantic view, thoroughly studying their various meanings in Burundian cultural context. As the topic of this research stands, Burundi nuptial songs and female valuation and promotion, even though the message conveyed through them seldom focuses on Burundi female full valuation and promotion, one realises that the song n°25.. “*Urugo ni babiri*” A home is made by two individual mainly a

husband and his wife and later on the children, is a clear example of rooting family values education in Burundi. The singers speak to the man telling him not go in bars and spent there all his wealth while the children and the mother are starving. The singers call the householders to be responsible in their home, to send to school their children. The singers in this song strictly control husbands calling them to become responsible, otherwise if the wife goes back home, the husband will suffer, his household would decay and the children together the father once deserted by the mother will lose their lives. This is what is needed to get harmonious homes and society.

Thus, this work differs from the aforementioned in that it sets out to work on Burundian Wedding Songs and the female valuation and promotion, showing how Burundi female are not valued promoted while they are the basis of the society. As a matter of fact, this work analyses the message conveyed through Burundian wedding songs, raises social evils and many other vicissitudes encountered in marital life/home. Above all, this research tries to give insight on how Burundian women may be valued promoted, to correct social evils and break cultural barriers blocking women to development in providing many pieces of advice on behalf of the members of the family so as to build a steady home first and later on have a dynamic and coherent society.

Taban Lo Liyong (1969) in his work: *The Last Word*: contends that:

“A writer writes to teach, to entertain, or to exhibit prowess in a medium or just to release emotion,...a writer has to see everything in the world Of how they could affect him, if he sees a leprous Woman, he has to put himself in her position and See the world through her eyes; if he sees an unfaithful wife, he has to know her story well, in order to be able to relate it (...) on the sociological level, if he sees an injustice done.he has to take a personal interest in it.(1)”

That is what this research aims at. In order to achieve the goals of the study, the researcher must find solution to the research questions fixed to this research study. Thus, the first research question to this study is how girls’ education can improve through Burundi nuptial songs females’ valuation and promotion. To answer such research question, one must first review literature related to “Girls’education in the

world. The Harvard Kennedy School has invested in girls' education as an opportunity for corporate Leadership. In fact, Shannon Murphy with Wivina Belmore (September, 2009) in their work '*Invest in girls' education* postulate that:

“Invest in girls' education may well be the highest return investment available in the developing world. Every global company should invest in girl effect”.

Economists have demonstrated that it is the best possible return on investment linked to market demand; adolescent girls will reverse cycles of poverty with huge impact on our global economy. In the same light, the Economist Gene Sperling noted that the obstacle to girls' access to education around the world have long been recognised as a significant barrier to social and economic progress.

Thus, *The Council on Foreign Relations* in 2004 argues that “Girls' Education is an integral part to virtually every aspect of development and what is just striking is the amount of hard, rigorous academic data that is not only about what girls' education does in terms of returns for income, and for growth, but in terms of health, aids prevention, the empowerment of women, and prevention of violence against women”

So, it is with an eye to both economic progress and development that broadening girls' access to quality education around the globe has become an urgent matter.

As a matter of fact, what happen in Burundi concerning barriers to girls' education is also remarked in the world. Thus, the central part of the (UNMDG)'s Millenium Development Goals is pursuing universal education for all”. Thus, it is remarked that there are more than 115 million children currently out of school. The most striking thing here is that more than a half of them are girls. Therefore, focussing on girls poses particular and considerable challenges and also offers considerable benefits. The wide ranging benefits include:

- The lower infant and child as well as maternal mortality rates. Each additional year of female education reduces child mortality by 18 per thousand
- Decreased HIV-AIDS infection.

- The Global Coalition on Women (GCW) and AIDS reports, “if every child received a complete primary education, at least 7 million new cases of HIV could be prevented in a decade
- Improve women’s labour force participation and income potential
- According to some estimates, a 1 percent increase in the level of women’s education generates. 3 percent in additional economic growth

From the discussion above, we notice that Burundi female must undoubtedly follow the world’s view with regard to girls’ education. The UNESCO finds out that the challenges to expanding girls’ access to quality education are myriad; logistical, technical, cultural, religious. Hence, whatever the origin, these barriers contribute to the current state of crisis for many girls and women throughout the world. Moreover, the hardships facing girls negatively impact an ecosystem of people that reaches people far beyond the girl herself. The vicious cycles rather than virtuous cycles, mean that the burdens borne by girls are subsequently passed on to their children, families and other members of their community. UNESCO 2005 reports notes that children whose mothers have no education are twice as likely to be out of school as children whose mothers have some education. Uneducated women have also higher fertility rates, lower opportunities for financial independence and earning power, increased rate of HIV / AIDS, and higher infant, child and maternal mortality rates. Then, girls’ education is not just a matter of improving earnings potential in the long term/ its power extends to matters of life and death. Thus, the private sector is well suited to address some of the logistical and cultural challenges that face girls’ access to quality education.

Multinational corporations, in particular, are well positioned for the transfer of responsible business practices and standards, technologies and infrastructure that facilitate knowledge creation and promote gender diversity and more equal access to economic opportunity and human capital development. In the light of the above quotations, we deduce that female all over the world and particularly in Burundi being the basis of the society, are the most area of interest for investment.

The second research question to be answered is how can work equity through Burundi nuptial song improve Burundi female valuation and promotion?

Work equity is the second research question. “Women: want a promotion: find a boss whose wife has a career”. *Fortune*- lets suppose you are female and puzzled by why you keep getting passed over for promotion-despite having qualifications equal to, or maybe even better than your male peers. Here is a factor you probably have not considered: if your boss is married man, what does his wife do for a living? If she is a stay-at home spouse, he is less likely to see you as serious contender in the workplace than if she has a career of her own outside the home.

At least, that is the conclusion of a study based on six years of research covering 1,200 men in the US and Britain led by management professor Sreedhari Desai. Male managers whose wives are homemakers are (a pocket of resistance to the gender revolution in the workplace), says Desai, who teaches at the Kenan- Flagler business school at the University of North Carolina and at Harvard. In five separate research projects, she says, “we found that employed husbands in traditional marriages, compared to those in modern marriages tend to view the presence of women at work unfavourably- and, more frequently, to deny qualified female employees opportunities for promotion.”
[“http://fortune.com/2012/08/01/women-want-a-promotion-find-a-bo...”](http://fortune.com/2012/08/01/women-want-a-promotion-find-a-bo...)

Furthermore, in the Report of the *New Brunswick Wage Roundtable* (2003) Marie Therese Chica postulates that: “Addressing the undervaluation of traditional female occupations through increased job diversification and implementation of pay equity can help to improve women’s economic independence. By improving women’s economic independence, these women will be more economically productive thereby contributing to the New Brunswick’s economic growth. By closing the wage gap, New Brunswick will move towards a more competitive economy and progressive society. Source (www.gnb.ca/wagegap)

The third and the last research question to be answered is how can Education on Family values through Burundi nuptial songs improve the Burundi female valuation and promotion? The Burundi nuptial songs n°47 speak of a man in deception whose wife has forsaken the household, leaving behind her, her husband and children, which is quite unfamiliar in the Burundian culture. This Resulted from the hardships to which Burundian females have been subjected and civilisation which pushes Burundi females to get into contact with the world various cultures. Now we

need to be selective of what is good and bad. Thus, the wives start to go into bars, commit adultery, being stubborn as stipulated in the songs, despise their husband; therefore education on family values is what is now needed so as to remedy the situation.

The report submitted by the Committee on the Elimination of Discrimination Against Women CEDAW thoroughly discusses the issues of Gender discrimination in Education in the work'' *Gender Discrimination in Education; The violation of rights of Women and girls''*; *Global campaign for education* February, 2012. Global Campaign for Education (GCE) accessed on www.campaignforeducation.org

Therefore, this work postulates that there are multiple and diverse links between gender equality and the fulfilment of the human rights to education. The pervasive denial of the human rights to education experienced by Women and girls across the globe as shown for example by the fact that two thirds of the world's non literate adults are women is a striking example of gender discrimination. Education is enabling and a transformative right.

As pointed out by the Committee on Economic, Social and Cultural Rights (CESCR),'' the right to education has been variously classified as an economic right, a social right, and a cultural right. It is also a civil right and a political right since it is central to the full and effective realisation of those rights as well. In this respect, the right to education epitomises indivisibility and interdependence of all human rights.''

Education is strongly embedded in CEDAW in ways that reflect the rich relationship between gender equality and the right to education. CEDAW article 10 explicitly enshrines the right to equality in education while many other articles notably 5(on social, cultural norms), 7(on civil and political participation) ,8 (on international representation),11(on employment), 14(on the social economic and cultural rights of rural women) and 16(on right to and within marriage and women's reproductive rights) express rights of which the full realisation is very strongly dependent on addressing gender discrimination in education. Moreover CEDAW's General Recommendation³, as well as article 10 of the main convention expresses

clearly the role of education in addressing wider gender discrimination based on stereotyping and biased cultural norms.

This is clearly meant in the numbers of women maimed in Bolivia, they say that 13% of adult Women in Bolivia can not read and write compared to just 5% of men. In addition, violence against women also in Bolivia illustrates this fact. One significant problem which affects women's and girls' abilities to realise their rights to education is violence. In fact, physical integrity is not sufficiently protected and this has created a serious crisis in education. 50% of Bolivian women are believed to have suffered physical, psychological, or sexual violence at the hands of men and a study *Child Defence International Bolivia (CDIB)* found that there are at least 100 cases of sexual attacks on children at school every day. Until schools are guaranteed to be safe spaces for girls these problem will continue to have a huge impact on girls 'and women's education.

In the same light, indigenous women are disproportionately targeted by discrimination. For example Amalia Laura is a 23 year old law graduate who suffered repeated discrimination based on her indigenous and rural background, while taking her university degree at an urban centre. She was targeted for the traditional indigenous way she wore, her hair and clothes throughout the years and her college graduation, picture was altered by classmates, transforming her dressing in the toga she has refused to wear for the occasion, is a clear demonstration of intolerance of abuse and discrimination. She consequently took the case to court.

Bolivian Campaign for the right to education, CDI-Bolivia; UNESCO Institute of Statistics (<http://www.uis.unesco.org>)

In45 *literatures on Gender (Mode de Compatibilité)* they state that "The imbalance in boys' and girls' participation in schooling was linked to the age-long belief in male superiority and female subordination. This situation was further explained as aggravated by patriarchal practices, which encouraged preference to be given to the education of a boy further than of a girl".

What happens in the world all over happens also in Burundi. As a matter of fact; Burundi Social Institutions embody discriminatory elements as far gender

equality and equity is concerned such as the discriminatory family code, restricted physical integrity of women and the son bias, restricted liberties, etc.

Hence, the status of women in Burundi has been significantly affected by years of conflict and war. The assassination of Burundi's President in 1993 triggered widespread conflict, killing more than 200,000 Burundians. In 2003, an agreement was brokered between the Hutu and Tutsi groups, leading to a new constitution being adopted by referendum in 2005. The World Bank classifies Burundi as a low income country. During the conflict and since the agreement, many women have suffered displacement, and have been victims of high levels of sexual violence, murder and slavery. Further, women have been the worst affected by poverty and scarce economic resources. Legal and systemic discrimination against women continues to impede progress towards gender equality.

Despite having a formal legal system that ensures gender equality, important aspects of family life (such as matrimonial arrangements, succession, legacies and gifts related to marriage) are still governed by customary law. A key challenge has been the lack of awareness and understanding of the reforms at a community level due to limited publicity from the Government (<http://www.wikigender.org/index.php/Gender-Equality-in-Burundi>)

Thus, this chapter reviewed literatures related to our study and finds out that, the main issues raised in the Burundi nuptial songs and the female valuation and promotion are relevant the world all over, and through these literatures, good examples are targeted to inspire the audience how to change the situation of Burundi nuptial songs and Burundi female valuation and promotion in particular. Thus, the following chapter is going to show the methodology used to carry out this research.

CHAPTER THREE: RESEARCH METHODOLOGY

III.1. Materials

This research was made to study the relationship between the message conveyed through Burundi nuptial songs and the points of views of *Komezakaranga* cultural group members to detect whether the singers really understand how the Burundi nuptial songs undermine Burundi female valuation and promotion; using materials such as Burundi nuptial songs as primary sources and secondary data as information found in different archives.

III.1.1. Study area

Bututsi, Mugamba and Kirimiro are three of the eleven Burundi natural regions (Look in Appendix 4). In fact, Burundi is a country located in the southern hemisphere, precisely in great lake regions (Appendix 5). It is bordered by Rwanda in North, Republic Democratic of Congo in West and Tanzania in the South and East (Appendix 7).

A) The geographical Location Bututsi, Mugamba and Kirimiro Natural Regions (Appendix 6 & 7)

Bututsi, Mugamba and Kirimiro natural regions are consecutively located in Bururi, Mwaro, and Gitega provinces, as far as this study is concerned.

For the parts of Bututsi and Mugamba and Kirimiro natural regions located in Bururi Province which in his turn is located in the South and West of the country, they are located at 3° 57' 00 South latitude and 29° 37' 00 Eastern longitude with an altitude of 1,836metres. The surface area of Bururi province is 2,465square kilometres.

For the parts of Bututsi, Mugamba and Kirimiro natural regions located in Mwaro Province, they are located at 3° 32'00 South latitude and 29°42'00 East longitude with 1,943m of altitude. The surface area of Mwaro Province 840 square kilometres.

For the small part of Bututsi and the big one of Kirimiro natural regions located in Gitega Province and the latter being located in the East of Bujumbura the capital city of Burundi, in the centre of the country specifically on the central plateaus, they are mainly characterised by middle altitudes. The surface area of Gitega Province is 1,979 square kilometres.

Here we must mention that Mugamba and Bututsi natural regions are of high altitdde while Kirimiro natural region is of middle altitude. Summarily, Bururi province is in South and West of Burundi, Mwaro and Gitega are in the Center of the country.

B) Demography and density of the population

Bururi encompasses 601,899 inhabitant estimated in 2010

Gitega totalises 760,451 inhabitant estimated also in 2010.

Mwaro holds 286,411 inhabitants estimated too in 2010

Densities of the population vary from region to region, from province to province.

(Source, Population and area – ISTEERU, Bujumbura, Burundi geohive, 1996-2014: www.geohive.com/Cntry/burundi.aspx)

C) Historical background

We must mention that central regions or provinces are densely populated since they correspond to fertile lands. These regions are Bututsi, Mugamba and Kirimiro which are densely populated) once compared with other regions. This is explained by the natural environment and the history. The main reasons are the influence of altitude and the ecology which are historically explained. Therefore, the historical influence had played an important role in the populating process. Actually, the traditional and social and political organisation allow explain the contrasts in the populating movement. As a matter of fact, there existed a neat coincidence between the densely populated centres and the distribution of royal enclosures or fences. Surely, the Kings settled in densely populated areas, in Mwaro (Muramvya) Province, Bururi Province since historically, there originated three successive Presidents of the Republic of Burundi but also peace and security must be ensured in those high and strictly controlled regions. Gitega Province also as ancient capital of Burundi kingdom under colonisation known as Kitega recognises these historical influence. From this, results great prosperity in all human aspects. People from various regions come to the court to win confidence from the King and his descents. *Source (Géographie et Histoire du Burundi).*

III.1.2. Study population

The study population in this research is selected according to the needs of the researcher to fulfil her main objective. Thus, the researcher selected women experienced in nuptial songs from three natural regions where cultural activities such as Burundi nuptial songs are mainly performed.

III.1.3. Nuptial songs

Once the researcher thought to work on Burundi Nuptial Songs, this one sought how to find the information needed to achieve her goal. For the collection of the nuptial songs, the researcher visited the cultural group in its area of work and entertained with the members of that cultural group in order to bring them to deliver the needed information. The singers were reluctant to afford the information but the researcher convinced them on the nature of the research, which is for academic purpose. After entertainment, the researcher scheduled the day of the performance of the songs, and later on makes another one for interview to make sure that the message conveyed through the nuptial songs matches with the opinions of the singers. Thus, she prepared an interview guide made up a set of questions to be answered by the respondents.

III.1.4. Interview guide

For a better organization of the interview exercise, the researcher made appointments with the respondents in order to have access to them. During the interview process, the researcher had a list of questions that she read to the respondent's responses, the researcher prepared a separate schedule as this would later facilitate the coding process.

III.1.5. Secondary data

The researcher also used pre-existing data during this study, mainly published and unpublished documents, reports, journals, newspapers and policy reports related to the study and drawn from different libraries and networks.

III.1.6. Other materials

In this section, the researcher used the statistical treatment for coding the data collected. SPSS16.0 helped on statistical descriptive for calculating the frequency, Mean and correlation and summary of data in Ms Excel.

III.2. Methods

III.2.1. Study design

A) The Philosophy of the study or Research Philosophy

The study adopted a subjectivist and interpretive philosophy. It sought to go into details of the situation to understand the reality that should be interpreted. Subjectivism philosophy is linked to understanding the meanings that individuals attach to social phenomenon.

The subjectivist's view is that social phenomenon is created from the perceptions and consequent actions of social actors. What is more, this is a continual process in that through the process of social interaction these social phenomena are in constant state of revision. Rimenyi et al. (1998:35) stress the necessity "to study the details of the situation to understand the reality or perhaps a reality working behind them". This is often associated with the term constructionism, or social constructionism. This follows from the interpretivist philosophy that is necessary to explore the subjective meanings motivating the actions of social actors in order for the researcher to be able to understand these actions. These different interpretations are likely to affect their actions and the nature of their social interaction with others. In this sense, the customers you are studying not only interact with their environment; they also seek to make sense of it through their interpretations of events and the meanings that they draw from these events. In turn, their own actions may be seen by others as being meaningful in the context of these socially constructed interpretations and meanings.

Interpretivism on its behalf seeks to understand differences between humans as social actors. In other words, interpretivism advocates that it is necessary for the researcher to understand differences between humans in our role as social actors. This emphasizes the difference between conducting research among people rather than objects such as trucks and computers. The term 'social actors' is quite significant here. Crucial to the interpretivist philosophy is that the researcher has to adopt an empathetic stance. The challenge here is to enter the social world of our research subjects and understand their world from their point of view. In few words, interpretivism is socially constructed, subjective, may change, and is multiple. Interpretivism is subjective in meanings and social phenomena, focusing upon the details of situation, a reality behind these details and results subjective meanings motivating actions.

In this type of study, the research is value bound, the researcher is part of what is being researched, cannot be separated and so will be subjective.

B) The purpose of the study

This research is an exploratory study because it seeks to find out what is happening. Therefore, an exploratory study is a valuable means of finding out ‘what is happening; to seek new insights, to ask questions and to assess phenomena in a new light’ (Robson 2002:59). It is particularly useful if you wish to clarify your understanding of a problem, such as if you are unsure of the precise nature of the problem. It may be well that time is well spent on exploratory research, as it may show that research is not worth pursuing! Three principal ways of conducting exploratory studies are the following: a search of the literature and interviewing ‘experts’ in the subject.

C) Study strategy or Research strategies

Each strategy can be used in any of the research purposes (exploratory, descriptive and explanatory research (Yin 2003)). Some of them belong clearly to the deductive approach, others to the inductive approach. ... no strategy is inherently superior or inferior to any other.)

Our study then, adopted two main strategies: Burundi nuptial songs/archives (using Burundi nuptial songs in their primary sources as essential source of data, translate them into English to make them be understood by the English audience) and case study. This research is a case study which is multiple since it extended to 51 respondents (members of the cultural group) within which the members seem to have similar knowledge about the matter (holistic multiple case study). Robson (2002:178) defines case study as ‘a strategy of research which involves an empirical investigation of a particular contemporary phenomenon within its real life context using multiple sources of evidences (number, field visits, videos,) Yin (2003), ... within a case study, the boundaries between the phenomenon being studied and the context within which it is being studies are not clearly evident.

In exploratory studies there is a combination of interviews, observation, documentary analysis and questionnaires.

D) The study approach

The researcher used a hypothetico-deductive and paradigmatic approach. Deduction is a form on inference that purports to be conclusive – the conclusions necessarily follow from the reasons given. These reasons are said to imply the conclusion and represent a proof. This is a much stronger and different bond between reasons and conclusions than is found with induction. For a deduction to be correct, it must be both true and valid. Premises (reasons) given for the conclusion must agree with the real world (true), the conclusions must necessarily follow from the premises (valid).

Deduction is a testing theory which owes much to what would be thought of as scientific research. It involves the development of a theory that is subjected to a rigorous test. As such, it is the dominant research approach in the natural sciences, where laws present the basis of explanation, allow the anticipation of the phenomena, predict their occurrence and therefore permit to be controlled (Collis and Hussey 2003).

A deduction is valid if it is impossible for the conclusion to be false if the premises are true. Conclusions are not logically justified if one or more premises are untrue or argument form is invalid. Deduction is the process by which we test whether the hypothesis is capable of explaining the fact.

Paradigm is a term frequently used in the social sciences, but one which can lead to confusion because it tends to have multiple meanings. The definition we use here is that a paradigm is a way of examining social phenomena from which particular understandings of these phenomena can be gained and explanations attempted.

III.2.2. Data collection methods (techniques)

A) Quantitative method

It is predominantly used as a synonym for any data collection technique (such as questionnaire) or data analysis procedures (such as graphs or statistics) that generates or uses numerical data. The method helped researcher to quantify the information collected. It has permitted the synthesis of collected data in form of tables. It helped to make frequencies, percentages, enabled analysis and interpretation thereafter.

B) Qualitative method

In contrast, qualitative method is used predominately as a synonym for any data collection technique (such as interview) or data analysis (such as categorizing data) that generates or use non-numerical data. (Qualitative therefore can refer to data other than words, such as pictures and video clips.) This method helped researcher to analyse and interpret the results from the response of informants.

C) Observation technique

During the investigation, this technique involved systematically selecting, watching and recording behaviour and characteristics of respondents as well as songs concerned with the study.

D) Interview technique

To complete the data collection during the investigation, interview technique was used for the second time to make the information more vivid and complete. For better organization of the interview exercise, the researcher made up appointments

with the members of the cultural group (respondents) and then, asks them to perform Burundian nuptial songs, in living bridal ceremonies with bridegroom and bride present. The researcher disguised herself. During the interview process, the researcher also had a list of questions that she read to the informants' responses, the researcher prepared a separate schedule as this would later facilitate the coding process.

E) Documentation technique

During the process of documentary analysis, the researcher read some documents and after understanding and analyzing the relevance of texts to this study, typed them on a computer for compilation. The researcher read documents such as literature related books, unpublished and published works, articles, etc.

F) Sampling techniques

a) Stratified sampling

The study population was stratified into three strata such as respondents from Bututsi, Kirimiro and Mugamba natural regions. From these three strata, the researcher used both simple random and purposive sampling techniques as these enabled her to select respondents who could provide her with the information needed for the study.

b) Purposive sampling

The researcher used purposive or judgemental sampling which enables her to use her judgement to select cases that would best enable her to answer her research question(s) and to meet her objectives. This form of sample is often used when working with very small samples such as in case study and when you wish to select cases that are particularly informative (Neuman, 2005).

In addition, the researcher used homogeneous sampling focussing on one particular sub-group in which all the sample members are similar. This enables her to study the group in its depth. Thus, the researcher used purposive sampling technique and homogenous sampling group as she used his own judgment to choose and pick only respondents who can best meet the purposes of the study.

d) Sample size determination

The targeted population was cultural group members (*Komezakaranga*) originating from Mugamba (77), Bututsi (98) and Kirimiro (33). The targeted population was then amounted to 208 in total.

The sample size calculation for respondents was done following the Cochran formula of sample size determination as read from Cleen (2009). The formula indicates that

$$n = \frac{n_0}{1 + \frac{(n_0 - 1)}{N}}$$

Where n= adjusted sample size, N= population size, no= sample size

The use of this formula implied reading from the table of sample size determination as shown below:

Table 1: Sample Size for ±5%, ±7% and ±10% Precision Levels where Confidence Level is 95% and P=0.5.

Size of Population	Sample Size (n) for Precision (e) of:		
	±5%	±7%	±10%
100	81	67	51
125	96	78	56
150	110	86	61
175	122	94	64
200	134	101	67
225	144	107	70
250	154	112	72
275	163	117	74
300	172	121	76
325	180	125	77
350	187	129	78
375	194	132	80
400	201	135	81
425	207	138	82
450	212	140	82

According to the table above, for N (200) (with a confidence level of 95%, a margin error of 10%, a probability of success of 50% and a probability of failure of 50%), $n_0 = 67$.

For N=200, $n_0 = 67$

For $N=208$, $n_0 = X$

For $N=225$, $n_0 = 70$

By applying interpolation technique, $n_0 = X$ is determined as follows:

$$\frac{208 - 200}{225 - 200} = \frac{X - 67}{70 - 67}$$

$$\frac{8}{25} = \frac{X - 67}{3}$$

$$\frac{8 * 3}{25} = X - 67$$

$$\frac{24}{25} = X - 67$$

$$X = \frac{24}{25} + 67$$

$$X = 0.96 + 67 = 67.96$$

Thus $n_0 = 67.96$

By replacing, in the following formula:

$$n = \frac{n_0}{1 + \frac{(n_0 - 1)}{N}}$$

, N and n_0 by 208 and 67.96 respectively, the researcher calculated the adjusted sample (n) in the following way:

$$n = 1 + \frac{\frac{67.96}{67.96 - 1}}{208}$$

$$n = 1 + \frac{\frac{67.96}{66.96}}{208}$$

$$n = \frac{\frac{67.96}{208 + 66.96}}{208}$$

$$\text{Hence, } n = \frac{208 * 67.96}{208 + 66.96} = \frac{14135.68}{274.96} = 51.40995053826$$

By rounding, the sample size for interviewed people was amounted to 51 respondents.

According to different categories of respondents, strata were determined based on the formula below (Law of three):

$$\frac{N_i}{N} * n$$

, Where:

n_i = the sample size proportion to be determined

N_i = population proportion in the stratum (natural region)

n = the sample size (51)

N = the total population (208).

The following table showed how the people interviewed in each category of respondents were calculated:

Table 2: Stratification

N°	Categories	Total population by category (N_i)	Number of people interviewed by category (n_i)
1	Informants from Bututsi natural region	98	$\frac{98}{208} * 51$ ≈ 24
2	Informants from Kirimiro natural region	33	$\frac{33}{208} * 51$ ≈ 8
3	Informants from Mugamba natural region	77	$\frac{77}{208} * 51$ ≈ 19
<i>Total</i>		208	51

III.2.2. Data processing and analysis

The researcher had technically processed data before proper analysis was done so as to become more meaningful for interpretation. Data processing was done in accordance with general and specific objectives of the research study. After carrying out interviews with respondents, data were edited and the information was arranged in a meaningful and organized form by coding it.

A) Editing

The research went through the interview guide to ensure that the 'skip patterns' were followed and required questions are filled out. This helped to impose some minimum quality standards on the raw data.

B) Coding

The researcher categorized data by transforming them into symbols (numerals) that could be tabulated and counted. The coding process helped the researcher to classify the answers acquired and to determine the frequencies of each response. Similar responses would be grouped according to their different categories. This helped the researcher to know for instance the percentage of responses on whether singers are aware of how Burundi nuptial songs are mining the Burundi female valuation and promotion or not.

C) Tabulation

The statistical tables were used to compare the number of occurrences of each answer to questions asked. Up to this level, it was through mathematical and statistical tables that the number of occurrence of each answer in relation to the questions asked was converted into percentages which made it clear. Each table was accompanied by explanations about the nature of relationship between the variables that were indicated in tables.

D) Statistical analysis

After processing data collected, these were analyzed by using computer program SPSS 16.0.

E) Discourse analysis

After recording nuptial songs from interviewed people, the researcher analyzed them so as to achieve the objectives of the study by comparing songs' information with points of views of respondents. Therefore, we specifically used the Critical Discourse Analysis approach in studying Kirundi nuptial songs because Critical Discourse Analysis (CDA) is necessary for describing, interpreting, analyzing, and critiquing social life reflected in text. CDA is concerned with studying and analyzing written texts and spoken words to reveal the discursive sources of power, dominance, inequality, and bias and how these sources are initiated, maintained, reproduced, and transformed within specific social, economic, political, and historical contexts. It tries to illuminate ways in which the dominant forces in a society construct versions of reality that favour their interests.

Critical Discourse Analysis focuses primarily on social problems and political issues rather than on current paradigms and fashions. More specifically, CDA focuses on the ways discourse structures enact, confirm, legitimate, reproduce, or challenge relations of power and dominance in society.

Most kinds of CDA will ask questions about the way specific discourse structures are deployed in the reproduction of social dominance, whether they are part of a conversation or a news report or other genres and contexts. Thus, the typical vocabulary in CDA will feature such notions as "power," "dominance," "hegemony," "ideology," "class," "gender," "race," "discrimination," "interests," "reproduction," "institutions," "social structure," and "social order," besides the more familiar discourse analytical notions.'

Critical discourse analysis (CDA) studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the

social and political context. It deals with the relationship between discourse and power.

During the discussion above, we looked into different types of critical discourse analysis, its main tenets, and provided an insight of the many ways in which power and domination are reproduced by text and talk. The focus was put on a number of basic concepts themselves and on the framework that critically relates discourse, cognition, and society.

Thus, the following chapter, which is chapter four is going to deal with the data presentation, analysis and interpretation as well as the discussion of the results.

CHAPTER FOUR: THE DATA PRESENTATION, ANALYSIS AND INTERPRETATION, AND DISCUSSION OF THE RESULTS

IV.1. Data and results from interviews conducted

IV.1.1. Identification of respondents

Demographic characteristics considered in the investigation include gender distribution within respondents, age of respondents, location of respondents, marital status and education level of respondents, occupation of respondents and experience of respondents in nuptial songs. Those demographic characteristics are important because they help to enumerate the sample but also those characteristics may influence positively or negatively the points of views of respondents on nuptial songs and female valuation and promotion.

A) Distribution of respondents according to their sex

Gender is a socio-economic cultural relationship between males and females, which covers: social roles, determination of position of men and women in decision making and access to resources. The table below illustrates the distribution of respondents interviewed according to their sex.

Table 3: Gender of respondents

Sex		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	2	3.9	3.9	3.9
	Female	49	96.1	96.1	100.0
	Total	51	100.0	100.0	100.0

Source: Primary data

The table above depicts respondents interviewed according to their gender; male respondents represent 3.9 % of all the respondents while female respondents represent the big majority of the whole respondents. This is meaningful in this research since in the Burundian culture women are the most involved in the performance of Burundi Nuptial Songs.

B) Distribution of respondents according to their age

This characteristic is very important because we need to know the category more implied in the nuptial songs and female valuation and promotion compared to the other categories of age of the population which was the subject of our study. The table 4 below indicates age distribution in the sample size which has been taken in three natural regions (Bututsi, Mugamba and Kirimiro)

Table 4: Age of respondents

	Age (years)	Frequency	Percent	Valid Percent	Cumulative Percent
Valid	18-35	13	25.5	25.5	25.5
	36-53	24	47.0	47.0	72.5
	54-71	11	21.6	21.6	94.1
	Above 71	3	5.9	5.9	100.0
	Total	51	100.0	100.0	

Source: Primary data

This table indicates the categories of respondents with regard to their age that is the number of years. From this very table we find four categories of age (years): The respondents with the age varying between 18 and 35 years constitute 25.5% of the whole respondents; this percentage is high which expresses that young women are interested in the cultural activities such as nuptial songs, they enter in the cultural club to learn what is marital life and exchange their daily experience, the information they deliver to the researcher is reliable and relate to current issues recently experienced in marital life.

The ones whose age varies between 36 and 53 make up 47.0% of the whole respondents. That is the higher percentage of the study population and this entails that this majority is the more experienced in the cultural activities such as nuptial songs and the information they deliver to the researcher is relevant and of paramount importance since it is reach and supported by vivid opinions related to Burundian cultural practices and nuptial songs.

The following category is made up of respondents whose age varies between 54 and 71years and constitutes 21.6%. The percentage in this category diminishes since respondents in this category are being very aged and their number reduces little by little. This category is very significant in this study since it encompasses people who are mature enough to master the Burundian nuptial songs, the true heirs of the

tradition. These people significantly equip the researcher with enough information about her study.

The last category of respondents is the category of the ones whose age is over 71 years. This category is the one which is constituted of people whose weight of age is greater than that of the other categories. The percentage is even lower and this is due to the life expectancy which is lower in Burundi. The information delivered by these people even though few, is of great importance. These respondents main holders of the tradition and stuck to it very much, equip the researcher with the information which was helpful and matching with the objective of the study.

C) Distribution of respondents according to their location

The following table shows the distribution of respondents according to their location. This characteristic is of paramount importance in this research as it refers to the areas of study. The study area being Bututsi, Mugamba and Kirimiro natural regions, the description of this area is of great utility.

Table 5: Location of respondents

Location	Frequency	Percent	Valid Percent	Cumulative Percent
Valid				
Bututsi	24	47.1	47.1	47.1
Kirimiro	8	15.7	15.7	62.8
Mugamba	19	37.2	37.2	100.0
Total	51	100.0	100.0	

Source: Primary data

The table above describes the location of the respondents according to the regions. Bututsi counts 47.1% of the respondents, constituting the big majority of the respondents. This is significant in this research since one see that Bututsi people are more meant in the cultural activities than other respondents. The following category which counts many respondents is Mugamba, which gives 37.2 % of respondents. In this region too, the respondents are many and are also very active in the cultural activities mainly Burundi nuptial songs. The category which comes last is Kirimiro natural region which counts 15.7% of the respondents. This entails that in Kirimiro natural region people are not very meant in nuptial songs.

D) Distribution of respondents according to their marital status

The respondents which are the subject of our investigation differ depending on the marital status. The table 6 shows the marital status of respondents in the sample size which has been taken in study zone.

Table 6: Marital status of respondents

Marital status		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Divorced	1	1.9	1.9	1.9
	Married	35	68.7	68.7	70.6
	Separated	1	1.9	1.9	72.5
	Single	6	11.8	11.8	84.3
	Widowed	8	15.7	15.7	100.0
	Total	51	100.0	100.0	

Source: Primary data

The table above illustrates the marital status of the respondents. The respondents who are married represent 68.8% of the total respondents. This percent is meaningful for this research as the latter deals with Burundi nuptial songs; these respondents meet successfully the objectives of the researcher. Those persons are more meant in the marital life and know well the joys and sorrows encountered in marital life, the duties and responsibilities that goes with marriage as portrayed in the Burundi nuptial songs, how the message conveyed through these songs are demeaning Burundi females. This table also depicts 15.7 of respondents who are widowed. That category of respondents is meaningful in this research since it goes with sorrows and difficulties encountered by widowers in the Burundi nuptial songs. The song n° 46 “Ngeri ya Rugamba se wa Ngeri we, Mama ihorere se wa Ngeriwe” My agemate, let me console you is an illustrative case. In this very song, the singers are telling the bride about sorrows which go with marital life and advise her how to behave in such circumstances. The bride is aware that in marital home, she may be widowed, and thus the singers call upon her to stay in home and take care of the children. In fact, the society has settled rigid norms forbidding the wife to go to remarry. In the song, the bride asks many questions related to marital problems such to fall sick, either her or her husband as well as her children. Thus, pieces of advice are given to her so that she becomes strong enough to handle marital vicissitudes.

The last category in this section is the category of divorced person, which represents only 1.9% of the whole respondents. This lowest percentage is of great importance as far as this study is concerned since a divorced wife in the Burundian society has no place specifically in the traditional society, unfortunately, it is the same even today. As matter of fact, the Burundian culture (patriarchal society) has settled rigid norms preventing a woman to go back to her parents, even in harsh circumstances. Hence, a divorced wife is called in Kirundi an “igisubiramuhira”. This term is a compound noun of verbal phrase “gusubira i Muhira” which means to go back home. Thus, that an “igisubiramuhira” is referred to whenever Burundians speak of an ill tempered person. For instance, a greedy person will be told, *urya nk’igisubiramuhira*’ to mean you eat like a divorced wife! Is this because a divorcee eats more than others, obviously no! This means that she failed in marital home to accomplish her duties as wife, to feed her husband and the children as well as her in laws, etc! Another example is once a husband beats his wife and that this one goes back to complain to her mother. The mother immediately replies “Niko zubakwa” to means that is how households are made! Here, we clearly understand that Burundian females are subjected to hardships which prevent them from moving forward in development. Maybe for an educated woman life is better, the situation is different since this one is a little bit independent thanks to the education she is given especially the job which can help her to live on her own so that the husband may not oppress her at his will. In most of the cases, we hear the grandmothers sing “Arakugukubita, arakagukubita aguhe umutamana” to say a husband may beat you however and whenever he wants, provided that he clothes you! Therefore, one sees that Burundian females are culturally mined with rough societal norms depriving them their dignity as human beings. However, women who are educated contribute more in the social life and development.

Madeleine Albright and Phill Borges stipulate, “Women empowered: inspiring changes in the emerging world (*Riz zoll*, 2007).”

In the light of the above, “Women usually reinvest a much higher part of their earnings in their families and communities than men, spreading wealth and creating a positive impact on future development.” Says Otaviano Canuto, Vice president of the *World Bank’s Poverty Reduction and Economic Management Network (PREM)* *Organisational Newsletter*.

He continues “ In Bangladesh Brazil, Kenya and South Africa, among other countries, evidence shows that children’s welfare in poor households, including nutritional status and school attendance, improves more when incomes is in women’s hands rather than in men’s.

The other category is a category which is also meaningful even if it has too a lowest percentage only 1.9%. It is the category of separated persons. This particular category of respondents is beneficial to the researcher since she discovered a new serious issue to handle in the society. In rural areas, it is unusual to see separated women who live on their own, this category is made up very independent women, who come to impose themselves to the extent that their husband leave the household and settled in other areas where life may be peaceful. These women chased their husbands and remain with their babies in the marital home. What is more striking here is that these men did not manage to find solutions to their problems. In fact, when, a society is governed by rigid rules that oppress a certain category of persons, sooner or later, the enslaved category must rise and things turn bad. That is what happened in the ancient western societies. For instance, Dr Amneus Daniel (1980) an American leading theorician and articulator of the men’s right movement is quite disappointed by feminists’ views which have gone too far; he says:

The American male has become a byword and a shaking of the head to the nations, and we must superimpose a benign and enlightened patriarchalism upon the chaos and fatuity which we see ourselves surrounded. We must purge society, government, and our families of the cancer of feminism, reform our divorce laws, and extrude our society from the rabble of lawyers, legislators, judges, social and welfare workers, psychologists, counsellors, court investigators, beadles, bumbles and bureaucrats from our lives. We must once again permit fathers to be the heads of the families. (1)

Nowadays, modern women are emancipated, and men are threatened by the rising of the feminist movements which have led nowhere, except to the destruction of families. The ones who were once qualified as weaker, have risen and threatened

even the African societies. The views of feminists are considered as cancer in the societies. This is quite true when we take into consideration the writings of Amneus (1980) when he quotes some feminists' writings. He writes:

If men are going to destroy the Planet Earth and kill its inhabitants with violence and wars, all men should be killed, to preserve the rest of human kind ...The qualities of man make him unfit for life today. And like all harmful factors his life should come to an end ...as long as man is in his power, he will never admit the necessity of his demise from the Planet Earth for the achievement of a human evolution...the tyrannosaurus had to become extinct. Because of the dinosaurs' huge size and voracious appetite, other life forms were unable to develop and survive in its geological area... After eating all other species it could use for food it died of starvation...if females feel no compunctions about eliminating him entirely, Man preserves and zoos might prove a rational alternative. (2)

Such destructive ideas deserve little approval in the eyes of any woman who really loves humankind. To exterminate all men means to exterminate your own sons, husband, brothers and father. How such thoughts should hold true? From such opinions, one deduce that patriarchal societies should review their way of establishing social norms, in order to avoid anarchy or any kind of social disorder which can be caused by women's fury. If men think that they are stronger than women, they should prove it in action not in violence, proving what they are capable of and avoiding reducing or minimising women's effort in the socio-economic life. Therefore, men and women are after all physically complementary. When the society stops encouraging men to be exploiters and women to be parasites, they may turn out to be more complementary in emotion as well. The third hypothesis is verified.

Hence, the harmonious life between a husband and wife will lead to the full development of children; parents being the good model, the society will be stable. The final category to present is the category of single respondents who constitute 11.8 %. This category is also meaningful in these songs, since it captures singers or respondents who are in the potential age of getting married. Thus, it is quite normal that they participate in the nuptial songs cultural activities. Moreover, they also live in

marital households and experience the joys and grieves in marital homes. Thus, they have contributed more to the objectives of this study.

E) Distribution of respondents according to their level of education

The educational level of the respondents in our sample focuses on illiteracy, primary, secondary and university studies. The table 7 below illustrates the distribution of respondents according to their education level.

Table 7: Level of education of respondents

Level of education		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Higher education	3	5.9	5.9	5.9
	Illiterate	38	74.5	74.5	80.4
	Primary	4	7.8	7.8	88.2
	Secondary	6	11.8	11.8	100.0
	Total	51	100.0	100.0	

Source: Primary data

The table above illustrates the level of education of the respondents. While analyzing this table, one notices that the respondents who have a higher education are 5.9% of the whole respondents; this illustrates that Burundi females 94.1% of rural areas do not frequent university. This meets of course the objective of improving girls' schooling through Burundi nuptial songs so as to achieve Burundi female valuation and promotion.

The following category of respondents is the one of illiterate respondents. This category represents 74.5% of the respondents. This is true, since we dealt with particular interviewees, the rural ones. These ones are the more stuck to the tradition which constitutes the major obstacle to Burundi female valuation and promotion, thereafter, their contribution in the realization of this study helped the researcher too much.

The following category of respondents corresponds to the respondents with primary education. These respondents constitute 7.8 % of the total of respondents. These ones are of great importance in this study since their contribution helped indeed the researcher in this study since this category verified the second hypothesis stating that girls' schooling can improve Burundi females' valuation and promotion. The last

category of respondents in this table is made up of 11.8 % and is constituted of the respondents who have secondary education. These respondents contributed a lot in this research as the ones who clearly see the weight of patriarchal rigid rules upon Burundi female valuation and promotion.

F) Distribution of respondents according to their occupation

The table below illustrates the respondents' daily occupation such as farming, studying and teaching.

Table 8: Occupation of respondents

Occupation	Frequency	Percent	Valid Percent	Cumulative Percent
Valid				
Farmers	44	86.3	86.3	86.3
Pupils/Students	4	7.8	7.8	94.1
Teachers	3	5.9	5.9	100.0
Total	51	100.0	100.0	

Source: Primary data

In this table, the category of farmers represents 86.3% of the whole respondents. This is true since the respondents are all rural people whose main activities include greatly farming and breeding animals as well as housework. Their contribution to the study was much helpful to the researcher as it copes with the objectives of the study. The second category is made up of 7.8 % of the whole respondents and is constituted of students. This means that female education is not improved in rural areas and thus our first hypothesis is verified. The following category of respondents is constituted of 5.9% of the respondents and these ones are teachers. This also entails that Burundian female education is very minimal and limits itself to teaching career in rural areas, thus, the need for improvement is imminent.

H) Distribution of respondents according to their experience in nuptial songs

The distribution of respondents according to their experience in nuptial songs is relevant in this research for it focuses on the time during which the respondents spent in the nuptial songs activities.

Table 9: Experience of respondents in nuptial songs

Experience in nuptial songs (years)	Frequency	Percent	Valid Percent	Cumulative Percent
Valid				
0-1	3	5.9	5.9	5.9
2-3	8	15.7	15.7	21.6
4-5	18	35.3	35.3	56.9
Above 5	22	43.1	43.1	100.0
Total	51	100.0	100.0	

Source: Primary data

This characteristic of the study population needs to be taken into account, since the experience in nuptial songs has much to contribute to our study. Respondents with of 0 to 3 years in nuptial made 5.9% of the respondents. This means that members in that cultural group adhere in it gradually. Here the researcher discovers a gap, and wonders why the numbers of members who adhere in that group are few. The remaining percentage of respondents whose experience is more than three years of performance of nuptial songs, these respondents fit well our research as they provide the necessary information needed for this study.

IV.1.2. Improvement of Burundi female valuation and promotion by girls' schooling through Burundi nuptial songs

Burundi nuptial songs under study have proven to be embedded with socio cultural norms which hinder Burundi female valuation and promotion as it is depicted through the message conveyed through these songs.

A) Discussion of girl's schooling through Burundi nuptial songs

The table below is going to illustrate the discussion of Burundi females' schooling through Burundi nuptial songs.

Table 10: Discussion of girl's schooling through nuptial songs

Response mode	Frequency	Percent	Valid Percent	Cumulative Percent
Valid				
Agree	0	0.0	0.0	0.0
Disagree	0	0.0	0.0	0.0
Strongly agree	0	0.0	0.0	0.0
Strongly disagree	51	100.0	100.0	100.0
Total	51	100.0	100.0	

Source: Primary data

According to the data presented in the above table, we notice that all the respondents strongly disagree. This is highly meant in the Burundi nuptial songs where all the 50

Burundi nuptial songs out of 51 under study do not speak of girls schooling. Even the one which talks of female schooling stresses that the girl who goes to school must acquire not only lessons but also cultivate since if she does not learn it, she may encounter serious problems. This is the Burundi nuptial song n°25 in the last strophe.

B) Positive influence of girl's schooling discussed through Burundi nuptial songs on the behavior of members of society

The table below contains results of the respondents about their views concerning the positive influence of girls'schooling.

Table 11: Positive influence of girl's schooling discussed through Burundi nuptial songs on the behavior of members of society

Response mode		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Agree	0	0.0	0.0	0.0
	Disagree	0	0.0	0.0	0.0
	Strongly agree	51	100.0	100.0	100.0
	Strongly disagree	0	0.0	0.0	100.0
	Total	51	100.0	100.0	

Source: Primary data

In table above, 100% of the entire respondents strongly agree that female schooling has a positive influence through Burundi nuptial songs on the behavior of the members of the society. From the questions asked to them relating to female education, all of them affirm that girls'schooling has many advantages exercising positive influence on the nuclear family first and later on on the whole society. This also highlighted by the UN's Millenium Development Goals (UNMDG) which stipulates that'' investing in Girls' education poses particular and considerable changes, but also offers considerable benefits. These wide ranging benefits include:

- Low infant, child and maternal mortality rates: that is each additional year of female education reduces child mortality by 18 per thousand
- Decreased HIV/AIDS infection: The Global Coalition on Women(GCW) and (AIDS) reports, ''If every child received a complete primary education, at least 7 million new cases of HIV could be prevented in a decade
- Improve women's labor force participation and income potential: According to some estimates, a 1 percent increase in the level of women's education generates 3 percent in additional economic growth. Source (www.hks.harvard.edu/m-rcbg/CSRI) .accessed on 26 July 2014

From the above quotation we deduce that girls'schooling is of great importance since it covers wide range of human life, economy, health, development, etc. Thus, the first hypothesis is verified.

C) Improvement of female valuation by transformation of the behavior of society members relating to girl's schooling as message conveyed through Burundi nuptial songs

Improvement of female valuation by transformation of the behavior of society members relating to girl's schooling as message conveyed through Burundi nuptial songs is of great importance in this study since Burundi nuptial songs have proved that the message conveyed through them does not value the Burundi female, the table below discuss it clearly.

Table 12: Improvement of female valuation by transformation of the behavior of society members having to do with girl's schooling as message conveyed through Burundi nuptial songs

Response mode	Frequency	Percent	Valid Percent	Cumulative Percent
Valid				
Agree	11	21.6	21.6	21.6
Disagree	0	0.0	0.0	21.6
Strongly agree	40	78.4	78.4	100.0
Strongly disagree	0	0.0	0.0	100.0
Total	51	100.0	100.0	

Source: Primary data

As the table above indicates it, the improvement of female valuation by transformation of the behavior of society members due to girl's schooling as message conveyed through Burundi nuptial songs has met the respondents agreement at 21.6 % and strong agreement at 78.4%. This is great, in this study since the respondents interviewed understand the need for a Burundi female to go to school so as to improve her value, all this through Burundi nuptial songs. In the light of the above, a Georgian female Shinjini D. serves a good example of female valuation through schooling, she asserts her personality as an experienced tutor in many subjects, she enumerates the following: study skills, linear Programming, French, finance, Computer Science, Calculus, Basic Math, Trigonometry, Algebra, Communication, Linear Algebra, Environmental Science, Writing, Education, Statistics, SAT II Mathematics Level 2, College Admission, Bengali, SATII Chemistry, English, Chemistry, Physics, Basic

science, Geometry, English as a Second Language, Spanish, etc. source(<http://instaedu.com/online-tutors/Shinjini-D-232329>) accessed on 23/7/2014.

From the above example among many others, we deduce that, female value is achieved through education; it is very interesting even amazing to see such a female, this could inspire Burundi parents to improve girls' education. Our objective of valuing Burundi female through education is attained.

D) Improvement of female promotion by transformation of the behavior of society members due to girls' schooling as message conveyed through Burundi nuptial songs

The improvement of female promotion by transformation of the behavior of society members due to girl's schooling as message conveyed through Burundi nuptial songs is relevant in the table below according to the views of the respondents.

Table 13: Improvement of female promotion by transformation of the behavior of society members due to girl's schooling as message conveyed through Burundi nuptial songs

Response mode	Frequency	Percent	Valid Percent	Cumulative Percent
Valid				
Agree	3	5.9	5.9	5.9
Disagree	0	0.0	0.0	5.9
Strongly agree	48	94.1	94.1	100.0
Strongly disagree	0	0.0	0.0	100.0
Total	51	100.0	100.0	

Source: Primary data

Improvement of female promotion by transformation of the behavior of society members due to girl's schooling as message conveyed through Burundi nuptial songs is relevant in this study, since the researcher finds out that the respondents understand the how the message conveyed through Burundi nuptial songs mines Burundi female promotion. Thus, the need for improvement of Burundi female

promotion by transforming the behavior of the members of the society due to girls'schooling is imminent since all the message through Burundi nuptial songs barely contributes to Burundi female promotion. Thus, the improvement of girls'schooling must provide too many benefits. The Burundi nuptial song n° 50 “**Nagira ngende kumuraba**” **I really need to go to see her**” illustrates this case deeply. The Burundi nuptial song n° 51 “Zari kumurongo” “they were aligned” is another illustrative case. In that song, the singers stand for the husbands and his wife who are disputing. The husband accuses his wife of being idle, wandering in market areas but who barely does farm works. The wife who on her behalf bitterly replies to her husband that this one does not provide her with means to live, that he has become unbearable. This entails that the wife depends upon the husband; she has no means to live on her own. Then, the husband authoritatively replies her that he will repudiate her and send her back to her parents, so as to be reeducated as she becomes intractable. The song ends while the wife ceases to speak to her husband, left on her own, defeated. This clearly means that Burundian females are not promoted. Thus, this gap must be filled so as to improve Burundi female promotion by transformation of the behaviour of society members due to girl's schooling as message conveyed through Burundi nuptial songs.

IV.1.3. Improvement of Burundi female valuation and promotion by work equity between males and females through Burundi nuptial songs

The discussion of improvement of Burundi female valuation and promotion by work equity between males and females through Burundi Nuptial songs needs to be studied carefully. The table below is going to make clear this issue.

A) Discussion of work equity between men and women through Burundi nuptial songs

Table 14: Discussion of work equity through Burundi nuptial songs

Response mode	Frequency	Percent	Valid Percent	Cumulative Percent
Valid				
Agree	0	0.0	0.0	0.0
Disagree	0	0.0	0.0	0.0
Strongly agree	0	0.0	0.0	0.0
Strongly disagree	51	100.0	100.0	100.0
Total	51	100.0	100.0	

Source: Primary data

The Discussion of work equity between males and females through Burundi nuptial songs is inexistent in the Burundi nuptial songs under survey. The message conveyed through all these songs wants Burundi females to be first of all, a perfect and good housewife, hardworking either in household or in farms, childrearing, we seldom hear songs reprimanding husband to work hard, to obey their wives, etc. However with the needs of the moment, these works are not enough, and women need to be trained in more accurate matters which tie with the moment so as to achieve an integral development of the whole community. Thus, this is true since all the respondents strongly disagree at 100.0% that the work equity between males and females is fully discussed in the Burundi nuptial songs. As a matter of fact, this is a big gap in the message conveyed through Burundi nuptial songs concerning work equity between males and females. What happens here in Burundi also happens in the world. Therefore, in order to get out of the problems resulting from the work inequity between males and females, proponents of work equity from diverse societies in the world have enlightened us.

Hence, to improve work equity between Burundi males and females, we consult literatures of the world where women are valued and constitute a dynamic work force so that they inspire Burundians so as to achieve the full development. Seshnl Samuel and Ajen slta in their work " *Women in Africa: A powerful untapped economic force for the continent* " ignite us as follows:"

In most African countries, only about a third of women participate in economic activity often in a very limited ways”. As the most globally integrated professional service organisation across Africa, *Ernst&young* have taken a specific interest in the continent and its developing growth story. With one of the fastest economic growth rates and highest in returns on investment in the world, the allure of Africa as an investment destination has been confirmed by the results of our *Africa attractiveness survey* released in may 2011, presenting the perspectives of more than seven hundred global business leaders regarding the potential of the continent. While it is beyond doubt that an exceptional time to be in Africa we do, however realise that there some hurdles to overcome; in particular, the continent will not reach its full potential if a half of its resources remain underutilised!”

As a professional service organisation, we are acutely aware of the role that is played by people and their intellectual capital in the performance of organisation and economies whether public private. To maximise the growth of opportunities facing Africa today, both men and women in Africa need to be able to reach their full potential. We need to consider how we enable the growth story of Africa through its people; the role of women in developing economies and societies can not be overlooked. We want to take advantage of the prospects facing us today.

This is why it is important for the continent to leverage all possible human energy-maximizing the growth opportunities that are presented through people – particularly- its women whether the are growing children , families, businesses, markets, networks, communities or promoting peace, women are critical catalysis for meaningful change for the African continent.” (*Africa attractiveness survey* released in may 2011).

Women and girls are disproportionately affected by these current economic crises. We need to ensure that the energy, skills, strength, values and wisdom of women become an integral part of the remodelled economic infrastructures now being developed by global leaders.

“Empowering and investing in girls and young women is a part of global solution for us all, now and in the future.” Graça Machel President of the *Foundation for the Community Development*, Former first Lady of Mozambique and South Africa.

Condolezza Rice former US secretary of state says “So often, it takes only one woman to make a difference if you empower that woman with information and training, or microloan, she can lift up her entire family and contribute to the success

of her community. Multiply that one woman's impact by a hundred or a thousand, and perhaps a million lives can change."

"Women are almost exclusively responsible for care and reproductive work and the unpaid economic activities in the household. Under current definitions of labour, these daily work of women has been underestimated or excluded from national accounts".(Jacintha Muteshi, chair of Kenya's *Commission on Gender and Development*.)

Madeleine Albright U S secretary of state cites" The economic benefits of investing in women pointing out that women reinvest 90% of their income in their families and communities, compared with men who reinvest only 30% to 40% of their income."

As we set about to rebuilding economies in developed and developing countries, we need policies that help put earnings in women's hands in poor households"

According to the world Bank:" Studies show that when income is in the hands of the mother; the survival probability of a child increases by about 20% in Brazil, and in Kenya, a child will be about 17% taller, because mothers invest more of their incomes in health and nutrition".(*World Bank: "Why is Women's Economic Empowerment important for Development?" Briefing notes on World Bank websites.*<http://siteresources.worldbank.org/INTGENDER/Resources/Women's-o@>. Accessed on 20 July 2011.)

From the above quotation, we notice that very big and influential institutions of the world such as the World Bank finds it very important to empower women the world all over in order to achieve the full social and economic development. In the same light, to empower women in the Burundian society where these ones constitute the majority of the whole population implies to empower and develop the whole community.

In *Groundbreaker; Ernst & Young's study*, the Benefits of Female workplace are not only economic. Active female participation contributes to diversity as well as socially inclusive societies. Yet, despite their obvious potential; women in general do not enjoy the full benefits of participation in the workforce:

- Almost 70% of the world's poor are women
- Two -thirds of the world's illiterate adults are women

- Violence against women is the biggest cause death and disability among women aged 15 to 44
- Women earn just over half what men earn and even in the UK, women are still paid nearly 20% less than men, for the same or equivalent work
- Worldwide, women make up less than 17% of members of legislative assemblies (parliaments). (*Source; Small guide to big issues – Women's rights, Oxfam/ Pluto Press, 2007*).

“Women bear the brunt of the infrastructure challenges across Africa. It is estimated that Sub-Saharan African Women's labour participation rate is 64%. However, women in this region spend 40 billion hours per year fetching water and firewood.

(World Economic Forum on Africa 2011, “Africa's Women: Five challenges, one solution” Session Summary /[http:// www.woforum.org/events/world-economic-forum africa.20011](http://www.woforum.org/events/world-economic-forum-africa.20011)) accessed on 17july2011.

From The above quotations, we deduce that women are endowed with rich talents which help in the integral development of the world entirely provided that the work equity between males and females is guaranteed. Moreover, one sees that the world bank even postulates that they put means in the hands of women since these ones invest in their families most of their incomes. Others postulate to empower women economically and points out the disparities between wages for equal work done by men and women. Henceforth, the second hypothesis is verified.

B) Positive influence of work equity between males and females discussed through Burundi nuptial songs on the behavior of members of society

The table below contains the views of the respondents with regard to the positive influence of work equity between males and females discussed through Burundi nuptial songs on the behavior of members of society.

Table 15: Positive influence of work equity between males and females discussed through Burundi nuptial songs on the behavior of members of society

Response mode		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Agree	16	31.4	31.4	31.4
	Disagree	10	19.6	19.6	51.0
	Strongly agree	20	39.2	39.2	90.2
	Strongly disagree	5	9.8	9.8	100.0
	Total	51	100.0	100.0	

Source: Primary data

The table above illustrates that respondents agree at 31.4% and at strongly agree at 39.2% on the positive influence of work equity between males and females discussed through Burundi nuptial songs on the behavior of members of society. 19.6% of the respondents disagree and 9.8% of the respondents strongly disagree. This divergence in answers is significant in this research since the weight of cultural beliefs and barriers plays here a great role. For those who agree and strongly agree, they are young women who see well the benefits of the work equity between Burundi males and females, those who disagree posit that work equity is impossible since there are works assigned to men and those assigned to women. Moreover they say that, men are stronger than women and a man and woman cannot perform the same work. Remember that the respondents are rural women. From this we deduce that the cultural beliefs which diminish the value and dignity of Burundi females are deeply rooted in the hearts of the old women that any attempt to change this is viewed as challenge in the society. This is also inhibited in the nuptial songs where the singers specifically women stands for the patriarchal society which values more male children than female ones. In fact, this study comes in on time to seek how to improve Burundi females' valuation and promotion.

C) Improvement of female valuation by transformation of the behavior of society members in relation with work equity between males and females as message conveyed through Burundi nuptial songs

The following table illustrates the respondents' opinions about the improvement of female valuation by transformation of the behavior of society members due to work equity between males and females as message conveyed through Burundi nuptial songs.

Table 16: Improvement of female valuation by transformation of the behavior of society members relating to work equity between males and females as message conveyed through Burundi nuptial songs

Response mode		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Agree	16	31.4	31.4	31.4
	Disagree	10	19.6	19.6	51.0
	Strongly agree	20	39.2	39.2	90.2
	Strongly disagree	5	9.8	9.8	100.0
	Total	51	100.0	100.0	

Source: Primary data

The contents of the above table recapitulates at 31.4 % the respondents who agree on the improvement of female valuation by transformation of the behavior of society members relating to work equity between males and females as message conveyed through Burundi nuptial songs and at 39.2 those who strongly agree on that issue. This is relevant in this study since the respondents met the objective of the research study which is to value and promote Burundi females through Burundi nuptial songs. However, 19.6 % of the respondents disagree and 9.8% of the respondents strongly disagree that issue. This is clear in this research since the weight of the tradition is very significant in this research; it is not surprising to see respondents whose views diverge and this even the raison d'être of the study research.

D) Improvement of female promotion by transformation of the behavior of society members relating to work equity between males and females as message conveyed through Burundi nuptial songs

In this table below, the researcher needs is going to analyse the content so as to have a view on how the respondents understand the improvement of female promotion by transformation of the behavior of society members due to work equity between males and females as message conveyed through Burundi nuptial songs.

Table 17: Improvement of female promotion by transformation of the behavior of society members related work equity between males and females as message conveyed through Burundi nuptial songs

Response mode	Frequency	Percent	Valid Percent	Cumulative Percent
Valid				
Agree	16	31.4	31.4	31.4
Disagree	10	19.6	19.6	51.0
Strongly agree	20	39.2	39.2	90.2
Strongly disagree	5	9.8	9.8	100.0
Total	51	100.0	100.0	

Source: Primary data

In the table above, the results are categorized as follows: the respondents who agree that work equity are 31.4 % of the respondents, those who strongly agree are 39.2%. Those are the respondents who meet the objective of the study. The others who remain constitute the respondents who disagree and strongly disagree. These respondents are the ones who stick to the tradition and barely think of the progress of Burundi females. This was the major objective of this study which is to improve Burundi female promotion through Burundi nuptial songs. The latter having proved to mine Burundi female promotion as it is depicted in the message conveyed through these songs.

IV.1.4. Improvement of Burundi female valuation and promotion by family values education through Burundi nuptial songs

In the following table, the results presented portray the respondents' views in relation to the improvement of Burundi female valuation and promotion by family values education through Burundi nuptial songs:

A) Discussion of family values education through Burundi nuptial songs

Table 18: Discussion of family values education through Burundi nuptial songs

Response mode		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Agree	20	39.2	39.2	39.2
	Disagree	7	13.7	13.7	52.9
	Strongly agree	19	37.3	37.3	90.2
	Strongly disagree	5	9.8	9.8	100.0
	Total	51	100.0	100.0	

Source: Primary data

The table above pictures that the informants who agree constitute 39.2 % of the whole informants. Those who strongly agree constitute 37.3 % of the whole informants. The sum makes up 76.5% of the informant who agree with regard to the improvement of Burundi female valuation and promotion through Burundi nuptial songs. The percentages which remain are made up of informants who disagree and strongly disagree.

This is a gap to fill at the end of this research since it always implies the cultural barriers which constitute the major obstacle to Burundi female valuation and promotion. This is significantly meant in Burundi nuptial song n°25 “urugo ni babiri” A household is made up two individual, a husband and a wife and later on their children. The singers call upon the husband to be responsible and not dilapidate or spend his money in bars forgetting his wife and children; and n°47 “urangoye Mukurata” You really trouble me Immaculate” in which the singer stand for a disappointed husband who is advising his wife to forsake her bad behaviour. The song n°47 is the good model to follow for Burundian men since the woman is a human

creature who is not perfect, once she fails, she needs to be understood not only be required to be perfect while it is impossible.

On the other hand, the song n°25 is the only song which provides pieces of advice to men, forbidding them to insult their wives. Thus, forgiveness, harmony, patience are needed in a marital home. In fact, these songs focus on the complementarity and union between a husband and a wife. Thus, the last hypothesis is partially confirmed. In effect, this is also illustrated by Nanda Anshen, R. (1979) in her work *The Family: its Function and Destiny* in which she contends that the union between the two individuals entails the union between their respective families. Thus, the marital relation between a husband and a wife makes them to become one. Thus, confirms the following:

Marriage consists in a substantial bond, and the life involved in it is life in its totality. Here the natural sexual union- a union purely implicit and for that very reason existent as purely-is transformed into a union of the mind, into self-conscious love. Man and woman are then imbued with the secret knowledge that, though seemingly two, they are fundamentally one.

Nanda Anshen, R. (1979) p.515

Therefore, our ancestors have handed down a heritage that will help to prepare young boys and girls for that union. Burundians pay much attention to that aspect of life as we can hear it conveyed in the wedding songs. In *The Natural History of the Family*, Ralph Linton (1953) claims that the family has survived many difficulties. He argues the following:

The ancient trinity of father, mother and child has survived more vicissitudes than any other human relationship. It is the bedrock underlying all other family structures. Although more elaborate family patterns can be broken ...or may even collapse of their own weight, but the rock remains...(52)

From Linton's point of view we purely understand that the family is a rock of the society and the family is of a paramount importance in the life of a society, since

it is in the family that characters of people are shaped. This matches with the objective of this study which seeks to value and promote Burundi females through Burundi nuptial songs. Thus, it is in the nuclear family where everything starts. The writer Nanda Anshen (1979) finds out that as the cell is the unit of the organic body, so the family is the unit for the society. She opines the following:

The importance of the family as a fundamental social unit and the role of the family in determining the character and structures of society are fully accepted by all men and women of insight and reason. When a family exists in a state of health and Vigor, when it is generative of those norms indispensable to its fruitful meaning and function, it manifests itself as union of bodies, souls, hearts, and minds in a single collectivity. Even as a cell is the unit of the organic body, so the family is the “unit” of the society. (3)

From the above quotation, we notice that the family is the basic unit of the society where the family members' characters are shaped.

B) Positive influence of family values education discussed through Burundi nuptial songs on the behavior of members of society

The table below encompasses the interviewees' opinions about the Positive influence of family values education discussed through Burundi nuptial songs on the behavior of members of society.

Table 19: Positive influence of family values education discussed through Burundi nuptial songs on the behavior of members of society

Response mode		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Agree	12	23.5	23.5	23.5
	Disagree	2	3.9	3.9	27.4
	Strongly agree	37	72.6	72.6	100.0
	Strongly disagree	0	0.0	0.0	100.0
	Total	51	100.0	100.0	

Source: Primary data

The table above shows clearly that the respondents agree at 23.5% and strongly agree at 72.6%. Thus, these results meet the objective of the researcher which is to value and promote Burundi females through the improvement of the family values education; therefore, the results proved that family values education is fully discussed in the Burundi nuptial songs. However, when we deeply analyse the message conveyed through Burundi nuptial songs, we notice that the Burundi family values claimed in the nuptial songs bound Burundi female to domestic duties. Thus, the significance of this study.

Then, this gap is to be filled in the following chapter which will deal with the song as a model to bring solution to the major problem raised in the Burundi nuptial songs under study. Thus, the third hypothesis stating that family values education can improve Burundi females' valuation and promotion is verified.

C) Improvement of female valuation by transformation of the behavior of society members in relation with family values education as message conveyed through Burundi nuptial songs

The table below is an illustrative case of the respondents views regarding the improvement of female valuation by transformation of the behavior of society members relating to family values education as message conveyed through Burundi nuptial songs.

Table 20: Improvement of female valuation by transformation of the behavior of society members related to family values education as message conveyed through Burundi nuptial songs

Response mode	Frequency	Percent	Valid Percent	Cumulative Percent
Valid				
Agree	12	23.5	23.5	23.5
Disagree	2	3.9	3.9	27.4
Strongly agree	37	72.6	72.6	100.0
Strongly disagree	0	0.0	0.0	100.0
Total	51	100.0	100.0	

Source: Primary data

The table above contains the results of the respondents who agree at 23.5% and strongly agree at 72.6%. This rate of agreement is very significant in this study as it meets the researcher's objectives. The remaining rate carries its own meaning and coincides with the respondents who are stuck to the tradition and very aged who are against modernity. This also constitutes a gap to be filled in this research study. Thus, all these results are relevant in this study since some of the Burundi nuptial songs contain moral lesson which can help to build solid households even though these songs are impregnated with shortcomings to be improved.

D) Improvement of female promotion by transformation of the behavior of society members having to do with family values education as message conveyed through Burundi nuptial songs.

The table below finally depicts the respondents' opinions about the improvement of female promotion by transformation of the behavior of society members due to family values education as message conveyed through Burundi nuptial songs.

Table 21: Improvement of female promotion by transformation of the behavior of society members due to family values education as message conveyed through Burundi nuptial songs

Response mode	Frequency	Percent	Valid Percent	Cumulative Percent
Valid				
Agree	12	23.5	23.5	23.5
Disagree	2	3.9	3.9	27.4
Strongly agree	37	72.6	72.6	100.0
Strongly disagree	0	0.0	0.0	100.0
Total	51	100.0	100.0	

Source: Primary data

This table recapitulates the respondents who agree at 23.5% and those who strongly agree at 72.6% of the whole study population sampled. Those who disagree constitute only 3.9% of the whole respondents. The big percentages correspond to the respondents who agree and strongly agree about the improvement of female promotion by transformation of the behavior of society members due to family values education as message conveyed through Burundi nuptial songs. This majority of respondents meet the researcher's objective.

All the discussion above mentioned will again be verified in the following section where the researcher is going to present the data and results from the Burundi nuptial songs collected.

IV.2. Data and results from songs collected

In this section, we are going to make a critical analysis of all the songs collected comparing it with the results found out in the interview. **The song n° 1 “Kibamba”** which means “unexperienced man” illustrates that the value of a man depends upon his wife; follow:

1. Kibamba

Kirundi version

Icitabirizo: Kibamba

Ibitero:

Ndakuruhire wa Gapfabusore

Utarambona warara witunye

Witunye mu rutara rwa Nyoko

Ndakuruhire wa Gapfabusore

Utarambona warara kw'ijoro

Wiganyira mu rutara kwa Nyoko

Ndakuruhire wa Gapfabusore

Utarambona wirirwa urehera

Wehera kurondera umufasha.

English rendition

Refrain: Kibamba (unexperienced man)

Verses:

You bachelor, poor creature,

Let me make you a full man,

A complete human being

Before getting married to me

You spent the whole night

Miserably sat in your mother's hut

You bachelor, it is thanks to me that

You retrieve peace

Before that, you spent sleepless nights

Complaining in your mother's home

Let me make you a full man

A complete human being

Before our union,

You wandered from area to area

Looking for a helpmate.

In this song, the singers make fun on the bridegroom mocking him, referring to him as a bachelor and poor creature. This is highlighted in the verse one. In the second version, the singer who stands for the bride mocks the bridegroom telling him the following: let me make you the full man, a complete human being. This means that an unmarried man is not a complete human being.

In the following verses, the singers portray the character of the single man; these ones show us a miserable man, without peace before being married. In the Burundian culture, it is an insult to have a man who miserably sat in his mother's hut, in fact an adult man must have his own home, a wife and children to rule. In the 7th, 8th and following verses, the singers bitterly satirize the groom who is portrayed as a bachelor, without peace, spending sleepless nights complaining in his mother's home, who before getting married, wandered from area to area looking for a helpmate.

In this song, one sees how the singers convey an important message concerning family building. Somebody sees that, a man becomes truly a man once he gets married. In the Burundian culture, to grow old in one's mother's hut equals to lose one's value as a man worthy of the name. That is why this is very criticized in the Burundi nuptial songs. Here, we see that a value of a man relies on that of a woman who in this song takes a high rank, as if it were the wife who promotes a man. In this song, the singers process in verses 3, 4, 5, 6, 7, 8 and 9 to mock that man putting him

in a state of depression. It is very ridiculous for a man to sit in his mother's hut, it is even shameful and in so singing, an unmarried man is psychologically touched and should avoid being insulted. That is why any grown up boy does his best to leave his father's home and go to sleep in his own home and later on rules over his wife and children. The message conveyed in this song matches with the points of view some of the informants who strongly confirmed that there is discussion of girls' schooling through Burundi nuptial song. Thus, the song above is one example.

The song n°2 "Uramumpa umwihanije" (Send her to me making sure that she is well brought up) refers to a bridegroom who addresses himself to his mother in law. Let's follow it.

2. Uramumpa umwihanije

Kirundi version

Icitabirizo: Uramumpa umwihanije
she is well brought up

Ibitero:

Mabukwe we
Umukobwa wawe
Akaza ari ntumvuge
Nzomugusubiza
Akaza ari ntunkome
Nzomugusubiza
Akaza ari ntumva
Nzomugusubiza
Akaza ari intakare
Nzomugusubiza
Akaza yiganza
Nzomugusubiza
Akaza ari umwimanyi
Nzomugusubiza

English rendition

Chorus: Send her to me making sure

Verses:

My mother-in-law
Your daughter
If she comes to me
Being stony-hearted
I will send her back to you
If she comes to me
Being diehard
I will send her back to you
If she comes bring ill-mannered
I will send her back to you
If she comes tome
Being furious
I will send her back to you
If she comes to me
Being intractable
And stubborn
I will send her back to you
If she comes to me
Being selfish
I will send her back to you

In this song, the singer stands for the bridegroom who addresses himself to his mother-in-law. This is seen in the very first verse in which the singers say: "Mabukwe we", My mother in law. In the second verse, the bridegroom says "Umukobwa

wawe” “your daughter” to mention that a daughter is educated by her mother. In the following verses 4, 7, 9, 13,16,17 and 20 the singer enumerates various defaults she is unable of handling, in the verses 5, 8, 11, 14,18 and 21 there is a repetition of the verb “to send back”. This is to make mothers aware of their task of education for a stony-hearted, diehard, ill-mannered, stubborn, intractable and selfish woman is unbearable in the household. In this song, we notice how much a Burundi female is strictly controlled by societal norms. The education given to Burundi female limits itself to qualities of being a good housewife. Thus, the first hypothesis stating that girls’ schooling can improve Burundi female valuation and promotion is verified. Therefore, this needs to be improved so as to value and promote Burundi females.

In this song, we see that the society prevent females to be bad in the society as if males in the Burundian society were truly perfect human beings. From that one deduces that even stubborn, diehard, selfish intractable ... man is bearable in the society. Thus, the education on family values needs to be improved to get a harmonious society. Here too the third hypothesis is verified. This matches also with the points of views of the respondents who partially confirmed that the family values education is not fully discussed in the Burundi nuptial songs.

3. Ni umuderi

Kirundi version

Icitabirizo 1: Raba ni umuderi

Ibitero

Ni umuderi (2)

Ni umuderi uyo murondo

Ni umuderi uyo mwana yakunze

Ni umuderi akundira abavyeyi

Ni umuderi ari n’indero runtu

Ni umuderi aja inama n’ingingo

English rendition

Refrain1: Look, She is the model ’

Verses:

That lady is a model

She is really a model

She is a model that loving lady

Her parents are proud of her

She is a model, really well brought up

She is really a model, very relational

Icitabirizo 2: Eheee

Raba ni umuderi twirereye
 Raba ni umuderi
 Ni umuderi uyo murondo
 Ni umuderi umwe waririra
 Ni umuderi ukarara utaryanye
 Ni umuderi n'utwenge uraronse
 Uraronse umuderi w'ibanga
 Raba ni umuderi twirereye
 Raba ni umuderi
 Ni umuderi maso nk'inyana
 Ni umuderi nzobe nk'ikimonge
 Ni umuderi menyo y'imparurwa
 Ni umuderi aranywabuye mu nda
 Ni umuderi misaya izira ibinga
 Ni umuderi iyo ntore ihebuje
 Raba ni umuderi twirereye
 Raba ni umuderi
 Ni umuderi musore uraronse
 Uraronse umucance umukunzi
 Umugenzi mudahemana
 Uyo mwana twirereye
 Ni umurondo w'umugumyabanga
 Raba ni umuderi twirereye
 Raba ni umuderi
 Ni umuderi ni Karire k'inka
 Ni umuderi gatutu k'abana
 Ni umuderi ni muhorakeye
 Ni umuderi gateka k'iwacu
 Ni umuderi aje ahuza imiryango
 Raba ni umuderi twirereye

Refrain 2: Eheee!

Look! She is a model
 A child we brought up ourselves
 She is a model that lady
 A model for whom you shed tears
 A model without whom
 You spent sleepless nights
 She is a model, now you can laugh and rejoice
 You get a faithful wife
 Look! She is a model
 A child we brought up ourselves
 She is a model, the beautiful one with eyes like
 those of a heifer
 She is a model with her clear complexion
 She is a model with pretty teeth
 She is a model, the dignified lady
 She is a model, with her long
 And attractive face
 She is a model, the most beautiful of all the
 beautiful ladies
 Look! She is a model
 A child we brought up ourselves
 She is a model, young man you are lucky
 You get a virgin and trustful wife
 A friend, a true friend not a traitor
 A child we brought up ourselves
 She is a lady of faith
 Look! She is a model
 A child we brought up ourselves
 She is a model, the litter for cows
 She is a model, good mothering and motherly
 She is a model always smiling
 She is a model, our honour
 She is a model, she that comes
 To relate families
 Look! She is a model
 A child we brought up ourselves

Jandajanda nk'umwana aja iwabo
 Nyananyana nk'inyana iri iwabo
 Heba urwa so rutahiye abandi
 Nta gatoke ugisiga ahateye
 Nta gakingi ugisiga uhataye
 Uwagukoye atahanye ryaka
 Raba ni umuderi twirereye
 Raba ni umuderi
 Geenda mwiza wubake urwawe
 Genda mwiza wiyungayunge
 Genda mwiza wigire ikindi
 Gira irembo rigwa ingata
 Wihe incuti wihe abagenzi
 Ubabere umuderi
 Raba ni umuderi twirereye
 Raba ni umuderi
 Ni umuderi wa Giramahoro
 Yaratamba akanavuna ihunja
 Yaravyina ugahora uraraba
 Yari intore yakunda akaranga
 Uyo mwiza wa Giramahoro
 Aratera aragwira arakunda

Enjoy your life such a child in his family
 Enjoy your life such a peaceful calf in the fence
 Leave your father's home, others need it
 You no longer plant there any banana tree
 You no longer plant there any pillar
 Your husband, he that paid the bride price
 Bring you to his home under midday
 Look! She is a model
 A child we brought up ourselves
 My Darling, go and build your own home
 Darling, go and live on your own
 Dear, go and be a respectful woman
 Go and have many relatives and friends
 Have always yellow leaves in your home
 Be a good model in your in-laws
 Look! She is a model
 A child we brought up ourselves
 She is the model of "Giramahoro"
 She danced very well
 She sang very nicely
 She stuck to the culture, she was brave
 She was Giramahoro's pride
 We wish her happy life

The song n°3 "Ni umuderi" (She is a model) is sung to praise the bride. Her good behaviour is praised from the very first verse to the last one. From verse 1 to verse 6, the singers tell us about the education of the bride. The bride is a model in her family, for she has been brought up by dignified parents. We are told that her parents are proud of her. We are also told that she is quite friendly and relational. This is a very good quality for a wife in a household and once a father searches for a wife for his son, he must take into account all those good qualities. In the refrain 2, we notice that the singers stand for the bride's parents. It is as if the parents themselves were extolling their daughter. When they say: "Look! She is a model, a child we brought up ourselves", this shows that the parents have succeeded in educating their daughter.

From the seventh verse to the eleventh verse, the singers address themselves to the bridegroom telling him that the bride is a model, a lady who respects herself, a lady for whom he cried, while we know that men never shed tears in Burundian culture, if one dares, it is a sign of weaknesses normally only women and kids weep. If it happens that the man weeps, it is a serious matter which even pushes him to spend sleepless nights. The lady is then a person to fulfil his desires, a faithful woman who will bring him happiness.

In the verses 12 to 17, the singers display the physical beauty of the bride. That is to mean that, even if the good behaviour is taken into consideration, the physical appearance also has a role to play as far as choosing a wife is concerned. In these verses, the singers describe the bride's beautiful eyes, her clear complexion, her pretty teeth and her lovely face.

From verses 18 to 22, the singers assure the bridegroom by telling him that he is lucky to get such a wife, a virgin and a trustful woman, a true friend who will never betray him, a faithful lover and the one who is brought up by dignified parents. She that never betrayed her own parents shall never betray her husband.

From verse 23 up to 33, the lady is presented as a hard working person coming from a wealthy family, mature enough to care for the husband and children, tender-hearted, and a mediator. Brief, that is to show us that the bride is well educated to the extent that she is able of handling marital vicissitudes. Moreover, the singers say goodbye to the bride. They tell her to leave her father's home for a husband who has paid a dowry needs her.

From verse 34 up to verse 45, the singers are inviting the bride to build a steady family, to bring happiness to her in-laws and to her parents in being dignified, in creating friendships. The singers address themselves to all the listeners telling them how that lady used to behave in the everyday life. We are told that she was a good dancer and singer, deeply stuck to the culture, her club finds in her a brave lady and wishes her good luck. In this song, we discover the kind of woman worthy of praise. In this song, we undoubtedly see that the Burundian nuptial songs want Burundi females to be only goodhousewife, obedient, childbearing, unifying families and satisfying the husbands only. This is good, but the need to improve this traditional education into formal education is imminent so as to achieve full social development. The first and third hypotheses are again verified and partially confirmed. In fact, family members all together must be imbued with good values to live in peace.

The song n°4 "Ndabe ga Ma" (Let me see Mum) illustrates how marriage in Burundi is conceived and mainly how the bride's clansmen want their daughter to go in a wealthy family. Let's follow the singers:

4. Ndabe ga Ma

Kirundi version

Icitabirizo : Ndabe ga Ma
Ibitero:

Ndabe ga Roza we
Ndabe ico wahabiye
Ndabe ico wiguze
Ndabe
Ndabe ga mwiza we
Ndabe ico bahaya
Ndabe ico bavuga
Ndabe
Rya tunga bavuga
Oya Mama ntiryoba iryo
Rwa rugo bahaya
Oya Mama ntirwoba urwo
Rya tongo bahaya
Oya Mama ntiryoba iryo
Za nka bavuga
Oya Mama ntizoba izo
Ndabe ga mwene ma
Ndabe ico waruhiye
Ndabe ga mwene wa

English rendition

Refrain: Let me look, Mum

Verses:

Rose, let me see
Let me look what you run after
Let me see what you yearned for
Let me see
Let me see my dear
Let me look what was sung
All over the roads
Let me see what they talked about
Let me see
Is this the wealth that stirred
Hundreds of hearts?
Is this the wealthy household
Claimed loudly?
Is this the land they praised?
Is this the cattle they sang over streets?
Let me see my sister
Let me see what you sacrificed yourself for
Let me see my cousin.

The song above is performed by the singers (brides) on the way towards the groom's residence. Thus, in this song the singer addresses herself to the bride so as to know more about her in-laws' family welfare. The first four verses open when the singer seems to despise the bride's choice they say: Rosa let me see, Let me see what you run after, let me see what you yearned for, let me see, etc. The following verses centre on the sayings of people about the groom's welfare and openly raise serious issues of wealth such as the land and the cattle. These two kinds of wealth are significantly raised since the Burundian traditional society's main activities were and are still now farming and breeding. Thus, in asking to the bride such questions they want to make sure that the lady will not suffer in her marital home. In fact, it would be ridiculous to sacrifice one's life for a poor husband.

In this song, we see that the singers neither talk about girls'schooling nor work equity between males and females where it is important to make such study. Even the third hypothesis is also here verified since we see that in the Burundian society specifically in the nuptial songs a daughter is raised to become a good

housewife and a good farmworker in a wealthy family. In the same light, the respondents strongly agreed on such issue.

The song n°5 “Ngoma y’ikirwa ndamuzanye” Drum of Kirwa, I bring her” also illustrates the motive of choosing a husband whose family is wealthy and the role of a wife in marital home.

5. Ngoma y’ikigwa

Kirundi version

Icitabirizo: Ngoma y’ikirwa ndamuzanye

Ibitero:

Ndamuzanye Burundi we uranderera
 Ndamuzanye mabukwe we uranderera
 Ndamuzanye ni umwana umwe
 Yaravukanye ntiyakurikirwa
 Ntagira ikizozo munyuma
 Ndaje
 Ndamuzanye munterekere
 Mutanterekere ndamusimbane
 Iyo banterekera nkarambirwa
 Ndaje
 Ndamuzanye n’ikivumuvumu kivuma
 Imisozi nayo abasore bakamwenyura
 Bakabura intege zo gutambuka no gutaha
 Ndaje
 Ndamuzanye mu bigo binini kwa
 Sebukwe na Inabukwe hahandi baca
 Ibigega bagatimbika
 Bakabura inzoga zo guha
 Abashitsi n’abarimu
 Ndaje
 Ndamuzanye mu bigo binini kwa
 Sebukwe na Inabukwe hahandi baca Ibigega
 bagatimbika
 Bitabuza umukobwa kugorwa
 Ndaje
 Ndamuzanye n’ikirwanirwa
 Yararwaniwe na batanu
 Uwa gatandatu aramusimbanye
 Ndaje

English rendition

Refrain: Drum of ikirwa I bring her

Verses:

I bring her, you Burundi
 Take care of her
 I bring her to you mother-in-law
 Take care of her
 I bring her to you, my single
 And youngest child
 She has elder brothers and sisters
 They will seldom pay her frequent visits,
 I come
 I bring her, give me much
 Beverages, if not
 I bring her to those
 Who will provide more drinks
 I come
 I bring her, she that terrorises
 Lands and young men smile at her sight
 Or where they see her
 And hence lose energy
 To go on walking and go back home
 I come
 I bring her in the wealthy family/household
 Where they possess barns full of crops
 But give little to guests,
 I come
 I bring her in the wealthy family
 To her father and mother-in-law
 Where they own everything but
 Which can not prevent
 The lady’s unhappiness
 I come

In this song, there are words that deserve some clarifications for a better understanding of this very song: for instance, “Ingoma” is a drum; “Ikirwa” is a bed for a king; “ikivumuvumu”, a sacred tree from which drums are made. It symbolizes

dynasty and is very strong. Therefore, this song is very meaningful as far as building home is concerned. From the refrain itself "Ngoma y'ikirwa ndamuzanye" "Drum of Kirwa I bring her, we have a metaphorical use of the words contained in it. "Ingoma" symbolises the woman, especially her genital. The King symbolises the man who is the drummer on "ikirwa" the bed for the king. We therefore understand that on his wedding day, a man is a king. The "ikivumuvumu" (a traditional and sacred tree from which drums were made) symbolises the woman. When they refer to the woman as being "ikivumuvumu kivuma imisozi", they want to show that the lady is a hard working person, strong, cultivating energetically, without tiring. She is also referred to as fecund, since the drum symbolises fertility too. This is meant in the singer's sayings in the first stanza where she addresses herself to the bride's in-laws telling them to care for the new wife.

When in the first verse she says 'I bring her to you Burundi, take care of her', Burundi stands for the new family, the unfamiliar environment where the lady is brought; thus, she needs to be trained. In the second verse, they sing 'I bring her to you, mother-in-law, take care of her'; in fact, mothers are meant to care for people, in telling her to take care of the bride, they want her to become the bride's mother in instructing her in many activities accomplished in the marital home. In the third verse, the singer says that the bride is an only child in her mother's home; it means that she is cherished and the singer wants the bride's mother-in-law to cherish her as it is done in her father's home. Furthermore, that lady has brothers and sisters, this entails that she comes from a dignified family.

In the second stanza, the brides sing in asking more drinks otherwise, the bride will be brought to someone else; this is to show the bridegroom that he is not the only husband, even many others have looked for her, and thus, in order to honour them, he must provide more beverages. In fact, in wedding ceremonies people must enjoy life either in drinking or eating.

In the third stanza, the bride is presented as a hard working person. She cultivates too much to the extent that young men stare at her and even lose strength to continue their journey. Hence, such a woman should not miss land to cultivate. This shows well that Burundi female are meant for farming activities. Here, we barely here the singers addressing the groom to cultivate. Neither work equity between wives and husbands, nor girls' schooling is discussed in this song. Hence, the first and the second hypotheses are verified.

The, fourth stanza shows that the bride's in-laws are very rich; they own barns of crops, thus, they should feed the bride and not be selfish. The fifth stanza continues to show the wealthy family in which the new lady comes. However, this welfare shall not bring happiness to her. In the last stanza, the singers show that the bride is a dignified lady for whom five men have fought. The fact that the sixth comes to win her shows also that he is a dignified husband who has succeeded where others have failed. Thus, he is a man of wealth and health. In this song, we also notice that in the Burundi nuptial songs women are trained to be good housekeepers and good housewives and farmers where the need for change is imminent. This is true since we look to the modern world in which we live. First and foremost, the traditional education is for moral values focussing on women specifically, but rather needs to be improved since to do house work and farmwork as well as bearing children are no more sufficient. Nowadays, lands are no more fertile, the agriculture is even for subsistence, the growth of the population is very rapid and rate of fertility is very high. Thus, the improvement of the formal education for Burundi females is a key to success for the progress of the Burundian society through the schooling of girls, work equity and family values education.

The song n°6 "Kaze" (welcome) illustrates how the singers (women on the bride's side) welcome the bridegroom's clansmen who come to pay the bride price. Follow it in the wordings of this song below mentioned:

6. Kaze

Kirundi version

Icitabirizo 1: Kaze, kaze
Yamara mbahaye ikaze,
Murakaza

Ibitero:

Kaze murakaza ku musu mwiza
Kaze murakaza muje mu banyu
Kaze murakaza muje tubiteze
Kaze murakaza mugire amahoro

Icitabirizo 2: Uwubanka ndamuvuma
Uwubakunda
Ndamuvumereza

Jewe sinihaya
Kaze, kaze yamara
Mbahaye ikaze murakaza

Kaze murakaza mugire amasaka
Kaze murakaza mugire amasabo
Kaze murakaza muhundwe impundu
Kaze murakaza mwisange iwacu

Kaze murakaza musangwe ibibondo
Kaze murakaza murwize ibicaniro
Kaze murakaza mugire imirima
Kaze murakaza muronke ikiyona

English rendition

Chorus 1: Welcome, you are
The most welcome
We are very happy
To welcome you.

Verses:

Welcome on this great day
Welcome, you come
In your relatives
Welcome, we have prepared Ourselves
to receive you
Welcome, peace be with you

Chorus 2: Whoever hates you,
I curse him
Whoever loves you,
I bless him

I am telling you the
Truth Welcome, you
Are the most welcome
We are very happy
To welcome you.

Welcome, have health and wealth
Welcome, have good relations With
others
Welcome, be blessed
Welcome, feel at ease

Welcome, be fecund
Welcome, breed cattle
Welcome, multiply farms
Welcome feed your offspring

It is in this song, we see that from the chorus the singers show their happiness to receive the guests. In the first stanza, the singers invite the guests to come near the place prepared for them, they go on telling them that it is a great day on which they win new relatives that they deserve to be warmly welcomed and this stanza finishes when the singers wish peace to the guests. In so doing, the guests feel free in taking places. In the second chorus, the singer ascertains that she curses whoever hates those guests while the one who likes them is blessed. This is indicative of the unity that comes with marriage. In the second stanza, the singers wish to the guests good life and prosperity. The singers call upon the guests all the blessings. In the last stanza, the singers state the kind of elements which make people happy; these are offspring, cattle and crops. When such words are uttered towards the guests, they feel comfortable and are willing to pronounce their speech.

In the song above, we realise that wedding ceremonies in the Burundian society are greatly valued and practices related to them are carefully planned and performed. This has its value in the Burundian society since a single male or female in the age of getting married but who fails to do so is worthless in the Burundian customs. The notion of family building is serious, thus the third hypothesis on family values education is verified. By comparing the message conveyed through this song and the informants' points of views, we notice that the informants agree on the issue of improving family values education to achieve Burundi females' valuation and promotion through Burundi nuptial songs.

The **song n°7 "Ndangira"** Show me where she is, is performed in the case of illegal marriage (Gucikira).

7. Ndangira

Kirundi Version

Icitabirizo: Ndangira (3)

Ibitero:

Ndangira musezi wanseganyeye
Gihumbu wampumbanyeye
Gishegu wansheganyeye
Erega sinagaye uwandangiye
Nagaye uwandongoye

English rendition

Refrain: Show me where he is

Verses:

You, beggar, show me where he is
You, scallawag who duped me
You, the wanton who betrayed me
I have not despised
The marriage broker
But rather, the "bridegroom",
The shameless man,
Unable of assuming
His duties and responsibilities
as a husband.

In this song, the marriage-broker encounters difficulties. In fact, a few people (some women) secretly bring a bride to her bridegroom. On the way home to the groom, they wait for him so that he brings clothes for his wife but in vain. Therefore, they start to criticise him angrily as a dishonest man, a shameless person, a coward and a cunning man. It is a bitter criticism because the Kirundi word “Igishegu” is a taboo word which means a shameless person especially in sexual matters. The reason why this man hides himself resides in the fact that he has not paid a dowry; his in-laws do not know him. He is even afraid of coming to welcome his bride. The shortness of this very song in the Kirundi version has its meaning, it is a song made up of only one stanza which has only five verses. The first verse opens when the singer addresses the bridegroom as a beggar, the second verse calls him a scalawag, the following, refers to him as a wanton. In effect, this song is a piece of advice to control the behaviour of men in the society as far as marriage is concerned. Here, the song mainly controls males and needs that these ones become responsible and assume duties assigned to them. That is to have a hand over their wives in paying brideprice, clothing the wives and so on. Rather, females are portrayed here as subordinates, waiting for help from their husbands, there are not pushed to selfdependence. In fact, the main objective of this research is significant here, one notices that women in Burundi nuptial songs are not valued and promoted. Then, the first hypothesis is verified. Once, we compare the message conveyed through this song and the respondents’ views, we find out that the informants strongly agree on that issue of schooling girls so as to improve Burundi female valuation and promotion through Burundi nuptial songs.

The Burundi nuptial **song n°8** “Iyo nkware” (That sparrow) refers to dowry paying. Let’s follow its content:

8. Iyo nkware

Kirundi version

Icitabirizo: Iyo nkware
Ibitero:
 Cinkware yewe gacinkware
 Nariko nditemberera
 Mu mirima y'ababanyi
 Turahura n'agakware
 Karambaza kambazagiza
 Mbe Cinkware wiriwe he?
 Niriwe kwa Padiri
 Padiri yaguhaye iki?
 Yampaye umuhezagiro
 Muhezagiro w'abageni
 Impeta ku rutoke
 N'urushungu ku maguru
 Umusore yakoye inka
 Bamusasire indava
 Umubindi w'ubuki
 Koku yatanze inkwano
 Umusore atakoye
 Bamusasire urwiri
 Umubindi w'amazi
 Kuko yabuze inkwano

English rendition

Refrain: That sparrow
Verses:
 Cinkware, you Gacinkware
 I was wandering
 In my neighbour's farms
 I met a sparrow
 It started to ask me many questions
 Cinkware, where did you spend
 The whole day?
 I spent the day at the parish
 What did the priest give to you?
 The priest blessed me
 He gave me the wedding blessing
 This is the ring to wear on the finger
 This is the bridal dress or wedding dress
 A young man who has paid a heifer as dowry
 Deserve a comfortable place to sit in
 A big pot of banana wine
 Mixed with the honey of bees
 For he has given the bride price
 A young man who has not paid a dowry
 Shall he never get a place to sit in
 Shall he be offered a pot of water
 For he has not paid the bride price.

This song depicts clearly the place of dowry in the Burundian society. In this song, especially in the first twelve verses, we have to do with a dialogue between a certain lady named "Cinkware". We see how the "sparrow" asks questions to Cinkware (Cinkware is bride) so as to get informed about her wedding. In fact, Cinkware has already been blessed at the parish as it is depicted in the 14 first verses of this song. There is an idea of Christianity which is involved in this song. Here, we see that the lady is very proud of the blessing she is given at the parish, the ring to wear on the finger and the bridal dress. In the remaining verses, the idea of paying dowry dominates. A bridegroom who has paid a bride price, has an honored place in the society, in few words, deserves great honour. Nevertheless, the fourth last verses show how a man who does not pay a bride price should be treated. He has no place in the society. In this song, something is very surprising. The singer stands for the bride, she is very happy that the bride price has been paid.

However, she does not even gain a single portion, this dowry is for her father and the husband has bought her even if her parent will offer her the cow called

“indongoranwa” the cow given back to the bride once the ones paid as bride price have multiplied, this cow will belong to the husband, the wife will not have a hand over it. Burundi is a very strict patriarchal society rooted in the tradition. In these songs, women are convinced to have value only once the bride price is paid. This is true in the Burundian traditional society; no respectful man should possess a wife for whom he has not paid a bride price. Once, a husband pays it, a wife becomes his private property. A woman is like an object which is sold to whoever offers much.

The song n°9 “Yenga yenga Mugeni” Bride walk elegantly” also illustrates a dignified bride who is being accompanied to her husband.

9. Yenga yenga Mugeni

Kirundi version

Icitabirizo: Yengayenga Mugeni

Ibitero:

Uri n’iwanyu Muge

Uri n’iyo uva Muge

Ugire iyo uja Muge

Ngo So wawe Mugeni

Aragukunda Mugeni

Yagukosheje inka

Na Sobukwe Mugeni

Aragukunda Mugeni

Yagukoye inka yiwe

Gira iteka Muge

English rendition

Chorus: Bride! Walk elegantly

Verses:

You have the origin, Bride

You originate in a dignified family, Bride

Have a good destination too Bride,

Your father loves very much indeed

For you have brought him a bride price (a heifer)

Even your father-in-law is proud of you

For he has accepted to pay the dowry

To you! Honour bride!

All along this song we notice that the singers, the bride’s clansmen are very happy, they accompany the bride on her wedding since she has brought honour and happiness to her family members. Thus, in the first three first verses, the bride is conceived and praised for having a dignified family. So, they wish her to be happy in her in-laws’ family. The remaining verses show how the bride’s father and father-in-law are happy, how they show their dignity in marrying their children according to social norms regulating marital institution in Burundi. The last verse is directed to the bride, they see in her a honoured person as she is respected by her in-laws, and even her husband respects her.

As a matter of fact, paying of a bride price plays a very significant role in the Burundian society, for a marriage can not be sanctioned unless the bride price is paid. In fact, the bride price legalises the marriage otherwise, the man who marries without

paying a bride price is not a full man, he is not even a man for the offspring issuing from such a marriage is an illegitimate one. Such a child is said to belong to the mother's clan, whereas we are convinced that Burundian society is a very strict patriarchal society.

So, in the Burundian culture, a man worthy of being called a man should never possess a wife for whom he has not paid the bride price. That is why there are social norms that have been established to regulate some social disparities. Note that, the kind of dowry was paid in relation to the social rank of the suitor's family. For instance, wealthy families could pay a certain number of cows and poor families could pay hoes, etc. Furthermore, once the dowry is paid the relations between the two families continue and are strengthened by frequent visits paid to the bride's family by the bridegroom's family members. This happens in Burundi as well as in some other African areas. Thus, marriage gifts are the symbols of bond as Mbiti J. (1982) claims it in his work *Introduction to African Religion* when he says:

...marriage gifts are the outwards symbols of serious undertaking by the families concerned. They bind the man and wife together in the sight of their families. They are the symbols of the marriage bond or covenant. They seal up the sacred relationship established through marriage, a relationship which will be worked out over a long period of time. (107)

.....From the above quotation we deduce that marriage gifts consist in legal instruments that authorise the husband and the wife to live together and bear children. Different kinds of gifts are given; we should mention food, drinks, goat, cattle, sheep, money, tools, utensils, etc. In fact these gifts are given in the period of engagement and continue after marriage. Nonetheless, these customs need to be improved or reduced since life nowadays has become so hard and expensive in order to open Burundians minds to development instead of wasting even the little wealth that people possess and invest in girls' schooling by encouraging them to become economically independent. The first hypothesis is verified. The respondents' views too support this issue. The **song n°10** "Honga ndore" (Give a reward) clearly explains how a man has to work hard in order to win a wife.

10. Honga ndore

10. Eeeh honga ndore

English rendition

Icitabirizo: Eeeh Honga ndore
 Honga
 Eeeh Honga ndore
 Honga

Ibitero:

Honga ndore ndabe ko uri umugabo (2)
 Honga ndore ndakwihere umugeni (2)
 Honga ndore ndabe ko uri umugabo
 Ko uri umugabo canke ko uri akagabo
 Honga inyana jewe ndakugabira
 Honga inyana inyana imwe ya Bigeni
 Honga inyana inyana imwe ya Bihayi
 Honga urubega rwa nyina wa Muntu
 Honga umunyike wa Nyina wa muntu
 Honga umushanana wa Nyina wa muntu
 Honga icuma ca Musaza wa muntu
 Honga igisate igisate c'itongo
 Honga itongo jewe ndakugabira
 Ndakugabira ndakwihere umugeni

Chorus: Give a gift/reward

Yes give a gift so
 that we see and
 accept it

Verses:

Give a present to prove that you
 are really a man (2)
 Give a present so that
 I offer you the bride (2)
 Give a reward to show
 Your manhood
 Give a reward to prove that you
 are a man worthy
 Of the name
 Give a heifer so that
 I offer you a bride
 Give the heifer that of Bigeni
 Give the heifer that of Bihayi
 Give the clothes
 For the bride's mother
 Give the piece of cloth for the
 bride's mother
 Give another piece of cloth For
 the bride's mother
 Give the gift for
 The bride's brother
 Give a piece of land
 Give a piece of land so that
 I offer you a bride
 To tell the truth,
 I offer you the bride

In this song, the singers demand many things so as to deliver the bride to her in-laws. The singers open the song by asking for the present and reward to be offered to the wife, in the following verses they ask for clothes of the bride's mother as well as the gift for the bride's brother. Above all these things, they ask a heifer and a piece of land. In this song, we also notice that the Burundi nuptial songs seldom value and promote Burundi females since always men are shown to manage everything and women often being convinced that everything emanates from their husbands. No schooling of girls, no work equity is spoken in this song. Thus, the first, the second and the second hypotheses are verified.

In the nuptial **song n°11**: “Uramwitaba intayaya” (Reply as a polite or well educated woman), the singers tell the bride to be polite with her in- laws.

11. Uramwitaba intayaya

Kirundi version

Icitabirizo: Uramwitaba intayaya
Nze numve uwarukubanje

Ibitero:

Nyokobukwe niyaguhamagara
Akaguhamagara agasakisaki
Uramwitaba uti “Sabwe Sabwe”
Nze numve uwarukubanje
Sobukwe niyaguhamagara
Akaguhamagara agasakisaki
Uramwitaba uti “Sabwe Sabwe”
Nze numve uwarukubanje
Nyokobukwe niyaguhamagara
Akaguhamagara nk’umuvyeyi
Uramwitaba nk’umwana
Nze numve uwarukubanje

English rendition

Refrain: Reply innocently, be polite
Let them shout at you first

Verses:

If your mother-in-law
Calls you arrogantly,
Reply her politely;
Do not shout at her
If your father-in-law
Calls you arrogantly,
Reply him innocently,
As a well brought up lady
If your mother-in-law calls
You as a parent
Reply as a child,
Do not be impolite

In the song above, the singers advise the bride to never insult her in -laws, either her father and mother or brothers and sisters-in-law. They recommend her to be kind with her husband, even in case that they provoke her. As a matter of fact, they teach her to handle marital vicissitudes. Thus, any wife who fails to do so is not considered in the society. The very first verses of this song present us how a Burundi female is treated in marital home, the singer says: if your mother in laws calls you arrongantly, reply politely. It is the same case as her father, brothers and sisters in-laws. In fact, a bride in marital homes suffers too much, since she has to endure a lot of pain. In fews words, she is a helpless victim in the hands of her in laws who must treat her as they wish while the bride is there to acquire almost everything in the new life, learn how to live with new people unfamiliar to her. As the song shows it, she has no right to say whatever, her in- laws may insult her however and whenever they want. Thus the third hypothesis stating that family values education can be improved to value and promote Burundi females is verified. The respondents also confirmed thia issue.

The **song n°12** ‘Pfunya urugendo’ Reduce the speed’.

12. Pfunya urugendo

Kirundi Version

Icitabirizo: Pfunya Urugendo
Ndahaye ndahabona

Ibitero:
Ndahaye ndahabona (2)
Ngahariyaa je ndahaye ndahabona
Muri vya bivumuvumu
Bimwe bivuga umuyaga
Ngahariyaa (2)
Rwa rugo rw'ibihaha

English rendition

Chorus: Reduce the speed
We begin to perceive
the environment in question
Verses:
I begin to perceive that area (2)
Look! It is over there (2)
The environment full of
“Ibivumuvumu”
Where only the wind blows
It is over there (2)
The fence made up of Euphorbia.

Note that this song is performed on the day of marriage on the way to bridegroom's residence. In the traditional society, the bride is shedding tears while her clansmen would be making fun of her. In the traditional society, bridal ceremonies were held in the evening into the night. People assembled in the bride's father's home and got ready to accompany her. The brides are in a good number and sing all along the way. These brides are mostly women who sing what they know. They move in singing and sometimes they stop for dancing. When they reach the groom's house, they loudly sing in describing everything they see. If the land is barren, they say it, if the environment is dirty, they speak about it. This is significantly clear in the song above mentioned.”

The song n°13 “**Shamba rirantega**” The bush blocks my way mocks the bridegroom's family as being poor, no intensive cultivations are observed; only the wind blows. The fence itself is not tight; it means that there are no cattle. This is clearly mentioned in the following song.

13. Shamba rirantega

Kirundi version

Icitabirizo: Shamba rirantega

Ibitero:

Mabukwe (2)
 Mabukwe uranyanka
 Ewe mabukwe
 Hamwe nagutumako
 Ngo uharure ibarabara
 Ricamwo abanyabukwe
 Weho waraba iki?
 Kuva kuwa mbere
 Gushika kuwa kane
 Wariko urakora iki?
 Kirazira ntuntuke
 Wontuka wombona
 Kirazira ntunkome
 Wonkoma wombona
 Mabukwe ntuntuke
 Ndazi ko uri imvuzi
 Wontuka wombona
 Ndi uwo kuri Budwi

English rendition

Refrain: The bush blocks my way

Verses:

My mother-in-law (2)
 Mother-in-law
 You hate me too much
 Look! Mother-in-law
 When I sent the messenger to tell you about this
 appointment and
 Thus clean the pathway
 In which brides will pass
 What have you done?
 From Monday to Thursday
 What were you doing?
 Do not try to insult me
 If ever you try to do so
 I will make things hot for you
 Do not try to provoke me
 Otherwise the situation will get worse
 I know you are too much talkative
 If ever you insult me
 You will pay for it
 I am mature enough

In fact, this song is satirising the bride's in-laws. As a matter of fact, in order not to be ashamed on the wedding day, most families prepare themselves in consequence; if they do not do so, the brides must of course mock them bitterly. The song above is meant to criticise the groom's residence. The brides criticise the groom's home and its surroundings. The singers bitterly utter words that raise anger.

The song opens when the singers attack openly the mother in law accusing her to know the appointment that the bridegroom's parents knew that appointment and there is no reason which can prevent them from sweeping the pathway. In fact, wedding is not haphazardly done; they had enough time to prepare themselves. This song contains also the hatred between a mother-in-law and her daughter-in-law; it is evident in the third verse. This shows that the relationship between them may encounter difficulties. In the following verses, the singer confirm that they have even sent a messenger to them about this important event, therefore there is no reason to show such carelessness. At the end of the song, the singer openly attacks the mother-in-law as being talkative. The singer stands for the bride who seems to affirm herself as an experienced lady. In this song, we notice that marriage is a serious undertaking

which needs serious care. Hence, the third hypothesis is verified. Even the informants confirmed that issue.

The **song n°14**: “Mbona ari Gatinyashengero” (He is a coward) and **the song n°15** “Seruka ndabe” (Show yourself) are the Burundi nuptial songs performed once the bride accompanied by her clansmen arrive in her in laws’ residence.

14. Mbona ari gatinyashengero

Kirundi version

Icitabirizo: Mbona ari Gatinyashengero

Ibitero:

Yanyumvise arampunga
Ahungira iyo mu rutara
Iyo mu rutara kwa Nyina
Yambonye aca arahunga
Yinyegeza iyo mu mpete
Iyo mu mpete kwa Nyina

English rendition

Refrain: He is a coward

Verses:

He heard me and fled
He fled into the hut
Into his mother’s hut
He has seen me
And escaped from
The bride’s sight
He hides himself
Inside the house
Inside his mother’s house

15. Seruka ndabe

Kirundi version

Icitabirizo: Seruka ndabe

Ibitero:

Busaya bwarotse
Umengo ni Sogokuru
Uyo niwe bahaya
Bahaya bahayagiza
Bwiso bwarotse
Umengo ni nyogokuru
Uyo niwe wiguze
Bwinyo bwaheze
Umengo ni nyogokuru
Uwo niwe bahava

English rendition

Refrain: Show yourself

Verses:

You man, with bony cheeks
Like those of an old
Man/a grandfather
Is it you whom people praised?
The one they extolled Everywhere?
You with pale eyes
Like those of a grandmother
Is this the one you sacrificed
Your life for?
Toothless man
Like a very old woman
Is this the one people
Claimed loudly?

.....In fact, once the groom appears, the brides ridicule him; they portray his physical appearance as it is understood in the song **n°14**. In this song, the bridegroom is ridiculed as being a coward, whereas a man must be fearless and courageous. Once he is asked to show himself and flees into the house, especially his mother’s house, it is shameful, it is even an insult.

Thus, such a man does not deserve a wife. A wife is given to a mature man, the one who is capable of ruling a home, not a coward. The same message is understood in the song¹⁵ “Seruka ndabe” (show yourself). In this song, the bridegroom is disgraced as being too old, physically disgusting, unworthy of the bride the singers bring to him, with his bony cheek, pale eyes, etc. In ridiculing the husband, the singers also criticise and mock the bride for having sacrificed time and now her life for such a husband, etc. This song bitterly satirises the bridegroom as an unworthy man not deserving the wife. They mock him as being too old. Hence, a husband is the one who is still strong, able of assuming the responsibilities and duties of a marital life.

This may help boys to marry at an expected age, when they are still full of energy but not getting married at old age, which would be a sign of irresponsibility. Here Burundi females are implied in marital life their role is not very clear. Thus, the Burundian patriarchal society has gone too far to the extent that females themselves sing and speak on the behalf of males. In fact, they conceive men as the ideal to aspire.

When we analyse these two songs above, we realise that the message conveyed through them neither talks of girls’ schooling nor work equity between men. Therefore, these two hypotheses are verified.

In the song n°16 “Sonera murundi ntaho yabikura” (He is poor, he is unable to feed the brides), the brides ridicule groom and his clansmen for they lack bereavages to offer to brides.

16. Sonera murundi ntaho yabikura

Kirundi Version

Icitabirizo: Sonera murundi
ntaho yabikura

Ibitero:
Yabuguze agahama
Akuye mu Kayanza
Yabuguze utujumbu
Akuye mu Kirimiro
Ntaho yabikura
Ntaho yabikura
Yabuguze utumera
Akuye mu Kirundo
Mama izo nera
Ntiyamara imanza
Ntaho yabikura
Ntiyaterera
Ntaho yabikura

English rendition

Refrain: He is unable to feed the brides

Verses:

He bought beer and food using money
He has got from red chalk from Kayanza
He bought them using money got
From sweet potatoes
He worked for in Kirimiro
Where do you want him to draw these things?
Food and beer
He bought them using money got
From sorghum he worked for
A long time in Kirundo
What poor creatures!
He never participated in parties
Where do you want him to draw them?
He never contributed in parties
Where do you want him to draw food and beer?

This song peculiarly satirises the groom's attitude. For the singers, offering little beverages in bridal ceremonies implies that the bride groom is not relational. If he lacks banana wine, they sing saying that he never brings banana wine to his neighbours once they celebrate parties, otherwise, they would have brought much beer to support him in such a big and significant party. In fact, a relational person should never lack food and drinks in wedding ceremonies.

Thus, when they sing "where do you want him to draw food and drinks?" "He never participated in parties", "he never contributed in festivals", "what a poor creature", they have all said. The singers go ahead telling how the groom has little money; they show that he has to go to Kayanza to look for a red chalk, to Kirimiro to work for sweet potatoes, to Kirundo to work for sorghum. In fact, money got from such means was so little to satisfy the needs for the bridal ceremonies. In this very song, the pieces of advices are given to enhance family values, thereby, the third hypothesis is verified and partially confirmed.

On the other hand, even though there may be much drinks and food, the brides are still asking more drinks because in Kirundi they say "Uwutongeje aba yagaye" (If you do not ask for more, it means that you are not satisfied). That is also mentioned in **the song n°17: "Nyongera amarwa nihere ingabo"** (Give us more drinks so that we rejoice)

17. Nyongera amarwa nihere ingabo

Kirundi Version

Icitabirizo: Nyongera amagwa
Nihere ingabo

Ibitero:

Iz'iwawe zirahaze
Iz'iwanje zirashonje
Sindayisoma

English rendition

Refrain : Give us more drinks
So that we rejoice

Verses:

Your people have drunk
And are satisfied
While my people are very thirsty
I have not even tasted it

In this song, the bride's relatives swear in saying that no beer has been offered to them. In fact, it is a joke performed to add beauty to the party, the brides' clan members are there, rejoicing and asking for more drinks. They seem to accuse their in-laws to have refused them beer while in reality they have drunk. They say, your people have drunk and are satisfied while mine are thirsty and have never tasted it. This is the case

for the **song n°18: “Mpa ca cato kivoga”** (Bring me that calabash full of beer), illustrates the Burundian idea about asking for “Umwuhiro” (additional quantity). (“Urwato” is a utensil from vegetables, once dried is prepared for drinking water or beer in former times).

18. Mpa ca cato kivoga

Kirundi version

Icitabirizo: Mpa ca cato kivoga

Ibitero:

Ca cato we (2)
Je simva aha ntakinyoye
Je simva aha ntakibonye
Je simva aha ntakironse
Bamwana we (2)

English rendition

Refrain: Bring me that can full of beer

Verses:

That can, the one I told you
I will not leave without having drunk
I will not leave here unless I see it
I will not leave here unless I get it
My in-laws

In this song also, the singers ascertain that they have not yet drunk. They deny it and insist by asking for more beer. This habit is in the Burundian customs. In the song “Bring me that ‘calabash full of beer”, the brides sing telling the in-laws that they are not leaving unless an additional quantity is given to them. In fact, any respectable man must satisfy his guests in food and drinks. Furthermore, if the beer is good the brides will sing as it is meant in the **song n°19 “Kabaye insongo”** (That beer is really delicious).

19. Kabaye insongo

Kirundi version

Icitabirizo: Soma rusose mwana wa Mama

Ese akarwa karaho

Kabaye insongo

Ibitero:

Akarwa karaho

Akuki karaho

Ese akarwa karaho

Yewe muramwanje

Wewe ugana neza

Ese akarwa karaho

Kabaye insongo

Kabaye insongo

Kabaye insongo

Kabaye insongo

Kabaye insongo

Kabaye insongo

English rendition**Refrain:** Enjoy that beer my mother's child

It is really delicious

Verses:

That beer	It is really delicious
That beer mixed	
With honey of bees	It is really delicious
That banana wine	It is really delicious
You my brother-in-law	It is really delicious
You made it very delicious	It is really delicious
That banana wine	It is really delicious

This song praises the in-laws for they have offered the brides a very good drink; then, they need more drinks to continue to enjoy the ceremonies. Nonetheless, if the beer is not delicious, the brides mock the in-laws as we hear it **in the song n°20: “Yabahe amazi masa”** (It is pure water), in which the brides even exaggerate in singing that the in-laws have brought water rivers such as Waga and Siguvyaye and filled hundreds of pots and feigned that it is beer.

20. Yabahe amazi masa**Kirundi version**

Icitabirizo: Yabayye amazi masa
Ibitero:
 Urumviriza
 Ni amazi si amarwa
 Yavomye Waga
 Aravoma aruzuriza
 Na Siguvyaye
 Aravoma aruzuriza
 Nasomye ndacira
 Si amarwa ya Gihonyi
 Si amarwa ya Gitsirye

English rendition

Refrain: It is pure water
Verses:
 Please, taste first
 It is water not banana wine
 He fetched water from Waga river
 And filled the pots
 And also fetched
 Water from Siguvyaye
 And filled the pots
 I taste it and I immediately spit away
 It is neither beer from Gihonyi
 Nor beer from Gitsirye

(“Gitsirye” and “Gihonyi” are kinds of banana trees which produce a lot of banana wine, which is very delicious). In this song, people are disappointed. They are singing to exhibit the disgust in saying “It is only water, pure water, not the banana wine from ‘Gihonyi’ and ‘Gitsirye’”. To show their disappointment, they name some rivers from which this water, not beer, is drawn. Those rivers are Waga and

Siguvyaye. The beer is so bad to the extent that once you taste it, you spit away. In fact, any respectful man shall not give disgusting drinks or foods to his guests. A host must honour his guests.

In those songs, we clearly understand how family building is important in the Burundian culture and family values such as joy, love, unity, harmony are of paramount importance in the life of the community. Third hypothesis is verified and partially confirmed.

From the day after marriage, the wife cannot speak to her father or mother-in-law until they offer her a gift as illustrated in the song n°21 “**Hariya mu rya Ntare**” “**There in Lions**”

21. Hariya mu rya Ntare

Kirundi version

Icitabirizo:

Ibitero A :

A/ Ewe rya Ntare

Rya Ntare ry'intare

Ngwino turamukanye

Ewe rya Ntare

Rya Ntare ry'intare

Kunda nguhongere

Duheze turamukanye

Yewe rya Ntare

Aho ubona uragoye

Reka nguhe ikibondo

Duheze turamukanye

Ewe rya Ntare

Aho ubona uragora

Ibitero B :

B/ Yewe rya Ntare

Rya Ntare ry'intare

Jewe sindamukanya

Mabukwe yomvuga

Ndazi ko ari imvuzi

Oya sindamukanya

Baramukazi bomvuga

Ndazi ko ari imvuzi

Ewe rya Ntare

Umwana umwe

Si indahiro

Oya ntuze we

Usanga arivyo uvuga

Reka nkwihere ibirezi
 Nkongere ubuyeye
 Ibidede n'ibihete
 Duheze turamukanye

Iwacu turabicura

Yewe, rya Ntare
 Rya Ntare ry'intare
 Reka nguh'ibibondo
 Umuhungu n'umukobwa
 Duheze turamukanye

Yewe rya Ntare
 Rya Ntare ry'intare
 Aho rero urangemye
 Nuze turamukanye

English rendition

Refrain: There in Lion's

Verses A:

A/ You Lion's
 Lion of Lions
 Come here so that
 We greet each other

You Lion's
 Lion of Lions
 Accept my reward
 And we shall greet each other

You Lion's
 You become hard
 Let me give you a baby
 Then we shall greet each other

You Lion's

Verses B:

B/ You Lion's
 Lion of Lions
 I do not greet people
 My mother-in law
 Shall talk of me
 I know she is talkative
 If I dare to greet you
 I will become a laughing-stock

Never shall I greet people
 My sisters-in-law may
 Ridicule me
 I know they are talkative

You Lion's
 In our family
 We have hundreds of children

If you speak of any kind

You are too complicated
 Let me give you a string
 Of pearls, beads and other
 Jewellery and then
 We shall greet one another

Of jewellery, in our family
 We manufacture them

You lion
 Lion of Lions
 Let me offer you babies
 Boys and Girls
 So that we greet each other

You lion
 Lion of Lions
 You actually catch me
 Come near me
 So as to greet each other

In the previous song, the bridegroom's relatives sing in calling the bride to come and greet them specifically her father and mother in-laws as well brothers and sisters in laws. The brides's relatives reply on the behalf of the bride saying that she does not greet them for her mother in-laws shall talk of her. The grooms' relatives insist but in vain as we remark it in the different stanza of the song. The process continues until they offer her children boys and girls to wish her offspring. At that very moment, the bride accepts to greet her in-laws. In Burundian customs, it is a taboo for a bride to greet her in- laws without being offered a gift. The bride refused to eat or speak until they offer her a present. The bride who dares to eat or speak without being offered a reward will be subjected to mockery as we saw it in the previous song. Marriage practices are more meant here. The third hypothesis is tested.

The song n°22 "Uraba wumva ndaje" (Have you heard me? I am already here"), is sung when the brides' relatives comes back to celebrate the festival called "Gutwikurura, the unveiling ceremony; it is celebrated some days after marriage, almost a week after. When the bride's relatives come to celebrate that festival, they bring many pots of beer and much foodstuff. When they come near their in-laws' fence, they sing as follow:

22. Uraba wumva ndaje

Kirundi version

Icitabirizo: Uraba wumva ndaje

Ibitero:

Uraba wumva
Wumva ndaje muntu uri imbere
Wumva ndaje ntugire ngo nasivye
Wumva ndaje uteragure izo ntango
Wumva ndaje uteragure izo nkoko.

English rendition

Refrain: Have you heard me?

I am already here

Verses:

Have you heard me
People inside the household
I am coming
Do not think I have postponed
The appointment
Now, make ready the pots of beer
We are already here,
Make the food ready

“This song is performed by the bride’s relatives carrying pots of beer and baskets of raw foods or cooked ones. In singing, they call up their in-laws to prepare themselves and be ready to receive the guests. They say: Have you heard me, people inside the household, I am coming, do not think I have postponed the appointment, now make ready the pots of beer and make the food ready. In this case, the hosts get ready to welcome the guests feed them and pronounce the discourse of the day. Even in this song, we realise that marriage brings unity, love and joy between different families unified by wedding. The third hypothesis is also verified.

In **the song n°23** “Inkangara” (a basket), the bride’s kindreds are already at the entry of the fence inviting their in-laws to come and receive the baskets and pots of banana wine; singing as follow:

23. Inkangara

Kirundi version

Icitabirizo: Eee inkangara

Ibitero

Inkangara
Inkagara(2)
Inkangara irihe?
Inkangara ivuye he?
Iwabo w’umukobwa
Iherekejwe nande?
Inasenge w’umukobwa
Inkagara irimwo iki?
Inkoko y’umukwe

English version

Refrain: Eee that basket

Verses:

A basket
A basket (2)
Where is the basket?
Where does the basket come from?
It comes from the bridegroom’s in-laws
Who accompany it?
It is accompanied by the bride’s paternal aunt
What is in the basket?
There is a chicken for the groom
What is in the basket?
There are bananas for the groom
What is in the basket?
There is a very delicious banana wine mixed with the honey of bees, for the groom.

Inkangara irimwo iki?
 Igisahira c'umukwe
 Inkangara ije mwo iki?
 Akuki k'umukwe

In this song, the bride's relatives recite things they are carrying to show that they come from a dignified family. In fact, in naming those things, the singers exhibit their dignity, their honour and this implies that the bride's in-laws should take care of the new wife by feeding her as her parents used to do. The singers wish that their daughter should not suffer in that new life. However this does not prevent women from suffering in marital homes as it is illustrated later on in the song n°26, 27 and 29 etc.

After the bridal ceremonies, the normal life starts. The wife is no longer a guest, she is welcomed in her husband's family, but she is fully integrated in her husband's family when she gives birth to the first child; and especially if the baby is a boy. During that time, the relationship between the two families is strengthened by frequent visits from the bride's family.

In song n°24 “Mayina vyagira” (Have a right seat), the singers show their happiness for a child is born, especially a son.

24. Mayina vyagira

Kirundi version

Icitabirizo: Mayina vyagira

Ibitero:

Vyagira muvyeyi we
 Wavyaye ikibondo we
 Wavyaye umuhungu we
 Vyagira tugukeze maa
 Vyagira mu bavyeyi we
 Vyagira mu muryango we
 Wavyaye umuhungu we
 Imana irakuzi we
 Nuvyare n'uwundi we
 Uvyagire tugukeze we

English rendition

Refrain: Have a right seat

Verses:

Mother, have a right seat
 In the right place
 You gave birth to a child
 You gave birth to a son
 Have a right seat,
 Let us congratulate you
 Have a right place among mothers
 Have a right place in the family
 You gave birth to a son
 Even God knows you
 Bring us another son
 You will be congratulated

From this song, we clearly understand that when a woman has not yet given birth to a child especially a male child, she is not welcomed and integrated in her husband's family. Thus, the song opens when singers (the husbands' relatives) tell to

the mother the following: Mother have a right seat in the right place, you gave birth to a child, you give birth to a son, let us congratulate you, have a right place among mothers, have a right place in the family, you gave birth to a son, even God knows you, bring us another son. In the verses of this song, the mothers welcome the new mother in their “family”, and later in her husband’s family clan thanks to the male child who is born. In the 10th verse of this song, the singers mention that even “God” knows her, in other words, she who does not give birth to male children has no right to a seat in a family; even God does not know her. In fact, it is thanks to God’s mercy that she has got a son; God has protected her from being repudiated. In the last verses, the women wish her to bear many sons. In this song, we are shown that the Burundian females have become themselves the instruments of the patriarchal system. See how sons are adored and worshipped. Women deny even their value; will men get pregnant to give birth to these cherished sons? From this we deduce that Burundi females are not valued and promoted through Burundi nuptial songs. Thus, this study has its value to improve Burundi female valuation and promotion through Burundi nuptial songs.

When we compare the message conveyed through this songs; and respondents’ points of views, we discovered that male children are still more valued by old women who see in them the heirs of the family, the ones who perpetuate the family name. However, young women find out that both children males and females ones are of the same importance.

The Burundi nuptial song n°25 “**urugo ni babiri**” A home is made by two is an illustrative case of a perfect family. In this song, the singers address the husband and his wife as well as their children. This song can be seen as an ideal to guide Burundi patriarchal society. In the beginning of this song, the performer says that a home is made up of two individuals, a woman and a man. The singers warn the man not to stay in bars and forget his wife and children since the home is his own. The singer goes on warning the man and preventing him from insulting his wife as it is the habit in the Burundian society. The singer mentions that if the wife comes back to her parents, even though difficult to be welcome, the husband and his children will suffer, die of hunger and the household falls in decay. Moreover, the singer calls upon the children to obey their parent and help them once they come back from school. In addition the singer shows the importance of the mother whom they portray as the

caretaker of the husband and and the children, the love this one holds for the family members.

25. Urugo ni babiri

Kirundi version

Icitabirizo: Hambe we

Ibitero:

Urugo ni babiri

Urugo ni umugore

Urugo n'umugabo

Nawe wa mugabo

Ni waja mu kirabo

Ukanywa ukaborerwa

Niwaronka utuyoga

Utahe i muhira

Urugo ni umugore

Urugo ni abana

Urugo ni rwawe

Inzu ni umugore

Urugo ni babiri

Nawe wa mugabo

Niwatuka umugore

Yigire i wabo

Agutane abana

Abana banage

Abana banambe

Bicwe n'umunanu

Urugo ni umugore

Urugo umugore

Nawe wa mugabo

Niwatuka umugore

Yigire iwabo

Urugo rusibe

Wicwe n'irungu

Urugo ni umugore

Hamwe n'umugabo

Nawe wa murerwa
(2)

Niwava ku mashure

Uwo nyoko wawe

Aguhe ibiharage

Hamwe n'ibijumbu

Ubiry ubihage

Ubihage ubihage

Ubihawe na nyoko

Yasigaye mu rugo

Umwana ni nyina

Urugo ni umugore

Nawe wa mukobwa

Wagiye kw'ishure

Niwiye kurima

Nayutize kurima

Jewe ndakubarire

Uzorimarima

Ntarima ntamira

Yoguca umutima

Urugo n'umugore

Urugo n'umugabo

English rendition**Refrain “Hambe we”****Verses:**

A home is made up of two individuals	Will give you beans
A home is made by a woman	And sweet potatoes
A home is made by a man	
You man, if you go into bars	Eat them until you get satisfied
And drink beer and become drunken	Enjoy your meal
Go back home	
A home is made by children	It is given to you by your mother
A home is Yours	She that keeps the house
A house is made by a woman	And cares for the family members
A home is composed by two individuals.	A child is closely linked
You man	To his/her mother
If you insult your wife	A woman is a housekeeper.
She will go back to her father's land	You girl
And leaves you together with your children	Who has gone to school
Your children will suffer	Learn also to cultivate
Your children will starve	If not
They will die of hunger	You will encounter many difficulties
A home is kept by a woman	He who does not work shall not eat
You man	And idleness breaks heart
Whenever you blame your wife	A household is composed of a wife
And repudiate her	A household is composed
Your household will decay	Of a husband
You will die of solitude	A home is made by two individuals.
A household is made up of a man	
A household is made up of a woman	
You child (2)	
When you come from school	
Your mother	
Will give you beans	

This song is a true example which helps to control the behaviour of the members of the society, correcting social excesses. Thus, from the discussion above, we see that a home is a secured environment where the mutual understanding and harmony favour the progress of the family members. This is true as the English people say: "The best security blanket a child may have is parents who respect each other" and "Two hands make a light work". Thus, the third hypothesis is verified.

The **song n° 26** is "iyo nanga y'irirenga" That Zither of sunset is metaphorical use of Kirundi language which refers to the Burundi female as a zither.

26. Iyo nanga y'irirenga

Kirundi version

Icitabirizo: Iyo Nanga y'irirenga
Ibitero:
 Nyokobukwe Nanga
 Niyagutuka Nanga
 Ngo ntuvyaye abahungu
 Uramwishura Nanga
 Uti : « Genda ukure ibumba »
 Tubumbe abahungu
 Abahungu umunani
 N'uw'icenda nzomuguha
 Nanga we

English rendition

Chorus : That zither of sunset
Verses:
 "Nanga", if your mother-in-law
 Blames you
 Saying that you do not give birth to sons
 Reply her as follows
 Go and fetch clay to make sons
 We will make eight sons
 And the ninth
 I will offer him to you

In the Burundian society, the zither is a musical instrument that is played in the night. This is very significant in this song since this implies that the wife is referred to as an instrument played in the night by the husband. Thus, the very first version of this song opens when the singers warn the bride about the difficulties she may encounter in the marital home. They say "If your mother in laws blames you do not to give birth to sons, reply her to go to fetch for clay and manufacture 8 sons and tell her that the 9th will be offered to her.

From the message conveyed through this song, we see that Burundian females undergo oppression in marital home, due to the harsh patriarchal system which value male children and despise female ones. We see this in the previous song wherein the mother in law stands for the patriarchal system and blames her daughter in laws accusing her not to give birth to males. We know that scientifically speaking the sex of a baby is determined by the man, but Burundi females are severely beaten from time to time to refuse to bring forth sons. It is very ridiculous and shameful.

Thus, from the discussion above we deduce that Burundi female are not valued and promoted, thus this study holds true so as to improve the Burundi feminine condition. This is so in Burundi while the US Declaration of Human Rights in 1948 posits that people are born equal in front of law without distinction of race, colour of the skin and distinction of the sex.

The song n°27” Mporeza umugenzi” Let me console my friend is another illustrative case of the Burundian society which favours male children over the female ones.

27. Mporeza umugenzi

Kirundi version

English rendition

Icitabirizo: Mporeza umugenzi

Ibitero :

Mwana wa mama
Uburundi buragoye
Uja kuba mu Burundi
Agira ukwinumira
Ugira ngo uranuma
Ngo ngiyo ya ntumvyi
Wagira ngo uravuga
Ngo ngiyo ya sema
Uvyara umukobwa
Ng’uhoneje umuryango
Wavyara umuhungu
Ngo nguyo aramukaye
Usubira uwundi
Ngo urugo ni rwawe
Wasubira uwundi
Ngo utsindiye amatongo

Refrain: Let me console my friend

Verses:

My mother’s child
To build a family is a tough task
In order to come to make it
You must keep quiet
Even if you keep quiet
They will misjudge you
And when you dare to say something
You will be qualified as a talkative woman
If you give birth to a daughter
They say that you ruin the family clan
If you give birth to a son
You will be called a queen
If you beget another son
They say that the household is Yours
When you bring another one
People will be jealous and say
That you win land

In fact, this song opens as a dialogue between a singer and bride. The singer makes the bride aware of the troubles waiting for her in home building. She says that to build a family is a tough task which requires selfdenial so as to subsist in the household. If she keeps quiet, she will be misjudged, if she speaks, she will be taxed to be talkative. Things become hot when she will bear female children, in that event, she will be accused of ruining the family. When we analyse this version, we find it very sexist since without women, even those cherished creatures will not exist or come to live on earth.

The singer continues to tell her that if she brings forth a son, she will be called a queen. Bringing another, she will be fully integrated in the family, and once she

bears the third, she will win the land. From this, we deduce that, a Burundi woman to be valued, he must have sons otherwise, she has no right to land. This is even the case today; women do not inherit land in Burundi. This is even illustrated by the United Nations reports on *Gender Equality in Burundi* where they stipulate that Burundi has a Discriminatory Family Code. They say: ‘‘Although the principles of gender quality and non discrimination on the grounds of sex is enshrined in the 2005 Constitution, there is no law that specifically provides for equal inheritance rights. Inheritance is largely governed by customary laws that discriminate against women’’. Thus, this song of consolation shows that there is no hope of joy in marital home for a Burundi female who goes to marry.’’ Thus, in order to get female valued and promoted this bad customs must be changed.

The song n°28 ‘‘Aho inyangwe wari imyambo (a sort of cow)’’ You are really an inyangwe (a white bird which keeps company to the cows while there are in pasturages),’’ you are an ‘‘inyambo’’ is another typical exemple of undervaluation of Burundi females through Burundi nuptial songs.

28. Wari inyambo

Kirundi version

Icitabirizo: Aho inyangwe wari inyambo

Ibitero:

Umukobwa umwe nta mwana
Ni rya kara ry’umushiha
Rimwe baterera no
Muziko we Rigatuma
Umuhungu umwe ni umwana
Ngo n’igikingi we c’irembo we
Wari inyambo

English rendition

**Refrain: you are really an ‘‘inyangwe’’,
you are an ‘‘inyambo’’**

Verses:

One daughter is not a child
She is only a cold ash that is
Swept away by the wind
One son is really a child indeed
He is a pillar in a household

In this song, the singers say that a female child is not a child at all, she is only a cold ash swept away by the wind while a single son is really a child since he is a pillar in the household. This is a vibrant example of the Burundi females’ discrimination and undervaluation through Burundi nuptial songs. This clearly illustrates the nothingness of a Burundi female in the society. To compare a girl with a cold ash is to disgrace her until to stigmatisation. Therefore, there would neither be female valuation nor promotion. Thus, this research comes to cover this gap dugged along time ago. Thus, the three hypotheses tested.

The song n°29, “Tera irenga rya Muyaga” Plant the reed of wind, is the example by excellence of how Burundi females are oppressed, disgraced, discriminated, tortured and stigmatised in the patriarchal system where only rude societal norms heavily weighs upon them. Follow it in the song:

29. Tera irenga rya muyaga

Kirundi version

Icitabirizo: Tera irenga
Rya Muyaga
Ibitero:
Mwana wa Ma
Hora ihorere nkwihozeze
Hora ihorere ngucire agace
Ngucire agace uracari muto
Umugabo si uwo kwizigiraaa
Umwizigire nta kwizigira
Umwigire nta kwigira
Umwihere nta kwihebera
Umurangamire akurandagure
Umucire agace agucire inkoni
Umwegamire akwegagure
Umutege ururobe
Agutege uruhiri
Umutege ibitugu
Agutege umugere
Umuvune umusase
Akuvune urubavu
Azokubwira voma
Haraho uvoma ntuyanywe
Azokubwira senya,
Haraho usenya ntuzicane
Azokubwira soroma
Haraho usoroma ntubiteke
Azokubwira teka
Haraho uteka ntubirye
Azokubwira cumba
Haraho ucumba ntuburye
Azokubwira sasa
Haraho usasa ntuharyame
Azokubwira gana
Haraho ugana ntuyinywe.

English rendition

Refrain : Plant the reed of wind
Verses :
My mother's child
Cease to shed tears,
Let me console you
Cease to shed tears so that I reveal you the secret
I must reveal you some secrets
Because you are still young
Do not trust in your husband
If you trust in him, he will never trust in you
You suffer for him but he never suffers for you
You sacrifice yourself for him,
But he never does so for you
You glance at him, he bitterly shouts at you
You advise him, he severely beats you
You lean against him, he severely chides you
You give him a big pastry,
He gives a heavy stick
You bend your shoulders towards him,
He kicks you down
You give him food, he breaks your ribs
He orders you to fetch water
You fetch the water but you never drink it
He orders you to fetch firewood, you fetch it
But you do not make the fire with it
He orders you to gather food
You gather it but you do not cook it
He orders you to cook
You cook but you do not eat
He orders you to prepare pastry for him
You prepare it, but you do not eat it
He orders you to make the bed,
You make it but you do not sleep in it
He orders you to make banana wine
You make it but you do not drink it

This song starts when the bride is shedding tears for she leaves her relatives to make life on her own. Thus, the singers recommend her to cease to weep and listen to

the pieces of advice they provide her. They console her in revealing secrets of marriage. The singers are first the experienced women, second, they present her a husband as an ungrateful person, whom to trust in is doomed to failure since even if you trust in him, this one never trust in you, you suffer for him, but he does not the same for you, you glance at him and he bitterly shouts at you, you gave him food but, as reward, he gives you a heavy stick, you bend your shoulders towards him, he kick you down, you feeds him, he breaks you the ribs, he orders you to fetch water, you fetch it , but you do not drink it , he orders you to gather and cook it, however you do not eat it, he orders you to make the bed, you arrange it, but you do not not sleep in it, etc.

Through the message emitted by this song, we understand the hardships to which Burundi female are subjected, the discrimination and disgrace beyond limits. As a matter of fact, through Burundi nuptial songs, women are miserable creatures, predestined to misfortune, no happiness for a Burundi female in these songs. Hence, this has a very bad impact on the females' psyche, who from their birth are despised in their fathers'homes and later on bear hardships in the marital home. Therefore, to set free these females and set them out of the yorke of patriarchy, the improvement of female schooling, work equity between Burundi males and females as well as the family values education is of great importance. Thus, the three hypotheses assigned to this research are verified.

The song which comes next is the **song n°30** “Nsezere ngende Mugumyarugo we” Let me say goodbye to “Mugumyarugo” (householder/housekeeper).

30. Nsezere ngende Mugumyarugo we

Kirundi version

Icitabirizo: Nsezere ngende Mugumyarugo we

Ibitero:

Uritunga	Mugumya rugo we
Wigire ikindi	Mugumya rugo we
Mu ntara utabayeye	Mugumya rugo we
Uriyengayenga	Mugumya rugo we
Wigire ikindi	Mugumya rugo we
Mu nzu y'abandi	Kiroroge
Genda kibondo	Mugumya rugo we

Wubake urwawe	Mugumya rugo we
Wihe abagenzi	Nda ya mama
Genda kibondo	Mugumya rugo we
Ugiye nk'abandi	Mugumya rugo we
Nk'abandi barondo	Nda ya mama
Nyakobukwe	Mugumya rugo we
Niyagutuka	Mugumya rugo we
Ngo ko utarima	Mugumya rugo we
Urinumira	Mugumya rugo we
Uburundi n'imanga	Nda ya mama
Nyokobukwe	Mugumya rugo we
Niyagutuka	Mugumya rugo we
Ngo mbe ko utavyara	Mugumya rugo we
Uti: "Havyarimana"	Tiro ry'inka
Genda witunge	Mugumya rugo we
Wigire intamba	Mugumya rugo we
Utambire ikiye	Nda yakunze
Genda kibondo	Mugumya rugo we
Wihe abagenzi	Mugumya rugo we
Mu ntara utabaye	Nda ya mama
Urihe abagenzi	Mugumya rugo we
Umugenzi n'ikindi	Mugumya rugo we
Uvyare agukeze	Mugumya rugo we
Ugware akugwaze	Mugumya rugo we
Uhwere aguhambe	Mugumya rugo we
Nzoza tuyage	Mugumya rugo we
Nzoza dutwenge	Mugumya rugo we
Ntahe giciye	Nda ya mama
Uragumya ibanga	Mugumya rugo we
Ry'abandi barondo	Mugumya rugo we

English rendition**Chorus: Let me say goodbye “Mugumyarugo we” (Householder)****Verses:**

Learn how to live	Householder
In an unfamiliar area	Householder
Be careful and humble	Householder
In your husband's home	Householder
Go my child	Householder
And build your own home	Householder
Acquire friendships	Householder
Go my child	Householder
You go like other ladies	Householder
If your mother-in-law defames you	Householder
Saying that you are not hardworking	Householder
Keep quiet for Burundi is a grave	Householder
My mother's child	Householder
If she blames you that you do not give	Householder
Birth to children, “Tell her that only God	Householder
Creates and gives offspring when He wants	Householder
Go and learn how to live	Householder
Accept whatever trouble	Householder
You may encounter	Householder
Go my child	Householder
Create many friends	Householder
In that new region	Householder
Have many friends	Householder
A friend is helpful	Householder
You give birth to a child	Householder
He/she takes care of you	Householder
And when you die	Householder
He/she buries you	Householder
I will come to pay you a visit	Householder
We will chat and laugh	Householder

And I will go back leaving you relieved	Householder
Building a home is a tough vocation	Householder
Keep on! Even other ladies	Householder
Have endured its joys and sorrows	Householder

In this song, the singers are counselling the bride to go to live on her own in an unfamiliar region, in her husband's home. We see in the verses of this song that the bride is worried and reluctant to leave her father's home since they sing telling her goodbye and go my child and build your own home, acquire friendship, you go like other ladies. The most striking thing here is that the singer let bride to know what is waiting for her in the new life even if she is worried. They continue to reveal her secrets of marital life. They advise her to keep quiet when her mother in laws defames her saying that she is not hardworking; they add that, Burundi is a grave. Things become hot here since marital home is compared with a grave. This seems contradictory, can any one send his daughter into a grave! However, the truth resides in that contradiction and this finds its value since in marital home as portrayed through Burundi nuptial songs women undergo torture, humiliation, disgrace, physical attack, etc. Bref, females in marital home are deadliving creatures. The singers go on telling her to go and handle any trouble he may encounter. In this song, many pieces of advice are given to the bride, to be patient, to be relational, so that in joys or sorrows she finds out support. This is very good and all those values must be taught in families so as to have stable household.

However, we see that the wife in a marital home is the damned by the fate to suffer and bear every pain stoically. Females in Burundi nuptial songs needs to be trained and educated so as to financially independent since as we see it, the work in household, in farms and bearing children are not sufficient. The cause of torture and enslavement undergone by females in these songs is the traditional barriers. Hence, the Burundian mentality must be changed to improve Burundi feminine conditions. All the hypotheses are also here verified.

The song n°31 "Ku Muyange wa nzorirenza, nzorirengereza umugenzi" At Muyange, I will help friend" illustrates the harmony which must govern the family members. Follow:

31. Ku Muyange wa nzorirenga, nzorirengereza umugenzi

Kirundi Version

Icitabirizo: Ku Muyange wa nzorirenga
Nzorirengereza umugenzi

Ibitero :

Umukobwa akunda abandi
Nzomuherekeza nk'abajana
Ndamushikane kuri rukundo
Nti : "Genda ukundane n'umuryango"
Umukobwa yanka abandi
Nzomuherekeza nk'abatajana
Ndamurenze imitumba itanu
Nti: "Genda utandukane n'umuryango"
Nzorirengereza umugenzi
Nzorirengereza uwonkunda
Umukobwa akunda abandi
Arakicara kukirambi
Aheze arambirize ku meza
Ibiyeri bimukikije
Ibibondo bica irya n'ino
Umukobwa yanka abandi
Nzomuherekeza nk'abatajana
Ndamushikane kuri Rusizi
Nti: "Genda usizane n'abiwawe"
Umukobwa yanka abandi
Nzomuherekeza nk'abatajana
Ndamushikane kuri Ntahangwa
Nti: "Genda uhangane n'umuryango."

Umukobwa yanka abandi
Arakicara ku gasinde
Kari hakurya ya Ntahangwa
Aheze arambirize mu ruzi
Ibisaka bimukikije
Ibikoko bica irya n'ino.
Mwa bakobwa mu kigenda
Murakundana n'abagenzi
Umugenzi niwe arirenga
Umugabo akiguharaye
Araheza akakubwira
Ngo inka nagukoye
Sinayitaye
Umugabo aguharurutse
Araheza akakubwira
Inka nagukoye narayitaye
Iyo ngira imari noja ahandi
Nzorirengereza umugenzi
Nzorirengereza uwo nkunda

English rendition

Refrain : At Muyange I will help friend

Verses:

A lady who likes others
I will accompany her as if we went together
Until we reach “Rukundo”
And advise her to be friendly and sociable.
A lady who dislikes others
I will accompany her carelessly
Until we cover five hills and curse her
To go to separate from her family
I will help a friend
The one that I love
A lady who likes others
May sit on the bed and stretch
Her legs on a table, surrounded with
Drinks, children running here, there
And everywhere.

A lady who hates others
May sit on a rock at the other bank of
Ntakangwa River and stretch her legs
Into that river, bushes surrounding her,
Wild animals roaring here,
There and everywhere and
Then dies of sorrow
Young ladies who are eventually
To be married
Be friendly and relational
Since only a friend helps
A husband who is still cherishing you
Often tells you that the cow he paid as
Dowry to your father was not lost
A husband whose love towards you
decreases always tells you that the cow He
paid as a Dowry to your father
Was lost, and that
If he had had a lot of wealth
He would have gone
To look for another wife
I will help a friend
That whom I love too much

In this song, the singers call upon the bride to become relational and discourage an unrelational woman. This is seen in the first four verses where the singers say: A lady who likes others, I will accompany her as if we went together until we reach “Rukundo” (love) and advise her to be relational and sociable. In the four following verses, the singers talk about an unrelational lady that who dislikes others. In fact, this one deserves no care, left alone, shall be cursed and excommunicated from her family. Even in the remaining verses, a good wife is praised and people wish her all kinds of wealth, progeny and welfare.

On the other hand, for the ill mannered wife, all curses, bad luck, misfortune are called upon him. In the last twelve verses, things are hot. The singers show the relationships between the married couple. They tell to bride that, once a husband is still cherishing her, this one praises her and when the love this one holds for her wife decreases, he starts shouting at her saying that the dowry he paid was wasted and threatens to leave her and look for another wife. From this message, we see that this song wants Burundi females to be perfect human beings; however, the Burundi males are not concerned. Here, the improvement of family values education is of paramount

importance so as to have Burundi female valued and promoted. Thus, the third hypothesis is verified.

The song which follows is **the song n°32** ‘‘ Kayengayenge nkubarire uri mwiza mugaruranka’’ You who bring back cattle, walk slowly but surely, you are the beautiful one. The message conveyed in this song, is a message of praise.

32. Kayengayenge nkubarire uri mwiza mugaruranka

Kirundi version

Icitabirizo: Kayengayenge nkubarire
Uri mwiza mugaruranka

Ibitero:

Uri mwiza Dorotiya
Uri mwiza bigashimwa
Uri rya zosi rya kemo
Rigororoka mw'irembo
Bagahagarara kuriraba
Uri mwiza Mugaruranka
Uri mwiza se Murondo
So bukwe yaragushimye
Yagushimiye uriko urarima
Ati “uri mwiza se murondo,
Icompa ukaba umukazana”
Uri mwiza Mugaruranka
Uri mwiza se Murondo
Nyoko bukwe yaragushimye
Yakubonye uriko urakuba
Ati : “Uri mwiza se Murondo,
Icompa ukaba umukazana”
Uri mwiza se Murondo
N’uwawe yaragushimye
Yakubonye uriko uracumba
Ati: “Uri mwiza se Murondo
Twoberana ku ruhimbi
Cane-cane undereye umwana”
Uri mwiza Mugaruranka.

English rendition

Refrain: You who bring back cattle
Walk slowly but surely
You are the beautiful one

Verses:

Dorthea, you are beautiful
Even people claim it loudly
You are kemo’s neck
That raises itself in the entry of the fence
And people stand by it and admire it
You are beautiful, young lady
Your father-in-law had admired you
He saw you cultivating and wished
You became his daughter –in-law.
You are beautiful, young lady
Your mother-in-law had admired you
She saw you grinding grains and
She exclaimed in saying
That you are beautiful
And wished you became
Her daughter –in-law.
You are beautiful, young lady
Even your husband had admired you
He saw you cooking food
And fell in love with you
And wished you became
His children’s mother
You are beautiful,
You who bring back cattle

In the song above mentioned, the singers compare the bride with the neck of the heifer/cow called Kemo, which raises itself in the fence and people stare at it. In the Burundian society, the heifer is greatly valued since it has a socio economic importance; when a lady is compared with it, this means that she is extremely beautiful. Henceforth, the beauty of this lady resides in the fact that she is a hardworking person, either in the farms or in household. That is why her father in-law accepted to pay the dowry for his son so that he brings her, also the mother in-law

admired her for that reason, and the husband saw in her also a good housewife and a mother of his children. In fact, the Burundian females are created to procreate and do housework. That is where their beauty as praised in the nuptial songs resides. This is very current in the Burundian culture, in the everyday life we hear Burundians say “Umugore mubi n’uwutavyaye” to mean that an ugly wife is the one who does not bring forth children. Therefore, any wife who by any misfortune does not give birth to babies is not valued in the society. In fact, Burundi males love more children than their mother. However, when we look at the needs of the moment, one sees that the mentality must change so as to improve the socio economic situation which is chaotic due to discrimination of Burundi females. Thus, the three hypotheses are verified.

The song n°33” Aho Mama kira ngukeze” Be safe and alive Mother is song of praise which is performed to congratulate a mother who comes to give birth.

In fact, the ultimate objective of marriage in the Burundian society is child bearing as we find it in most of the nuptial songs. In fact, the question of fecundity finds actually its significance in this song wherein they celebrate birth giving whole heartedly. In the verses of this song, we are told words of complement and an extreme joy is portrayed by the singers who stand for the mother’s in-laws and clansman for a new baby is born. Thus, this song illustrates how joyfully a mother who gives birth to a baby is welcomed in the society. In this song, the mothers congratulate their fellow who has crossed the death, for God enlightens her. When a mother is pregnant, she is worried since she does not know that she will be delivered. Thus, the fellows find it important to congratulate her to have escaped from death. This is true since singers mention that the mother jumped over death, she crossed Ntahangwa and Rusizi rivers. Here, these names of rivers stand for death. Furthermore, they are very happy, especially her close relatives and claim her happy because she is protected from mockery. Let’s follow the song:

33. Aho Mama kira ngukeze

Kirundi version

Icitabirizo: Aho Mama
Kira ngukeze
Ibitero:
Kira Mama warujabutse
Simba imanga Imana icane
Kera umuvyeyi iyo yavyaye
Impundu zarayaga,
Indeshi zigatonda
Kira amenyo y'abakeba
Kira agatwengo k'abansi
Kira Mama warusimvye
Simba Imanga Imana icane
Kira Waga warujabutse
Kira Ntakangwa ntiruguhanga
Kira Rusizi ntirugusiza
Kira Mama warujabutse
Simba imanga Imana icane
Cacanya nk'urucaca
Horera gutega nk'umutanga
Hundwa impundu
Uri mu bavyeyi

English rendition

Refrain: Be safe and alive
Verses:
Be safe you have crossed it
Jump over the grave
God enlightens you
In the past, once a mother
Gave birth to a child
She was claimed happy
They clapped and danced for her
They even brought her gifts,
Foods and drinks
You are saved from sarcasm
You are saved from
Your rivals' jealousy and mockery
You escaped from death
You jumped over the grave
You are safe, you crossed Waga
You crossed Ntakangwa
It does no longer have power on you
You crossed Rusizi,
It does no tear you
You have crossed it
You jumped over the grave
And God enlightens you.
Have as many children
As possible like "urucaca"
Be always fertile like "umutanga"
Be claimed by all mothers
You are among them

In this song, the singers wish her to beget many children. Above all, a mother who has given birth should not suffer from hunger and thirst. That is why the singers show us that the mother's relatives bring her gifts, foods and drinks. As we know it, a barren woman finds no place in the society and then, the singers wish to the mother to have many children as possible. This is seen in the five last verses. Nevertheless, this was quite relevant in the traditional society when lands were vast and fertile, nowadays, Burundians must change this mentality so as to cope with the current issues.

("Urucaca" is a kind of grass that multiplies quickly)

("Umutanga" is a plant which produces fruits regularly)

In song n°34 “Eeeh ndamwigine” I praise her, women are extremely happy to get a baby born.

34. Eeeh ndamwigine

Kirundi Version

Icitabirizo: Eeeh ndamwigine

Ibitero:

Ari hehe ga yemwe
Umuvyeyi yavyaye
Nyaguhora aravyara
Nanje mpore ndakeza
Ari hehe ga nyabuna
Kinyigishi nk'igishoro
Bwirabure nka na nanda
Nzobe y'ikimonge
Munyereke yemwe
Munyereke aho avyagiye
Nanje abe ariho mvyagira
Nya muramvya ku karire
Ku karire k'inyana
Abavyeyi bamwigine
Ibibondo bimwigine
Abakunzi bamwigine
Incuti zimwigine
Nirirwa ntamubonye
Amaso akaba umunani
Imitima ikaba itanu
Nirirwa ntamubonye
Nkirirwa nderera
Ku misozi ya Barundi
Banyita umwabuzi
Nanje ntabura
Kandi ndi mu bavyeyi.

English rendition

Refrain: Let me praise her

Verses:

Where is she
The mother who has given
Birth to a baby
May she always have children
And I, always congratulating her
Where is she?
She whose gum is like
That of a young maize
Blackness like Nanda
She that has a clear complexion
Show her to me
Show me where she sits
So that I sit near her
May she stretch her legs
On the litter of calves
Mothers glorify her
Children do the same
Friends too glorify her
Relatives also praise her
When I spend a whole day
Without seeing her
I become worried
When I spend a whole day
Without seeing her
I wander everywhere
In the neighbours' fields
People call me sorceress
While I am innocent
And above all, I am a mother
Among others.

In this song, look at how the mother is glorified, they compete to see her in asking where she is; she that has given birth. Mothers praise her, children joyfully cry, relatives clap and dance for her. In the end, we understand that those people wish her to beget many children and get much wealth and good health. Considering all the wording in the two previous songs, we understand very well that **childbearing is highly treasured in Burundi**. In fact, childbearing implies good relationships between two families united by marriage. It is good to bear children, but the growth of

Burundian population threatens the Burundian economy, poverty increases more and more. Thus, the schooling of girls is very significant so as to be able to overcome poverty. The first hypothesis is verified too.

A woman who has not yet given birth to a child is constantly worried. She is fully integrated in the society, especially in her husband's family clan when she begets. This is highly meant in the following **song n°35 "Mpera nkwereke umwana"** Give me a reward so that I show you the baby

35. Mpera nkwereke umwana

Kirundi Version

Icitabirizo: Mpera nkwereke umwana

Ibitero:

Ewe mabukwe we
Aho nagira ndagwaye
Ngo ari ukwigwaza kwaha
Aho nagira mpa amazi
Ngo ari ugusega kw'aha
Aho nagira mpa udukwi
Ngo ari ugusega kw'aha
Aho nagira ndagwaye
Ngo ngwaye inda y'ibijumbu
Nari ngwaye ikibondo
Sokwa, sokwaaa!!
Eheee, eeehee!!!

English rendition

Chorus: Give me a reward

So that I show you the baby

Verses:

You my mother-in-law
When I told you I am sick
You said I feigned to be sick
When I asked you to give me water
You said I am always begging
When I asked you to give me firewood
You told me I am always boring you
When I told you I am sick
You told me that
I am sick because of much sweet potatoes I have eaten,
That my belly was full of
Those sweet potatoes
While I was sick because I was pregnant
Look!! Look!!!
See well! See well!!!

In this song, the mother who gives birth jubilates. She is proud for her integration in her husband's home is achieved. This song talks about a dialogue between a bride and her mother-in-law. It shows that, the mother-in-law was not good at all; she has started to gossip about her daughter-in-law. The daughter-in-law is wise enough. She has never told her about her pregnancy, she surprised her mother-in-law. The mother-in-law has never guessed if her daughter-in-law was pregnant. When she perceived that her son's wife has a big belly (pregnancy), she said that the belly was full of sweet potatoes. In fact, marital life here, is so hard for a barren woman, hence, the lady is proving the contrary to her mother-in-law; she is mocking her, she that has diminished her when she was pregnant. Thus, in order to see the baby, the mother-in-

law should offer a gift. This is clearly mentioned in the verses of this very song in which the mother seems to urge her mother-in-law asking to give a gift so as to see the new born. In the first thirteen verses that start the song, the mother tells how her mother-in-law treated her while she was pregnant. In the last three verses, it is a great surprise for this woman was sick because of pregnancy. Moreover, if a wife has not yet given birth to a baby, she has no place even in her parental family.

The song n°36 “Nzoza ryari sha?” When shall I come back? illustrates it very well. In this song, the singers stand for a bride who newly gets married. Now she is thinking about when she will go back to pay visit to her parents. When asking such a question, she gives an answer to herself. She says that she will come back carrying a baby on her back. In fact, the value of Burundian woman resides in childbearing. In the reverse, things become hot. Thus, these are hard conditions in which Burundian females live and to be sorted so as to achieve their full development.

36. Nzoza ryari sha?

Kirundi Version

Icitabirizo: Nzoza

Ibitero:

Ewe ga Inanzoza
Nzoza ryari sha?
Nzoza maze gatanu mama
Kabiri ni ako inera
Nzoza niyengenga mama
Nk'umutobo w'igitoke
Gahama ka Kirinza mama
Katisiga inera
Nzoza mpetse umwana
Umwanya Imana ikimuntije
Sunzu rya Rugamba mama
Ryasokoje abavyeyi
Rikinginga ibibondo mama
Nzoza ryari sha

English rendition

Chorus: I will come

Verses:

You Inanzoza
When will you come back?
I will come back later on,
In coming days
I will come back carrying
A yellow leaf of banana trees
Red chalk of Kirinza
Which is not for easy men?
I will come back carrying
A baby on my back
Mothers with long hair
Those who know to soothen babies

When we analyse this song, we find out that the singer stands for a newly married wife (Inanzoza), who is eager to go back to pay a visit to her parents. Nevertheless, she is worried because she has not yet begot. Then, the first four verses show how she needs to see her parents but postpones the appointment and gives herself a long time to look for yellow leaf, that is beer and foodstuffs to bring to her parents. However, her constant desire is that of getting a child. This is clearly seen in the fifth and sixth verses. In the fifth verse, she mentions the red chalk of Kirinza

which is not for easy men. The inherent meaning of a red chalk is that in the traditional society, the red chalk was mixed with butter. They put the mixture in the children's hair known as "ubusage" (that hair was very long and not cut). Then, in the sixth verse, she clearly mentions that she will come back to her father's home carrying a baby on her back. In the the last two verses, she let people know that grown up mothers with long hair know how to soothen babies. She wants to mean that experienced women are those who already have children; thus, she will be among those mothers. In fact, this is her most desire.

From the aforementioned songs we observed the joy, the happiness of motherhood, the attitude of mothers towards childbearing, the value of childbearing in Burundian society. Childbearing is also greatly valued in other African societies. It is even the *raison d'être* of a marriage and family building, otherwise other arrangements shall be made to get the children. Mbiti S. John (1982) clears it in his work *Introduction to African Religion*, when he says:

The supreme purpose of marriage according to African Peoples is to bear children, to build a family, to extend life, and to hand down the living torch of human existence. For that reason, a marriage becomes fully so only when one or more children have been born. It is a very tragic thing when no children come out of a marriage. Then people do not consider it to be truly a marriage, and other arrangements are made to obtain children in the family. (109)

In the light of the above quotation we find out that the ultimate goal of marriage is to obtain offspring who will perpetuate the name of their parents after death. Hence, the children being the torch of human existence, every possible thing must be done to have those precious beings who assure the continuation of life when death summons the parents. In the light of the above songs and quotation, one deduces that the message conveyed through Burundi nuptial songs is stuck to the tradition and hinders Burundi female valuation and promotion. Therefore, the three hypotheses are verified.

Many of the Burundi nuptial songs praise childbearing. **The song n°37''Ngwiza''** also clearly illustrates this fact.

37. Ngwiza

Kirundi version

Icitabirizo: Ngwiza

Ibitero:

Ngwiza nda ya mama we
Ngwiza tiro ry'inka we
Ngwiza kioroge we
Ngwiza nda yakunze we
Ngwiza nda ya mama we
Ngwiza mwiza wanje we
Hora ndakuyagire
Urakora ntunyage sha
Ntunyage aho ngendera
Wonyaga nobabara
Oya sindakuyaga sha
Oya sinzorimena sha
Nzoribika mu nda
Nzoja iyo batazonyumva
Iyo Data atazombona
Iyo Mama atazoshika
Je nzicurikira we
Mpeze nicure ikiza we
Atawuri buze we

Nzogenda kuvoma sha
Mpeze nicwe n'irungu sha
Tuyage n'ivoma sha
Je nzoja gusenya sha
Mpeze nicwe n'irungu sha
Tuyage n'ishamba sha
Ngwiza nda ya mama sha
Ngwiza ncuti yanje sha
Hora ndakuyagire
Umugabo mutavyaranye
Nikaraba dukakane
Akaryoshe ntikarya umwe
Umugabo muvyaranye
Nikaraba dusangire
Dusigarize abana
Uranyereka aho uvoma sha
Nanje abe ariho mvoma sha
Duhore tuyaga sha
Ntiwicwe n'irungu
Uranyereka aho usenya sha
Nanje abe ariho nsenya sha
Tumarane irungu

English rendition

Refrain: Ngwiza

Verses:

Ngwiza my mother's child	I will go to fetch water
Ngwiza my dear	And die of solitude
Ngwiza my Darling	Chatting with the waterstream
Ngwiza my dearly beloved	I will go to fetch firewood
Ngwiza my dear sister	And die of loneliness
Ngwiza my beloved friend	Chatting with the bush/forest
Listen to my conversation	Ngwiza my honey
Make sure you will not betray me	Ngwiza my close relative
In my relatives	Listen to me a little bit
If you do so	A husband with whom you do not have babies
I would be very disappointed	Is unbearable and becomes selfish

I will not betray you	And you no more share the meal
I will not tell it to people	While the one with whom you get babies
I will keep it as secret	Is likely to share the meal with you
I will go so far, too far	And he will recommend you to leave
Where my father will not see me	A big part for the kids
Where my mother will never hear of me	Please, show me where you fetch water
I will sorrowfully sit	So that I fetch there and chat with you
And wish a relative would come to visit me	Show me where you fetch firewood
While nobody would come	So that I fetch there and chat with you
	In order to prevent you from dying of
	Solitude and sorrow

In this song, one observes a secret plan of a lady who is really in need of a husband. Her relative (friend) discovers it and comes near her to get informed. Ngwiza tells her about the plan but forbids her to tell it to people. The most striking thing here is the message conveyed in the 14th, 15th and 17th verses, where the lady ascertains that she will leave secretly to an unknown area, where people (relatives) will not hear of her. Neither her father nor her mother will hear of her or see her. She knows that she may suffer but she surrenders. This is seen th18th up to 24th verses, where she indicates that she will die of sorrow and nobody will come to console her. She will be lonesome to the extent that she will chat with bush and fountain once she goes to fetch for water and firewood. That is to mean that, she has not brought the dowry to her parents, therefore, no visits will be paid to her. Ngwiza is completely decided that her friend has nothing else to do except to give her some pieces of advice, by showing her how she can bear difficulties in marital home. The strange thing here is that, she does not prevent her friend from going to marry illegally. Whether she will suffer or not, provided that she gets a husband and children of her own. Thus, bearing children entails happiness.

In this regard, Burundi female must be trained to bear children responsibly not only producing babies who will suffer in the future. The three hypotheses are verified.

In the song n°38 “Mama reka ngende”, My mother, let me go the singers convey a message which lets people know that it may be a mother who forbids her daughter to get married. Then, the singers also let us listen how the daughter

convinces her mother to allow her go in Burundi (to get married). She tries to explain her mother the motive of her departure.

38. Mama reka ngende

Kirundi Version

Icitabirizo: Mama reka ngende

Ibitero:

Reka ngende i Burundi maaa
Iyo Imana yavuye
Reka ngende i Burundi maaa
Iyo bakama bagakungira
Reka ngende i Burundi maa
Iyo bavyara bagaheka
Umukobwa ni nyene urugo
Niwe asoroma akarondera
Umukobwa ni nyene urugo
Niwe abika amabanga
Umukobwa ni nyene urugo
Niwe avyara agaheka
Umukobwa ni nyene urugo
Niwe asenya akavoma
Umukobwa ntacikira
Aba acikije ijambo

English rendition

Chorus : My mother

Let me go

Verses :

Mum, let me go in Burundi
Where God has originated
Mum, let me go in Burundi
Where they milk
Mum, let me go in Burundi
Where they bear children
A girl is a housekeeper
She is the one who cooks
And feeds the family members
A girl is a housekeeper
She is the one who keeps secrets
A girl is a housekeeper
She is the one who bears children
A girl is a housekeeper
She is the one
Who fetches water and firewood?
Any respectable lady
never gets married
Unless the dowry is afforded
to her father

Through the message told in this song, one notice that the lady explains to her mother saying: Let me go to Burundi (in a household) where God originated. In fact, God is everywhere even in her father's home; however, she insists. In reality, she needs a husband. When she says: Let me go to Burundi where they milk, she has another motive, even in her father's household they milk. Actually, the ultimate desire of Burundi females in the nuptial songs is to bear their own children, to breed their own cattle, to have a home and a husband, to be housekeepers as it is mentioned in those songs.

Evans-Pritchard, (1960) in *Marriage and Kinship among the Nuer*, enlightens us about the views of the Nuer people whose convictions about sexual activities is to produce children and have one's own home. He says:

...Sexual activities are from their earliest
manifestations given the stamp of cultural

values. They are from the first associated with marriage, which is the final goal of the sex life of men and women. Even the very poor and disabled...form domestic establishments of some kind and talk proudly of “my father-in-law” and my mother –in-law”. It is the chief ambition of a youth to marry and have a home (a gol) of his own, for when Nuer speak of marriage they speak of a home. They say of a youth: He is married – he has a “gol”. Even in childhood, it is clear to Nuer that marriage and birth of children are the ultimate purpose of sexual functions to which all earlier activities of sexual kind-play love-making and courtship-are a prelude, a preparation, and means.(40-50)

From the above quotation we notice that the aim of marriage is to produce children and have a home on one's own. In the Nuer society, the youth can even play in love making even in the eyes of the elders without any problems. This is given a stamp that it is preparation for marriage. However, in Burundian society youth can never amuse themselves in love-making in the eyes of the elders. Even those who dare to do so hide themselves. So, even though the ways of conducting marriage may differ from one society to another, the main goal is the same, marriage is oriented towards reproduction in African societies and in many other parts of the world. Thus, the third hypothesis is also verified.

In the song n°39 “Gomba mutahe turamusigaranye” You should go back now we stay with her one clearly understands how a bridegroom rejoices once he gets married. The bridegroom's kinships are rejoicing and mocking the bride's relatives. Follow:

39. Gomba mutahe turamusigaranye

Kirundi Version

Icitabirizo: Gomba mutahe
Turamusigaranye

Ibitero:

Nyina w'umukobwa asigaranye irungu
Nyina w'umuhungu araheze irungu
Iwabo w'umukobwa basigaranye irungu
Iwabo w'umuhungu baraheze irungu

Icitabirizo 2 : Bantu mwese muri hano
Genda mumbwirire abo i muhira
Muti « Umwana arasigaye
Umusore yamukoye aramusigaranye »
Basaza b'umukobwa basaigaranye irungu
Baramu b'umukobwa baraheze irungu
Umusore yamukoye arashize irungu
Uno musi arashira agahinda

English rendition

Chorus: You should go back now
We stay with her

Verses:

The bride's mother stays in solitude
The bridegroom's mother will
No longer feel lonesome
The bride's parents stay in loneliness
The bridegroom's parents will
Feel lonesome any longer

Chorus 2: You people who are here
Go and tell the bride's
Parents that she stays here
The bridegroom, he who paid
The bride price retains her
The bride's brothers stay in solitude
The bridegroom's brothers
No longer feel lonesome
The man who paid the dowry
Will never feel lonesome
Today, he gets what
His hearts desires most.

The singers are telling the brides to go back home for the husband has already retained the bride. The singers move ahead saying that the bride's mother stays lonesome together with her relatives. However, the bridegroom's parents feel all right, they have no solitude. The bridegroom jubilates very much because he has paid the brideprice and now the wife is his own property. He gets someone with whom to share the rest of his life. The bridegroom's clansmen rejoice because their son becomes a full man, he reaches the honorable social rank, childhood leaves place to manhood and later on to fatherhood. All this is significantly meant in the verses of this song. For instance, the first 6th verses portray the solitude of the brides' kinships and the joy of her in laws. In the remaining 9 verses, the groom and his relatives are happy and feel no longer lonesome. Once analyzing this song, one finds out that the message told through it depicts how a Burundi female is socially conceived. A Burundi female is joy in this song, since in her in laws she is happily received, the person who kills solitude. In addition, the bride in this song is private property of her husband as the latter pays the brideprice. Nonetheless, the situation changes currently in the days

following the honey moon since the new wife begins suffering from discrimination and disgrace. Henceforth, the third hypothesis is also here verified.

The song n°40 “Uramurera” Bring her up, is addressed to the in-laws.

40. Uramurera

Kirundi version

Icitabirizo 1: Uramurera

Icitabirizo 2 : Bikamunanira

Ibitero:

Niwamutuma gusenga

Niwamutuma kuvoma

Icitabirizo 3 :

Urantumako nirere

Ntiyari bwakure

Ni umwana yoga mu bandi

Uramurera umwana wacu

Uramurera ni uw'isangi

Uramurera aje ari ikibondo

Uramurera ntazi irungu

Uramurera ntazi ikofe

Niwamutuma gucana

Niwamutuma gukinjika

Uramurera umwana wacu

Aje n'iteka

Uramurera yere i wanyu

Uramurera utere impundu

Uramurera ntere iyindi

Ni wamutuma gukuba

Ukamutuma gucumba

Uramurera umwana wacu

Uramurera imfura ya mama

Uramurera yari ikibondo

Uramurera umwize vyose

Uramurera asenye avome

English rendition

Refrain 1: Bring her up

Refrain 2: And that she fails

Verses:

If you send her to fetch firewood

If you send to fetch water

Refrain 3: Call me so that I bring her up myself

She is too young; she is a child among others

Bring her up our child

Bring her up she is a child we have in common

Bring her up she is still a child

Bring her up she does not know solitude

Bring her up she does not know stick

If you send her to make fire

If you send her to cook

Bring her up our child

She comes to you dignified

Bring her up she will bring you happiness

Bring her up and bless her

Bring her up and I will bless her too

If you send her to grind grains

If you send her to prepare pastry

Bring her up our child

Bring her up our mother's elder child

Bring her up she comes to you being very young

Bring her up teach her everything

Bring her up teach her to fetch water and firewood

If you send her to work in farms

If you send her to sow

And that she failes

Call me so that I help her, she is too young

Niwamutuma kusiza

Ukamutuma gutera

The brides sing in telling them that the bride is too young, thus needs care from her in-laws. They continue to say: “She comes too young, teach her everything. If you send her to do farming activities, to fetch water of firewood, to grind grains and curdle milk and that she fails, please teach her in a lovingly way.” As a matter of fact, this song is a song praising and cherishing the bride. The bride’s kinships want the in-laws to do the same for the bride. In the verses of this song, one notices that the bride is portrayed as young who needs to be trained in the new life. They even mention that the in-laws should not beat her since even in her father’s home, the bride is not beaten, this implies that Burundi females are beaten in marital homes. In addition, the singers enumerate a good number of activities to which this new wife is subjected. Those activities encompass preparing food, fetching water, fetching firewood, farm work, etc. As a matter of fact, no work equity in this song. Thus, the second and third hypotheses are verified. The following song is an illustrative case of sorrows and sufferings encountered by Burundi females in marital homes.

The song n°41: “Aha i Burundi” Here in Burundi talks about the jealousy the bride encounters in marital home. “Burundi” means the bride’s in laws. The singer says that in Burundi people are jealous, they do not want others to prosper they slaughter a calf because of hate, when they start evil plans, they must accomplish their evil wishes. In the end of the song, the brides call upon the mother-in-law to be a kind parent and care for her daughter-in-law. This is inherently meant in the 10th first verses where, the singers show how the in laws are wicked. The singers say: Those Burundians hate he/she who rises in rank, hate someone who prospers. This hatery and jealousy are at crucial stage when those Burundians (in laws) are taxed to slaughter a newly born calf. In the Burundian culture, it is strictly forbidden to kill a calf for meat. It is a taboo. A cow is cherished and grows up to be kept for honour. If ever, they need meat, they slaughter an old one.

41. Aha i Burundi**Kirundi version****Icitabirizo: Aha i Burundi****Ibitero:**

Abarundi abo
 Baragoye
 Ako bedetse
 Bashirwa beguye
 Abarundi abo
 Banka uwunguka
 Abarundi abo
 Banka agakura
 Babaga umutavu
 Bakunda agapfa
 Bamwana we
 Uranderera
 Akarwara
 Urangwariza
 Bikanka
 Urantabariza
 Bikananirana
 Urantumako
 Mugenzi we
 Urantumako

English rendition**Refrain:** Here in Burundi**Verses:**

Those Burundians
 Are complicated
 When they decide to destroy something
 They must destroy it whatever happens
 Those Burundians
 Dislike he/she that rises in rank
 Those Burundians
 Hate someone who prospers
 They slaughter a newly born calf
 They enjoy when someone is suffering
 Bridegroom's mother
 Bring her up in my place
 If she becomes sick
 Take care of her
 If she becomes very sick
 Call your relatives to help you
 If things become hot
 Call me without delay
 My friend
 Call me as soon as possible

Brief, this song shows how much a bride suffers in home, without help and support; the song ends when singers call upon the mother in law to be a good and kind parent. In the last verses of this song, the singers say to the mother in law: 'if she becomes sick, take care of her; If she becomes very sick, call your relatives to help you, If things become hot, call me without delay, my friend, call me as quick as possible. From the message conveyed through these last verses, one notice that Burundi female suffer much in the husbands' homeland. The fact that singers remind the mother in laws to secure the daughter in-laws means that, women undergo torture, humiliation and exclusion until when they die in home without recourse on the behalf of their in-laws. Thus, the second and third hypotheses are again verified.

In the song n°42 "Bamba siwe" (Resist, this one is not the one I need) is a modern nuptial song wherein the singers refute a suitor.

42. Bamba siwe

Kirundi Version

Icitabirizo 1: Bamba

Ibitero:

Bamba siwe (2)

Baraguhenze

Uwanje ntasa uko

Mbega wajahe

Nkuzimurure

Bamba uwo siwe (2)

Bamba basha

Musore utazi iyo uja

Icitabirizo 2: Wandangiwe na nde?

Musore utagira iyo uva

Bamba siwe (2)

Rwanje ntaraza

Niyo yashika

Umwiza uragenda

Izuba riraka

Bamba uwo siwe

Musore uzira amazi

Musore utagira incuti

English rendition

Chorus: Resist

Verses:

Resist, that one is not him (2)

They have duped you

Mine does not look like this

So, where were you going

So that I show you the way

Resist, that one is not him (2)

Resist my fellows

Young man wandering aimlessly

Chorus 2: Who told you to

come to me

Young man without origin

Resist, this one is not him (2)

Mine has not yet come

When he arrives

The darkness will disappear

The sun will shine

That one is not really

My type of man

Young man who is dirty

Young man without relatives

In that modern song, the singers (ladies) refuse a suitor; they describe him for not being handsome, rich, etc. The most striking thing is that they reject him publicly. The suitor is ridiculed and goes back home empty handed. This is to counteract the traditional customs of choosing marriage partners without taking into consideration the bad consequences which the children may encounter later. In this song, one actually remarks modern songs break the traditional barriers imposed to marriage partners as far as the choice is concerned. The first stanza is an illustrative case of how the singer ridiculed the suitor, feigning to show him the way as if he were lost. The second stanza is very satirical; the singers accuse that suitor of being dirty, without origin, without wealth and relatives; brief, he is not handsome at all. In this very song, nothing about schooling of girls is told. Thus, the first and third hypotheses are tested. However, the respondent agreed 100% the positive influence of schooling girls.

The song n°43 “Naze rirarenga”, He is welcome is modern too; the suitor is warmly received.

43. Naze rirarenga

Kirundi Version

Icitabirizo: Naze rirarenga

Arakaza rirarenga
Naze

Ibitero:

Naze namubonye
Naze ari n'iyi aja
Naze tumuhe ikaze
Rihabwa abakunzi
Naze ahundwe impundu
Maso nk'aya Mutsama
Menyo nk'itaragande
Yabuze ikiyahirura
Aharurwa n'Imana
Mwiza Musan'iwabo
Fyufyu yo ku Nama
Mirire yiririrwa
Uwera agasa n'inyange
Ruhanga ruzira inkombe
Mirundi izira imibango
Bwirabure nka Nanda
Naze asasirwe indava
Mvyeyi ikamirwa abana
Gitare c'intateka
Yuzuriza abakunzi
Yambaye urukundo
Nyenyeri yo mu mutwenzi
Za nzuzi z'imihwanya
Zitagira ici n'agatasi
Zama zisiga izindi
Zama zitamura
Naze namubonye
Numwe mvuga ntazindwa
Numwe ayaga neza
Naze Mutima ukeye

“Inzuzi”: They are plants cult
they symbolise fertility.

English rendition

Refrain: Welcome the handsome among
The handsome
Welcome

Verses:

He should come, I have already seen him
He should come, we welcome him
He is the most welcome
We welcome him as a true friend
Shall he come so that we praise him
Eyes like those of Mutsama's heifer
With beautiful teeth
Countable ones
Counted by God
The handsome one like
His family members
Milk of ku Mama (morning)
Milk of the evening
The extremely handsome man
With his face well shaped
With beautiful legs
With a black complexion
Shall he come and sit a comfortable
And distinguished place
Shall he come the one who acts freely
Mother cow that produces
Milk for children
The beloved one
The mediator
The loving one
The morning bright star
He, the “Inzuzi z'imihwanya”
Which produce regardless
The seasons of year
Those “inzuzi” which ripen very quickly
They produce constantly
Shall he come, I have already seen him
The one to whom I speak friendly
The one who chats very well
The one with a joyful heart.

In the song above, the singers praise the suitor as a handsome boy physically well built. They wish him health and wealth; he is presented as a generous and loving husband. This entails that when a boy or a girl chooses a marriage partner for himself/herself, he or she feels happy and is ready to assume the consequences. Here, there is

a true love between that boy and the girl. In this song, the love between the husband and the wife is extolled and the singers thoroughly express it in this very song. The third hypothesis is tested.

In the traditional nuptial song n°44 “Iyengenge Mugeni” Be careful bride, a bride is accompanied to her husband. The singers tell to the bride the sorrows and pains which wait for her in the marital life.

44. Iyengenge Mugeni

Kirundi Version

Icitaririzo: Iyengenge Mugeni

Ibitero :

Iyengengeho
Wiyengenge neza Mugeni
Ugiye baguharaye Mugeni
Uzoza baguharaye Mugeni
Iyengengeho
Wiyengenge neza Mugeni
Ugiye wisize Mugeni
Uzoza wamyotse Mugeni
Ugiye usa na Sera Mugeni
Uzoza usa na Fyiri Mugeni
Iyengengeho
Wiyengenge neza Mugeni
Ugiye uri ikirahuri
Uzoza uri ikirahuzo
Ugiye uri inka nziza Mugeni
Uzoza uri imbwa imoye Mugeni
Ugiye uri umuyabaga Mugeni
Uzoza uri muhe Nyina
Iyengengeho
Wiyengenge neza Mugeni
Ugiye uteze intunda Mugeni
Uzoza wayimoye Mugeni
Ugiye uca mw'irembo Mugeni
Uzoza uca mu canzo Mugeni

English rendition

Refrain : Go slowly bride, be careful

Verses:

Go slowly bride
Go slowly and carefully bride
You go there praised now
You will come back
Your skin covered with weeds
Go carefully bride, be wise
Go slowly and carefully
You go there oiled and greasy
Nevertheless, you will come back
Stinking and degreased, bride
You go now resembling “Sera”
But, you will come back blackened bride
Go carefully bride, be wise
Go slowly and carefully bride
You go to get married looking like a glass
You will come back resembling
A smoky basket
You go being a beautiful heifer
But you will come back such
A dog its hair cut
You go being a teenager bride
You will come back being accepted
Only by your mother
Go slowly bride, be wise
Go slowly and carefully bride
You go your hair well done
You will come back shaven
You go through the entry of the fence
But, you will come back by the hole cut in The
fence behind your father’s home.

In this song, there is no hope for happy life since the bride does not know her husband’s character. She only knows that she must suffer from torture and humiliation. This is meant from the beginning of the song until its end. The singers

describe her as a very beautiful lady but once married her life will turn into something else. Let's see how the singers depict it: You go being praised, you will come back the skin covered with weeds; you go oiled and greased, but, you will come back stinking and degreased; etc. Thus, they advise her to be careful, wise and perseverant while in the previous modern song the bride expects to be happy in her marital life. This is a very serious problem for Burundian females who are not taught how to overcome their difficulties but rather resign in those problems. Therefore, the first and the third hypotheses are verified.

The song n°45 “Serafina” Seraphine is modern one.

In this song, the message centres on modern women. Seraphine represents that category of modern women/ladies. In 16th first verses, the singers describe the life in countryside where the bride's mother refuses her daughter to go. When the mother is told that her daughter is to be married in Kirimiro and Mugamba natural regions, she denies it. Then, she invents a lot motives such as hunger and thirst as well as the food which is not good and can even be harmful to the bride. In fact, the idea of modern life is predominant in this song. Life in countryside is despised, ladies are eager to go to live in town where wives are supposed to lead a happy life.

According to singers, life in town is good. This is clearly meant in the remaining verses of this song below. As a matter of fact, in town women put on shoes, sleep comfortably, does not fetch water and firewood in valleys, they cook by modern means. Women in town are like queens since houseboys do everything for them. This is clearly meant in the following 10th verses. In, the last verses, the singers stand for a husband who promises his wife to get out and enjoy life in hotels and night clubs. In fact, the suitor is from town. Then, this song is made to ridicule modern or civilised ladies/women who live in cities. The lady (Seraphine) once offered shoes, she even hardly walks; as a rural lady, she is still shy

45. Serafina

Kirundi Version

Icitabirizo: Aho mama serafina

Serafina mwana wa ma
 Serafina mwiza mfise
 Bamubwiye ngo arakowe (2)
 Mu Kirimiro
 Nyina wiwe aca ararahira
 Mu kirimiro ni habi si heza
 Barya ibijumbu n'amateke vyomuniga
 Bamubariye ngo arakowe (2)
 mu Mugamba
 Nyina wiwe aca ararahira
 Mu Mugamba ni habi si heza
 Hari inzara n'inyota vyo muniga
 Bamubwiye ngo arakowe (2) mu mujini
 Nyina wiwe aca aratwenga
 Mu mujini ni heza si habi
 Uzoryama ku matera uheze ukwege
 Ikambambiri
 Ntuzovoma mu Nyarwonga
 Ntuzosenya mu Nyarwonga
 Serafina uzamikara
 Uzoteka ku mbabura ababoyi batigite
 Kubita ibihere n'imbaragasa
 N'ibitari mwungikanye serafina
 Yinjire mu nzu
 Nzokujana iyo iwacu
 Abavyeyi bakugabire (2) ya bigoro
 Nzokukujana mu mujini
 Tuzunguruke Novotel
 Tutugarikire muri Havana

English rendition

Refrain: Oh mum! Seraphine!

Verses:

Seraphine my brother's child
 Seraphine my beautiful
 When seraphine's mother was told that
 Her daughter is to be married in Kirimiro she
 refused
 Kirimiro is bad
 Kirimiro people eat
 Only sweet potatoes and taro,
 Those ones would harm
 Her in the throat.
 When she was told that seraphine is to Be
 married in Mugamba,
 She also denies it
 Mugamba is bad too
 Mugamba people suffer
 From hunger and thirst,
 She should suffer too much
 When she was told that seraphine is Being
 married in town,
 She laughs and accepts
 The town is very good
 (talking to her daughter)
 You will sleep on mattress
 You will wear shoes
 You will no longer fetch water
 And firewood in valleys,
 Seraphine you will become a queen
 You will cook using electric tools
 And cooks will do everything for you
 Clean the house very well so that Seraphine
 finds it neaty,
 Play also the music so that
 She enjoys herself
 Seraphine I will bring you
 To my parents
 So that they offer you Bigoro's heifer
 I will travel with you in town,
 We will go into Novotel hotel
 And turn in Havana club

Hence, this song is an irony meant to satirise modern and urban women who no longer do the housework for the cooks have replace them. Even in this song, one remarks that Burundi females in nuptial song are stuck to housework, no **schooling** is told in this song. In fact, females are only taught marital life. The first and third hypotheses are tested too.

The song n°46 “Ngeri ya Rugamba” My agemate is a dialogue between two friends.

46. Ngeri ya Rugamba

Kirundi version

46. Icitabirizo: Ngeri ya Rugamba

Se wa Ngeri we
Mama ihorere
Se wa ngeri we

Ibitero:

Mbega Karondo
Umusi utari uyu
Umusi wagiye
Nzobigirante
Uriyungayunga
Umwana w’uwundi
Yimba aguhisha ivu
Umwime ico ayaga
Nzoja gusenya
Nicurikire
Nicure ikiza
Kitari buze
Mbega Karondo
Umusi nagwaye
Canke nkagwaza
Nzobigira nte
Erega mugenzi
Uzobona impinga
Urabe agahinga
Uyage n’ishamba
Mbega Karondo
Umucance akurwaze
Umugenzi akurabe
Incuti ikurabe
Mbega umucance
Umusi yagwaye
Canke agahwera
Nzobigirante
Incuti izoba igiye
Urarira usubire
Utunture ugenda
Uriha agateka
Umurere impfuvyi
Ivy’isi vyo n’uko

English rendition

Refrain: My agemate

You my agemate
Let me console you
My dear agemate

Verses:

Dear Karondo
One day
Once you will have gone
What will I do
Behave in a dignified way
You know a husband is a
Complicated being
Do not allow him to have
More to accuse you
I will go to fetch firewood
And die of sorrow
And wish someone would
Come to see me
While nobody is coming
Karondo let me ask you a question
When, I get sick
Or mine get sick
What shall I do
You know my friend
You will get into troubles
You will lack help
You will be lonesome
You know Karondo
Your husband will care for you
Your friend will visit you
Your relatives will help you
What if my husband gets sick
Or passes away?
If that is the case,
You will have lost a true relative
Mourn for him as much as you can
Walk sorrowfully
But behave as a dignified widower
Please, bring up his orphans
Life is so made

Mbega Mugenzi
 Umusi nagwaye
 Vyanse ngahwera
 Uzobigira ute
 Nzoja gusenya
 Nsenye agahinda
 Ngende kuvoma
 Ndugane intimba
 Ninapfa bahambe.

My dear friend, what if I get sick
 And finish by dying
 What will you do?
 I will go to fetch firewood
 My heart full of grief
 I will go to fetch water
 And come back home grieving
 And once I die, they will bury me.

In the song above, we listen to a conversation between two ladies. One of them is going to be married. Hence, he is asking for some pieces of advice to her friend Karondo. The latter advises her by showing the sorrows of a marital life. In fact, this song reveals the reality of life. From verse 1 to verse 25, there are marital vicissitudes which can be handled if one is well trained for it. But things become complicated at verse 26 where the bride becomes a widow. She is told to mourn for her husband as much as she can, but she is recommended to bring up the orphans and behave in a dignified way.

This is very important, since when a father passes away leaving behind a wise wife, the home keeps on living. Hence, the mother at home must endure all the sorrows, stay closely linked to her children. This is highlighted in the following Kirundi proverb which stipulates: “Aho umuvyeyi aguye uhatora ingovyi” (Mothers are closely linked to their children). In fact, women are trained in such way that they become the moral basis of the society. On the contrary, men have few social constraints, they are not obliged to surrender to whatever may happen to them. This traditional song as well as many others help to control the behaviour of young boys and girls who know little about marital life. However, we notice that in most of the songs the message conveyed centres on women and many constraints are imposed on them. Thence, the problem is that, the patriarchal system oppresses females while they are the basis of the society. The first and the third hypotheses are verified.

Nonetheless, both a man and woman are involved in family care since their roles are complementary. This is strengthened by **the song n°47 “Makurata urangoye”**. You bother me my wife **Immaculate** which calls men to handle their wives even in case of major offence. In the previous songs, women are called upon handling their husbands whatever crime they may have committed. Rather, this one at hand shows clearly a husband who bears a wife who behaves in a disgraceful way.

The husband advises her to forsake her illmannered and shameful character. Let's follow the contents of this song:

47. Makurata urangoye

Kirundi Version

Intangamarara:

Umugore naronse, yari umugore agoramye. Ukutumvira abankurira kwatumye ngwa mu kaga. Itunga ryanje ryose ryahereye mu kiyaga. Ubugabo nari ndemanywe, bwavumbitswe nk'ubugoro kubera iryo roko ngo ni umugore yubatseeee. Igihe twubaka nari nezerewe kuko ata ngeso nimwe mbi wari ufise. Narabona kazoza kacu mumahirwe no mu magorwa dusegurana atagucanamwo. Hinge twibaruke utangure guhinduka ube ikirara wiganze wiganze ngo sinkavuge. Ndagorwa, ndagwara, ndambaza umuryango ababanyi, abagenzi nti "Makurata yananiye"

Icitabirizo: Wangoye Makurata wangoye (3)

Fata isuka mugenzi tuje kurima

Tuje kurima umwaka watashe

Aho rero yari intango ntiwari bwasure

Abantu bakuvuge, bagutuke, bakwinubeee

Wihereze ibarabara ikigoyi mu bana

Urugo urataye rucike ishamba

Usigaye ubarizwa mu rugombo,

Kanyanga, ubuhumbu, ibiyayuramutwe

None jewe mbaye uwande,

Makurata va i buzimu uje i buntu (2).

Rudiya utende (2) watoto

Wanakutamari urudiye basi,

Mimi piya nitakusamehe,

Urudi tuyishikama viwe mbere (2) Makurata.

English rendition

Prologue:

A wife I have got is not a perfect woman. I despised the elders' pieces of advice and I failed. My wealth declined. My honour/manhood dwindled away because of that

futile woman. When we got married, I was very happy since I saw no bad character on you. I saw our future life and imagined it would be good, I wished we would hold each other tightly during happiness or unhappiness, working together. However, when we begot children, you suddenly changed: you became intractable, stubborn to the extent that you did not want me to say anything. I became miserable, unhappy, and begged my family members, my neighbours and my friends to advise you.

Refrain:

You bother me Immaculate, you trouble me indeed
 Take a hoe my friend so that we go
 To work in farms for the season is going
 During that moment, it was just only the beginning
 Later on, you became foolish
 People began to talk about you and laugh at you
 They pointed you out; they became fed up with you
 They took distance from you
 You became a wanderer, adulteress and children starved
 You left your own household and it became a bush,
 Whoever needs you finds you in bars,
 Drinking banana wine, "Rugombo" and 'Kanyanga'
 Taking drugs. I am really worried.
 Immaculate give up that bad behaviour (2)
 Come back and do housework,
 Children need you very much,
 Please come back, and I will forgive you,
 Come back please so that we live together and happily again as before.

In fact, "Urangoye Makurata" You bother me my wife Immaculate is a song in which the singer is a husband disappointed by his wife's behaviour. In the prologue, the singer tells us how he falls in love with his wife. His wife is described as an unfaithful wife. Even if the husband loves her, she does not do the same. Moreover, the family members forbid him to get married to her which he refuses. Now all the people laugh at him. His wealth and honour dwindle away. Then, the husband describes how they were happy in their honeymoon. The wife was very kind. Later

on, she changed her behaviour and becomes stubborn, adulteress, drunkard, lazy, etc. Now, the husband worries about the future. He calls upon his wife to remember her duties as a wife in household. He also encourages his wife to be a hardworking person as she used to be in the farms, etc. The song ends when the husband has come to relieve his wife from that bad behaviour.

Frankly speaking, this song is a modern one, the one which shows a husband who is tolerant, the one who relieves peacefully her wife from the bad behaviour. This song can serve as a good example to follow so as to build solid households.

From the message conveyed through this song, we realise slight similarities between modern and traditional wedding songs. This is true in the sense that modern and traditional songs are meant for family and social welfare. In reality, the message conveyed through this song is so shocking. To hear a Burundian woman who behaves in such a way! It is a terrible thing unheard of.

This has led us to give some pieces of advice to the patriarchal societies particularly, Burundian patriarchal society. As a matter of fact, the family is permitted to be the vehicle of a stable social structure which bestows upon each individual member freedom and security and without which both freedom and security are impossible to attain. When, a society is governed by rigid rules that oppress a certain category of persons, sooner or later, the enslaved category must rise and things turn bad. Thus, the three hypotheses are verified.

(“Rugombo” is a strong drink from bananas known as “Rogombo” which is very harmful to the health and which is usually taken by men only.

“Kanyanga” also is a veru strong and illegal drink made from rotten cassava and maizes once put on fire it even burns. This ones destroys or consumes gradually someone’s health.)

The song n°48 “Imana yarandiye” God has truly hated me indeed is an illustrative case of the worship performed towards males children in the Burundian society. The singer stands for a female who regrets her being a girl rather than a boy. This is significantly meant in the song below:

48. Imana yarandiye

Kirundi version

Icitabirizo

N’uwarama bigee

English version

Refrain

He stays in his father’s land

Ibitero

Imana yarandiye
 Itangize umuhungu
 Iyo ingira umuhungu
 Noteye agatoke
 Mw'itongo kwa Data
 Data akubaka hirya
 Nanje nkubaka hino
 Amarembo akarorana bige

Verses

God really hated me
 He who did not create me a boy
 If he did
 I would plant banana trees
 In my father's land
 My father would build at one side
 And I at another side
 The entries of the fences lying side by
 Side.

In the verses of the song above, the girl says: God has hated me He who did not created me a boy, if I were a boy I would plant a banana tree in my father's land, my father would build on one side and I on the other side so that the entries of the fences lie side by side. In this very song, the singers being women are grieved by their nature as females. In fact, the patriarchal system is deeply rooted to the extent that males do not even speak on their behalf but rather make females to speak for them in the Burundian nuptial songs. Thus, Burundi nuptial songs need to improve the way they portray Burundi female so as to get them valued and promoted instead of keeping them always at the bottom of the society. Thus, the three hypotheses are verified. This is true since the respondent themselves are convinced on the importance of girls'schooling. These one strongly agreed on that facts at 100%.

The song n°49 “Uraraba iremba Mutsama iragiye” Watch over Mutsama has gone is a nuptial song performed when a bride leaves her father's home. In this song, the singers stress the utility of that lady in her parents' household.

49. Uraraba iremba Mutsama iragiye**Kirundi Version**

Icitabirizo: Uraraba irembo
 Mutsama iragiye

Engilsh rendition

Refrain: Watch over your household
 Yasenya akavoma

Ibitero

Yasenya akavoma
 Ng'uyo aragiye
 Yasoroma agateka
 Ng'uyo aragiye

Verses:

The one who fetches water has gone
 The one who fetches firewood has gones
 The one who gathers and cooks food has gone
 From now she will fetch firewood for others

Agiye gusenya asenyera abandi	From now she will fetch water for others
Agiye kuvoma avomera abandi	From now she will cook for others
Agiye guteka atekera abandi	Mutsama has gone
Mutsama iragiye	Mutsama has gone
Ukumva igisise	If you hear something hitting the door
Gistse ku rugi	Do not think she comes back
Ntugire araje	Mutsama of my mother has gone
Mutsama ya Mama	Mutsama has gone
Mutsama iragiye	If you go to fetch water be quick
Ukagenda kuvama	Since Mutsama has already gone
Uvome utebuke	If you go to fetch firewood be quick
Mutsama iragiye	Since Mutsama has already gone
Ukagenda gusenya	Mutsama has already gone
Usenye utebuke	Mutsama has already gone
Mutsama iragiye	Burundi is a grave (wicked)
Mutsama iragiye	
Mutsama iragiye	
Uburundi n'imanga	

In the first verses, the singers say: The one who fetches water has gone, the one who fetches firewood has gone, the one who gathers and cook foods has gone, from now she will fetch water and firewood for others, She will cook for others. In these verses, one understands the extent to which a female child is helpful in household even if her efforts are undervalued. In the following verses, the singers caution the bride's mother to be careful and replace her daughter in the habitual activities she used to do. They say: Mutsama of my mother has gone; if you hear something hitting the door, do not think she comes back; if you go to fetch water, be quick since Mutsama has already gone, if you go to fetch firewood, be quick Mutsama has already gone. In the verses above, one is told how the mother now is going to suffer because of her daughter's absence. The refrain of this song is more significant than the verses themselves: watch over the fence, Mutsama has gone. This implies that, a female child in home is the centre of the life of the whole family members.

The two last verses of this song have a meaning of their own. My mother's child has gone, Burundi is a grave. While analysing this song somebody notices that it is a joy mixed with sorrow since a cherished child leaves her parents; but, the last two verses are the disheartening ones. Burundi here refers to the bride's in laws. These people are compared with a grave. It is even contradictory to send one's child into a grave. Nonetheless, the meaning lies in this contradiction. As a matter of fact, the bride expects no happiness in the marital life as many of these songs analysed before exhibited it. Because of hatery and jealousy, a wife may die in the hands of her in laws. This song actually bears serious gaps to be filled at the end of this research. Thus, from the discussion of this song, the three hypotheses are verified.

The song n°50. Nagira ngende kumuraba'' I actually need to go to see her, is another song which illustrates the Burundi females' hard conditions of existence.

50. Nagira ngende kumuraba

Kirundi version

Icitabirizo: Nagira ngende kumuraba

Ibitero :

Bari baramumbariye

Bari baramumbariye

Kayengayenge k'umugore

Kayengayenge kw'isoko

Nayo kw'isuka ntumbarire

Yewe mama wa mugore

Nkunda umugore aryosha inzoga

Yumva abashitsi baramukije

Karibu karibu mwabashitsi

Nayo ibirahuri yunyuguje

Bari baramumbariye

Nanka umugore abisha inzoga

Yumva abantu baramukije

Akita murutara kwinyegeza

Bafata ikimuri kumumurika

Muntu murika urambaga

Ndi n'igisigo kizira urumuri

Bari baramumbariye
 Bari baramumbariye
 Mwa bakirisu muri mu misa
 Fata imisaraba n'amashapure
 Dusabire Sabina aguma mu rugo
 Bari baramumbariye
 Bari baramumbariye
 Kayengayenge k'umugore
 Nagize nti nyerek' aho warimye
 Anyereka amenyo umunani
 Ndasimba ndayatoko umugere
 Ntoya mama si aho inyenye
 Bari baramumbariye
 Bari baramumbariye

English rendition

Refrain: I really need to her

Verses:

They have told me about her
 They have told me about her
 That idle woman
 Wandering in market areas
 But barely does farmworks
 You my wife
 I love a wife who makes delicious banana wine
 Once she hears guests knocking at the door
 She immediately welcomes them
 Having already cleaned the glasses
 They have told me about her
 They have told me about her
 I truly hate a wife who makes tasteless and disgusting beer
 Once she hears guests knocking at the door
 She suddenly rushes into the bedroom
 When people takes time to seek for her

She feigns to be caught by a mysterious disease and says:
 You who enlighten me you really harm me
 I have caught a mysterious disease which dislikes light
 They have told me about her
 They have told me about her
 You fervent Christians who are celebrating the mass
 Bring crosses and rosaries so that we pray for Sabine to stay in the household
 They have told me about her
 They have told me about her
 That idle woman
 I asked her to show me where she has cultivated
 Instead she exhibit her tooth gaped mouth
 I jump over her and hit her teeth with my foot
 And I tell her that it is the moment for joke
 I have heard of her enough
 I have heard of her enough

This song is a song of accusation of a wife taxed to be idle. From the very first verse of this song, the singers (women speaking for men) say: They have talked about her, that idle woman, who wanders in markets area, barely does farmworks. In these four verses, the singers standing for the husband who blames the woman as being idle, wandering everywhere, without doing her duties as a woman. In fact, in the burudian traditional culture, a woman is meant to stay at home, or accomplish farm works only. In effect such a wife becomes a byword; that is why people everywhere talk about her. This is to discourage women from being worthless in the society. However, little thing is told when it is a man. People find it normal.

The following five verses tell about an adorable wife. They say: My wife, I love a wife who makes a delicious banana wife, when she hears guests knocking at the door; she immediately welcomes them, the glasses having been cleaned before. In these verses, the singers call upon the wife to be relational either towards her husband or other people.

In the remaining verses, the singers reach a crucial stage where they bitterly satirise a wife who makes a tasteless and disgusting beer. They say that when this one hears guests knocking at the door, she suddenly rushes into the bedroom, and when

they continue to seek for her, she feigns to be caught by a mysterious disease that hates light. In fact, a good housewife must prepare delicious food and drinks for the family members. In so singing, they want to caution wives to be good enough in the household.

In the last verses, the singers call the fervent Christians to pray for the wife (Sabine), bringing cross and rosaries so that Sabine stays in home. In fact, it is abnormal that a wife is unable of making the joy of the family, thus, only prayers may deliver her from such devils. In addition, an idle wife is unbearable in the society since in the final verses the singers say that the husband ask her to show him where she has cultivated. The latter opens her tooth gaped mouth. Consequently, the husband jumps over her and hit her teeth with his foot telling her that, that was not the moment to exhibit her tooth gaped mouth.

In this song, one clearly understands how heavy the Burundi patriarchal system weighs on Burundi females. In this song, the man is portrayed as manager controlling his subordinate wife. Once the subordinate fails, she is subjected to severe punishment such that of losing her teeth. Hence this song is full of gaps to be filled so as to value and promote Burundi females in the Burundi nuptial songs. The three hypotheses are tested.

The nuptial song n°51 “Zari ku murongo” They were aligned is the last to be studied. In the course of this song, the singers stand for a husband and his wife who are accusing one another.

51. Zari ku murongo

Kirundi Version

Icitabirizo: Zari ku murongo

Ibitero:

Yewe wa mugabo

Jewe wananiye

Nta gahuzu mfise

Ntaco nikorako

Raba wananiye

Zari zari we

Zari zari we

Yewe wa mugore

English rendition

Refrain: They were aligned

Verses:

You my husband

I can no longer handle you

I have no cloth

Nothing provides me with means to live

You actually become unbearable

They were aligned

They were aligned

You my wife

Reka wananiye	I can hardly handle you
Nzogushira Nyoko	I will send you back to your mother
Nyoko abwire na So	So that she even tells it to your father
Ngo raba wananiye	That you have become intractable
Genda umwihanire	Thus, your father shall punish you
Barakumbariye	I have heard of you enough
Y'uko uri intarima	Idle woman
Wirirwa urehera	Wasting the whole time wandering aimlessly
Je ndavyiboneye	Now I see it very much indeed

This song opens when a wife is accusing her husband of not clothing her, not providing her with the means to live and that he really becomes unbearable. This is seen in the 6th first verses. In the remaining verses, the husband takes the floor and threatens the wife to send her back to her parents, first of all to her mother, who later on will tell it to the father. In fact, the husband accuses his wife of not being well brought up by her mother. This is true in the Burundian culture since a husband never fails either in his thoughts or actions. The fact that the wife dares to tell him his faults become the main reason to be chased from the marital home. Remember the Burundian proverb, 'Nta jambo ry'umugore'' no wisdom is expected from a wife.

He continues to accuse the wife of being intractable; hence, the father must punish her. In reality, in the Burundian culture a grown up girl is never punished by the father. It is a taboo. The husband in so saying exaggerates to mean that his wife has surpassed the limits. In the remaining verses, the husband has even found an extra reason to chase her; he says that people have told him about her, that she is idle, wasting time wandering the whole day; hence, he comes to realise it himself.

When one accounts for these reasons advanced by the husband, one find out that the message conveyed through Burundi nuptial songs quite silence Burundi females, makes them worthless while they are the main person who constitute a work force of the society. Thus, as long as this population is still undervalued and not equitably exploited, the Burundian economy will never progress and produce its fruits. Moreover, one notices that in this song, women are there overexploited and unfortunately deprived the right of using the products of their labor. One notices how in this song, the wife is asking the cloth, the money to use in household and the way she is treated. Thus, the gaps are very deep in the Burundian nuptial songs, where the

change of the mentality is urgent in order to value and promote urundi females. Then, the three hypotheses are verified in this work.

In effect, when one considers the message conveyed through all these Burundi nuptial songs, one finds out that Burundi females are mined by the socio cultural stereotypes and taboos which prevent them from moving forward. Thus, as the general objective of this study is to value and promote Burundi female through Burundi nuptial songs, the results from these songs put it to light. Hence, to achieve it, girls'schooling, work equity between males and females and education on family values must be improved through the message conveyed through Burundi nuptial songs.

Thus, the Nigerian society which is also patriarchal has changed its mentality about the value of a girl. This case is good example to be followed in order to get Burundi females valued and promoted. Therefore, Patric A. Edewor in his work'' *Changing Perceptions of the Value of Daughters and Girls' Education among the Isoko of Nigeria*'' (From African Population studies Vol.21 n°1/Etude de la Population Africaine Vol.21 n°1'' argues that''The changing Perceptions on The Value of Daughters Among the Parents in Isoko society basically derives from the realization of the immense benefits of Daughters to Parents. Both Fathers and mothers have to realize that there is nothing a boy can do that a girl can not do for parents. Indeed, there is a general consensus among both men and women that female children are of greater benefits to parents, in many respects, than male children. This is in the sense that, they have been found to be more caring for aged parents, they visit parents more regularly and they give more financial support to parents than do adult male children. In fact, even when female children come from school once they arrive at home, they help parents in many activities such as: selling in market, washing clothes, sweeping, etc. When they finish studies, they always perform household chores and when they become adult, they visit their parents from their husbands' house, when the mother is ill, they clean up the house and the parents' clothes, cook and leave money behind. They could even buy a bag of rice for the parents. In addition, girls easily remember parents than boys do. Girls are more rewarding these days. In the past, it was the boy they considered beneficial which is not the case today. Moreover, the girls love more their mothers; they could bring three wrappers to mothers and only offer hot drink to their fathers. In fact, they cheat their fathers. When daughters pay visit to their parent, they stay visit long when

parents are sick. As a matter of fact changing perceptions on girls' schooling is more beneficial. Many people interviewed access that it is better to train, educate, school girls than boys. One declares that he has two children a son and daughter, both are schooled only the daughter sent her money, but the son concentrate on his wife and children. Others finish saying that daughters and sons are all of them of importance, there are girls who do not help their parents while sons do , or vice versa, it is better to have both sexes so that if one fails the other helps.'"

From the discussion above, one realizes that the cult performed towards male children in the traditional African society is no more significant since both males and female children are of the equal value provided that parents bestow upon them the same education. Thus, the third hypothesis on the family values education finds its value here since it is in families that good or bad seeds are sown. Thus, in *The family: its Function and Destiny* Anshen Nanda, R. (1979) illustrates it:

The failure of a society is reflected in the failure of parenthood, for it is within the family that seeds of anxiety, fear and delinquency are sown,...parents bestow upon their children material goods but not spiritual and moral certainty, a heritage of the importance of success but not one of integrity...thus, children substitute self importance for dignity, pleasure for joy, accumulation of facts for knowledge...
(xvi)

From Anshen's point of view one purely understand that the harmonious life between a wife and a husband will lead to the full development of the children; parents being good models, bestowing upon their children the human values, the same education, the society will be stable, since there is work equity, education for all, promotion for all, no oppression, no discrimination, bref no stigmatisation of a certain category of people. Thus, having analysed the songs and secondary as well as tertiary data, discussed, interpreted the results and verified the three hypotheses, the researcher finds out that the message conveyed through Burundi nuptial songs actually mines Burundi female valuation and promotion. Then, the researcher opts to propose a model of a song which includes girls'schooling, work equity between boys

and girls, family values education in order to achieve the improvement of Burundi female valuation and promotion. That song is produced in the following chapter and will help to remedy the situation.

CHAPTER FIVE: THE MODEL AS THE ORIGINALITY OF THE WORK

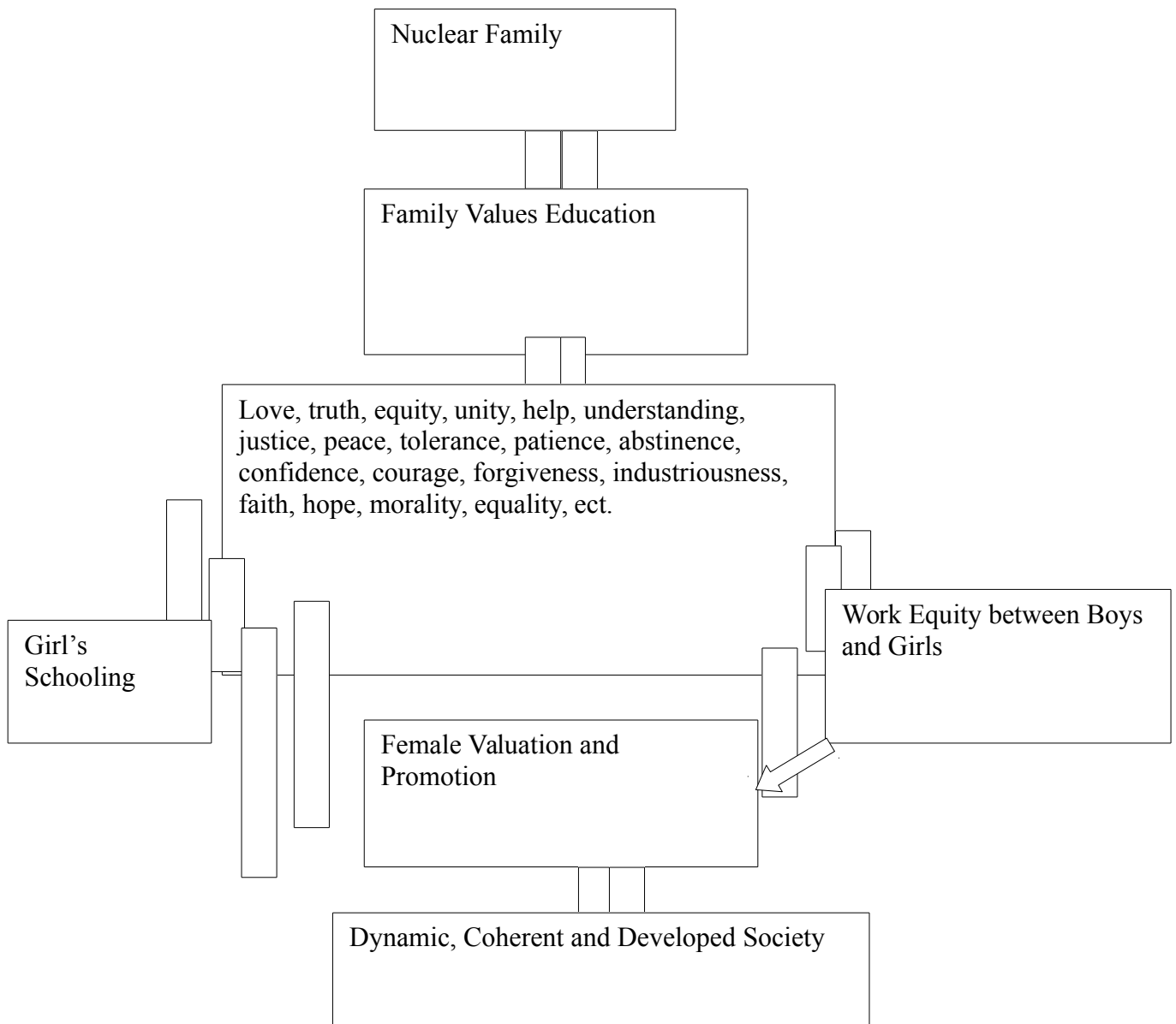
V.1.The Model

V.1.1. The Model: Kirundi Version



V.1.2. The Model: English Version: NF.FVE. GS.WE .FVPRO.DCDS

This section deals with the model in English version. The model in question is the following: Nuclear Family; Family Values Education; Girls' Schooling; Work Equity between boys and girls; Female Valuation and Promotion; Dynamic, Coherent and Developed Society. (NF.FVE. GS.WE .FVPRO.DCDS)



Henceforth, the above model is based on the nuclear family in which family values are taught, from the family values education, there are two ramifications which converge to Burundi female valuation and promotion, which later on reaches the stage of a dynamic, coherent and developed society. Finally, from the dynamic, coherent and developed society, the cycle starts and continues up to the nuclear

family, vice-versa. All this, is going to be illustrated in the following section dealing with the song as the model as the originality of the work.

V.2. The song as the originality of the work

V.2.1. Kirundi Version

Icitabirizo₁

Kwigisha umwana w'umwige

Niryo soko y'iterambere mu rugo (2),

Mu muryango (2), mu mibano (2)

Ndetse no mu gihugu.

Ibitero

Mu rugo rwose bavyeyi

Icitabirizo₂: Ijukire kwigish' abigeme

Mu rugo rwose bavyeyi haguruke + **Icit₂**

Mumibano yose bavyeyi+ **Icit₂**

Mugarukire inyigisho ku bana b'abigeme + **Icit₂**

Kuko abigeme nibo remezo ry'ingo n'imiryango+**icitab₂ + icit₁**

Bavyeyi, hagurukira rimwe mukundishe ishure abana b'abigeme + **Icit₂**

Bavyeyi, irinde gukumira abana b'abigeme mu buzima bw'ingo n'imiryango + **Icit₂**

Bavyeyi, menya neza ko umwana w'umwigeme iyo yize + **Icit₂**

Arakora nk'ivy'umuhungu yize akora, mbere akanarenza +**icitab₂+icitab₁**

Erega umukobwa angana n'umuhungu iyo agukundiye + **Icit₂**

Mwebwe gusa bahe uburenganzira bungana + **Icit₂**

Muzobona ingaruka nziza mungo no mu miryango + **icitab₂+icitab₁**

Icitabirizo₃: Biragatsindwa

Kutiga kw'abigeme + **Biragatsindwa**

Kutiga kw'abigeme +**Biragatsindwa**

Kutiga kw'abigeme +**Biragatsindwa**

Kutiga kw'abigeme +**Biragatsindwa**

Kutiga kw'abigeme +**Biragatsindwa**

Kutiga kw'abigeme +**Biragatsindwa + icitabirizo₁**

Kingira umwana w'umwigeme amabi yose aturuka k'ubuju + **Icit₂**

Kingira umwana w'umwigeme amabi yose mu kumusomesha + **Icit₂**

Igisha umwana w'umwigeme mu kumukingira ihohoterwa ryose + **Icit₂**
 Kingira umwana w'umwigeme amabi yose mu kumwigisha **Icit₂ + Icitab₁**
 Kwiteza imbere, mu vy'ubutunzi, mu mibano, mu magara, eka muri vyose **Icit₂**
 Inyigisho ku bigeme niyo nkingi y'iterambere **Icit₂**
 N'ishimikiro ry'amahoro arama **Icit₂**
 Ugomba iterambere **Icit₂ + Icitab₁**

Icitabirizo₄: Igish'umwana w'umwigeme

Ugomb'amagara meza+ **Icitabirizo₄**
 Ugomb'ubutunzi nyabwo+ **Icitabirizo₄**
 Ugomb'umutekano urama+ **Icitabirizo₄**
 Ugomb'indero runtu+ **Icitabirizo₄+icitab₁**

Icitabirizo₅: kurugero rumwe

Yemwe bavyeyi, ringaniza abana banyu + **Icitabirizo₅**
 Yemwe bavyeyi, igish'abana banyu ibikorwa kurugero rumwe + **Icitabirizo₅**
 Ntimukavangure ibikorwa ku bana banyu+ **Icitabirizo₅**
 Ntimuvangure ibikorwa ku bana banyu + **Icitabirizo₅+ icitabirizo₁**
 Abana banyu bose bigishe ibikorwa vyo munzu + **Icitabirizo₅**
 Abana banyu bose bigishe ibikorwa vyo mu mirima+**Icitabirizo₅**
 Abana banyu bose bigishe kwikenura kurugero rumwe + **Icitabirizo₅**
 Abana banyu bose bigishe gukora ibikorwa kurugero rumwe + **Icitabirizo₅**
 Kuko yaba umuhungu, yaba umokobwa ivyo bikorwa barabishobora+ **Icitabirizo₅**
 Umukobwa ariga akabishobora
 Umuhungu ariga akabishobora
 Umukobwa aravoma akabishobora
 Umuhungu aravoma akabishobora
 Umukobwa arateka akabishobora
 Umuhungu arateka akabishobora
 Umukobwa arasenya akabishobora
 Umuhungu arasenya akabishobora
 Umukobwa arasasa akabishobora
 Umuhungu arasasa akabishobora
 Umukobwa ararima akabishobora
 Umuhungu ararima akabishobora
 Umukobwa araragira akabishobora

Umuhungu araragira akabishobora

Mwebwe bibigishe kurugero rumwe barabishoboye

Mwabavyeyi, imico y'ikirundi myiza yikurikize mukurera ibibondo

Kuko utaye akaranga abataye akabanga

Mungo zose abavyeyi bigishe ibibondo urukundo, akanyamuneza, guca ubwenge

Mungo zose abavyeyi bigishe ibibondo amahoro, ukuri, ubwitonzi, ubuntu

Mungo zose abavyeyi bigishe ibibondo imbabazi, kurekuriranira, ubutungane

Mungo zose abavyeyi bigishe ibibondo ubutwari, ubupfasoni, ikigongwe

Mungo zose abavyeyi bigishe ibibondo ukwiyumanganya, ukwubahana, ukwigumya

Mungo zose abavyeyi bigishe ibibondo ukudahemuka, ugutahurana, ukwihangana

Mungo zose abavyeyi bigishe ibibondo, kugira umwete, gutabara abandi, ubumwe

Mungo zose abavyeyi bigishe ibibondo, ugusabikanya, ukurondera n'ukwigerera

Icitabirizo₆: Himiriza abigeme bige

Mbega umukenyezi w'ibanga kandi yize yogeranywa n'iki + **Icitabirizo₆**

Mw'iterambere ry'ingo n'imiryango eka n'iry'igihugu + **Icitabirizo₆**

Ineza y'ishure ni ntagereranywa + **Icitabirizo₆**

Gucurwa bufuni na buhoro ku mukenyezi vyozimangana + **Icitabirizo₆**+ **Icitabirizo₁**

Ubukene bukagabanuka bimwe bishemeye+ **Icitabirizo₆**

Indwara nyinshi kandi zandukira zikagabanuka+ **Icitabirizo₆**

Irondeka rijanye n'amagara meza rigatsimbatare+ **Icitabirizo₆**

Impfu kubavyeyi n'ibibondo zikagabanuka+ **Icitabirizo₆**+ **Icitabirizo₁**

Ubujju n'ubukene mu ngo n'imiryango no mu gihugu bizogabanuka+ **Icitabirizo₆**

Ubutunzi bukiyongera mungo no mumibano no mu gihugu+ **Icitabirizo₆**

Rero bigeme haguruka mwigwe ivy'indero, ubuntunzi, imibano, intwari, ubuvuzi
+ **Icitabirizo₆**

Rero bigeme haguruka mwigwe gutunganya imigambi y'iterambere, ubushakashatsi+
Icitabirizo₆+ **Icitabirizo₁**

Rero bigeme haguruka mwigwe, ubuhinga, indimi, imyuga, n'ibindi+ **Icitabirizo₆**

Niharambe kwigisha abigeme n'abakenyezi + **Icitabirizo₆**

Niharambe iringanziwa ry'ikorwa n'akazi ku bahungu n'abigeme + **Icitabirizo₆**

Niharambe imigenzo n'imico myiza mu Barundi + **Icitabirizo₆**

Niharambe umwumvikano mu miryango + **Icitabirizo₆**+ **Icitabirizo₁**

Niharambe guha agaciro umukenyezi

Niharambe guteza imbere abakenyezi n'abigeme

V. 2.2. The song as the Model: English Version

Refrain₁

Girls'schooling

Is the source of progress in household (2)

In the family (2), in the community (2)

Even in the whole country

In each household parents

Refrain₂: Make a lot of efforts to school girls

In each home parents, stand up + **Refrain₂**

In the communities, Parents + **Refrain₂**

Refresh girls'schooling + **Refrain₂**

Since girls are the pillar in households and in communities+ **Refrain₂** + **Refrain₁**

Parents, stand up all of you to campaign for girls'education+ **Refrain₂**

Parents fights against gils'discrimination in the life of the communities+ **Refrain₂**

Parents, know well that if a girls is educated + **Refrain₂**

She accomplishes what a schooled boy accomplishes and even surpasses it +

Refrain₂ + **Refrain₁**

Know that a well educated girl equals a boy + **Refrain₂**

Offer them only equal opportunities + **Refrain₂**

You will see in the future the outcomes+ **Refrain₂** + **Refrain₁**

Refrain₃: This must be fought against

Female illiteracy + **Refrain₃**

Female illiteracy + **Refrain₃**

Female illiteracy + **Refrain₃**

Female illiteracy + **Refrain₃**

Female illiteracy + **Refrain₃**

Female illiteracy + **Refrain₃** + **refrain₁**

Protect female children against all the evils linked to ignorance + **Refrain₂**

Protect female children against all the evils linked to illiteracy + **Refrain₂**

School female children to protect them against gender based violence + refrain₂
 Protect female children against wickedness in schooling them + refrain₂ + refrain₁
 To make progress in economy, in social interaction, in health, in everything+ refrain₂
 Girls'schooling is the heart of development + refrain₂
 It is the pillar of lasting peace + **refrain₂**
 Whoever needs progress +**refrain₂**+ **refrain₁**

Refrain₄: School female children

Whoever needs good health + **refrain₄**
 Whoever needs durable economy + **Refrain₄**:
 Whoever needs lasting security + **Refrain₄**:
 Whoever needs lasting values education + **Refrain₄**:

Refrain₅: Impartially

You parents, treat your children in the same way + **Refrain₅**
 You Parents, teach your children to do works+ **Refrain₅**
 Do not select works assigned to girls or boys + **Refrain₅** + **Refrain₁**
 Teach houseworks to all your children + **Refrain₅**
 Teach farmworks to all your children + **Refrain₅**
 Teach various activities generating incomes to all your children + **Refrain₅**
 Teach all your children to do different kinds of jobs+ **Refrain₅**
 Whether a boy or a girl is apt to do those activities + **Refrain₅**

A girl studies and succeeds
 A boy studies and succeeds
 A girls is apt to fetch water
 A boy is apt to fetch water too
 A Girl cooks
 A boy cooks too
 A girl fetches firewood
 A boy etches firewood too
 A girl makes the bed
 A boy makes the bed too
 A girl is apt to cultivate
 A boy is apt to cultivate too

A Girl can look after cows

A boy can look after cows too

You Parents, teach all those activities to your children, they are able of doing them

You Parents, strengthen Burundi cultural values to educate your children

Since whoever loses his good cultural values loses his dignity

In all the homes, Parents teach the children love, joy, intelligence

In all the households, Parents teach your children peace, truth, humility, dignity

In all the homes, Parents teach the children mercy, forgiveness, justice

In all the households, parents teach the children courage, kindness, pity

In all the homes parents teach your children abstinence, respect, temperance

In all the homes Parents teach your children faithfulness, understanding, patience

In all the households Parents teach your children industriousness, generosity, unity

In all the households Parents teach your children sharing, hardworking manner and sobriety

Refrain₆: Urge on girls to study

Nothing is equated to a dignified and educated woman + **Refrain₆**

In the development and progress of communities or country + **Refrain₆**

The outcomes of school are numerous and incomparable + **Refrain₆**

Female stigmatization should disappear + **Refrain₆** + **refrain₁**

Poverty should be reduced significantly + **Refrain₆**

Many diseases should reduce the rate of infection + **Refrain₆**

The reproduction health should be rooted + **Refrain₆**

The rate of child and maternal mortality would be reduced significantly

+ **Refrain₆** + **Refrain₁**

Idiocy, ignorance and poverty would be reduced in the country + **Refrain₆**

Economy would increase in household and in the country + **Refrain₆**

Now and then Girls stand up and study Education science, Economy, Governance, Social sciences, health sciences + **Refrain₆**

Now and then Girls stand up and study and study project management, researches + **Refrain₆** + **Refrain₁**

Now and then Girls stand up and study and study Technology, Art sciences, etc + **Refrain₆**

Live female schooling + **Refrain₆**

Live work equity between girls and boys + **Refrain₆**

Live good cultural values in Burundi + **Refrain₆**

Live harmony in marital homes + **Refrain₆** + **Refrain₁**

May Women be valued

May Women be promoted.

From the above song as a model, one finds out that this one encompasses the schooling of Burundi females, work equity between men and women and family values education in order to value and promote Burundi females through Burundi Nuptial Songs.

As a matter of fact, from the refrains of this song, one notices that the schooling of girls is at the heart of this song so as to achieve Burundi female valuation and promotion; next, work equity between boys and girls is significantly raised, as well as the family values education in the nuclear family where every good value starts. In so doing, the researcher attains the main objective of her study which was to value and promote Burundi females through Burundi nuptial songs.

Thus, the following chapter is going to recapitulate the mains issues raised in the body of this research, formulate recommendations for future researchers interested in this area of study and/ or related field of study.

CHAPTER SIX: GENERAL CONCLUSION AND RECOMMENDATIONS

VI.1. General conclusion

In this chapter, the researcher is going to present the results or findings of the work done. Thereby, in the course of this study, the researcher put to light how the socio cultural context of the Burundi Nuptial Songs mines Burundi female valuation and promotion and sought to get Burundi females valued and promoted through girls'schooling, work equity between men and women and family values education, all this as a message conveyed trough Burundi nuptial songs. In literatures related to girl's schooling, the researcher finds out that many societies of the world where girls are educated, people are developed while societies in which females are not educated such as Burundi people are undeveloped. Thus, the researcher concludes saying that, those developed communities should serve as good model to imitate in order to get out of the poverty which mines Burundians.

For the Methodology, the researcher found out that this research is mainly exploratory, based on observation and interview guide. The approach is hypothetico deduction and paradigmatic, using secondary data. The research methods are both qualitative and quantitative. The data analysis is fully treated in the research design section using Statistical Package for Social Sciences (SPSS) and analysed with discourse and content analysis techniques. This helped the analysis and interpretation of the data.

As far as the presentation, analysis and interpretation of the results are concerned, the researcher found out that Burundi female at 95.1% of rural areas do not frequent university. The following category of respondents is the one made up of illiterate respondents. This category represented 74.5% of the respondents.

Concerning the occupation of the respondents, the results showed that the category of farmers represented 86.3% of the respondents. This category of respondents met the objective of the study since it proves that women in nuptial songs are not valued and promoted since the agricultural activity which is their main occupation is no more productive and barely affords them the necessary income to survive.

As far as the discussion of girls'schooling through Burundi nuptial songs is concerned, the results showed that all the respondents 100% strongly disagree that there is discussion of girls'schooling int h. This is highly meant in the Burundi nuptial

songs where all the 50 Burundi nuptial songs out of 51 under study did not speak of girls schooling. Thus, the first hypothesis is verified

Concerning the positive influence of girls'schooling on the behavior of members of society once discussed through Burundi nuptial songs the researcher found out that 100% of the respondents strongly agree that female schooling has a positive influence through Burundi nuptial songs on the behavior of the members of the society. Thus, the first hypothesis is verified.

As far as the discussion of work equity between men and women as a message conveyed through Burundi nuptial songs for Burundi female valuation and promotion is concerned, the results revealed that 100% of the respondents strongly disagree that there is work equity between men and women once one surveyed the message conveyed through Burundi nuptial songs. In all the Burundi nuptial songs, Burundi females are called upon to be good housewife, industrious, housekeepers, farmworkers and childbearers only. In fact, work equity is inexistent in those songs. Hence, the second hypothesis is verified.

On the other hand, the results from interviewed people confirmed the positive influence of work equity between males and females once this is discussed through Burundi nuptial songs on the behavior of members of society at 70.6% work. 29% of the respondents disagree. This is due to the cultural barriers set to Burundi females. Nonetheless, the results from the interviewed people confirmed at 70.6% positive influence the work equity between men and women by transformation of the behavior of society members related to work equity between males and females once the message is conveyed through Burundi nuptial songs. Thus, the second hypothesis is partially confirmed.

Concerning the improvement of Burundi female valuation and promotion by family values education as a message conveyed through Burundi nuptial songs, the results show that 76.5% of the informant agree with regard to the improvement of Burundi female valuation and promotion through Burundi nuptial songs. Thus, the third hypothesis is verified.

As far as the positive influence of family values education discussed through Burundi nuptial songs on the behavior of members of society is concerned, we found out that 96.1% of the whole respondents agree on it that once this is conveyed through Burundi wedding songs. Hence, the third hypothesis is also verified.

The results from the songs collected revealed that only one nuptial song in its unique verse talks about girls'schooling amongst the 51 nuptial songs under study. Thus, the first hypothesis stating that girls'schooling as a message conveyed through Burundi nuptial songs can improve Burundi female valuation and promotion is verified.

In the same light, amongst the 51 Burundi nuptial songs under study, none of them talks of work equity between men and women, in most of these songs, Burundi females are the only required to accomplish either housework or farm work. Thus, the second hypothesis stating that work equity between men and women can improve Burundi female valuation and promotion is verified.

Moreover, in the course of this study, amongst the 51 Burundi nuptial songs under survey, only two songs, song n⁰25 and n⁰46 convey message advising both men and husband. All the remaining songs want Burundi females to be perfect creatures. Thus, the significance of this research. Henceforth, the third hypothesis stating that family values education can improve Burundi female valuation and promotion is also verified.

In conclusion, the researcher definitely attained the research objectives since at the end of the work, it has been proved that Burundi female valuation and promotion should be improved through Schooling, Work Equity between Burundi males and females and Family values Education, all this as a message conveyed through Burundi Nuptial Songs. Finally, the researcher even proposed the model to bring solution to the issues raised and discussed in the course of this study.

VI.2. Recommendations

In carrying out this research, the researcher encountered many difficulties due to the lack of substantial literature related to wedding songs in the Burundian socio-linguistic field, because many if not all the research studies carried out seldom concentrate on wedding songs socio-culturally. This enables the researcher to suggest that future scholars should undertake a scientific study of the nuptial songs in order to explore various facets of Burundian social life. By deepening how the message conveyed through Burundi nuptial songs actually mines Burundi female valuation and promotion, the researcher indeed help Burundi females to get out of the cultural barriers which ban them from full development. Moreover, this study creates a gateway into more profound studies in the domain of oral literature especially in

many other social songs. Thus, scholars interested in oral literature specifically in Burundian nuptial songs are encouraged to explore either the stylistic features of these songs or examine the kinesic features of Kirundi language used in wedding ceremonies as well as the thematic thrust which flows from the Burundi wedding songs.

Further researchers are also encouraged to carry out a comparative study of Burundian wedding songs related to other parts of Burundian social life and/or songs. Future scholars interested in poetry are encouraged to carry out a profound study on the poetic nature of Burundian wedding songs.

The researcher has also realised that Burundian wedding songs can not be studied in isolation. In order to create a thorough study in the domain of songs, other oral literary genres such as folktales, fantasies, myths legends, riddles, etc could be studied side by side with the wedding songs in order to examine whether the message they convey also mines Burundi female valuation and promotion or not. Oral literary scholars could do good research in these fields. Thus, the researcher found out that there is still too much work to be done on Burundian wedding songs since there are still too many songs that are unknown and not interpreted by scholars. Hence, researchers are recommended to explore and carefully study the Burundian oral literature in general and particularly the wedding songs.

Since Burundians and other countries of Africa have been victims of the foreign culture that is to use the western language as channel to communicate their thoughts, Burundian orature as well as African orature should move from informal to formal.

In this regard, Burundian government, especially the Ministry of Education and Culture should review the programme in high schools and insert new material related to orature and once orature is taught there, research in oral literature will increase in higher schools.

To Burundian government, the researcher realised that many crimes committed towards women are not seriously criminalised, therefore the legislators had to handle this issue so as to prevent Burundi females from stigmatisation and any other attempt to their moral and physical integrity.

Moreover, the Burundian family code which discriminates against women should review the laws regarding inheritance specifically widows so as to protect them from social discrimination and enslavement.

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APPENDICES

Appendix 1: List of informants

Name	Region	Sex	Approximate age	Occupation
Minani André	Bututsi	M	75	Farming
Ntirabampa Rédate	Bututsi	F	73	Farming
Sibomana spès	Kirimiro	F	35	NDUWAMAHORO Project Coordinator
Niyokindi Christine	Bututsi	F	30	Teaching
Nimpaye Véronique	Bututsi	F	48	Farming
Ndorimana Gaudence	Mugamba	F	80	Farming
Nindorera Nora	Mugamba	F	42	Farming
Gahungu Léocadie	Bututsi	F	50	Farming
Harerimana Caritas	Mugamba	F	40	Farming
Ndayizeye Pascaline	Kirimiro	F	29	Farming
Duhagira Léocadie	Kirimiro	F	52	Farming
Nahimana Frédas	Mugamba	F	45	Farming
Gashimiye Bernadette	Bututsi	F	70	Farming
Takecuru Viviane	Bututsi	F	70	Farming
Ntirampeba Pélagie	Bututsi	F	38	Farming
Nonabakize Léonie	Bututsi	F	38	Farming
Muntumubi Léocadie	Bututsi	F	65	Farming
Bangirinama Marceline	Bututsi	F	68	Farming
Ndayizeye Alphonsine	Mugamba	F	30	Farming
Bampamiriki Constance	Mugamba	F	55	Farming
Ntisezerana Marie-Rose	Mugamba	F	68	Farming
Hakizimana Immelde	Kirimiro	F	46	Farming
Ndikumananga Frédiane	Bututsi	F	50	Farming
Bukuru	Kirimiro	F	45	Farming
Mutota Judith	Kirimiro	F	50	Farming
Nihorimbere	Mugamba	F	35	Farming
Nikobahora Stéphanie	Mugamba	F	70	Farming
Nininahazwe Emilie	Bututsi	F	18	Learning
Bukuru Bosco	Bututsi	F	25	Teaching
Nzeyimana Spès	Mugamba	F	50	Farming
Ntirampeba Félicité	Mugamba	F	48	Farming
Nikobahora Concilie	Mugamba	F	38	Farming
Sabiyumva Frédiane	Bututsi	F	45	Farming
Bangirimana Acquiline	Bututsi	F	40	Farming
Duhagira Médiatrice	Kirimiro	F	20	Farming
Nkunuzimana Estella	Mugamba	F	32	Farming
Ndayishimiye Jeanne	Bututsi	F	20	Learning

Igiraneza Alphonsine	Bututsi	F	15	Learning
Niyonizigiye	Bututsi	F	45	Farming
Nzohabonayo	Bututsi	F	57	Farming
Kinwandetse Daphrose	Bututsi	F	45	Farming
Sabiyumva Grégonie	Bututsi	F	18	Learning
Ndimwigeze Imelde	Mugamba	F	54	Farming
Nimubona Monique	Mugamba	F	49	Farming
Mukeshimana Espérance	Bututsi	F	38	Teaching
Ndikumana	Mugamba	F	67	Farming
Girukwayo	Mugamba	F	69	Farming
Harerimana Julie	Bututsi	F	43	Farming
Nimbo Sabine	Mugamba	F	40	Farming
Harerimana Caritas	Mugamba	F	45	Farming
Niyungeko Valerie	Kirimiro	F	30	Teaching

Appendix 2: Research Questionnaire

English version

Section One :

Reference number

Social characteristics of respondents

1. Group name: Komezakaranga

2. Where do you live (location)?

Bututsi ☐

Kirimiro ☐

Mugamba ☐

3. When did you start singing?

4. What is your main occupation?

Farmer ☐

Civil servant ☐

Businessman ☐

Others (Precise) ☐

5. What is your experience in nuptial songs?

0-1 year ☐

2-3 years ☐

4-5 years ☐

Above 5 years ☐

Section Two :

Instructions :

On the space provided before each option, indicate your best choice by using the rating below

Response Mode	Rating	Description
Strongly Agree	4	You agree with no doubt at all
Agree	3	You agree with some doubt

Disagree	2	You disagree with some doubt
Strongly disagree	1	You disagree with no doubt at all

No.	Research statement provided under assessment	Strongly Agree	Agree	Disagree	Strongly disagree
6. How can girls schooling, through Burundi nuptial songs, improve Burundi female valuation and promotion? And why you agree or disagree?					
6.1.	Girls' schooling is fully discussed through Burundi nuptial songs.				1(100%)
6.2.	Girls' schooling as discussed through Burundi nuptial songs can positively influence behaviour of members of the society.				1(100%)
6.3.	Girls' schooling, as message conveyed through Burundi nuptial songs, can improve female valuation by shaping behaviour of members of the society relating to schooling.	4(94.1%)	3(5.9%)		
6.4.	Girls' schooling, as message conveyed through Burundi nuptial songs, can improve female				

	promotion by shaping positively behaviour of members of the society relating to schooling.	4(94.1%)	3(5.9%)		
7. How can the work equity between males and females, through nuptial songs, improve Burundi female valuation and promotion? And why you agree or disagree ?					
7.1.	Work equity between boys and girls is fully discussed through Burundi nuptial songs				1(100%)
7.2.	Work equity between boys and girls as discussed through Burundi nuptial songs can positively influence behaviour of members of the society.	4(39.2%)	3(31.4%)	2(19.6%)	1(9.8%)
7.3.	Work equity between boys and girls, as message conveyed through Burundi nuptial songs, can improve Burundi female valuation by shaping positively behaviour of members of the	4(39.2%)	3(31.4%)	2(19.6%)	1(9.8%)

	society relating to work equity.				
7.4.	Work equity between boys and girls, as message conveyed through Burundi nuptial songs, can improve Burundi female promotion by shaping behaviour of members of the society relating to work equity.	4(39.2%)	3(31.4%)	2(19.6%)	1(9.8%)
8. How can the family values or virtues education, through Burundi nuptial songs, improve Burundi female valuation and promotion? And why you agree or disagree?					
8.1.	Education on family values or virtues is fully discussed through Burundi nuptial songs.	4(37.3%)	3(39.2%)	2(13.7%)	1(9.8%)
8.2.	Education on family values or virtues as discussed through Burundi nuptial songs can positively influence behaviour of members of the society.	4(72.6%)	3(23.5%)	2(3.9%)	
8.3.	Education on family values or virtues, as message conveyed through Burundi nuptial songs can				

	improve Burundi female valuation by shaping behaviour of the members of the society relating to education in family.	4(72.6%)	3(23.5%)	2(3.9%)	
8.4.	Education on family values or virtues, as message conveyed through Burundi nuptial songs can improve Burundi female promotion by shaping behaviour of the members of the society relating to education in family.	4(72.6%)	3(23.5%)	2(3.9%)	

Kirundi version

Urutonde rw'ibibazo vy'ubushakashatsi bwakozwe mun ntara kama za Mugamba, Kirimiro na Bututsi

Inomero ndangamuntu

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Igice ca mbere

Akaranga kuwishura

1. Izina ry'umurwi:
2. Uturuka muntara iyihe?

Bututsi

Kirimiro

Mugamba

3. Watanguye kuririmba ryari imyino z'ubugeni?

4. Mubuzima bwa misi yose ukora iki?

-Umurimy

-Umukozi wa reta?

-Uwikorea ivyiwe?

-Ibindi(Bisobanure; bimenyeshe)

5. Umaze igihe kingana gute uririmba indimbo z'ubugeni?

0-UMWAKA 1

2-Imyaka 3

4-imyaka 5

Kurenza imyaka 5

Igice ca 2

Imbere y'ikibazo cose, erekana inyishu wahisemwo ukoresheje kimwe kimwe murivyo bitigiri.

Kwishura	Ibitigiri biranga inyishu	Kudondora inyishu
Ego cane	4	Wemeye atamakenga
Ego	3	Wemeranye
Oya	2	Wahakanye ukekeranya
Oyaaaaa	1	Wahakanye rwose

N°	Inyishu canke icemezo kukibazo umushakashatsi	Wemeye atamakenga	Wemeranye	Wahakanye ukekeranya	Wah akan ye
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	yihaye				wiv uye inyu ma
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6.Mbaga gushira mwishure umwigeme vyoha Agaciro bigateza imbere umukenyezi nkuko tubisanga mumyino z'ubugeni? Kubera iki? Sigura inyishu yawe,igituma wemeye canke uhakanye.

6.1	Kwigisha umwigeme biravugwa cane mumvyino z'ubugeni?				
6.2	Kwigisha umwigeme uko biri mumvyino z'ubugeni vyogira ingaruka nziza munyifato, mu migenzo, mumibano y'abantu				
6.3	Wumvirije amajambo ari mumvyino z'ubugeni, kwigisha umwigeme vyokwongerereza agaciro ka gitsinakobwa, muguhindura ingendo n'inyifato y'abanyigihugu muvyerekeye kwigisha umwigeme				
6.4	Kwigisha umwigeme nk'uko tuvumva mu mvyino vyoteza imbere umukenyezi muguhindura ingendo y'abanyagihugu muvyerekeye gusomesha abigeme				

7. Kuringaniza ibikorwa canke akazi hagati y'abagabo n'abakenyezi vyoha agaciro umwigeme bikanamuteza imbere twumvirije amajambo ari mumvyino z'ubugeni? Nikuki uvyemeza canke ubihakana?

7.1	Kuringaniza akazi/ibikorwa hagati y'abagabo n'abagore, abahungu n'abigeme birasiguwe neza mu mvyino z'ubugeni?				
7.2	Kuringaniza ibikorwa/akazi hagati y'abagore, abahungu n'abigeme vyogira ingaruka nziza mumibana, muguhindura ingendo mbi				
7.3	Kuringaniza ibikorwa hagati ya gitsina gore na gabo nk'uko tubisanga mumyino z'ubugeni vyohagaciro ndetse umukenyenzi muguhindura ibitari vyiza vyerekerekeye uburinganire bw'ibikorwa hagati y'abagabo n'abagore				
7.4	Uburinganira bw'ibikorwa hagati y'abagore n'abagabo nk'uko tubibona mumvyino z'ubugani vyoteza imbere gitsina gore muguhindura inyifato mbi mumibana yerekeranye n'uburinganire				

	mubikorwa				
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8. Mbega inyigisho mungo zijanye n'ibanga n'iteka n'ubuntu, imico myiza, kwigerera, kwubahana, zoha agaciro zikanateza imbere umukenyezi? Kuki? Sigura.

8.1.	Inyigisho z'ubuntu n'ubupfasoni mungo, birasiguye bihaguye bihagije mumvyino z'ubugeni z'ubugeni.				
8.2	Inyigisho z'ubuntu n'ubupfasoni nk'uko biri mu mvyino zubugeni vyohindura inyifato mbi ziri mumibano y'abubatse aho tubaye.				
8.3	Inyigisho z'ubuntu mungo nk'uko biri mumvyino z'ubugeni vyoteza imbere gusumba agaciro k'abakenyezi muguhindura ingendo mbi y'abantu				

	muveryerekeye inyigisho murugo, indero murugo.				
8.4	Inyigisho zijanye n'ubuntu mungo nk'uko biri mumvyino z'ubugeni vyoteza imbere umukenyezi muguhindura ibitari vyiza mumibano bijanye n'indero mu ngo				

Appendix 3: Guide of interview

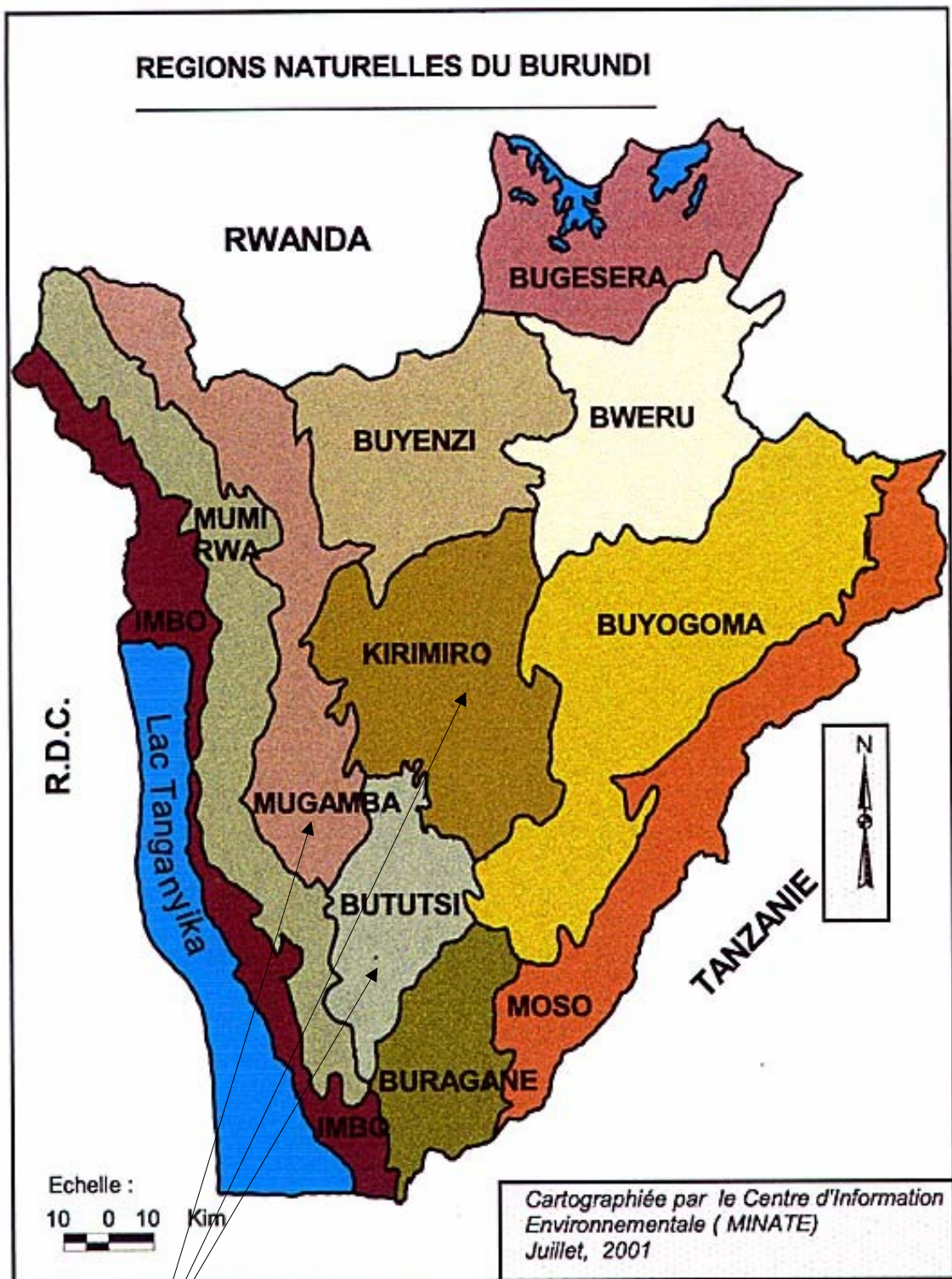
English version:

1. What is the importance of sending a girl to school?
2. Is there any advantage of schooling girls?
3. If you have two children, a son and a daughter, which of them will you send to school? Why?
4. Between a son and a daughter who is of great value? Why?
5. What are the major problems encountered by families due to the disparities between a boy and a girl? Do boys and girls equal? Why?
6. What are the major problems resulting from females' illiteracy?

Kirundi version:

1. Hari akamaro ko gushira umwana w'umwigeme mw'ishure?
2. Ninkenerwa ko umwana w'umwigeme aja kw'ishure?
3. Ufise abana babiri umuhungu n'umwigeme, n'uwuhe worungika kw'ishure? Kubera iki?
4. Hagati y'umuhungu n'umukobwa ninde afise agaciro kanini? Kubera iki? Mbega umuhungu n'umukobwa barangana? Kubera iki?
5. N'izihe ngorane ziri mumiryango zifatiye kukutangana k'umuhungu n'umwigeme mumibano y'abantu?
6. N'izihe ngaruka mbi zo kudashira umwana w'umwigeme mw'ishure?

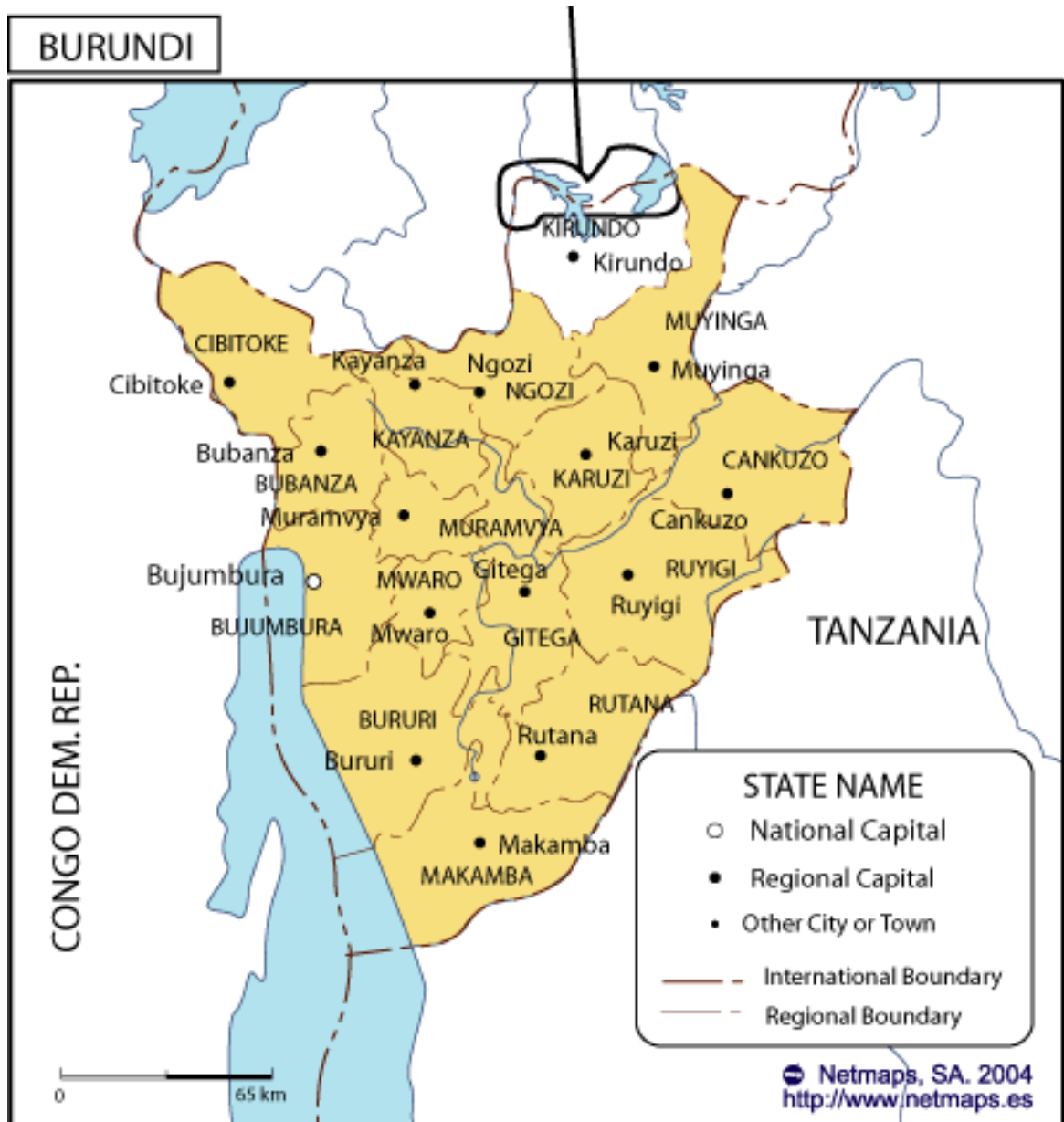
Appendix 4: Natural Regions of Burundi



Study area

Appendix 5: Location of Burundi in Great Lakes of Africa

Appendix 6: Provinces of Burundi



Appendix 7: Location of Burundi in Africa Continent and Countries bordering Burundi

