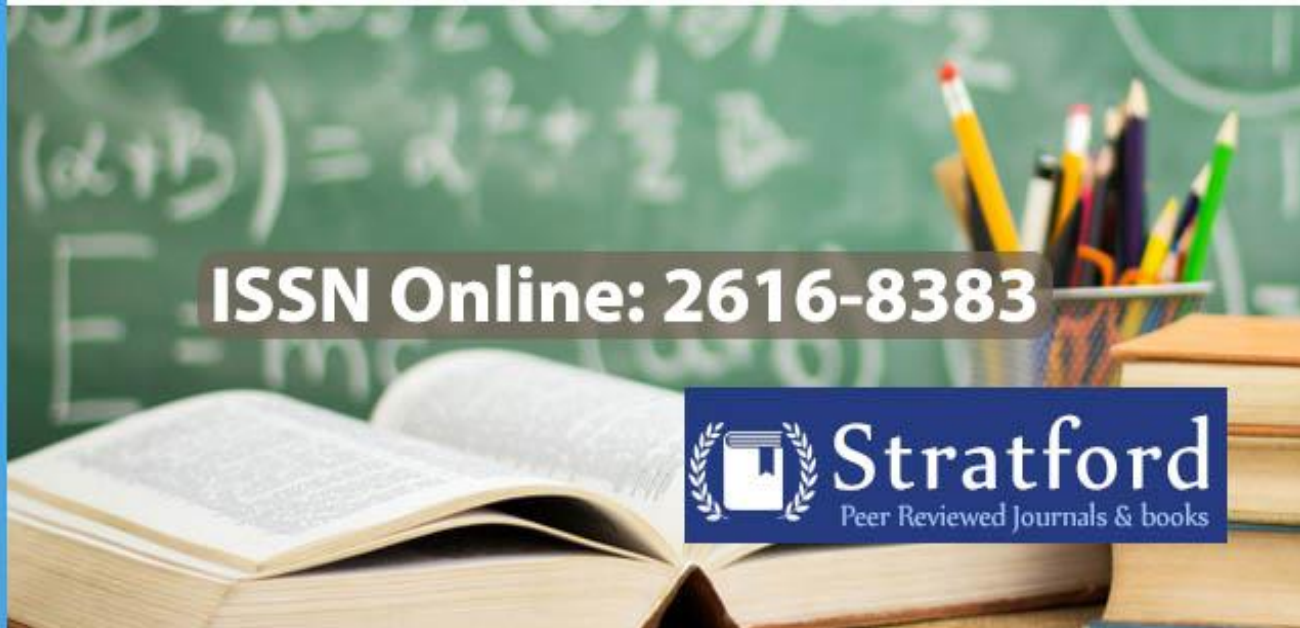


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Analysis of the structure of ibyivugo by' intore today

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Abstract

The study did an analysis of the structure of ibyivugo by' intore today. The time prior to the arrival of the colonialist, Rwandan literature was oral and found in four categories which were: king and his leadership, soldiers or worriers, cows and folk. During colonialism, many of these categories were hardly found and some were even removed. This is what happened to the war poetry which was abolished since it was built on the narrative at the battle field. Although during colonialism, war, which was the literature corner of war poetry, was removed, the art of making poems continued in different times of Rwandan history. Nowadays there is poetry of heroism which was made in 2007 during national assembly reopening. The study analyzed these poems at structure level and it was found that they are accurately matching the features of true poetry of Rwandan literature. These poems match one category of Iningwa which naturally used me. These poems were famously used in the late of 19th century on the reign of king Yuhi V Musinga and the beginning reign of king Mutara III Rudahigwa and its key feature was the use of first singular person point of view. They also used grammar, rhythm, alliteration, rhyme scheme and other literary devices that feature them to be related to the traditional Rwandan poetry.

Keywords: *Heroes poetry, structural analysis, National assembly (Itorero), arts of praising (poems), heroism.*

1.0 Introduction

In the past twenty years, the use of cultural traditions has been central to Rwandan government policies promoting nation-building, national reconciliation, and development.¹ Introduced as an endogenous instrument for post-genocide national rehabilitation in 2007 and implemented country-wide since 2012, the state-driven nation building and development program, Itorero ry'Igihugu, is currently the most far-reaching government program in Rwanda, and the first one aimed at profound societal transformation through a new interpretation of an old, originally military tradition(NURC 2009a). The program that targets the entire population revives an old

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military institution, Itorero, of the pre-colonial kingdom's Tutsi elite warriors, Intore (the chosen ones'), whose spectacular war dances have survived as a relic of the old Itorero tradition in popular culture to the present day. By 'building new Rwandan citizens' (NURC 2009a) and a new national community of 'chosen people' through civic education and cultural adjustment training (promoting a new guiding culture based on 'Rwandan values') the program aims at countering the impact of experienced collective violence and inner division to ensure the success of the national development plan, Vision 2020 (NURC 2009a).

Drawing on results of first-hand research in Rwanda² as well as on the historical genesis and local meanings of the Itorero tradition, I will, in this article, examine distinctive features of the program's culture bound political reasoning and practice from an emic and historically grounded perspective. Based on the diagnosis that Rwanda had become a 'society without values' due to the cultural uprooting caused by colonization (also understood as a main cause of genocide) the Government justified the revitalization of traditional culture, i. e., the civilization of society, as an urgent ethical duty.

The Government wanted to counteract the serious impacts of the loss of culture, it thus caused the 'de-humanization' of Rwandan citizens inhibiting development potentials, in the sense of common wellbeing: "the main challenge is the lower mind-set level of Rwandans, which handicaps the achievement of government policies that would be useful to them. Values which used to characterize [the Rwandan culture] since years were lost whereas they helped Rwandans to be characterized by human nature, and helped the Rwandan society to develop. The Government of Rwanda found it better to fetch from the Rwandan culture ways of practicability to solve problems be it those that are economic, social and those related to governance (NURC 2009a). It is in this regard that the Cabinet meeting approved the creation of the Itorero ry'Igihugu as a remedy to a quick mind-set change and development aiming at achieving the Vision 2020 (NURC 2009a).

1.1 Statement of the Problem

Heroes' poetry was born in 2007 in national assembly where government introduced again after longtime locked. By this time, hero poetry is not well known. In this study therefore, it was shown why this new genre is a true poetry and why it deserves that title in literature. In Kinyarwanda literature course, the study adopted some changes which are bound to history. In this study, you will explore some ideas from students from University of Technology and Arts of Byumba (UTAB) whom were interviewed during research phase. In their assignment regarding Rwandan poetry, they argued that there is no more poetry since there are no topics of wars. These students who are normally serving at primary and secondary level of education in art of Kinyarwanda courses also stated that some poets choose to repeat others. This triggered our curiosity and started our research aiming to learn and analyze this new genre of poetry so that people will know them and appreciate them as a true poetry like others. This research strived to show that the art of making poems did not disappear in Rwanda. Doing this research was to give our priceless contribution to Kinyarwanda language and Rwandans. This is what Nkejabahizi (2019) meant by these words: if we make research on a language, it gets expanded and developed in broad sense for how it is spoken, written and constructed.

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1.2 Objective of the paper

Objective of this paper was to analyze the structure of present heroes poetry (ibyivugo by'intore) in Rwanda.

2.0 Literature Review

By studying tradition Rwandan literature before colonialism, the study noticed that Rwandan literature was naturally oral and built on four major corners which were: king and kingdom, warriors, cows and citizens. Poetry was bound on the angle of warriors was popular and this art was extended even to the normal citizens. In Rwandan culture, women were not allowed to articulate war poems since they were not permitted to go at the battle field for fighting. It's not only to go to the battle field, but also not to touch on the tools of war. On the other hand, every man had to make his own poem of praise for his great achievements at the battle fields or desire. These poems are naturally known as epic poems. Children and old men who could not go for the battle field had their own special poems known as Amahomvu or worthless poems since they did not praise them for some great at the battle field, but related to traditional brief or gaspel which were known as ibyivugo by' Imandwa. Though, when you carefully analyze them, you find that they are praising the heroism of the soldiers.

In all of these poems, the researchers basically worked on those poems which praise the bravery and heroism of the warriors at the battle field. Some of those researchers are Coupez and Kamanzi (1962), Kagame (1969), Kampayana (1984) and Kayumba (2009). By the arrival of the Europeans, some of the hinges of Rwandan literature were shaken and few of them even destroyed and removed including war poetry. This kind of Rwandan poetry was marginalized after establishing the fixed borders which made it impossible to wage wars for expansion of the country. For this, epic poems were slightly eliminated. However, Rwandans continued making and using poems in different aspects of their lives including wedding, celebration of birth, and family celebration. They continually made other poems or rehearsed the old one with some inputs which were great achievements in their normal life (not at the battle field) or exactly the same. This is where Kayumba (2009), stated that poetry was expanded in all categories of Rwandans where they use them during different celebrations, and some folk imitate what they had heard from others, or learnt them in National Assembly while few memorized others. But many could only remember some stanzas and narrate those parts instead of the whole.

In the late end of 19th century and the beginning of 20th century, some poets began to make poems of praise of fake heroism since there were no wars that time. Some poets even expanded their heroic poems to some domestic animals such as goat, dogs, crops, like potatoes, cassava and new brand like cars and guns. Many of these were published by Kagame in two booklets entitled *Icara Nkumare Irungu* in 1947 and *Iyo wiriwe nta rungu* in 1949. These documents are not naturally poems as some people believe, but they are almost like them (amayingabyivugo) as you will come to know them in this research. Even today some people believe that there are no more poetic narratives in Rwanda because for them poetry should be rooting in the praise of someone's achievements at the battle field. But in these days, where there are no wars, many poets started to make other category of poetry of heroism since 2007. There is no deep research

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done on these new genres of poetry in Rwanda, except only one done by Ngarambe (2021) which states the contribution of poetry to enrich Kinyarwanda as natural language.

3.0 Research Methodology

Explanatory research design was employed in this paper to analyze the structure of present heroes' poetry (ibyivugo by'intore) in Rwanda. The respondents were selected purposively. Document analysis review was used as data collect instrument. The study utilized simple random sampling technique to select the respondents from each stratum. The validity of the research instrument was maintained by distributing the research instruments to the expert respondents in the area of the study.

4.0 Findings

This paper was to analyze the structure of present heroes' poetry (ibyivugo by'intore) in Rwanda. Therefore, the research conducted an analysis of Heroes poetry today in Rwanda. This paper presents Pillars of Heroes poetry, sentence and "the father" of sentence in the heroes' poetry, length of Heroes poetry, the use of first singular point of view in heroes' poetry, words use in Hero poetry, name formation in Heroes poetry and literary devices in Heroes poetry.

4.1 Analysis of Heroes poetry today

4.1.1 Pillars of Heroes poetry

Heroes' poetry today are built on two pillars which are: the first is a sentence made by two words or more which praise the hero, and identify who he is while second pillar emphasis on his targets and achievements. Comparing this category of poetry and the war poetry, in these poems the hero tells their adventure and brave acts to be performed, but there is no defense in heroes' poems. To clarify this, let's give some examples:

For the first pillar, I will use the poem of Impeshakurama.

I am the almighty living

I am the defender of legacy

I am the fastest savior

Always aim good life (Impeshakulama, V8)

In this above example, the poet uses praising word for his heroic deeds and the second part focuses on his targets strived to be achieved.

Now, let us look at one more example:

I am the steadfast in striking goals,

I am the motherland legacy defender

My aims always be the anchor of the last long development (Imbonezamurage, V8)

In this example, the study found words of praise always start with “I am “and followed by the name of praise “imbonezamurage” which is followed by preposition of place “in” a targeted deed. And all the next verses are for heroes’ glory and deeds to be performed which are defending motherland legacy and becoming the anchor of long-lasting development. Therefore, we should have learnt that hero’s poetry are constructed like these two above. The list of poems with this structure which the study managed to read are more than ten.

The poetic structure of “I am” and followed by the name of praise and deed to be performed is one feature which shows that this new poetic genre in Kinyarwanda literature is true poetry like all others. This structure reminds us the famous structure of poems in the end of 19th century and the beginning of 20th century on the reign of Yuhi V Musinga and in the beginning of reign of Mutara III Rudahigwa. These poems always start with the first person “I am “and followed by heroic deed on the battle field.

The following poem looks similar to the other poems as analyzed above:

I am brave

I am famous only front fighter

I am sword holder

I am the hero against coward

I am mighty savior on the breeding feed

I am the fearless fighter

I am the worrier again strong

I am the top in the barrack

I am the hero humiliating the enemy (Kayumba, 2009)

By using these examples above, the study noticed that both poems have the same structure. The study considered this poem of Muvubyi in 18th Century on the throne of Yuhi IV Gahindiro.

I am of the Nkwaya

I am the thunder of Nkombe

I am the ferocious hungry animal

I am the killing tiger

I am cruel rhino on the battle field (Kgame, 1969)

Talking to the structure of poetry composed in both different period which is first person I am + name of praise + complement which is the name of the barrack. Let us see this show this structure by using Indemyabigwi Poem.

I am the glorious mighty in the steadfast of development

I am the trainer of Gihanga Legacy

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I am the fitting educator of Rwanda (Indemyabigwi, V2)

The hero in the poem above belongs in the group (barrack) Inkomezamihigo who aimed good heroic deeds. Briefly, the group of Indemyabigwi the audience and the group of Inkomezamihigo is the poet.

4.1.2 Sentence and the father of sentence in the heroes' poetry

Heroes' poetry nowadays has a sentence of praise for the poet and the father of the sentence (complement of the sentence). The study showed this by using the following two examples:

I am the glorious mighty in the advancement of development

I am the superior to the defensive battle of Gihanga legacy

I am the defendant of our achievements

And I am at the top in the building new Rwanda

Along with the development of Africa

Second Example:

I am the glorious worrier in the advancement of plans

I am the defendant of Gihanga Legacy

I am the Rwandan wise artist

And I am at the top of builders of new Rwandan (Indatabigwi, V5)

By looking the examples above, the study found the structure is the praising name which is coming after introductory verb I am. In the poem of Inkomezabigwi, there is a praising sentence which is mighty (Inkomezabigwi) while the father of a sentence is development (Inkomezamihigo) proceeded by preposition of place "in". In the poem of Indatabigwi, the praising name is Indatabigwi(the glorious worrier) while the "father" of a sentence is advancement of plans (Inkomezamihigo). In the poem of Inkomezabigwi, the name Inkomezabigwi is the name of the group (barrack) while Indatabigwi which is the name of praise is also a name of the group of artists. This is to remind us the structure of poetry in long ago in national forum where every poem was supposed to be opened by the name of the group (barrack).

Let us suppose that the name of the group is Indahangarwa, all poems made by the members of the group were expected to be started by that name of the group. Therefore, all the poems had the same opening sentence. The study can also conclude that both old and new poetry have the father of a sentence. For this, the study emphasize that this new heroes' poetry are real poetry. Regarding the father of a sentence, the difference between Heroes poetry of today and old heroes poetry is that the father of a sentence in the heroes poetry of today is the same name of all the heroes in the same barrack or group while in the old heroes poetry, the poet used the father of a sentence which is not necessarily match the others of the same barrack (group). The other difference between the old and new heroes poetry is that in the old poetry the father of a sentence

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was possible to be the name of the father of the poet, while this is not the case in the new poetry, but the name of the group which falls in heroic title.

4.1.3 Length of Heroes poetry

Regarding the length of these poems, the study noticed that they are short like the other category of short poems known as Iningwa. Let's give an example to explain this:

The poem of women below is made of only four verses.

I am the heart of the house

I am the cutest wife

I am the proudest woman of Rwanda

I won't neglect my honorable (Mutimawurugo, V7)

This poem is short, but it doesn't mean that it is not a worth poem because the necessity is the content, literary devices and structure not the length. It is not only today, but also in the old poetry, the poems did not have the length. Both the poems in the national forum and the war poems made to praise the ability of the worriers were not of the sane length. Moreover, today's heroes' poetry was made by short verses as the study examined the following poem of Indatabigwi made by artists.

I am the glorious mighty in the achievements process

I am the defendant of motherland's legacy

I am the fitting artist of Rwanda (Indatabigwi, V12).

4.1.4 The use of first singular point of view in heroes' poetry

Like other poetry especially in the old Rwandan poetry, heroes' poetry uses first singular point of view. Referring to Roman Jacobson (1977), in the poem, the poet uses first point of view to express his feeling and emotion since he is the one who experienced what is being said in the poem. This is therefore one of the main features of real poetry. All the verbs are conjugated in the way the poet is praising himself for his self achievements in the first singular point of view.

The study used the poem of Imbamburirahigo in the barrack of heroes made by leaders in political sectors:

I am the starting achievement (Imbamburiramihigo)

Always aiming to be at the top of Rwandan vision

I am the trainer of worth work

I am the expert at work for modeling others

And I am at top the of building new Rwanda

And African development. (Imbamburiramihigo, V18)

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The verbs “I am and I aim,” are all conjugated in first singular point of view which is emphasizing on the poet who is also the narrator. And this is common to all heroes’ poetry.

4.1.5 Words use in Hero poetry

The study analyzed the words used in Hero poetry at two distinct, but complementary levels. the study explained the words used for the names of the Hero and the words used for the targets and achievements of the Hero. At the level of the words used for the names of the hero, we will also find them in two categories. The first category is the names made related to the heroic names or words which are known in the old war poetry. Those names are the glory and goals. More than ten names are built in this way. Some names were listed such as Indemyabigwi, Inkerabigwi, Indatabigwi, Inkomezamihigo, Indemyamihigo, Imbonezamihigo, etc.

The second category is the category of words made for heroic deeds and goals to be achieved. Let us view this in the following names Including Intagamburuzwa, Indangamirwa, Ingamburuzabukene, Impeshakurama.

In Heroes poetry, all the words used must be related to the vision of the country today. Some of those words are: incomparable (indashyikirwa), worth doing for enlightening others (Nkore neza bandebereho), being at the top (kuba ku isonga), defendant of the achievements (umurinzi w’ ibyagezweho), science and technology (ubumenyi n’ ikoranabuhanga), Expanding the opportunities (kwagura amarembo), defending the motherland legacy (Gusigasira umurage wa Gihanga). Those words inspire the virtues and characters of the heroes called to win the battle in the struggles of development and vision of Rwanda. Moreover, these are the words of heroic and glorious names.

4.1.6 Name formation in Heroes poetry

When the study closely looked at the name of the opening names in the heroes poetry under the same barracks, the study found almost they have the same structure. Those names are compound nouns made by verbs joined with a noun which is its complements as indicated the following examples:

The glory maker (Indemyabigwi) : make+glory

Goals fastener: fasten+goals

Legacy keeper: keep+legacy

For us these nouns are considered proper nouns because they uniquely name one person (poet) and differentiate him with the rest. In 23 poems, there are three with different openings of the examples above. They are two with only verbs: No surrender (Intagamburuzwa) V5 and the Loved (Indangamirwa), V6. Their structure is this:

No surrender (Intagamburuzwa): I am No surrender (not to give up)

Loved (Indangamirwa): I am the Loved (being loved)

There also one poem of House’s heart (Mutimawurugo, V7) which has the opening of two compound names with possession case. Its structure is this:

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House's heart (Mutimawurugo): I am House's heart (heart of the house)

There is also one poem of a barrack or group of chief executive secretaries of sectors entitled The Climax (Isonga, V22) which has the opening of one common noun. Its structure is like this:

Climax: I am the Climax

These explanations about the structure of the heroes poetry clearly show that these are quiet true poems which requires our appreciations, not to be confused with any other genre of Kinyarwanda literature.

4.1.7 Literary devices in Heroes poetry

4.1.7.1 Rhythm

Heroes' poems are characterized by a well measured rhythm.

The example is found the poem Imbamburiramihigo, V8.

Ndi Imbamburiramihigo: 11syllables

Nsizanira Kuba ku isonga: 12syllable

Mu kerekezo cy' u Rwanda: 10syllables

Ndi Rudacogora ku Rugamba: 11syllables

Ruhanira Ineza y' Abanyarwanda: 14syllables

Ndi umutoza w'umurimo unoze: 12syllables

Ndi nkore neza bandebereho: 13syllables

When you look closely about rhythm in this poem above, you will find the measured rhythm. And this is common to all Heroes poetry.

4.1.7.2 Alliteration

Alliteration is the conspicuous repetition of identical initial consonant sounds in successive or closely associated syllables within a group of words, often used as a literary device. In the course of Rwandan Poetry, it has been marked that our ancestors kept flourishing their literature especially in the genre of poetry by using alliteration. In Heroes poetry, the study also notices the use of this literary device. The study is going to these verses as indicative examples:

I am glory maker

I am the defendant of motherland

I am the source of heroism in Rwandans

I am the proud trainer of Rwanda. (Indemyabigwi, V1)

Basing on the examples above, the study conclude that Heroes poetry is a real poetry with alliteration.

4.1.7.3 Metaphor

A metaphor is a figure of speech that, for rhetorical effect, directly refers to one thing by mentioning another. In poetry, metaphor is indirect comparison without using comparative words (A=B). In heroes' poetry, this literary device is mostly introduced by the use of 'I am'. The point of view is almost usually used by the poet in this new genre. It features the speaker in the poem who is indirectly comparing himself with complement of the phrase.

Example:

I am the victory

I am the trigger for development

I am the source of warm (Indemyabusugire, V14)

In that poem, the poet is indirectly renaming (comparing) himself, victory, trigger, and source of warm. Between the speaker (poet) and victory, trigger, and source of warm, there is equal sign.

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