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### RESEARCH ARTICLE

#### SOCIOLOGICAL ANALYSIS OF USE, MEANINGS AND SYMBOLISM CULTURAL OF EXPRESSIONS (DEVOTED) TYPICAL AND METAPHORICAL IN MOOSE

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#### Abstract

This article makes a sociological analysis of an important part of the oral and literary intangible cultural heritage among the Moose of Burkina Faso, made up of metaphorical expressions. The objective of the study is to analyze and interpret the context of employment, the meanings and the socio-cultural implications of these expressions given their great cultural wealth and their contribution in the stabilization of social relations during the various speeches. It appears that a threat of disappearance hangs over these figures of style due to their ignorance by many adults and young people. However, these consecrated expressions perform attenuation functions of verbal virulence, educational, initiation and aesthetic functions of the Moore language. They are used on the one hand; To communicate on social events that are birth, marriage and death. On the other hand, they are used to denounce human defects in several situations of social interactions.

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#### Introduction:-

Moore is the language of Moose and Moogo is their territory. The Moose form the majority ethnicity of Burkina Faso [Footnoteref: 1]. The Moogo occupies the entire central area of the country, or approximately 63,500 km<sup>2</sup> corresponding to the 1 \ 5 of the national territory. The Moore is very rich due to the abundant use of proverbs, currencies, sayings and metaphors. Taking into account the social complexity of public speaking and above all the weight of this word in social and community relations, Moose recommend a precautionary in its manipulation. In other words, social precautions and cultural requirements require particular attention in speech both in its conception, in its progress as in its reception or perception. To ensure the proper execution of speech, the Moose have an extended series of techniques allowing you to say things well or to better pass messages. Among these communication techniques, there are style figures in general and in particular metaphors or what we will call typical or consecrated expressions. On the one hand, on the one hand, their great wealth and their certain contribution in social relations and on the other hand, the threat of disappearance due for their use less and less by many adults and by the young generation because of their ignorance and their non-maitrise, we decided to conduct this study. The objective pursued is to analyze and interpret the context of employment, the socio-cultural meanings and implications of the expressions devoted in the Moaaga context. Our research question is entitled: what would be the reasons which would explain the use of the expressions devoted by the Moose, the meanings and the symbolics that they would contain? Our hypothesis argues that consecrated expressions are formulas of attenuation of difficult

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communication situations, they are rich in cultural meanings and symbols. [1: In some writings, we will see the term *moossi* (in the plural as in the singular). It is francized and is used to designate the same population or ethnicity of Burkina Faso. The interested parties themselves prefer the designation *Moose* (plural) and *Moaaga* (singular).]

This article revolves around the axes dealing with social conditions and of the cultural requirements of speaking in *moose*, functions of the expressions consecrated and especially of the analysis of their meanings and symbolic.

### **Data Collection Methodology:-**

Our approach is socio-cultural, which favored the qualitative method. It has led to in-depth interviews with five (05) resource people who are informed people in manipulating this language. Also, the semi-structured interviews with 15 used *Moore* allowed us to collect a sample of around twenty expressions that we have transcribed, translated and analyzed sociologically. Our surveys took place from January 22 to February 10, 2023 and took place in Ouagadougou, Manga, Boulsa and Kongoussi which are chief of the provinces with a strong dominant *Moaaga*. If in Ouagadougou and Manga, we had direct contacts with the respondents, in Boulsa and Kongoussi, given threats of insecurity, we used the phone as a means of exchange with our interlocutors.

### **Analysis and Interpretations of Results:-**

At the end of surveys and remains, we present here the results. We review the context, the social requirements and conditions for speaking in the *Moaaga* environment. Then, we will examine the different functions of these expressions before finishing with the presentation and analysis of the sample collected.

#### **C Social waves and cultural requirements of speaking among Moose**

As an interviewee explains to us, among the *Moose*, we do not speak because we know how to speak but rather because we have to speak. This joins the adage in the same culture that says: "Word does not ends with who knows to speak. It ends with the owner of the Word"(Goam Kasata a mi Goam Zir Ye, A Sata a Soa Goam Ziri)". This assumes that anyone cannot speak to say what they want or think. Certain social conditions and cultural requirements must be met or respected. Depending on the nature, the objective or the circumstance of speaking, certain people or categories are more inclined to express themselves than others. To be mistaken of circumstance, can be interpreted as a social affront and can call on punishment or contempt. Social and cultural precautions such as the requirement of an appropriate place and the sitting position, respect for the protocol of speaking of elders at least elderly, the tone and the rhythm of the expression, the proscription of threats and vulgarity, respect for the order of distribution and the withdrawals of speech by the moderator etc ... are to be scrupulously respected. The reasons that justify these requirements come from the importance of speech. For Fedry, J. (2010) [Footnoteref: 2], part of the reflection of which is devoted to the importance of speech in Africa from several African languages (in particular Sar, language of Chad) and French; Speech is seen as a permanent updating of an oral tradition. He defends a conception of man as "parlêtre", insisting on the need for speech to communicate and, thus, to exist. Fédry recalls how the sounds issued are part of an organized system, namely the language which, in turn, partly conditions our thought. Consequently, it confirms the existence of an "art of speech in Africa" as a stakeholder in a certain social cohesion. Still according to him, "through metaphor and metonymy, spatial, temporal or logical relationships are specific to each culture. The word is symbolic, carrier and generating daily traditions". He notes that in Africa, today, orality remains present but that writing occupies an increasingly important place. [2: Fédry, J. "Anthropology of speech in Africa", Paris: Karthala, coll. Oral Tradition, 2010 2010, 357p, ISBN 978-2-8111-0394-1.]

According to Kabore, O. : (187) <sup>1</sup>: " The *Moose* as well as other African societies conceive speech as a mysterious phenomenon, a living entity which has its source in the metaphysical field. This high conception of speech influences the whole vision of the world and the system of thought of African societies «. For Calame, G. (2009) <sup>2</sup>, this speech is " conceived, at the divine level, as a creator, and at the human level, as fertilizing <sup>3</sup>".

<sup>1</sup>KABORE, O. . « Paroles de femmes (*Moose*, Burkina Faso) ». In: Journal des africanistes, 1987, tome 57, fascicule 1-2. pp. 117-131, DOI : <https://doi.org/10.3406/jafr.1987.2166>, [www.persee.fr/doc/jafr\\_0399-0346\\_1987\\_num\\_57\\_1\\_2166](http://www.persee.fr/doc/jafr_0399-0346_1987_num_57_1_2166): consulté le 18 février 2023

<sup>2</sup>CALAME, G. , 2009, « Ethnologie et langage. La parole chez les Dogon », 1ere édition 1965, 1990, p. 79.

Beyond basic questions of, who speaks? That and? Comment and Why? Nature, the communication cycle seem important. Kabore, O. continues to hammer that: "Word is immaterial but, since it manifests itself through physical man, it draws its substance from the four fundamental elements of nature: water, air, earth and fire. It arises in the heart of man, follows an anatomical path through various organs which develop it, give it strength, before expelling it outside through the mouth to accomplish a precise mission. Depending on the state of mind and the degree of mastery of the speaking person, we can hear good or bad words with the corresponding effects in their recipient".

Nevertheless, the identity and the status of that (the one) who speaks impact his scope or his consideration by those who receive it. Proceeding with the in-depth analysis of the words of women, Kaboré, O. does note that the Word of Woman offers an ambivalent character, that is to say that she oscillates between two poles: positive and negative. There are on the one hand, the Words that make the interlocutor pleasure, fertilize relations and contribute to the cohesion of the community, and on the other hand of the angry, bitter and destructive words resulting in the enmity and the deinity of this same community, whether of institutional, family or village.

In general, Moaaga society designs female speech as negative through expressions and realities such as the "bad mouth" of women (pag no bedo), the "woman does not speak straight" (pag ka gonn ye), "the mouth of the woman is her quiver" (pag noor la loko), the "woman has no belly" (pag ka be poog ye). In contrast, the "good mouth" of the woman "(pag no-noogo) is made up of declarations such as" educational speech "(pag n guud a bipugla), the" good language "(zilem noogo), the word of influential women, the word of peace and reconciliation, the edifying word of roog-ma (tutor), the word of deliverance. This good female word, men use it very often. We can analyze thus, the words of the social categories that are young people, children, men, old etc.

Beyond this categorization, what can the diverse functions of these consecrated expressions be?

### **The functions of typical, metaphorical or consecrated expressions**

From the outset, it is necessary to understand by «typical or metaphorical expressions», dedicated expressions used by the speakers moorephones to describe situations or states of people. These expressions are typical because they are a kind of communication that requires belonging to a certain category to use it or to perceive it.

These expressions can come under several figures of styles or allusive genre. But, we have opted to place them under the term of "metaphor" since we are not in linguistic and literature work that will require classifications and gender specification. We are carrying out a sociological analysis which favors more approaches to content, meanings and symbolism. Also, we consider them as metaphors because they contain situations of comparison of referents and summary proceedings as provided for in the definition of metaphor. This is why we devoted a small review on the metaphor. It "is a figure of style which, for a rhetorical effect, directly refers to one thing by mentioning another. This can bring clarity or identify similarities hidden between two different ideas "[Footnoteref: 6]. The metaphor according to the Dictionary Le Robert [Footnoteref: 7], is: "Language process (Figure, Trope) which consists in a modification of meaning (concrete term in an abstract context) by analog substitution". The metaphor, from the Latin metaphora, itself from the Greek μεταφορά (metaphorá, in the literal sense, transport), is a

<sup>3</sup><https://www.google.com/search>: consulté le 2 février 2023 à 10h

<sup>3</sup><https://dictionnaire.lerobert.com/definition/metaphore>: consulté le 4 février 202

<sup>3</sup><https://fr.wikipedia.org/wiki/M%C3%A9taphore>: consulté le 2 février 2023 à 10h

<sup>3</sup>La Poétique (en grec : Περὶ ποιητικῆς / Peri poiêtikês, « De la poétique ») est un ouvrage d'Aristote portant sur l'art poétique et plus particulièrement sur les notions de tragédie, d'épopée et d'imitation. Il a probablement été rédigé autour de 335 av. J.-C

<sup>3</sup>CICÉRON (trad. M. Nisard), Rhétorique à C. Herrenius : Œuvres complètes, t. 1, 1864 (1re éd. 55 av. J.-C.) (lire en ligne [archive]), p. 218 (III-XXXIX)

<sup>3</sup>KABORÉ, O. « Paroles de femmes (Moose, Burkina Faso) ». In: Journal des africanistes, 1987, tome 57, fascicule 1-2. pp. 117-131, DOI : <https://doi.org/10.3406/jafr.1987.2166>, [www.persee.fr/doc/jafr\\_0399-0346\\_1987\\_num\\_57\\_1\\_2166](http://www.persee.fr/doc/jafr_0399-0346_1987_num_57_1_2166): consulté le 18 février 2023

<sup>3</sup><https://fr.wikipedia.org/wiki/Allusion>: consulté le 15/02/2023

<sup>3</sup>KABORE, O. « le message des meules : chants allusifs de femmes Moose et Gurunse (Burkina Faso), cultures sonores d'Afrique IV », publié sous la direction de Junzo KAWADA, Institut de Recherche sur les Cultures populaires du Japon, Université Kanagawa, Yokohama, Japon, 2008. P.83-84.

figure of style based on analogy. She designates one thing by another that resembles or shares with her an essential quality. The metaphor is different from a comparison. The comparison affirms a similarity: "the moon looks like a sickle"; While the metaphor lets it guess, like when Victor Hugo writes: "This golden sickle in the field of stars". The context is necessary for understanding the metaphor". [Footnoteref: 8] The Greek philosopher Aristotle is the first, in his poetics [Footnoteref: 9] (certainly around -347), to evoke metaphor as a major language process. He thus explains the origin of the etymology of the figure, which refers to the notion of transport: "The metaphor consists in transporting the meaning of a different word either from the genus to the species, or from the species to the genus, or from the species to the species, or by analogy". For Cicero (1864) [Footnoteref: 10]: "The metaphor is an abridged comparison and contained in a word put in the place of another". When the language does not provide a capacity to express the thing, the metaphors are "like species of loans by which we will find elsewhere what we lack. Others, more bold, are not signs of indigence, but spread out radiance on style". He said. Speech among Moose manifests itself, "as in any poetic text. This is an enigmatic word that multiplies the images and striking formulas, whose immediate meaning is not always obvious, "according to Kaboré, O. (1987) [Footnoteref: 11]. [6: <https://www.google.com/search>: accessed February 2, 2023 at 10 a.m.] [7: <https://dictionnaire.lebert.com/definition/metaphore>: consulted on February 4, 202] [8: <https://fr.wikipedia.org/wiki/M%C3%A9taphore>: consulted on February 2 2023 10h] [9: The poetics (in Greek: *περὶ ποιητικῆς* / *peri poëtikês*, "de la poetics") is a work of Aristotle relating to poetic art and more particularly on the notions of tragedy, epic and imitation. It was probably written around 335 BC. J.-C.] [10: Cicero (trad. M. Nisard), *Rhetoric* to C. Herrenius: Complete works, t. 1, 1864 (1st ed. 55 BC) (Read online [archive]), p. 218 (III-XXXIX))] [11: Kaboré, O. "Words of women (Moose, Burkina Faso)". In: *Journal des Africanistes*, 1987, volume 57, fascicle 1-2. pp. 117-131, DOI: <https://doi.org/10.3406/jafr.1987.2166>, [www.persee.fr/doc/jafr\\_0399-0346\\_1987\\_num\\_57\\_1\\_2166](http://www.persee.fr/doc/jafr_0399-0346_1987_num_57_1_2166): Accessed February 18, 2023]

Finally, through field surveys, we have had confirmation that these expressions are different from the proverbs which, with the impersonal form, generally addresses everyone without ever appointing individually. The consecrated expressions analyzed here are addressed to individuals and categories of individuals who have types of behavior obliging this characterization. The prefix "A" which precedes most of these expressions refers to the personal pronoun *Il/Elle*, which means that concerned are well identified. As for the different functions of these expressions, we mainly retain four (4). These are virulence, educational, initiatory and aesthetic mitigation functions.

#### **Of the attenuation function of the virulence of the truth of the consecrated expressions**

The expressions studied have an attenuation function of the virulence of the reality that we want to say. The Moose is a tongue of modesty. She pays very attention to various sensitivities as well on taboo subjects such as that of sex, death, but also of everything that relates to human suffering or of others. It is not pleasant in this environment to be light on certain states of souls of individuals. This is why, to approach certain sensitive subjects, we will take the gloves. This is due to the fact that the Moose consider that the word must be manipulated in a careful way. In this prudence, the allusion which is a figure of style consisting in evoking without explicitly named people, events (historical allusion), facts or texts supposedly known is used. From Latin *AD*: "towards", and of *Ludere*: "Playing", be *allusio*: "verbal game", the illusion [Footnoteref: 12] causes in mind a rapid rapprochement between people, things, eras or places. According to Kabore, O. (1987) [Footnoteref: 13], allusive words are made up of the intention to communicate the ideas, feelings and emotions of the members of a given society. Among the Moose, these genres are a category of emissions of feelings whose principle consists, not to send the message directly to its recipient but to use the rules of play in force which illustrate a form of civility between the members of the community. This is the case of expressions analyzed here. [12: <https://fr.wikipedia.org/wiki/allusion>: consulted on 02/15/2023] [13: Kabore, O. "The message of grinders: allusive songs of women Moose and Gurunse (Burkina Faso), sound crops from Africa IV", published under the direction of Junzo Kawada, Institute of research on the popular cultures of Japan. Kanagawa University, Yokohama, Japan, 2008. P.83-84.]

#### **Of the educational function of consecrated expressions**

If we consider these expressions as part of the allusive genres, we like to recall the "Beside tales and legends, proverbs and currencies, allusive words are illustrated as favorite instruments to forge the general will (collective conscience) in individual consciences", Kouraogo; P. (2018)<sup>4</sup>. Concretely, these expressions contribute to the

<sup>4</sup>Patrice KOURAOGO(2018), « Analyse socioculturelle des propos et philosophies attribués aux animaux chez les Moose du Burkina Faso », *International Journal of Innovation and AppliedStudies*, p 433, ISSN 2028-9324.

satisfaction of the needs to instill in good manners in a social fabric tinged with cultural colors to maintain social and community cohesion. Indeed, these expressions make it possible to portray certain socio-cultural truths without language of wood with a view to contributing to form, to educate all social strata. This is how the surveys recognize that these expressions inform or strengthen their knowledge on important social events that are marriage, births, funeral events on the one hand, and on the other hand, they are used to denounce certain behaviors and attitudes that can compromise social life.

### Of the Initiatory anointing metaphors

It is clearly established that these expressions are not the subject of everyone's use in the Moaaga area. Especially on the part of the young generation, their jobs are not legion insofar as it finds them falling under the sustained Moore, difficult to understand and really impossible to use. This is the testimony of a young city interviewed: "I always find it difficult to identify much when I wait for my grandfather to express themselves with these colorful expressions and complicated turns. I spend my time asking him to explain the senses to me, but I never knew how to reproduce them in my city of the city." Always in the same sense, in question with what kind of audience he can express himself with these formulas, an elderly interviewee who uses them and knows them is sorry: "It is useless to use these expressions when you are intended for young people or even certain adults. They don't understand much about it. These are formulas, when you have not lived with the resource people of the villages and depositaries of proven cultures, you do not have the chance to expect and learn them. They are like secret communications codes. A person foreign to culture cannot access it." This state of the facts described, joins the words of DEGORCE, A. (2014), when it explains: "Indeed, the use of stylistic processes complexing the statements around metaphors or allusions supposes in particular that the audience has acquired a certain level of knowledge of the language, the art of orality and the local context" [Footnoteref: 15]. She explains that among the Moose, the arrangement of currencies, metaphors, proverbs, or even of funeral songs for example, make this genre sung is considered to be a level of language with high complexity and sustained style "and concluded that:" However, these references to other oral discursive genres and these stylistic processes, Moose funerary, also constitute an obstacle for any observer not - attracted to their language ". [15: Degorce Alice (dir.), 2014, Funeral songs of Mossi (Burkina Faso), Association Classiques African, Paris, 318 p. .

<sup>4</sup> Degorce Alice (dir.), 2014, Chants funéraires des Mossi (Burkina Faso), Association classiques africains, Paris, 318 p.

<sup>4</sup> Rousseau, Essai sur l'origine des langues, Paris, Gallimard, « Folio », 1990.

<sup>4</sup> Pageard (R. ), 1963, « Recherches sur les Nioniossé ». In : Etudes voltaïques n° 04 ; centre IFAN ; Haute- Volta ; CVRS, pp. 5-71.

<sup>4</sup> Dictionnaire Le Robert : en sociologie, forme de famille fondée sur la parenté par les mâles et l'autorité du père. Aussi, « concept utilisé en anthropologie et en sociologie pour désigner une forme d'organisation sociale fondée sur l'autorité par les hommes, à l'exclusion explicite des femmes » (Pierre Bonte et Michel Izard ( dir), dictionnaire de l'ethnologie et de l'anthropologie, presses universitaires de France, 1991, P.455.

<sup>4</sup> Plat principal et quotidien chez les Moose fait de pâte de farine accompagné de sauce.

<sup>4</sup> Selon les discours de nos interlocuteurs, une personne doit être morte « de vieillesse ou de maladie » pour bénéficier des rites funéraires qui vont être décrits, autrement dit, elle ne doit pas avoir subi une mort jugée violente (accident, mort en brousse, assassinat par exemple) ou survenue trop tôt (avant le mariage notamment).

<sup>4</sup> DEGORCE, A. (dir.), 2014, « Chants funéraires des Mossi (Burkina Faso), Association classiques africains », Paris, 318 p.

<sup>4</sup> Agence de presses internationale catholique (apic), 2010, [www.cath.ch/newsf/](http://www.cath.ch/newsf/) des religieuses-les- accueillent-au – centre-delwende-de- tanghin, au Burkina Faso, des milliers de femmes accusées de sorcellerie ont dû fuir leur village : consulté le 23 février 2023

<sup>4</sup> KOURAOGO, P. (2019), « Approche socioculturelle de l'image, des fonctions et des mystères d'un patrimoine culturel et animalier en danger : menace d'extermination de l'âne au Burkina Faso », NAZARI, Revue Africaine de Philosophie et de Sciences Sociales, pp.11-36, ISSN:1859-512X, p15

<sup>4</sup> [https://fr.wikipedia.org/wiki/Symbole\\_\(enseignement\)](https://fr.wikipedia.org/wiki/Symbole_(enseignement)): consulté le 14/02/23

KOUROUMA, A. (1970), « Les Soleils des indépendances », Éditions du Seuil, Paris, France

<sup>4</sup> Frédéric François, « Le social incorporé dans l'individu et la représentation dans le discours », in Langage et société, 2007 N° 121-122, p45-56

<sup>4</sup> REIX (R) , 2004, « système d'information et management des organisations » ; édition Vuibert, Paris

### Of the aesthetic function of the language

For Rousseau, J. J. (1990) [Footnoteref: 16] The "first reasons that made man speak were passions, his first expressions were tropes". But, he insists that the "gift of speech would be futile if the power of imitating the sound effects, it [man] had not brought together that of applying their radical denominations to the most devoid substances or ideas". In clear terms, the aesthetic without language, that is to say the whole of everything that makes it beautiful, would be bland. The consecrated expressions bring certain beauty and elegance to the Moore language. The speaker who uses them shows a perfect mastery of the language but also helps to make this linguistic elegance travel. One of our respondents told us about a dialogue that took place between a father and his son. He consisted used a coded language to deceive the vigilance of visitors to whom they did not want them to know what simmered in their pot. Indeed, a father and his son were preparing a guinea fowl soup. As she should be to the point, foreigners arise from nowhere and disturbed the tranquility of the two. The father began to exchange at length with foreigners and the son no longer knew what was the conduct to hold. Should you turn off the fire and run the risk of an unsuccessful guinea fowl or continue to activate the fire to the point of burning this meat. He launches this atypical dialogue with his sire: "Father, father, you sit there with your back that looks like that of a guinea fowl that cranks there" (M baaba f Sen Zin Bee Nef Zanra wa Kan-Kanbdg Zanra). The father retorts: "Ah well, look at me the children now. With your face it looks like "add a little water and descend the pot" (gues biiga. Neng wa teog-koom n lobe n zik biiga biiga). In addition to the initiatory function of this dialogue, it is proven aesthetic because it is an almost poetic language. All of these studied expressions have this poetic character that ennoble the Moore. [16: Rousseau, Gallimard, "Folio", 1990.]

### Presentation and analysis sample of expressions: typology, meaning s , symbolic and representations in the daily life of m oose

As mentioned, we have collected and analyzed around twenty consecrated expressions. We have gathered them by theme to facilitate a transversal reading of the meanings and symbolic that emerges from it.

The first axis of analysis of consecrated expressions is based on the essential components of the cycle of life. These are expressions relating to birth, marriage and death events.

### Reading events of marriage and birth through metaphorical expressions

In this part, four (4) expressions related to the marriage and births of children are analyzed. Birth is the first step in the cycle of the life of individuals. But, you must first marry a woman to hope to give birth to a child. In Moose, marriage is an important event. It is the ceremony that seals with friendships between two (2) individuals but beyond between two families, villages and communities. Before wedding day, you must first have the girl's hand. Hand demand is an important step and the words to express it must be well chosen. This is how we use this expression: "D bõnsda ko-yānkda" (we ask for someone to remove water from it) / or "a paama ko-yānkda" (he obtained someone to remove water from her ". Expression used to "ask for the hand of a woman "or to say that a man has obtained a fiancée or a family. Girl to marry one of his boys, the spokesperson addressing the dean of the host family can say: "D Bõnsda Ko-Yānkda" (we are going to remove the water). The symbolism "Remove the water for someone" refers to the image of a husband who returns home after a exhausting day is welcomed by his wife with a "calabasse" fresh water to quench his thirst. Also, she refers to the bucket of water that the wife places in the shower so that her husband was washing. Beyond that, the expression means not only all the care and benefits obtained when someone is married but also expresses obtaining a companion in life. In addition, the use of this formula helps to alleviate a thunderous and vulgar declaration of gender love: "We request a sexual partner". As finally explains, Pageard, R. (1963: 98) [Footnoteref: 17]: "" sweeping away a man "is an understatement to signify:" Having sex with him "". [17: Pageard (R.), 1963, "Research on the nionioses". In: Voltaic studies n ° 04; IFAN Center; Haute-Volta; CVRS, pp. 5-71.]

Once the marriage is celebrated and devoted, the child is expected impatiently. This offers the birth of a child a character import a nt and symbolic because of the role and the place he occupies in the family and enlarged community. Once the child was born, we must announce the event with a formula. But according to the sex of the child, the formula and its different meaning. This is why we will say: "a paama sānnan " ( she/he had a stranger) . This expression serves as an advertisement formula for the birth of a girl in the couple. Indeed, in the traditional conception moaaga of the child or the woman, a girl is named or even treated with a foreigner to double title. First , in her own family, because she is called to get married and therefore to leave elsewhere ( in another family). Secondly , in her host family , when she arrives as a wife because she is supposed to come from elsewhere. One might be sorry that ell e is considered an eternal foreigner. This name or consideration has the

consequence s whether it is excluded from the inheritances (parents and her husband) and in decision-making in both her own family and in her in-laws. Thus, his word, his decision, his feelings and feelings are little considered because , which would attach importance to the word and the moods of a passer -by or of a coming from elsewhere. Suddenly, from birth, by the announcement of his very arrival, the child, the girl and the future woman must prepare to live a sum of discredits and therefore of frustrations due to socio -cultural gravities.

Conversely, when it comes to the birth of a boy, we use the following expression "*paama a găn-bugda* " (he had his bearer bearer). She means that the happy father had an heir. Indeed, the "Găn-Bugda" is an atypical man that we will see during the funeral of a head of the family carrying a dried sheep skin. He is the eldest son of the deceased. During the funeral of his father's funeral and especially during the rite (executed during the funeral and necessarily at a day of the market) from parade to the village market, he must carry the skin of sheep (that used for the sacrifice of immolation during the burial). Also, he holds objects such as a knife, an ax, an arrow, etc.) symbolizing the "assumed masculinity" as if to reassure both the deceased dad and the community and the succession of the paternal house administration is ensured with his mature man's stature. In the Moaaga design, unlike the foreign treated girl, the boy is considered the owner, since he is called upon to stay there, to found a home and to work to insure and the sustainability of the family and to assume the charges of the family manager. This is how at that time, a man who only had children of girls was considered: "Family Entreror", according to one of our respondents. He explains: "This man is named so because the family considers that by his fault, the name (Patriarchate [Footnoteref: 18] demands) of the family is being buried forever. When her daughters get married, they will give birth to children who will not bear the name of this family but that of another family. If all the men of this family gave birth to girls, it is the extinction of this family that is scheduled. " Returning to the expression, even if it was used to designate the first son, it was extended to the announcement of the birth of any boy. [18: Le Robert dictionary: in sociology, family form based on kinship by the males and the authority of the father. Also, "concept used in anthropology and sociology to designate a form of social organization based on authority by men, to the explicit exclusion of women" (Pierre Bonte and Michel Izard (DIR), Dictionary of Ethnology and Anthropology, Presses Universitaires de France, 1991, p.455.)

But marriage only makes sense and birth will only take place if a sine qua non condition is filled. That of man's ability to execute his marital duty. Knowing that there are cases of helplessness and that this phenomenon must be treated with the greatest subtlety, the moose consecrate this formula for the designer: " **a laare bagame** " ( its The expression informs that a man is helpless. The ax is a tool for building a man's house. When we want to build a new house, the old and the notables of the village president a ceremony of the first blow or pick to mark the start of the construction after having obtained from the ancestors s permission. It is with the ax that we put the trees to take the necessary woods we weed the shrubs to prepare construction spaces. An unhealthy ax can do nothing in these listed spots. In parallel, man's sexual power is the ax with which he builds his offspring. If this ax does not contrast, there is no hope of giving birth. As the subject of sexuality is complex and practically a taboo, we find this formula to evoke the impotence MAsculin. Even when we are the search for remedies against this helplessness, we do not like to say in a raw manner that the interested party is helpless. We go through this attenuation formula.

If the four (4) expressions describe happy events, in the name of the dichotomy of life, death is also mentioned and announced. Phenomenon contrary to life, death is also expressed in formula. Here, three (3) consecrated expressions are used by moose to present, describe or apprehend all the events relating to it.

Indeed, to announce the disappearance of an adult, they will say: "**A tɛga Sagbo**" (he satiated with the Tō [Footnoteref: 19]) or "**a konga panga** " (he lacked force). These expressions are used to announce the death of someone. In place of the expression "he is dead", we prefer this expression: "A tɛga sagbo", which means that it is full and will no longer eat its daily dish. We imagine that when a person can no longer eat, they will die. We prefer to point out the breakdown of the meal to announce "the end of life" than to speak directly about death. Also, the expression is much better indicated in a certain condition of death intervention [Footnoteref: 20] as Degorce, A. (2014.) [Footnoteref: 21] specifies. When the disappeared (e) is young, one does not announce his death with this formula because it is a premature disappearance. The disappeared would not have had time to eat his Tō well to the point of being satisfied because of his young age. Here we note a small contradiction. If we consider that the death of an old man is more acceptable than that of a young person, is what we need to use turns or take gloves to announce the death of the first and lack of specific expression less shocking to translate the pain in the departure of young people to the age flower? In any case, our research, there is not a dedicated expression to translate the

premature departure of a young person. [19: Main and daily dish in Moose made of flour paste accompanied by sauce.] [20: According to the speeches of our interlocutors, a person must be dead of "old age or illness" to benefit from the funeral rites which will be described, in other words, it must not have undergone a death deemed violent (accident, death in bush, assassination for example) or occurred too early (in particular marriage).] [21: DEGORCE, A. (dir.), 2014, "Funeral songs of Mossi (Burkina Faso), classic African association", Paris, 318 p.]

Once the death occurred, observed and attested, you must take care to find a home in/at the disappeared. The burial is a concern and if it is carried out without clashes, we can say : " **a paama roogo** " ( he had a house).

It is said of a dead man who was just burying: "He has obtained a house" where he will remain forever. So this is the last home. This formula evokes two facts. Firstly, that our terrestrial residences are not the true and that everyone, whatever their status and social rank, will have only one home and which will be different from all that it has put it in building on earth. Second, this relief to hear that he obtained a house underlines our dependence on the community. Despite our conflicting or stormy relationships with her, in the African context, it is she who offers us our last home. These observations teach a certain philosophy of life which pushes us to put all our achievements into perspective, whether they are power, wealth, reputation, power, etc ... "Thus, lying last day, if the community does not mobilize to ensure a last home, any individual will make the treat of carnivorous animals and birds". As an interviewee points out.

Also, another social reality linked to death in the Moaaga context is the interview of inheritance that is to say the assurance of the pursuit of what the dead would have left. A concept with multiple meaning can be summoned to investigate this reality. This is the expression: "**a ra - boogo** " ) ( l a ruin of his house) .

When the Moose speak of "ra-boogo", they evoke a physical reality and another symbolism. But before, "**Ra-Boogo**" comes with two words. Ra coming from Raogo (wood) and Boogo derived from the verb "collapses". In other words, these are the collapsed woods and above all destroyed by termites or fire. This means that it is a house that is in ruins, is abandoned by the owner of his own free will, by constraint as death or as a result of Razzia. Physical reality is the destruction of buildings and therefore a nonexistence of the evidence of a consistent residence. The symbolism of "ra-bongo" indicates that in this family, there is no longer a pillar, that is to say that no viable and reliable man will take over to ensure the continuity of existence of the court. His house has become "**Ra-Boogo**" says he is a valiant man who would have died or attacked by a misfortune or illness and that none of his children is able to take care of it. All helpless look at this house go in ruins. Furthermore, that would mean that there is no boy heir that can make the administration of the house. The question of difference between son and daughter returns to the surface. Only boys are tried fit for this family administration because girls are disqualified because it is stretchy. As the interviewee says: "Girls are often called" **ra-boog teesdba** ", that is to say indicators of the ruins of parental residences. This meant that they cannot rebuild a ruined parental home. To be able to do it, she will have to come back to live there, which would mean that her home would have dislocated or that she would be a widow and even in this case, her children if she has it, would be "foreign" to the court because they would be the uncles. " Finally, there are circumstances that one can treat an individual of "**ra-bongo**". It means he's a good time. Either he is lazy, helpless, or he is asocial.

### **Human behavior with the magnifying glass of consecrated expressions: denunciation of defects and painting of unpredictability in Moose**

As indicated above, metaphorical expressions have an educational and educational character insofar as they constitute a tribunal of defense of social norms and the rules of life in the community. Indeed, community life requires on the part of the individuals who compose it respect for a certain number of principles and knowledge of living together. These principles and knowledge live, proscribe the production and repetition of behavioral defects, considered as gaping wounds of cohesion. Also, they recognize the random or unpredictable character of human conduct, everything that indicates human fragility.

### **As the denunciation of human defects, Several expressions illustrate it more.**

Witchcraft is a still prevalent practice or belief in Burkina Faso and in rural areas Moaaga in addition. It is associated with evil because it is distinguished from marabout and charlatanism, marabouts and charlatans will be considered as people capable of helping people in difficulty while wizards are taxed by "soul eaters", according to Apic (2010) [Footnoteref: 22]. She is fear because she disorganizes society with her prizes, violence and supposedly dead. Suddenly, to say of a person that she: "**a taara nina naase**" (he has four eyes) refers to this practice of



witchcraft. This expression indicates that of the one we speak is sorcerer (era). As it is difficult to shout the witchcraft of someone on the roofs, we use this formula to warn the children and the population exposed to the lust of the jealous that the person has this faculty. If the lamda individual has two eyes, the sorcerer has four, that is to say double. He is admitted in the imaginary Moaaga that the sorcerer sees the night, in the water, on the mountain and everywhere hence the expression "to have four eyes". [22: International Catholic Presses Agency (APIC), 2010, [www.cath.ch/news/](http://www.cath.ch/news/) des Reliquies-les- welcoming-u-u-au --elwende-de-tanghin, Burkina Faso, thousands of women accused of witchcraft had to flee their village: consulted on February 23, 2023]

The uncertainty and unpredictability of the behavior of individuals in society creates a disorder also in the sense that it is difficult in this situation to establish a minimum of consensus and basic rules of life in society. When the Moose say: "**A Kiin Pa Kënd Zăng Yee**" (his guinea fowl does not all come in), they designate an unpredictable individual, someone who is not reliable in what he does and in what he is. The reference is made to guinea fowl to show the arduous stain to lead these gallinaceae to the chicken coop in a good order. Except an orderly, alert and serene person manages to do so. It is therefore said of this person that his guinea fowls have returned in good order. The one who does not succeed, can be taxed by disorganized.

Also, the expression: "**A Boëng Pa Kiss Moug Na Yee**" (his donkey does not refuse jujubes), is used to also characterize an unpredictable individual capable of the worst. In principle, a donkey does not graze Jujubes because it is a thorny tree and its fruits are difficult to bite. When someone is said, that his "donkey does not forbid the jujubes", we want to index as an indelicate owner who brings his donkey to the jujubes. He would therefore be inconsistent but he is assimilated even to his donkey. However, it is known that this animal does not have a good reputation. "In the Burkinabè context and Moaaga, before the horse, the donkey has the right of a city because the first is emblematic. The donkey is very often unjustly described as "stupid" and "stubborn". In some proverbs, tales and legends, donkey personifies stupidity, debauchery and stubbornness ", Kouraogo, P. (2019) [Footnoteref: 23]. [23: Kouraogo, P. (2019), "Sociocultural approach to the image, functions and mysteries of a cultural and animal heritage in danger: threat of extermination of donkey in Burkina Faso", Nazari, African Review of Philosophy and Social Sciences, pp.11-36, ISSN: 1859-512, P15]

At the African plan, Kourouma, A. (1970) [Footnoteref: 24] in his work, "The suns of independence", says of Fama (main character) that he remained "illiterate like the tail of the donkey". This evokes idiocy and stupidity because the donkey's tail cannot be illiterate without itself being. ; Kourouma, A. (1970), "Les Soleils des Indépendance", Éditions du Seuil, Paris, France]

In addition to dealing with the unpredictability in the behavior of certain people considered as a defect, certain expressions of this category refer to the "direct way" to get involved in the affairs of others or to say things that some people have the mania. Thus, "**A pa Sikda Biig la Kën Reeme Ye**" (she does not go down her child from her back before putting feet in the dance) says of a person who, likes to interfere in all cases even in those who do not look at her. In reality, wanting to stuff your nose everywhere is socially unacceptable because it causes behaviors of slander, backbiting and hawking false and true, good and bad news. Nevertheless, the positive point in this behavior is also that the one who displays this attitude can be the defender of the causes of all or without protections. Under certain conditions, it can be seen as the "truth of truths", that is to say the one who does not clutter up procedure or detours to tell the truth to everyone when he feels that individuals avoid or bypass reality. In other words, it is to have a outspokenness, to be direct.

In addition, sociability requires a certain weighting or even a certain practice of the hypocrisy game because everything is not said or is not said in a certain way. Besides, it is this social requirement that obliges Moose to speak by metaphors. However, some people ignore this principle. This is why, this expression: "**A Yaa Yănd Boënga, Kal Lilēn n Zombs**" (he is the donkey of shame, it is better to overlap him out of sight) better symbolizes this attitude. As we have seen above, the image of the donkey returns to describe human behavior. This formula is used to show that an individual is direct in his words and gestures. Why do you talk about the donkey of shame? It means that it is a donkey who can get you into public to put you shame. Suddenly, the only precaution to avoid humiliation with this stubborn animal is to overlap it out of sight so that even if they terrace you, that the population does not assist your fall. We say this expression of a man who does not seek to register in a social hypocrisy forcing to comply with others, to take things he does not like, to be silent about something that fulminates him. It is known that in social relationships, often we are forced to accept things reluctantly to save kindness, a certain self -image. According to E Mile Durkheim, quoted by François, F. (2007) [Footnoteref: 25]: "The company grants a central

place to human representations. The latter are not the result of free interactions between individuals in specific situations. A social determinism is imposed on them from the outside and influences their bodies, their psyche, their personality. If each person settled their action and thought according to their only will, without taking into account the existence of others, no collective order could impose themselves. But do individuals internalize this external, material or symbolic object, which puts pressure on their acts, their behaviors, their conducts, their modes of relationship and their forms of expression? " [25: Frédéric François, "The social incorporated into the individual and the representation in discourse", in *Language et Société*, 2007 no 121-122, p45-56]

The individual nicknamed "the donkey of shame", says what he thinks, will annoy some in public by his outspokenness but says he is in good conformity with what his conscience indictates. It is generally an individual socially and morally right because to denounce the hypocrisy and the faults of others, you have to be straight and impeccable.

The only thing that guarantees the practice of good behavior is quality education. It is rules that behavioral shortcomings in an individual are the consequences of educational flaws. Moose are very looking at this aspect of good education. When they consider it, speaking of someone that: "**Kan-kanr ne baonk paaogwe** »" (he lacked a handful of stems), they are sorry that he has missed a lot of important scraps in social learning and socialization of the latter. In the design of Moose, there are two (02) prototypes of characters that education makes. On the one hand, she shapes a child, then a well -trained, educated adult who respects the elders and the standards of society. It is the prototype of the ideal man who makes the fertility of his parents, his community and his country. When he is a child, he is a child of all and became an adult, he is known and loved by everyone. On the other hand, it is the profile of an individual not socially accomplished. An immature and asocial which has failures in its approaches, gestures, words and acts. From the latter, it will be said that "**Kan-kanr ne baonk paaogwe** »", that is to say that he missed a little bit of "murderous". This is why it is said that "he missed a handful of stems to finish cooking". This is the image of what is happening in pottery that we evoke this expression. When the potters make the pots in clay, the transition to cooking is the last important step because it is it which will give solidity to the utensil. We pile up the pots in manufacturing in a space and burns them with stems until cooking. They are removed from ash and we test their solidity. Of those who are less resistant it will be said that they missed a little fire to mature. To say that a man does not have muri means that he does not act in responsible, as an adult. In other words, he is an idiot or a mental handicapped.

In the same vein , "**a bæenra ka kod zǎng Yee** " ( his porridge did not simmer ) translates this insufficiency of education . This expression is for an idiotic man, without analyzes, without critical thinking or discernment. When we use this expression, we warn to those who would like to complain about such or such behavior of the individual in question not to in keep rigor because such acts are not his fault. There would be an insufficiency that would explain this. The evocation of porridge translates a daily reality of Moose women. They know very well that to make a good dish of tô , you must simmer for a long time the porridge. If not we will make unclear food. If a woman brings a dish of tô not well cooked, it will be said that she did not leave the simmered porridge . Replaced e In the human context human and educational, this declaration tries to say that he has missed many elements in the education of the person concerned so that he murders like the simmered porridge. The fact of not incriminating it and looking for loopholes for him is a way of locating the responsibilities of educational shortcomings on his parents or educators.

Also, participate in the right social cohesion to ensure a serene living together requires on the part of each individual in the community to be a vector or player in good circulation of information. Information is an important fact because "it is what changes our own moral vision, which reduces our uncertainty", Reix, R. (2004) [Footnoteref: 26] According to Reix for whom, for example in the company, decision -making information allows decision -making and general information is a motivational operation that supports motivation at work. Suddenly, each member of the community must observe prudence in manipulating information because, poorly made, it becomes a source of backbiting and lies. When the Moose come to say of a person that: "**a tvob-wombr yūda a nif-yānbo** " (his hearing exceeds his sight), which they came to see a lightness in the processing of the information he receives and transmits. This declaration denounces a type of behavior and makes a recommendation. She denounces people who, not only like to hear rumors but love to peddle them without displaying the slightest caution to check their veracity. At the same time, she invites caution when you hear information. She recommends relying more on your sight, your observation and your experience than to trust what you have heard from other people. This expression is said of an individual who proceeds from the contrary, that is to say an individual who favors what he expected in relation to

what he saw and experienced. This attitude is the door open to backbiting, to slander. Whoever likes to peddle what he heard prefers the sensational to reality. He therefore endangers, the image, the morality and the credibility of other people in the community since it is enough that he hears something about someone for him to be a reality and he will transmit it to whoever would like to listen to him. [26: Reix (R), 2004, "Information system RT management of organizations"; Vuibert edition, Paris]

In the same logic: "*a pa tat kooilg n yvongo yee*" (he does not arrive at the Marigot before drawing water). It is a comic expression that quips because symbolically describes and practically the impossible. To say of someone that he does not arrive at the husband before drawing water means that it is what it draws is not the water or that it is the water of another source but not the well where it should go. Suddenly, the water drawn is not reliable and consumable. In other words, this relates to an individual who does not go to the sources of the information he expects but on the other hand he is ready to peddle them. Here strands of lies, backbiting and slander will inevitably be present in this "water" (source). In clear terms, we must always draw from the right source to be sure of the purity of what we have. This is valid literally and figuratively in terms of information processing.

Finally, hope to live, we end this analysis with a note of hope skillfully taught and insinuated in this expression by Moose speakers. "*In Biisnaaare na yonka maasa*" (its fresh milk will absorb the pancakes). That is said of someone who is having a good deal. To have a delicious dish of a drink adored by some people, you need a combination of liquid milk and pancakes. If the two are accepting to form the dish, it is a treat in perspective. But, the expression also underlines an astonishment because pronouncing it means that hope is reborn from a situation that seemed desperate for someone. It also arouses hope because it can be addressed to those who were sick and who is recovering health, the one whose business fell but are relaunched, to the one who did not expect offspring, win the good harvests but will give up and harvest abundantly.

### Conclusion:-

Part of the hypothesis that consecrated expressions are formulas of attenuation of difficult communication situations, rich in meanings and cultural symbols, this study teaches that in Moose, speaking requires certain social conditions and imposes cultural requirements to do and to be useful and effective. In addition, these metaphorical expressions fulfill several functions including those of attenuation of the virulence of the truth, educational, initiatory and aesthetic of the language. From the sample collected, our analyzes focused on the use of these expressions to deal with social events such as birth, marriage and death as well as to respect the life cycle of a man. Also, human behaviors have screened in several of the expressions devoted to denounce defects and paint the unpredictability of behavior in Moaga humans. The uncertainty and unpredictability of the behaviors of individuals in society create a disorder also in the sense that they prevent establishing a minimum of consensus and basic rules of life in society. The only thing that guarantees the practice of good behavior is quality education. It is rules that behavioral shortcomings in an individual are the consequences of educational flaws. To overcome these flaws, expressions have been analyzed. Finally, participating in good social cohesion requires individuals to be actors in the right circulation of information, an important data treated in these expressions as well. Increasingly, these riches of Moaga language and culture are endangered for multiple reasons. It would be important to create incentive conditions for their re-use to ensure their reappropriation by all the social categories of Moose.

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