

WARBA Dance Steps of Ganzourgou: Conflict Prevention and Resolution in Burkina Faso

Boukar OUEDRAOGO^{1,2}, Brigitte NANA¹ & Mamoudou OUEDRAOGO¹

¹ Laboratory of Social Dynamics, Education, Sport, Human Development (Ladys-ES DH/INJEPS/UAC), University of Abomey-Calavi, Benin

² Laboratory of Society, Mobility, Environment (LASME), Joseph KI-ZERBO University, Burkina Faso

Correspondence: Boukar OUEDRAOGO, Laboratory of Society, Mobility, Environment (LASME), Joseph KI-ZERBO University, Burkina Faso and Laboratory of Social Dynamics, Education, Sport, Human Development (Ladys-ES DH/INJEPS/UAC), University of Abomey-Calavi, Benin. E-mail: ouedboukra@gmail.com

Received: April 19, 2024

Accepted: May 23, 2024

Available online: May 29, 2024

doi:10.11114/ijsss.v12i3.6946

URL: <https://doi.org/10.11114/ijsss.v12i3.6946>

Abstract

In the Ganzourgou province, an ancestral ludomotor activity is practiced: the *warba*, a traditional dance on which the Moaga society has engraved its mechanisms of prevention and resolution of conflicts that often oppose its members. It is a dance that conveys through body gestures, deep messages whose objectives are, among others, the quest for social cohesion. To grasp the different articulations of this traditional dance of prevention and conflict regulation, a stay was made in Ganzourgou where a participatory observation was carried out on the intangible cultural heritage of this people. From the analysis of the results, it appears that the *warba* dance steps such as the *Laadem-lacre* or the *Kar-valga* implemented under the instrumental air during sacred or profane dance ceremonies, convey messages that consolidate social relations. However, the results also show that this reference social practice is under the influence of modern and African-inspired dances, thus leading to its gradual disappearance. To face this influence, research suggests the revitalization of this local knowledge of the Moose people of Ganzourgou, bearer of endogenous values of conflict regulation, and its inclusion in school curricula and in the practice of maintenance sport.

Keywords: *warba* dance, local knowledge, prevention, regulations, conflict

1. Introduction

Among the social uses that humans have made and continue to make of their bodies, dance is one of those that can claim universal status (Nakou, Gouda, & Abalot, 2012). It is so deeply embedded in human life that some researchers believe that its history dates back to the beginning of humanity (Cohan, 1986).

In Africa, everyone dances: pharaohs, queens and kings, saints, masks of wisdom, pregnant women, babies, old people, judges, generals, heads of state, etc. (Tiérou, 2000, p. 2). In Burkina Faso, dance has made and continues to make its social mark. From birth to death, through puberty initiation and marriage, Burkinabè man and woman evolve in a universe of continuous dance (Kaboré 1993).

This legendary status of dance is often ennobled by the message it conveys. Dance only exists when its message prevails (Äkesson, 1994). This is why the wise Confucius, from 6th century China, said: "Show me how a people dance and I will tell you if their civilization is sick or healthy" (Garaudy, 1973). Indeed, beyond the dancer's limbs that move to the sound of instrumental or vocal air, it is a whole language that we discover, a form of communication that we find, it is a whole symbolism that emerges, sometimes exotic, sometimes esoteric (R. Ouédraogo, 2006).

This message conveyed by dance fulfills several functions, including that of socialization. On this subject, Ward (1997) point out that dance is an instrument of socialization that expresses social reality and the transcendent power of the community. It is a vector of cohesion and harmonization of society, as Sawadogo (1999) notes.

Indeed, this social function is inscribed in the *warba*, a dance that is part of the tradition of the Moaga people of Ganzourgou, on which Moaga society has engraved its mechanisms of prevention and resolution of conflicts that often arise between its members. It is a dance that conveys, through body gestures, deep messages whose ultimate purpose is, among other things, the quest for social cohesion.

By focusing on this reference social practice of the Moaga people of Ganzourgou, our objective is to analyze the deep messages conveyed by its dance steps in order to understand the function it fulfills in Ganzourgou society.

The interest that drives this research is to delve into one aspect of the cultural universe of the Moaga people of Ganzourgou, transmitted from generation to generation. As Parlebas (2016, p. 293) says, this intangible heritage of body gestures constitutes, in a way, the memory of the terroirs, the sedimentation of the bodily and playful adventures of the different human communities which, by bringing the past to light, may perhaps make it possible to better illuminate the future.

This research is structured around three essential points, namely the conceptual framework and methodology, which constitute the first, the analysis of the results, which is the second, and the discussion, which is the third.

2. Theoretical Framework and Methodology

2.1 Theoretical Framework

The great challenge of theory is its relevance, that is, its ability to reflect reality (Pal é Bassol é and Sawadogo, 2020). In view of this research on the meaning of bodily expressions through dance, Maussian theory of "body techniques" could reflect the bodily reality inscribed in the *warba* dance of the Moaga people of Ganzourgou.

In his work entitled "Les techniques du corps", in sociology and anthropology, Mauss (1934) notes that body techniques are "the ways in which people, society by society, traditionally know how to use their bodies". Marcel Mauss was the first author to use the concept of habitus in relation to physical and sporting activities because, according to him, body techniques are deeply attached to the society to which they belong. They are social codes in gestures, attitudes, habits and bodily expressions, hence his concept of "ethnomotricity" which refers to typed, structured and varied cultural traits.

Indeed, bodily expressions differ from one culture to another, from one society to another. And this is confirmed in the *warba* dance of the Moaga people of Ganzourgou in Burkina Faso, whose bodily discourse responds to the concerns of living together, particularly the prevention and resolution of conflicts that most often arise between members of the community. Body interactions are therefore subject to underlying societal values, codes and habits.

From this theoretical framework, an analysis model is derived based on the structure, functions and evolution of the *warba* dance of Ganzourgou, that is to say, its decomposition into indivisible units followed by an examination of the messages conveyed by its dance steps in the prevention and resolution of conflicts in Ganzourgou.

2.2 The Methodological Approach

Since this research is qualitative, we have adopted an anthropological approach to grasp the meaning of the messages conveyed by the steps of the *warba* dance in conflict regulation. Thus, we went to Ganzourgou, a province reputed to be the cradle of the *warba* dance in Burkina Faso.

Located about a hundred kilometers east of Ouagadougou, the capital of the country, the province of Ganzourgou is in the Central Plateau region. Its capital is Zorgho. It is bordered to the north by the provinces of Sanmatenga and Namentenga, to the south by the provinces of Zoundwéogo and Bazèga, to the east by the provinces of Boulgou and Kouritenga, and to the west by the provinces of Kadiogo and Oubritenga. The province of Ganzourgou has, according to the administrative division of the country, seven rural communes and one urban commune which is the capital of the province. These are the rural communes of Boudry, Kogho (Kogo), Mèguet, Mogt'alo, Salogo, Zam, Zoungou and the urban commune of Zorgho. It covers an area of 4178 km² with 482763 inhabitants, including 224894 men and 257869 women (National Institute of Statistics and Demography [INSD], 2022).

Participant observation in this community involved immersion in the research area to observe the research object from within. To achieve this immersion, we focused on the communes that are home to villages or sectors known for the practice of the *warba* dance, particularly those with male and/or female troupes, as well as those considered to be the cradles of *warba* villages. In addition to these localities, we had the opportunity to participate in the Naabasga, a traditional local festival that brings together almost all the *warba* troupes from the different localities of the province for a three-day competition. This in situ approach allowed us to take part in the various *warba* meetings, to interact and discuss as much as possible with the actors of its world, including young people, old people, dancers, customary and administrative authorities, etc. This was made possible thanks to a refresher course in the local language and stays of a total of five (05) months in the province.

The data collection tools were the logbook or field notebook. We used it to note down all kinds of useful information during our stay. We also used a systematic observation grid divided into several sections to identify the different dimensions and components of the practice. The observation grid was filled in discreetly and the exploitation of the *warba* dance sequences that we filmed with our iPhone made the task easier.

As for the processing of the data, which is purely qualitative, we chose the content analysis of Bardin (1977) as the processing method. Thus, we developed an analysis format based on our research objectives.

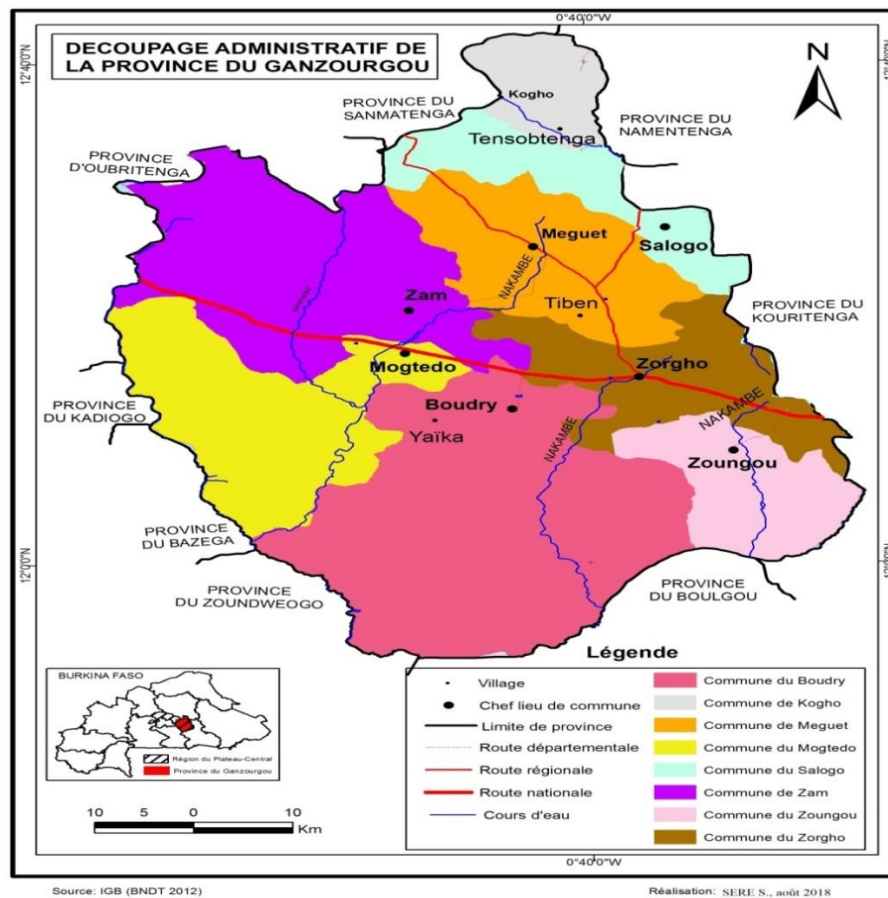


Figure 1. Map of Ganzourgou Province

3. Results

3.1 What Is Warba ?

Before relating what the *warba* dance of the Moaga people of Ganzourgou is, it would be useful to clarify the meanings of the word "dance" in the local language. Indeed, among the Moose of Ganzourgou, the term dance (*saoga* in Mooré) has two meanings. The first, in the literal sense, consists in moving the body to express joy or sadness. As for the second, the figurative sense, held by the Moose sages and initiates, it is about casting a spell on someone. The word dance according to the Moaga context has two meanings, but the one that is the subject of this research is the literal meaning, namely *saoga*.

Thus, *warba* is a very rhythmic undulating dance consisting of executing successive and semi-rotary movements of the pelvis in order to make the dancer's pelvic attire spring out or tremble. In terms of biomechanics, it is the transfer of energy emitted by the pelvic muscle groups to the *yāba* (cotton fiber belt) which in turn begins to oscillate according to the direction of transmission of the dominant motor forces. This energy transmission starts from the sole of the foot, which initiates the *warba* step, passing through the leg and then thigh muscles, and spreads to the pelvic muscle groups before being dosed to the *yāba*. The result of this entire energy path is a quivering and rhythmic movement of the hip from left to right and from front to back or vice versa, requiring the development of physical qualities of strength, endurance, mobility, flexibility, coordination, etc. Indeed, during the *warba* dance, various movements are executed, namely pirouettes, twirls, body fixes, hip and head rotations, jumps, hops, landings on both feet, push-ups, etc.

For the Ganzourgou people, this energetic dance has a dual origin, both internal and external. The internal source traces the birth of *warba* to a burial in the village of Tiibin, located in the north-central part of Ganzourgou province. During this burial, an old Moaga man, deeply immersed in mystical practices, is said to have performed the first steps of the dance under the inspiration of the ancestors. The crowd of the occasion, very surprised by this strange but captivating

pantomime, imitated him. This is how the *warba* was born, whose name was also bequeathed by the ancestors, hence the difficulty of finding a meaning for it in Mooré

As for the external source, the *warba* is said to have come from Gambaga (present-day Ghana) where the ancestors of the Moose migrated in the 12th century to settle in the present-day Moose Plateau of Burkina Faso. They brought with them this cultural heritage, which they imposed on the indigenous population. For Soudré (cited in Kagambèga, 2013), the external origin of the *warba* is justified by the fact that it has similarities with other dances along the migration route of the Moose ancestors to Gambaga. Thus, it is said to have passed through present-day Togo, where similar dances are found, the names of which he does not specify. Then it would have arrived in Bissa country where a dance (djéka in Bissa) would resemble the *warba* and finally reached the Mogho (Moose territory).

Born in Tiibin for some and coming from the outside for others, the dual origin of the *warba* dance is the subject of lively controversy in Ganzourgou today. Even if none of the theses has been confirmed or validated by scientific research, one thing is certain: the Moose people of the locality have always danced the *warba* at social events, and this dance requires musical instruments, costumes, and actors.

The main actors in the world of *warba* dance are the customary authorities, the instrumentalists, the dancers, and the spectators. Its musical instruments are composed of membranophones (cylindrical drums, armpit drums, and calabash drums), idiophones (*waaga*, *bilga*, and *zōgdo*), and aerophones (*baorgo* or flute). The costumes of the *warba* dance are composed of the *yāba* (cotton fiber belt), the *yuka* (garment), the *guemgo ōgo* (the crest), the *zuure* (the tail), etc. The *warba* costumes are rich, varied, and composed of elements drawn mostly from the physical and socio-cultural environment. They reflect the identity of the Ganzourgou people. The musical instruments set the pace for the *warba* dance steps, which convey profound messages.

3.2 *Warba Dance Steps for Prevention and Conflict Resolution*

Human societies often develop mechanisms for regulating social tensions in order to ensure their balance. These mechanisms are behaviors, norms, or social codes often held by elders and notables, or sometimes engraved on material or immaterial supports. In Ganzourgou, one of the supports on which these cardinal values are engraved is the *warba*, a social use of the body transmitted from generation to generation. *Warba* is a graceful dance that contains deep meanings through its instrumental rhythm, attire, types of dance (sacred or profane), dance figures (in X, in a circle, in a half-moon), etc. It constitutes one of the laboratories likely to apprehend the Moaga society of Ganzourgou. Among these meanings, there is the one conveyed by its dance steps suavely performed at solemn moments in the Ganzourgou province. Indeed, the *warba* has several types of dance steps that are generally inspired by the physical or socio-cultural environment of belonging, such as those related to fieldwork, storms, beauty, procreation, etc. However, the most emblematic *warba* dance steps in Ganzourgou are those inherent in the regulation of social tensions, such as the *Kar-valga* and *Laadem-lacre* steps.

3.2.1 The *Kar-valga*

The *Kar-valga* are dance steps of the *warba* of jest or "cathartic alliance" called *cussom-waba* in the Mooré language. In Burkina Faso, cathartic alliances are extremely frequent and highly appreciated. They are characterized by all sorts of teasing, sometimes with violence, suggesting that altercations are going to occur when the opposite is true. This teasing is based on ethnic traits, clothing, language, occupation, kinship, but also on physical traits that identify the person and stereotype them as "different". Of these typical traits, the *Kar-valga* dance steps are inherent to the last two, namely physical traits and kinship.

At the level of physical traits, the *Kar-valga* refers to the gait of leg amputees or individuals with legs that do not function properly or at all: "*The leg amputee loves warba, but where is his foot?*" If he agrees, *Kar-valga*! If he doesn't agree, *Kar-valga*! This is the meaning of the word *Kar-valga* in the Mooré language. Indeed, the staging of the *Kar-valga* dance steps is done by imitating, under the instrumental tune, the gait of leg amputees. Born at a time when poliomyelitis was causing havoc in the Ganzourgou province, the *Kar-valga* is therefore a body technique invented to joke with the disabled. "*We initiated the Kar-valga warba to joke with the disabled, who were numerous at the time, in order to facilitate their integration,*" recounts Raogo, an 87-year-old elder from the village of Tiibin. We were indeed able to observe some disabled people who expressed themselves well in the *Kar-valga warba*.

Combining jest, instrumental discourse, and the gestural cadence of the body, the *kar-valga* dance steps aim at the integration of the disabled in the Ganzourgou province, who are often victims of marginalization. Nowadays, with the significant decrease in the number of disabled people in the Ganzourgou province, the *Kar-valga* has been reoriented towards the kinship traits of the cathartic alliance. This broadening has allowed the incorporation of new social groups into the jesting of this emblematic body technique, namely the family form of the cathartic alliance, which is also practiced in the province. This form of alliance concerns the jesting between the husband and his sisters-in-law (his

"little wives"), the wife and her husband's younger brothers (her "little husbands") and between the husband's younger brothers and the wife's younger sisters.

Thus, it is not uncommon to see during solemn moments of the *warba* dance (baptism, wedding, funeral, Naabasga, etc.) these family groups borrow the *Kar-valga* to joke with their own kind in order to improve living together. Through this role-playing, each person evacuates his or her aggressiveness through the *Kar-valga* dance steps, while amusing the audience who knows what to expect, thus facilitating the acceptance of the other, which strengthens social cohesion. In this respect, the *Kar-valga* dance steps play a fundamental role in Ganzougoula society. They are a source of distraction, regulation, stability, identity affirmation, integration, peace, etc.

3.2.2 The *Laadem-lacre*

Among the various dance steps of the *warba* dance in Ganzougou, the *Laadem-lacre* holds a prominent place, a bodily expression specifically created for the quest for social cohesion in the province. Performed under the instrumental tune, the *Laadem-lacre* dancer deploys his dance steps in front of his peers, who decipher the meaning of his bodily discourse and then reply with a swaying head movement from back to front. "When it is often difficult for us to speak to each other, we use the *Laadem-lacre* dance steps to restore ties," explains Noraogo, a 62-year-old Zorgho notable. Indeed, the term *Laadem-lacre* can be translated into the Mooré language as: "The idiot is mocking my stumble, did you see my fall?" This bodily expression is realized through very rhythmic undulating movements of the pelvis followed by the mark of a stumbling dance step, pretending to fall to the right then to the left and then straightening up. "These *warba* dance steps are a response to those who spend all their time mocking others," says Lamoussa, a 56-year-old dancer.

In fact, it is not about an idiot in the literal sense, but rather about hypocrites in each community who interfere in the affairs of others. And it is customary in the Ganzougou province that the results of an unsuccessful growing season (poor harvest), bankruptcy, poverty, difficulty in procreation, etc., are the subject of mockery by certain members of society. This mockery or gossip creates social tensions that often lead to quarrels between individuals or social groups, and *Laadem-lacre* dance steps are commonly used to settle these conflicts.

Unlike the *Kar-valga* dance steps, which use jest to prevent and resolve social tensions, the *Laadem-lacre* steps offer a fairly direct form of social regulation. In this body technique for regulating social tensions, it is the complainant who performs the *Laadem-lacre* dance steps under the instrumental tune in front of their detractors to signal to them to stop as they are aware of their actions. "When the *Laadem-lacre* is danced in front of a person or a group of people here in Ganzougou, they are obliged to remember when and where they have erred so that they can apologize afterwards; it is our custom," explains Rabi, an 83-year-old elder.

The *Kar-valga* and *Laadem-lacre warba* dance steps play an important role in Ganzougou society. Danced at solemn moments of joy (wedding, baptism) or sorrow (death) and under the frenzied rhythm of talking musical instruments, *Laadem-lacre* and *Kar-valga* represent an art form, a bodily technique that helps to prevent and soothe social tensions in the province. However, their level of practice is currently declining in Ganzougou.



Figure 2. Dancer performing *Laadem-lacre* dance steps

Source: author

3.3 The Decline of *warba* Dance Steps for Prevention and Conflict Resolution

The traditional *warba* dance is in decline in the Ganzougou province. This situation of the *warba* affects all its components, particularly the *Laadem-lacre* and *Kar-valga* dance steps transmitted from generation to generation.

The extent of this decline in the province varies from one commune to another and from one village to another. For example, it is low in remote communes and villages where tradition is still alive and more accentuated in the urban commune of Zorgho, the provincial capital. Indeed, some villages in the communes of Zorgho, Salogo, and M'égét place the phase of decline of the *warba* and its dance steps around sixty years ago, that is, in the 1980s. While in the villages of the communes of Tensobtenga, Boudry, Mogtedo, Zoungou, and Zam, the decline of the *warba* and its dance steps is located around the year 2000. This decline is characterized by a sharp drop in the number of practitioners or *warba* dance troupes in the province as well as the advanced age of the actors. "*Before, each village could count on at least one warba dance troupe to represent it at funeral ceremonies, weddings or in the Naabass é now we can no longer count the number of villages without a warba dance troupe*" Tiraogo, an old dancer of 62 years old. The practice of the *Laadem-lacre* and *Kar-valga* dance steps is therefore in decline in the Ganzourgou province. They suffer from a problem of succession and if no action is taken, their disappearance is to be feared.

In the surveyed localities, most respondents attribute the decline of the *Kar-valga* and *Laadem-lacre* dance steps to exogenous factors. These are particularly the introduction of modern and African-inspired dance steps into the province. These include dance steps from RNB, RAP, JAZZ, "*Koup é-d écal é*", "*Yorobo*", "*A òha trembl é*", etc.

Indeed, these dance steps of modern and African-inspired melody are in vogue in the surveyed areas. They flood the maquis, drinking dens, public spaces and attract more and more young people to the detriment of the *Kar-valga* and *Laadem-lacre* steps. The phenomenon is much more recurrent in urbanized communes where several channels convey these dances and music: radios, television, internet, Android phones, etc. "*The Kar-valga and the Laadem-lacre are dance steps of the old people, for us young people, it is dance steps like those of "A òha trembl é" that excite us,*" Elys é a 25-year-old Zorgholais 19/6/2023.

The fad effect conveyed by modern and African-inspired dance steps explains not only their popularity among young people but also the abandonment of the *Kar-valga* and *Laadem-lacre* dance steps, thus raising the problem of succession. However, it should be noted that this enthusiasm for these modern dances is distinguished by the Ganzourgou youth's ignorance of the meaning of their dance steps. "*We tremble like A òha does on TV or on Tic toc, but we don't know what it means, it's fashion for us, and that's all,*" says Mariam, an 18-year-old girl from M'éguet.

In addition to this fad effect that channels young Ganzourgoulais to adopt modern and African-inspired dance steps to the detriment of *Laadem-lacre* and *Kar-valga*, there is also the modern jurisdiction system established by the public administration since the advent of colonization. The institutions of the police, the gendarmerie, or the justice system, which were once shunned by the Ganzourgoulais, are now increasingly frequented in the province. They prefer them to the art of *Kar-valga* and *Laadem-lacre* in resolving their disputes.

"*You can dance Laadem-lacre or Kar-valga in front of a non-believer, but they will never change, while on the other hand, the punishment is immediate,*" says Mahamadi, a young man of 35. Indeed, the resolution of disputes through the art of *Laadem-lacre* or *Kar-valga* depends on the mood of the interlocutor. Also, the absence of sanctions in this endogenous conflict resolution leads the population to turn to modern jurisdictions, thus raising questions about the need to learn these dance steps.

On this subject, it should be noted that *Laadem-lacre* and *Kar-valga* intervene in the resolution of minor disagreements which, when they accumulate, can generate major conflicts. In this capacity, *Laadem-lacre* and *Kar-valga* constitute prevention mechanisms and should in no case grant themselves sanctions in the resolution process.

In addition to these exogenous factors, there are also endogenous factors that interact with them in the decline of the *Kar-valga* and *Laadem-lacre* dance steps. These are particularly those focused on the consumption of goods and services generated by the socioeconomic transformation of Ganzourgou society. The relentless pursuit of consumer goods and services has forced young people to fully engage in economic activities. These occupations prevent young people from freeing up time to learn the *Laadem-lacre* and *Kar-valga* dance steps, which nevertheless represent their cultural identity. Thus, in urban communes such as Zorgho, it is commercial activities, mechanics, masonry, etc. that channel young people. In the rural communes of Meguet and Boudry, it is gold panning and market gardening that attract more young people to the detriment of learning the *Kar-valga* and *Laadem-lacre* dance steps.

4. Discussion

The art of *Kar-valga* and *Laadem-lacre* is based on an essential support: the human body. This finding corroborates those of Guellouz (2013), who notes through his research on dances in the Maghreb that all modern, postmodern, classical, or traditional dances present the same common factor: the assimilation of the "moving body," a universal characteristic valid over time. These dances use the body and give it a status that can be physical, cultural, social, etc. Indeed, the body of the *Kar-valga* and *Laadem-lacre* dancer is a physical and socio-cultural body that reflects the characteristics of his or her society. These are bodies socially modeled to meet the aspirations of the society to which

they belong. These results also confirm the work of Nakou (1990) on the status of the body in Borgou, Benin, who concludes that traditionally, it is clear that the body is inseparable from the society that disposes of it for its own purposes without considering those of the individual. As Mauss (1934) points out, the interactions of the body are therefore subject to the underlying values of society, codes, and habits.

However, what arouses admiration for the *Kar-valga* and *Laadem-lacre* dancer is his or her exceptional physical qualities that allow him or her to perform various movements of rotation, jumps, leaps, pirouettes, twirls, fixation, etc. This data confirms the work of Ou édraogo, Zongo, and Sawadogo (2024) on the physical functions of *gɔlɔ-beba* or the dance of defiance in Burkina Faso. And the emphasis on the movement of the pelvis (buttock area) in the execution of *Kar-valga* and *Laadem-lacre* reveals the erogenous zones highlighted in sub-Saharan Africa, the Caribbean, and among African Americans, as reported in the work of Kon é(2013) on Ivorian dances.

Culturally, *Kar-valga* and *Laadem-lacre*, accredited and drawn from the Ganzourgou physical and social environment, reflect the cultural identity of this Moaga people. This reflection of identity is doubled by a cathartic alliance that constitutes a intangible cultural expression practiced in the province. This cultural particularity of *Kar-valga* and *Laadem-lacre* corroborates the work of Marceau (2014), who highlighted through his study of the playful activities of young New Zealand Aborigines that traditional dance is today an individual and collective marker of identity.

Apprehended from a playful angle, this cultural aspect of *Kar-valga* and *Laadem-lacre* highlighted in this research also relates to the work of Parlebas (2016), who notes that the playful uses of the body are part of the cultural heritage inherited by each individual, insofar as culture manifests itself in the postures, attitudes, and content of physical games. All these attributes revive the work of Mauss (1934) on the techniques of the body, of which he remarked that "all motor skills are an 'ethno-motor skills' and the internal logic of an activity is invested by ethnic traditions and symbolic social uses, by social representations and beliefs."

Socially, *Kar-valga* and *Laadem-lacre* are sources of distraction, amusement, stability, integration, and peace through the expressions of jokes they generate and disseminate in the province. This finding confirms the work of Sissao (2004) and Hagberg (2006) on the fundamental role of balance played by cathartic alliances, particularly in multi-ethnic societies.

Adding to this social balance is the function of preventing and regulating social tensions smoothly negotiated at solemn moments through the dance steps of *Kar-valga* and *Laadem-lacre*. Indeed, beyond the limbs of the *Kar-valga* and *Laadem-lacre* dancer that move to the sound of the instrumental tune, it is a whole language that is discovered, a form of communication that is found, whose ultimate goal is the search for social cohesion in the province. This social function of *Kar-valga* and *Laadem-lacre* reaffirms the work already done in the field of dance by authors such as Garaudy (1973), Åkesson (1983), Ward (1997), Sawadogo (1999), Nakou et al. (2012), etc. These authors have concluded in their research work that traditional dances constitute a vector of social cohesion, integration and harmonization and an instrument of socialization. Indeed, the integration of marginalized social groups like the disabled or the interpellation of hypocrites so that they review their actions are just a few illustrations.

However, the *Kar-valga* and *Laadem-lacre* dance steps are on the verge of disappearing despite their reflection of identity and their ability to pacify Ganzourgou society. They are currently experiencing succession difficulties linked to the socioeconomic upheavals attributable to globalization. This confirms the work of cultural imperialism theorists such as Latouche (1989) and Parenteau (2007), who indicate that cultural globalization functions like a crushing, destroying, and leveling steamroller in its path. Unable to financially satisfy its actors, to face the fierce competition of modern and African-inspired dance steps, or to ensure a sharp resolution of conflicts with accompanying penalties, this cultural heritage of the Moaga people of Ganzourgou is sinking into oblivion. This reality of *Kar-valga* and *Laadem-lacre* also attests to the work already done by Balandier (1982), Gouda (1984), and Amouzou (2009) on the oppression of indigenous cultural background by the influence of exogenous cultures.

5. Conclusion

Through its *Kar-valga* and *Laadem-lacre* dance steps, the *warba* dance constitutes a support or facade on which Ganzourgou society has engraved its mechanisms for preventing and regulating conflicts. Transmitted from generation to generation, these *warba* dance steps ensured, through the medium of body discourse, balance, integration, and cohesion between its members and the different social groups in the province of Ganzourgou. However, nowadays, their practice is experiencing a sharp decline in the province. *Kar-valga* and *Laadem-lacre* are suffering from a succession problem. Their survival is threatened by the current socioeconomic changes in Ganzourgou society, the fierce competition from modern and African-inspired dance steps, and the pressure exerted by the modern legal system.

In view of these difficulties, the research suggests revitalizing the practice of *Kar-valga* and *Laadem-lacre* by organizing *Kar-valga* and *Laadem-lacre* festivals in the province and by teaching them followed by their integration

into the curricula of the school system. These intangible cultural heritages of the Moaga people of Ganzourgou can also be thought of in terms of artistic creations and integrated into socio-recreational and sports activities for the physical and social well-being of the population.

Acknowledgments

We express our deep gratitude to all the people who, directly or indirectly, contributed to the writing of this work. We particularly thank the colleagues who provided their critiques of the paper and also to all the reviewers for their special guidance.

Authors contributions

Dr Boukaré Ou élarogo is the initiator of this research project. He carried out the collection of data, in particular participant observation, their processing and the writing of the article. Dr Brigitte Nana participated in the writing and revision of the document and Dr Mamamoudou Ou édraogo in the revision.

All authors read and approved the final manuscript.

Funding

The expenses were made from the own funds of the initiator of the research project, namely Dr Ou édraogo Boukaré I did not have any financial support.

Therefore, I am requesting a reduction in the article submission fee. My remaining savings are 125 \$. If you can allow me to pay this amount for submitting my article.

Competing interests

The authors declare that they have no known competing financial interests or personal relationships that could have appeared to influence the work reported in this paper.

Informed consent

Obtained.

Ethics approval

The Publication Ethics Committee of the Redfame Publishing.

The journal's policies adhere to the Core Practices established by the Committee on Publication Ethics (COPE).

Provenance and peer review

Not commissioned; externally double-blind peer reviewed.

Data availability statement

The data that support the findings of this study are available on request from the corresponding author. The data are not publicly available due to privacy or ethical restrictions.

Data sharing statement

No additional data are available.

Open access

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).

Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

References

- Åkesson, B. (1994). *Le masque des eaux vives : danses et chorégraphies traditionnelles d'Afrique noire* (Mh öjer, trad.). Paris: L'Harmattan. (Ouvrage original publié en 1983 sous le titre Kqâlwalwattants mast. UNESCO).
- Amouzou, E. (2009). *L'impact de la culture occidentale sur les cultures africaines*. Paris : L'Harmattan.
- Balandier, G. (1982). *Sociologie actuelle de l'Afrique noire*. Paris : Quadrige. <https://doi.org/10.3917/puf.balan.1982.01>
- Bardin, L. (1977). *Analyse de contenu*. Paris : Puf.
- Cohan, R. (1986). *La danse*. Paris : Robert Laffont.
- Garaudy, R. (1973). *Danser sa vie*. Paris : Seuil.

- Gouda, S. (1984). *Activités physiques et sportives en R.P.B. : Des pratiques physiques traditionnelles aux pratiques sportives actuelles* (Mémoire de DEA non en ligne). Université de Clermont-Ferrand II, France.
- Guellouz, M. (2013). La danse contemporaine au Maghreb à une danse contemporaine Maghrébine. *Marge*, 16, 60-72. <https://doi.org/10.4000/marge.261>
- Hagberg, S. (2006). Bobo buveurs, Yarse colporteurs, *Cahiers d'études africaines*, 184, 861-881. <https://doi.org/10.4000/etudesaficaines.15412>
- Institut National de la Statistique et de la Démographie. (2022). *Recensement général de la démographique et l'habitation (RGPH)*.
- Kaboré O. (1993). *Les traditions musicales du Burkina Faso*. Saint-Maur: S'épia.
- Kagambèga, A. (2013). *Musée de warba de Zorgho : Etat des lieux et perspectives* (Mémoire non publié). ENAM de Ouagadougou, Burkina Faso.
- Koné Y. (2013). Les « Afriques modernes » ou l'art de réinventer la tradition. Une approche sociologique des danses ivoiriennes ». *Staps*, 3(101), 81-101. <https://doi.org/10.3917/sta.101.0081>
- Latouche, S. (1989). *L'Occidentalisation du monde. Essai sur la signification, la portée et les limites de l'uniformisation planétaire*. Paris : La Découverte.
- Marceau, A. (2014). *Les jeunes aborigènes : le sport, les activités ludiques et les relations interraciales dans le Kimberley (Australie-Occidentale)*. (Mémoire de maîtrise, Université Laval, Québec, Canada). Retrieved from <http://hdl.handle/20.500.11794/25212>.
- Mauss, M. (1934). *Les techniques du corps*. In *Sociologie et Anthropologie*. Paris : PUF.
- Nakou, S. A. (1990). *L'intégration culturelle de la différence : le statut du corps et les pratiques sportive dans la province du Borgou au Bénin* (Thèse de doctorat non publié). Université de Bordeaux II, France.
- Nakou, S. A., Gouda, S. et Abalot, E. (2012). La danse «εκε» au «Bargu» et la sauvegarde du patrimoine «baatonu» au Bénin. *Langage et devenir*, 20 & 21, 107-117.
- Ouédraogo, B. (2022). *Techniques du corps et changement socioculturel au Burkina Faso : des luttes de tradition san et gurunsi face à la lutte africaine sportivisée*. [Thèse de doctorat en cotutelle non publié]. Université d'Abomey-Calavi, Porto-Novo, Bénin ; Université Joseph Ki-Zerbo, Ouagadougou, Burkina Faso.
- Ouédraogo, B., Zongo, O.C., Sawadogo, M. (2024). *Gɔlɔ-bɛba, Ka pa:r-pɛs : corps impesé en lutte du peuple San de Nayala au Burkina Faso*. *Pluraxes/Monde*, 2(4),130-145. <https://doi.org/10.5281/zenodo.10513268>
- Ouédraogo, R. (2006). *La danse et ses significations dans le pleurer-rire de Henri Lopès* (Mémoire de maîtrise non publié), Université de Ouagadougou, Burkina Faso.
- Palé A., Bassolé A. C. N., & Sawadogo, A. (2020). *L'épreuve du terrain expérience, postures et théories*. Paris : L'Harmattan. 386 p.
- Parenteau, D. (2007). Diversité culturelle et mondialisation. *Politique et Sociétés*, 26(1), 133-145. <https://doi.org/10.7202/016443ar>
- Parlebas, P. (2016). Le jeu fait-il partie de la culture ? Dans P. Parlebas (dir.), *Jeux traditionnels, sports et patrimoine culturel*. Paris : L'Harmattan.
- Sawadogo, S. (1999). *L'art du waongo chez les yôyôosé de kourweogo* (Mémoire de maîtrise non publié). Université de Ouagadougou, Burkina Faso.
- Sissao, A. J. (2004). Ethnicité et culture : l'Alliance à plaisanterie comme forme de culture ciment entre les ethnies au Burkina Faso. *Transnational Associations*, 4(12), 269-282. Retrieved from <https://biblio.critaoi.auf.org/39/01>
- Tiérou, A. (2000). *L'Afrique en mouvement avec un rythme de danse*. Version traduite. Retrieved from http://www.unesco.org/courier/2000_10/uk/signé.htm
- Ward, A. (1997). *Dancing around Meaning (and the Meaning around Dance)*. London : Palgrave Macmillan. https://doi.org/10.1057/9780230379213_1