

**Effects of Women's Communication through Songs on Communities  
A Case For Jonglei State**

**This Research Project is submitted to the University of Juba College of Arts and Humanities, in partial fulfillment for the award of a Bachelor of Arts (BA) Degree in Mass Communication**

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## **DECLARATION**

I declare that, this research project is complete and is the work of my hand; it has never been submitted to any institution or organization.

**Signed**

**Biar Peter Bullen**

## **APPROVAL**

This research project is considered complete and is approved for the award of Bachelor of Arts (BA) in Mass Communication by the College of Arts and Humanities.

**Signed**

**Mr. Chaplain Kara Yokoju (Supervisor)**

## **DEDICATION**

This research work is dedicated to Biong Community and all Bor Women and girls.

## **ACKNOWLEDGEMENT**

To my beloved late father joklei Biar Malual and my mother Debora Aman (Ajotdau) for the mutual love they shown to me, your patient, my mother has allowed me generous time to study with affluence, you are a great woman. Your care and commitment to my education is rewarded by my triumph; likewise the family of my uncle Majok Biar Malual, Alier Biar Malual, Kuol Biar Malual, Pach Kuol Biar and Uncle Arou Deng Malual (Paal Ajok), your support in all forms material and non- material items has led to my feat.

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## ABSTRACTS

Women communicating through songs will be a document where primary issues facing women and their desire will be spell out. Though there is no document of the same issue published in this university before, it will be the first of its kind to write this specifically on how women in south Sudan and especially in Jonglei state communicated their burning issues through the art of songs. It is specious that women are facing unnoticed injustice that has made them to communicate through songs to the community.

It will discuss the rationale behind songs. Why women choose to communicate through song? The effects of songs on communities, to individual in the society, and the reaction of the community and individual toward songs as means of communication matter.

In this research work, twenty three songs were brought by women as their favorites and the song they think have made change in the society. Therefore through analysis of songs (content analysis), it comes out that song as means of communications have both worthwhile and damaging effects to the society and community, although the negatives contributions are minimal, the research still reveals it so as to be subjected to further future study.

However, translation is done in away content should not be loss. And the words that are inscribed in Jieng that have no equivalent in English language are define in the footnote for easy understanding of the research work.

## CHAPTER I: INTRODUCTION

### 1.1. General Introduction

Women in Africa tradition are considered being house keepers, child bearers and domestic workers. They are not granted some of the duties since they are caged up by taboos and tradition in some societies.

Among some societies in south Sudan, take the case of Acholi. A garden cultivated by thirty to forty young men through African communal cultivation is later left to a single women to weed it incase her husband is monogamies. She may carry a child at the back and she is also tasked to do kitchen work later in the afternoon. This makes it so obvious to ask if there is justice in this matter.

Also in eastern Jonglei and part of eastern equatoria, Murle of Jonglei and Taposa of eastern equatoria are tasked heavily by building residential thatched grass houses with the man inside as symbol for foundation. The work of men according to these communities is to raid cattle and to defend the homestead. What does that show to society since society comprises of families.

Families are the heart of the society and prosperity of the nation, society defend on home in which women are stake holders. Good home is that home which have good mother that live in courtesy, love and happiness generated by acceptance and respect of one's right.

What does it portray if a right of a woman who need one goat among five hundred to be slaughtered for her diet with her children is denied? Women subjected under this condition are forced to seek another alternative to have their dietary met by illegally killing goats and reported it in the morning as a case of self-dead.

Among the Dinka (jieng) people, women are placed under the shadow of influence and granted little freedom by delegation of responsibilities that are restricted at the top level. Marriage as the social responsibility that bond families is featured by conditions that dictates and sometime never favor certain groups or classes of people. Short girls are not easily awarded with ceremonial marriage according to Bor Dinka unless she is from a novel family. And all the village handsome youth and sons of the chiefs marry under the directive of parents; Girls from poor

and weak family background have no choice and are not chosen by reach and novel class. Boys and girls may have a choice, but they are not easily favored; you must be known in detail. “*Ye nyan de nga*”? Or “*ye wen de nga*”? Literally is she a daughter or son of whom?

The girl who refuses her parents’ advice but blindly fall in love with man whose family background is not acceptable by girl’s parent risk being abandoned. Such girls are rejected some time by parent in which if she experience why her parent refuse her to marry that man, may compose a song or songs to either appease the parents or intended it to convince the community “*Ku wurdie jol ngem ne ngo du ku yin cie mac de Yuot*”? Literarily means, my father, how did you know that, and you are not <sup>1</sup>mac Yuot?. Mac Yuot was a soothsayer of his time in Bor. A girl appealing her parent after she has turned down his father’s request that she should not be married to a certain man; this was after she proves that the man is not responsible.

However this made it to be the question of family set up and therefore young girls who find themselves abandon in preference to others in case of marriage and those advice by parents tend not into violence, but majorly sing in sorrow blaming nature and his friend that abandon her, and appealing to parent in case her ignorant toward the advice of the relatives. Young women who find their way to boys’ home willingly either may compose songs to appease the clan to seek sympathy or compose songs to his husband either reminding him of the past or compose song that will expose the weakness of the husband so as to make him feel guilty and weak within his generation. This acted as the wakeup call so that man will be at his full humor of family care.

## 1.2. Background

Today, families are characterized by too much break down, violence, children moving out from home to the street to seek survival while below fifteen and distortion of cultural values. There seem to be protests from women complaining and communicating through songs, what are they trying to say?

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<sup>1</sup> Mach Yuot is a name of a person, but he was one of the renowned soothsayers among the Bor Dinka.

The unbearable problems women and young girls under marriageable age face in society are obvious. This untold issues women and young ladies suffered among communities in Jonglei while in silence need attention.

The problems range from, forced marriage, wrong choice of spouse by girls that later lead to disagreement and finally divorce and lack of truth between marriage girls and their husband, girls and the in-laws in case they do not response to complain, quickly let to family instability that are finally express through songs.

*Among these communities, woman fears being married and later face the complexities of divorce that will turn them to be<sup>2</sup>“Abeer-dhueec”, (women that are regaining their virginity).*

Here, they will regret through songs to inform the society of their problems. They do it this way because there is no other way a women in this community can express her grievance.

The virtue of good nation and society is molded by the influence of children brought up in a healthy and peaceful home, where mothers are comfortable from fathers. Children can be brought up in order to make use of the physical, mental and moral endowment. Children who learn in such environment are always prepared to doing well and they in future will lead others to do well.

But do women have something to tell their children apart from sorrow and blame? What will be the future of the family and the children? It’s determined by fathers since they don’t provide cohesive ground to women. Majority of women forced their way to choose good husband, in turn they are rejected, neglected or subjected to isolation. This doesn’t create necessity mothers. And without a necessity mother there are problems to society and a nation since children that will be brought up by such a mother who is not happy and is staying with stress of being divorce anytime may have gap of advice and care to children, thus creating a society occupied by unproductive children that end up maintaining behaviors of isolation while they are adult.

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<sup>2</sup> Abeer-dhueec is a married woman but later divorce and come back to parent, Dhueec is a maturity, thus, it is a condition where women who first give birth wanted to regain her virginity.

However, the notion which forced women to communicate through mockery, appeasement songs and complaining to society and their husband is an indication that they are not free and they are facing unseen injustice where they are. This is what we are going to investigate here. Why do they complain through songs if they are free? I hope there is no health environment created to a necessity mother to bring up children at home.

### **1.3 Statement of the Problem**

The problem or issue to be investigated here is the effects of communication through songs. If really there is positive outcome to some of the society issues address as a result of songs communication. Women composed appeasement, mockery, complain and praise song across the state. What could be the problem? Are they happy or there is circumstance that forced them to do so? If at all, are their problems solves? What is then the result of what they want? Some people may argue with the claim that there is justice granted to them depending on privileges they enjoy at home. That can't be a justification for social right to them.

Not only that but also women in this part of South Sudan complain much about their delayed justice and they expressed it likewise through songs. Here, it seems there is no any other means of communicating their right except through songs. If there is other means to communicate their right, then why always through songs?

### **1.4. Objectives of the Study**

- ❖ To know why women communicated through songs.
- ❖ To know the effects of their communication through songs on the community.
- ❖ To know if their problems are solved.

### **1.5. Significance of the Study**

This study is vital because the rationale behind the protest of the women through song will be known; therefore solving their problems will be at a stake. It will act as a foundation for other research works that will be done later. Women dominated the cultural literature

through their song making the surrounding around us to be replete of ideas and wisdom as detailed in all these cultural diversity. Through this research, women will find a way when their problems are known and they will be stable and be necessity mothers.

### **1.6. Justification of the Study**

This research work is carried out in order to investigate the rationale behind the songs compose by women in Jonglei state. Thus it will educate the stake holders and publics to be aware of what is happening among the communities.

### **1.7. Research Questionnaire**

- ❖ Why do women communicate through songs?
- ❖ What are the effects of their songs to the community?
- ❖ Are their problems solved?

### **1.8. Research Methodology**

The methodologies to be used in this research involve the following.

a) Primary method of data collection: it's based on the songs gathered from different women of Jonglei whose meaning will be extracted to explain the scenario to which the songs were composed (content analysis).

It will involve data from field survey (focus groups) and intense interviews from individual women and men in the community. This will target 30 women and girls and 15 men.

### **1.9. Scope of the Study**

This research work will be carried out in Nimule Payam because this is where potential respondent are available. And this is where most of the songs will be recorded.

This research was supposed to be carried out in Jonglei but there is no population that will be willing to give information. Therefore since the population is station in Nimule, it will be easy to get information available there.

### 1.10. Limitations

Conducting this research work is not easy because of the following.

- ✓ Nobody has written any text of this nature before, therefore getting resources for review will be limited.
- ✓ The population that would have been respondent are displaced, however the collection of data will be difficult and it will be minimal.
- ✓ The time allocated for research work is not enough since it will be its first test in the college.
- ✓ Some respondent fear giving songs on claim that it will be a piracy.
- ✓ Financial constrain limit my work and I could not cover as much as this research work require.

### 1.11. Research Organization

This research project is organized into four chapters. Chapter one(1) includes, General introduction, Background to the study, Statement of the problems, Objectives of the research, Significant of study, Justification of study, Research question, Research methodology, Scope of study, Limitation of study, Research organization and Operational definition of terms.

Chapter Two (2) involves literature review and others relevance parts. Chapter three (3) includes; discussion and analysis and chapter four (4) includes; summary, conclusion and recommendation and suggested areas for further research.

### 1.12. Operational Definition of Terminologies

**Women** Are matured and adult female humans.

**Communication** Is the process of expressing idea and feeling to a certain group of people or is a transfer of information by the sender to recipient.

**Songs** Are piece of information encoded and passed as either orally in sequence or as lullaby.

**Community** Are people who live in a particular area and share things of common interest.

**Appeasement** To fine away to bring or win a person or group of people to your support.

**Rebuke** To bring someone back to a place he wanted to abandon through communication.



## **CHAPTER II: LITERATURE REVIEW**

### **2.1. Introduction**

This chapter deals with comparing of difference account and ideas brought up by other authors, though there are limited resources to enrich this chapter, the songs collected from different women groups give a unique account of what will help this research project to have shape. Analysis will be drawn base on argumentation and interpretation of different songs composed by women to express their needs.

The world of communication arts from women is replete to argue the course of female human living while longing for family's peaceful co-existence. A few scholars who have tried of the women will be consulted. Though, there will be no much to get. The research project is for it first time in this university.

Therefore, it will be the first to be on the academics shelf, though it will not cover the wider work, it will remain the pivot of any researcher who would like to continue later with the same research. The songs in this chapter are encoded with figures for easy grouping.

However, since the research have got a lot of jieng (Dinka) words, it will be difficult for readers to comprehend them easily but to make it comprehensive; the words are literally define in the footnote.

### **2.2. Communication**

Communication is considered to be the foundation of a stable family. Families where spouse don't put into consideration the issue of communication end up in chaos and instability. Marriage is all about communication and a family is built on the sympathy of communication.

J.S Chandan, management concept and strategies, (page 351) define communication as the process by which a person, groups or organization (the sender) transmit some type of information (the message) to another person, group or organization (the receiver).

He added "it is only through communication and transmitting meaning from the sender to the receiver that ideas can be conveyed and discussed".

Yes, in communication, people are able to send their message while encoded but the other part is left to the receiver to decode. If you go critically in to most of the songs sung by women, and some time the response from the husband, you will definitely come to conclusion that there is a fight of suspicion from both sides.

Encyclopedia.com define; **Communication** (from Latin *commūnicāre*, meaning "to share" is the activity of conveying information through the exchange of ideas, feelings, intentions, attitudes, expectations, perceptions or commands, as by speech, gestures, writings, behavior and possibly by other means such as electromagnetic, chemical or physical phenomena. It is the meaningful exchange of information between two or more participants (machines, organisms or their parts).

The Bor Dinka believes much on morality and generosity and is explains in their women's songs. There are songs composed to rebuke the husband that have mess up with responsibility and at the same time lost morality and generosity likewise to girls, they are brought to their senses through songs, if they turn to become unreasonable in the community through poor performance of cultural norm.

They relay their morality and generosity on what they refer to as *Dheeng*. It is the state of a gentlemen or a lady to be honest to his/her self and the society at large. *Adheng* is an adjective of a person whose morality is accepted. This man doesn't fight easily and is always known of telling right thing. Therefore women compose much of their song revealing the crack on the system and the world inhabited by <sup>3</sup>*adheng*.

In song (number 11) a woman complains of being restricted from doing her kitchen work freely and she had to compose a song telling the husband in an encoded message. She refers his husband as a black headed ox that stays in-door all the time. She is telling the husband to visit the <sup>4</sup>byre of a man called Nai for a chat. She added a warning in the song that she will burn the bottom of the man as the consequence of staying in-door. But the man also has something to

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<sup>3</sup> Adheng, is a noun, it means someone who is gentle, whose conducts are morally accepted in a community he lives in.

<sup>4</sup> Byre is a domed shaped grass thatched house build in Bor and Nuer land. It is as big to accommodate fifty herds of cattle.

say on that situation. He also composed an encoded song telling <sup>5</sup>*dheeng* (generosity) that things are not as we get them before; he added in his song that, he can't go to Nai's byre these days because there is a high level corruption in the house. He accuses the women of being glutton. If you look at the Drama in that communication, then they are telling each other to change or readjust behavior.

In song (number 9) a women was regretting marrying Ngong. In her song, she is trying to reveal the weakness of his husband. She might have gone for a journey but because she might have move without having eaten something, she was badly hungry. Now she is trying to recall what they say with the husband when in courtship and compare it with today's condition. Unfortunately things turn different and she is now telling the community that the sweet words of <sup>6</sup>Ngong has ended and now she turn a beggar. She didn't hide her interest, but she has come clearly and says, inside her heart, the lung is pushing under the heart telling the heart that what are you waiting? The Dinka attribute thought to heart.

However internally she is undergoing communication asking her soul why she keeps staying with the man who can't even provide food, she is in great dilemma of divorce and suffering.

### **2.3. Objectives of Communication through Songs**

In any communication, there must be intention of it happening, since it is the process of transferring message from despatcher to the receiver, in order to realize communication goals. In passing messages, one has to consider the following objectives.

- ❖ To develop information and understanding among the people and this is necessary for group judgment.
- ❖ To foster an attitude necessary for motivation, peaceful family and cooperation at home.
- ❖ To encourage social understanding among family members so that jobs distribution can be appreciated.

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<sup>5</sup> Dheeng, is an adjective for the word, "adheng", it means gentleness. It is also being endowed with qualities accepted as morally upright in a society.

<sup>6</sup> Ngong, is a name of a person, he later made revenge through song to his wife.

- ❖ To help in nurturing of ideas, to encourage subordination for improving upon the family standard.

## 2.4. Categories of Communication

While communicating, people use different forms of communication when transiting message. This may hang on either factors like the physical present of the receiver and the nature of the message to be send.

**J.S. Chandan, concept and strategies (page 361)** put them as follows.

- **Oral communication:** it is the most prevalence form of communication and it is the type of communication involves in this research work. It is a type of communication where face to face talk is involves. It is important especially when the message is ambiguous (can be discussed and clarify).
- **Written communication:** it mean putting the message in writing and is generally in the forms of instruction, letters, memo, formal report and many more.
- **Non-verbal communication:** it is the type of communication that involves facial expression, this includes kinetic behaviors, physical characteristic, paralanguage, proxemics and many others body languages.
- **Information technology:** this is the modern type of communication; it involves video conferencing, telecommuting and electronics mails.

## 2.5. Songs as Means of Communication

According to **Britannica concise encyclopedia**, Songs are Short and usually simple piece of music for voice, with or without instrumental accompaniment. Folk songs, traditional songs without a known composer transmitted orally rather than in written form have existed for millennia but have left few traces in ancient sources. Virtually all known preliterate societies have a repertory of songs. Folk songs often accompany religious ceremonies, dancing, labor, or courting; they may tell stories or express emotions; the music follows obvious conventions and is often repetitive.

**James Aguer Garang, Dance to the drum of our home.** He reiterated songs as an important source of communication in Dinka society, through them, people are able to share their personal and social experience, express their feeling and remember their stories.

Songs teaches valuable lessons to people and likewise children that may live to imitate their parent's ways of doing things over the social and moral world of productive communities. Songs encourage a group's interaction and cooperation.

All these songs sung by women and young girls are mostly sung when they are grinding, when coming from water point simply because this is the easy way to impart them to the passing people. When they are carrying babies at their lap, they sing all these songs so that the father and the uncle of the child will pay attention. Other are sung while bouncing babies up and down to imitate dancing.

Girls composed and sing all these songs when they are resting in their confine place called "Bur". They sing in groups when they are buttering. Much of it is when a girl is married, if there is no an appropriate life she get at home, then the end part of it is to compose a song to tell to the community that the head of the family have something lacking.

Songs and dance plays vital roles among Dinka (monyjang) culture, women play songs on an organizational dance known as "dany".

Dany is mainly for women, and there are different types of songs, initiation songs, war songs, ox-songs, song for championship during wrestling and songs for praising the tribes or community. But women songs (dany) songs are unique in a way that they are feature by too much appeasement complain and sorrow.

**Francis Mading Deng (1973), the Dinka and their songs,** stated that, Women's songs (<sup>9</sup>diet ke diar). Are usually forms of ox songs centering on the oxen of the husband or dancing-partner. In this respect the fiction of the unity of the spouse is applied to the extent that the singings

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<sup>7</sup> Bur is a place where girls go and rest after they have finished milking cows.

<sup>8</sup> Dany, is type of dance mainly by women, other will make a circle with one leading the song in the middle, while others will keep on jumping up while rotation, it is mainly for women.

<sup>9</sup> Diet ke Diar, diet are songs, diar are women thus, Diet ke diar means women's songs.

women keep shifting between referring to her husband as 'I' and as 'he'. Her identity is reflected through him.

He (Mading) stated that, Women's songs are by no means confined to their husband's oxen. Like men's ox songs, they concerned matters unrelated to cattle. "In one case a girl is affianced to a man who suddenly decide to divorce her. And this for no obvious reason the bewildered and distressed girl, though perhaps not meaning to influence the future conduct of the former fiancé composed a songs of sadness which so affects the man that he instantly reinstated the marriage by handing over to her relatives his personal ox as a bride-wealth token". In another song, we see a similar complaint by divorce woman. A wife may herself claims divorce in a song.

The notion and explanation of <sup>10</sup>Mading's writing look on praise and cases of divorce but wider view are not reach here, women have something to do with justice, appeasement if they are wrong. Also when men tend to be unreasonable, they will be rebuke through mockery songs. Men sometimes when they found that matters are becoming sever against them, they will also composed their songs in defiance to women to dispute what women claims.

Girls in the other hands, play great roles in this skirmishes. They give out their ill satisfaction on the level of truth gentlemen are giving them. They are on the forefront to fight telling lie and promising empty promise. Women and men in Bor have unfair deal. Though there are freedoms women are getting, there is still new regret coming out of communities in Jonglei, this show to it that, women and men have not yet accepted themselves and there might be ill intention on both sides.

There are cases where women composed songs while complaining to gods. This also shows that, the women has almost lost the support of all community hence forcing her to claims justice or complain to gods of the community. Thus it opens another chapter of a women talking to spirit if the men are not paying attention. However it become serious because there is another powerful man to be complained to if their grievance is not met.

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<sup>10</sup> Madiing refers to Francis Mading Deng, the author of The Dinka and their songs.

“Women and men have different moral nature, both in the body and mind. In the west, women were thought to be more emotional than and less rational than men. Women were assign child-rearing and home making task while men were given, among others things political affairs”.

**Larry May and Shari Collins Sharratt (1994) Applied Ethics: Multicultural approach.** It says, when the women want to rise up, they will be mistreated in different forms.

Of course in Jonglei state (Bor), women are said to have been given chance to excise what they want, and the research has spelled it out clearly. Among the Bor Dinka, half the women that have compose songs for appeasement are either short or they have characters that prevent them to be a warded with ceremonial marriage. This can be characters like being too short, being bow-legged or with inward pointed teeth. It is demonstrated by popular songs among youth. Take referent from **Madit Deng Awal’s song** that says, “*Maawundie<sup>11</sup> aci bere thia ne 12nyan nguat lec*”. Maawut is a prestigious ox with desired colors. It is white with the black spot in the ears and the wattle. According to the composer, thus it means “his maawut<sup>13</sup> can’t be given as a bride price for a girl that has inward- pointed teeth”. In that context, that composer prepared his ox than a girl he thought has qualities that cannot allow him to give his ox to be bride price token.

In also another song that support the claims of some women being not awarded ceremonial marriage but either being conceived or the girl may decide to come alone (mek), also emerge from youth who called themselves “<sup>14</sup>Madheeng” literally gentlemen. Here we will look at the all song, narrate and analyze it.

*Bow-legged girl,*

*Erected eyed girls,*

*Don’t glance at us,*

*You are not a wife of our kraal wungook.*

---

<sup>11</sup> Mawundie, literally mean my maawut,

<sup>12</sup> Nyan nguat lec is a donkey likes teethed girl, the teeth bend internally as a result of a curved gum.

<sup>13</sup> Maawut is a color of an ox that is white in the body and the tassel, the end part of the tail and circle around the eyes is black.

<sup>14</sup> Madheeng, are people known of being novel and gentle,

*It's pretty one that seeks <sup>15</sup>palek.*

*Your wife is not yet born the ox of acholngok,*

*These good girls,*

*Let it go with the ox of Agoot,*

*Is at lease fair.*

In this song, the composer is conveying warning to all the girls with the above prescribed nature not to attempt to glance at them because they are not the wanted girls in their wungook. Wungook<sup>16</sup> is a cattle camp for palek community in Bor. And among the Dinka every section of the community is proud of their cattle camp and is found on their praise songs when they sing songs. In fact 80% of Danka's song focuses on oxen, bull, cattle camp and toch. Therefore in anything they sing, they must related it beauty to them.

However, by saying "*your wife is not yet born ox of acholngok<sup>17</sup>*" he is telling his ox that, the wife you are supposed to be given as pride price token is not yet born. Simply the girl is not beautiful for him to give out his ox. He went ahead by telling society that, "*these! Good girl, let it go with the ox of Agoot, it will **at least** be fair*". When he compares his ox and the ox of Agoot his relative, he prefers Agoot's ox to be given because the ox for Agoot is not beautiful as his ox.

This has made women to feel isolated and try a way to tell their grievances to community.

Women are good at verbal talk. In the west women score the verbal exams compare to men.

This might be the reasons they choose to communicate through songs as verbal means.

**Carol Gilligan, in Larry May and Shari Collins Sharratt (1994) Applied Ethics: Multicultural approach (page 276).** As a psychologies who has claims engages in moral reasoning, in her essay, she contend that women tend to reason according to what she called "care perspectives" while men tend to reason according to justice perspective.

Truly if you see all the songs compose by women, they are always pointing at carelessness and negligent when they are in conflict with justice. Yes men thought as if they are giving them

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<sup>15</sup> Palek is a clan in Anyidi Payam.

<sup>16</sup> Wungook, is a cattle camp, it is found in Anyidi Payam, Bor County Jonglei State.

<sup>17</sup> Acholngok is a color of a bull, white in the entire body and black on the neck.



justice, but you may also see some of the carelessness and negligent being revealed by women and girls in the songs.

**MaryIn Friedmen, in Larry May and Shari Collins Sharratt (1994) Applied Ethics: Multicultural approach (page 274),** she argues that, care and justice overlap more than has been realized. She suggests that in order for the care perspective to be morally adequate, concern of justice must be integrated within it. She also argue that, justice is a manner of ensuring that, people are treated fairly and according to what they are entitle to. In this way, adequate care must involve justice.

**Victor Keri Wani (2014), mass media in Sudan: experience of the south, (page 16).** He acknowledge that, before the establishment of vernacular newspapers that supplement the existing English newspapers in the southern town of the three regions of upper Nile, equatoria and Bahr el ghazal, the tradition forms of disseminating message was through songs. He supplement by comparing the traditional African songs composers with reporters. He seconded that, if the songs are proof to be changing behaviors, it can be spread to far distance so as to help in behavioral change.

## **2.6. Types of Songs**

### **2.6.1. Art Songs**

Art songs are songs created for performance in their own right, usually with piano accompaniment, although they can also have other types of accompaniment such as an orchestra or string quartet, and are always notated. Generally they have an identified author and composer and require voice training for acceptable performance.

### **2.6.2. Folk Songs**

Folk songs are songs of often anonymous origin and are transmitted orally. They always take publics domain. They are frequently a major aspect of national or cultural identity. Art songs often approach the status of folk songs when people forget who the author was. Folk songs are also frequently transmitted non-orally, especially in the modern era. Folk songs exist in almost every culture.

### 2.6.3. Popular Songs

Popular songs are typically distributed as recordings and are played on the radio, though all other mass media that have audio capabilities are involved. Their relative popularity is inferred from commercially significant sales of recordings, ratings of stations and networks that play them, and ticket sales for concerts by the recording artists. A popular song can become a modern folk song when members of the public who learn to sing it from the recorded version teach their version to others.

In Dinka context and others communities of Jonglei, songs are put into the following categories:

### 2.6.4. Ox Songs (*Diet ke Mior*)

According to Francis Mading Deng, the Dinka and their songs (pge 96), ox songs are usually about cattle in general and about oxen in particular, but the ox provided a central theme for the variety of reference.

Men and women mostly composed songs portraying the beauties of their oxen and the women too tell the beauties of his husband's oxen. It is not every ox that have chance of pride but ox with colors (<sup>18</sup>miorcien). Dinka love the beauties of nature and this make them to compare their ox with the colors of other animal. Example "<sup>19</sup>aleyou" is the bird of savanna, it red in color with blue beak and black spot under the wings, combination of these colors make that small bird to be admired. It is not consider a pest by our people and they sometime allowed it to feed on the yielding sorghum.

Thus when your ox have black head and shoulder with a white flanking and either black or hind quarter is called Majok, black ox with the white forehead is Makuei, black color with small white strip at the side is Mabil, orange or red color with the white forehead is Mayom, all these are common name given to children in case any of that color was given as bride price.

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<sup>18</sup> Miorcien is any bull that doesn't have plain color. Any bull with more than one color in it body is called miorcien, Miorcien are always the symbol of pride, some color like brown and maroon take exception of privileges.

<sup>19</sup> Aleiyou, it is the bird of the savanna, it is small in size but have beautiful colors, it have combination of red color, yellow beak and legs and black spot on and under the wings.

#### 2.6.5. Women Songs (*Diet ke Diar*)

They centered on husband oxen and dancing partners. They are also concerned with appeasement, mocking husband and boyfriend who have become unreasonable. Not only that but also on something to do with justice in case it is denied.

They presented their songs during “Dany”, atypical dance known to women and girls only. This is where most of the songs are sung.

#### 2.7. The Significance of Songs among Jonglei Communities

Songs constitutes an importance and every aspects of life among the Dinka, and every Dinka sing as an individual and as a member of a groups, people among communities have composed their songs that either portray their bravery, the girl he love or praising the beauties of his ox.

During cultivation or when young men are herding cattle you will hear the voice from far singing different tone and passing certain content on the songs, when they are cultivating on their field one will be heard singings, this is uses as the motivation factor so that you do the work while entertaining yourself. There are also limited podium where this song are sung by women, in the dead of the night one may hear woman singing a song as a lullaby at the top of her voice, it is when her young child is crying, so they sing to quell down the crying of the child.

All the song she will be singing will be mixed, but when a child is born among the Dinka before and even today. Mother has to compose a song to a born child, and the song will major on giving attribution to the midwife and those who help during the delivery. Until today great number of people knows who are the midwife who help their mothers midwifing during their birth. They are known later when you become matured and hear a song of your birth time featuring some women in your community. Children under five years in those communities know who provided the reception during the time of their birth. And every child in Bor may have more than one personal name; one should be that of a midwife. Name like <sup>20</sup>Kuodioor, or Madioor and <sup>21</sup>Adioor signify a baby born when majority of women have gathered maybe because there was complication during birth or the girls is love much as a result of her paid

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<sup>20</sup> Kuodioor or Madioor, is a name given to a baby boy born under many traditional birth attended by women.

<sup>21</sup> Adior, is a name given to a baby girl who was born under the present of women as a result of Dinka birth attendance.

bride wealth. Every one pay respect to the one whose dowry was paid and the clan get satisfied during *Biol festival*<sup>22</sup>.

Therefore the songs in that case made young man and girls to pay much respect to the old one especially those one that give them reception during the time they were born.

Not only that but also unity and harmony are advocated and built through songs, women who compose songs featuring their husband and their prestigious oxen and bull are respected by their husband. Therefore the bias found at home between husband and wife will not be found.

“In the interest not only of social harmony but also of each person’s inner harmony, songs are used as means of turning experience which are painful, shameful or otherwise undesirable into a subject of art which enhance one’s inner pride and recognition by society”. Rejection of girls, enforcement of divorce, neglect of an orphan and refusal to inherit a women whose husband is dead force them to communicate their matter through songs.

Songs are important in Dinka and family life because they refers the members back to the past if one wanted to turn back and change life style. This is illustrated by a young women who was singing a lullaby for her young girl, telling the young girls that your father have abandoned me and when to juba to such for a bread. (Song 15).

Songs reflect the culture of the people, they are the restriction to anti-social behaviors, and songs are used to regulate the conducts of the people within the communities. This made people to be honest and not to be gossipers. Gossip can earn one a song. (See song 17)

Morality is monitored and guided through songs, any young lady that likes to play about with the gentlemen is disregarded, and there are songs that tell them in advance that the behaviors they are tying to a adapt are no desired. (See song 16).

Not only did songs play a role in reflecting cultures of the people and provide cohesion among people and rebuking of family members that have become offensive in handling family affairs,

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<sup>22</sup> Biol festival.it is a bull or cow slaughter after the end on married an agreement. It is for confirmation of marriage.

songs also acted as the tools for advertisement to those who use it properly to induce people to visit their home state. Take a case in song 19, a group of girls from Duk County popularly known in the song as girls from Duk Deng. They express themselves as girls from Gold's factory. They are trying to tell their neighbors that beautiful girls are produce in that land as their song detailed.

## 2.8. Various Songs Composed By Women

### Song 1

*Pain of pregnancy, isn't true?*

*The labor of child birth, isn't true?*

*After i deliver her,*

*She will hunt for her husband,*

*They will sit at the yonder of kraal.*

*Biol of men is slaughtered,*

*Who will care of me?*

### Song 2

*You always lead the songs of dany,*

*You knew nothing else.*

*You always lead the song of Bul,*

*You knew nothing else.*

*Even if you're matured decently,*

*And God hasn't found you a good family.*

*You will be like unborn child,*

*Better uncreated girl,*

*Such that, her ideas remain in dark.*

### Song 3

*Don't temper with me,*

*You, the hungry at home.*

*If you touch me,*

*I'll abandon you ee!*

*The wreck that I got while hungry at home.*

#### **Song 4**

*Should there be anything that gives back my clothes,*

*If I will go to gualla maybe.*

*Don't blame me clan of Anyang my father,*

*Let me shed tears internally,*

*I got no mouth to talk,*

*Let me shed tears internally.*

*Bad luck has light me with fire,*

*Let me shed tears internally.*

*This is what my father says and I pay no attention,*

*Claiming to have got a husband from gualla.*

*But father,*

*How did you know it and you are not Mach Yuot.*

*I've blame myself,*

*Am longing the youth of Ayool in Pakeeu.*

*I've blame myself,*

*Am longing the generation of kaang,*

*In pakeeu of Koch.*

#### **Song 5**

*Girls from Chol clan.*

*This is a man, to whom I told my principle,*

*This man of mine,  
Under that tree,  
We talk till my friend confessed,  
“Da kai eweng”,  
Is cow still out of your reach?  
“Da lonhmajok,  
Is cow still out of your reach?  
That you cringe glancing,  
Why did you leave without informing me,  
Why don’t you tell me thus?  
Ayen achieethyeer, let yourself be married,  
Ayen! Am delaying your husband,  
Ah! I have found the emptiness of a boyfriend.*

### **Song 6**

*I went searching for my husband at Atuot,  
I went searching for my husband in Rumbek,  
A man my aunt leak his weakness to me,  
I got his mother at home,  
I got his father at home,  
Son of man! What sort of living is at home?  
The husband of my family is confusing my mine ee!  
There is no gourd filled with milk,  
There is no food lased with cow butter,  
A man who have conceived a girl, claim gentleness for second time!  
I am crying to myself for am wasted,*

*Please! The clan of Job Adier,  
I am crying to myself for am wasted.  
The generation of our beloved<sup>23</sup> Agutdau.  
I am crying to myself for am wasted.*

### **Song 7**

*I went to get the appreciated clan,  
That clan, our Adeuwong,  
My deer of Mach Bior ee!  
<sup>24</sup>Ma'Ooh! Am wailing for the clan of Aluong,  
My deer of Dengajhok.  
Ma'ooh! Am wailing for the clan of grandfather,  
My deer of Dengajhok.  
Though How handsome she may come,  
Out-marking human twice,  
If it isn't the cattle keeper of deer clan,  
that surely come before me,  
I have love the clan for macbaar,  
Mach Aluong Mach, coming before me,  
I have loved the clan, for the seeks of taller Mac (Macbaar).*

### **Song 8**

*Why if my<sup>25</sup> bull devastate the clan,*

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<sup>23</sup> Agutdau is nick names given to a person who have kill a heifer after his miorcien is born. Miorcien is a bull with more than one color in it body. When it is born, any other cow within the heard will be kill to welcome miorcien and to protect the bullock from bad luck.

<sup>24</sup> Ma'ooh, is typical wailing mostly of women, this is the type of wailing they like most to express their dissatisfaction.



*You tell the chief ee!*

*Tell <sup>26</sup>Ahoocdeer,*

*To conveyed it to the generation of laws,*

*The generation of Anyidi,*

*To tell my word,*

*To the generation of <sup>27</sup>kheerkuei in Madiing.*

*A wife of ajuoong section came to me and asked,*

*My mother's daughter,*

*Why is your skin so dry?*

*Have your cows die all.*

*Mama Alueel, I have murdered within the herds,*

*A person who have not responded to my word properly,*

*Ma'ooh! I have killed a son of God under Akoi.*

*Ajongbol section,*

*I have killed the son of God under Akoi.*

### **Song 9**

*I was about to remain on the way to longchieeth,*

*I was badly hungry,*

*Why do you torture my mind,*

*My mother of Wel Lueth.*

*The words of Ngong have finally ended,*

*I now go for begging ee!*

*Lung is pushing under the heart, what have your mother say,*

*Daughter of daryom don't go to guala,*

---

<sup>25</sup> Bull, in this case the bull refers to a husband.

<sup>26</sup> Ahoocdeer, is a nick name given to a person who bought a gong.

<sup>27</sup> Keerkuei, is a name the Bor Dinka gave to a colonial governor of Jonglei province during colonial era.

*The husband I insisted to marry,  
has turned the back of his neck to me.  
I have stay in and obvious family,  
We have not merge with you ee!  
I suffer hunger so much.*

### **Song 10**

*The bustard is disturbing me,  
The bustard that eat all the Aduok of man,  
And come back to threaten me in my byre,  
We will go to Anyidi,  
I have misuse the cows of my mother Aluel  
The cows have given me the wild that roam every family.*

### **Song 11**

*Majok have black head,  
The ox has black head,  
The ox that stay indoors,  
At lease go and chat in that byre,  
I will burn your bottom,  
Son of my father, I will burn your bottom.*

### **Song 12**

*Gentleness ee!  
Gentleness ee!  
Things are not the way they were,  
I have stop going to the byre of Nai,  
I don't go there,*

*Things are being corrupted inside the house .*

### **Song 13**

*Girls! Misfortune is something innate,*

*Agook de Maluk are you born with your own misfortune,*

*Maluk's daughter are you born with your misfortune.*

*I when to the countryside,*

*The man loves me and I love him too.*

*When I come to Bor,*

*I suffer nearly to death,*

*When I come to our home,*

*I sat at the edge of the compound.*

*Agutliach said "identify for me that women, seated at the edge of the compound".*

*She's Agook! Agook of Mawurken.*

*What is she carrying?*

*Seemingly! Carrying a child.*

*Marriage away from home worth death,*

*Marriage away from home worth non-existence.*

*Not, we whose daughters could suffer.*

*Not we whose daughter could suffer this way.*

*And we took a way with Yar Kuot Majok and uncle Agutliac.*

*We went and sit in a chief's house.*

*Then our Pdoor said,*

*We just need "aruook",*

*We don't need devalue marriage.*

*Then they converged,*

*The Nyicak of Bior luool,*  
*Then they converge,*  
*The Nyicak of Bior Akol.*  
*Spoke my husband's clan,*  
*till my heart felt as if am paid for.*  
*Spoke my husband's clan,*  
*Till my heart felt some way married.*  
*If I went to my house,*  
*I lose my heart.*  
*I felt as if I will leave.*  
*A woman whose dowry is unpaid sleep on a sack.*  
*A woman whose dowry is unpaid sleep on a sisal sack.*  
*I can't fail to acquire a mosquito net to sleep under,*  
*I can't fail to acquire a mosquito ne to sleep under.*  
*If a man buy a cloth for his wife, I will buy mind too,*  
*If a man buy "Ajoh" to his wife, I could buy mine too.*  
*Don't mistreat me,*  
*I am a sister among thirty sons.*  
*If am persecuted outside, ten will come to my rescue.*  
*If am persecuted at home, twenty will come to my rescue.*  
*Don't persecute me, am a sister among brothers*  
*Don't persecute me, am a sister among educated brothers.*  
*Maluth of my mother is abroad,*  
*Bior Jok is in Kakuma.*  
*My four brothers are in the school.*

*They will come learned,  
They will come while bouncing.  
I will repeat singing and let him divorce me,  
I will repeat singing and let him uproot me to whither.*

#### **Song 14**

*My husband came from Palukol,  
Please! Athou Deng,  
What is that odor in the house?  
My husband comes in the afternoon,  
Please! Athou Deng,  
What is that odor in the house,  
Athou, my wife!  
What is that odor in the house?  
Please! Athou my wife,  
What is that odor in the house?  
Why there is no odor and am disable?  
I excrete beside the house.*

#### **Song 15**

*Little girl ee!  
Lizard likes girls,  
My spoon likes girl,  
Am deceived, by a boy from abroad.  
Am deceived out, from the union of our clan, Alian.  
We're related with Geu,*

*With Geu Ayool,  
I will not take milk when not sprinkle at home,  
When I go to our home,  
Everybody cry,  
Saying did our daughter ran away from keeping cows?  
Every one cry including Yar Chol Akol,  
People cry including the wife that escorted me before,  
Let her got her fate,  
The visitor left me in the cattle camp.  
My husband left me in the cattle camp ee!  
And he when to search for juba's bread,  
He left me in the cattle camp,  
The sauce of lentil is delicious,  
And the deliciousness of rice is outstanding.*

### **Songs 16**

*Our sister Alek ran from cattle camp to cattle camp,  
It will earn you <sup>28</sup>Awelele!  
Our sister Alek ran from cattle camp to cattle camp,  
It will earn you Awelele!  
It will earn you,  
Awelele!  
Our sister Alek, if you're not cautious,*

---

<sup>28</sup> Awelele, is a mockery message, if a suspected girls or a man who did something unreasonable or something related to sex before marriage or a man in engage with ugly girls, if he/she come, any one that first saw you will say Awelele! To send a signal that the one suspected is around, and then everyone will response. Awelele! Awelele!, awelele!

*And you keep running after every cattle camp,  
And return back in the morning.  
You ran in and out from cattle camps,  
And you return in the morning.*

### **Song 17**

*He camp while wearing <sup>29</sup>Ayor,  
Don't be late of him,  
Claiming he is your husband!  
He camp while wearing <sup>30</sup>maguar,  
Don't be late of him,  
Claiming he is your husband!  
Don't be late,  
Claiming he is your husband!  
Don't be late of him,  
Claiming he is your husband.  
Girls of Ngueny clan,  
The husband has surely deceived me,  
He has intentionally waste me. Ma-ooh!  
The husband who spread words like dog's urine,  
Spreading messages,  
My husband who drop messages like dog's urine,  
He camp politely,*

---

<sup>29</sup> Ayor, is a bead made in a shape of a pyramid, it is wore at the back of the young man. It is a prestigious bead. It causes herds of cattle to buy. It is pink in color. It is won by age set from 30-35 years.

<sup>30</sup> Maguar is also a pyramid shaped bead that covers all back of the young man with the apex of the pyramid almost to the neck, the bead also cover the belly. It has horizontal strip of black and red. It is won by age set from 25-29 years.

*The husband who drop messages like dog's urine.*

### **Song 18**

*Is the heart wicked ee!*

*This heart is telling me to commit suicide,*

*Is it a dog's heart?*

*This heart is telling me to commit suicide,*

*How can I commit suicide?*

*And my family lineages is refusing,*

*Including our gods,*

<sup>31</sup>*Mabior of Leek Biar,*

*gods of <sup>32</sup>Apisho, Is watching at me ee,*

*Is refusing also ee,*

*The same to the family lineage of Ayoom, the grandfather.*

*Mabior of leek Ngueny,*

*gods of Apisho, Is watching at me ee,*

*Is refusing also ee,*

*The same to the family lineage of Ayoom, the grandfather.*

### **Song 19**

*Girls from <sup>33</sup>Duk Deng!*

*Have you forgotten why you're married?*

*Have you forgotten?*

---

<sup>31</sup> Mabior, it does not depict person name in this sense, but is the name given to the gods of Biar lineage, it later became gods of the whole Koyo sub clan of Biong clan.

<sup>32</sup> Apisho is a nick name given to the sub clan grandfather known as Bior Ngueny who own Mabior. They popularly call him Biorapisho. Mabior has been abandoned as people converted to Christianity.

<sup>33</sup> Duk Deng, refers to current Duk county of Jonglei State, it is inhabited by two clan of Nyarweng and Hol.



*Girls from gold's factory!*  
*Have you forgotten why you're married?*  
*Have you forgotten?*  
*Anybody who hasn't got you shed tears!*  
*Anybody who hasn't got you,*  
*Shed tears from his own eyes*

## **Songs 20**

*The nation that devastated me,*  
*The nation that devastated me,*  
<sup>34</sup>*Nemeiri says I should abandon her to him,*  
*You will not get this land,*  
<sup>35</sup>*John is in this land,*  
*And Marial in Guala,*  
<sup>36</sup>*Majier is in this land,*  
*And Marial in Guala.*  
*John sits on the throne, and says,*  
*Bring the gun of<sup>37</sup> RPG, it will vibrate in Madiing.*  
*Get<sup>38</sup> Ahon, it will vibrate in Madiing.*

## **Song 21**

*Tell sowar al dahab! Come and visit the your army,*  
*The army is still in the jungle of Apaker,*

---

<sup>34</sup> Nemeiri, is the president of the republic of Sudan who over throw Ibrahim Aboud in 1969.

<sup>35</sup> John, in this case John here is Dr. John Garang de Mabior.

<sup>36</sup> Majier, here she means Martin Majier Gai, he was the fifth man in the SPLA high command. (political bureau)

<sup>37</sup> RPG is the rocket propelled gun.

<sup>38</sup> Ahon is a mortar, a gun use by Artillery unit of the army.

*Not yet reach,  
Tell the circumcise man! Come and visit your army,  
The army is still in the jungle of Apaker!  
Not yet reach,  
The order is really hated,  
Is hated,  
The orders of sowar al dahab,  
Including the children under breast feeding,  
And the women that still wore skins,  
When he call to juba,  
Set it ablaze till to Duk of Deng Malual,  
You will not cross this land ee!  
You will abandon me my land.  
He call from Khartoum,  
Set it ablaze till to Duk of Deng Malual,  
You will not cross this land ee!  
You will abandon me my land.*

## **Song 22**

*The land that claim the live of every one,  
Will it end after what happen?  
The land shouldn't be abandon,  
It should not be abandon,  
When it has already belch the sin.  
He! Who is jealous of truth,  
Hang on!*

*Good is led by sin, so that the one who cannot wait go.*

*And later come relief,*

*Tell omar! Don't be happy!*

*The country is not yours,*

*Is not your land.*

*The wisdom known by born, will be judge by land,*

*The land will reward the generation by itself.*

*The truth wanted to reign,*

*Sudan, God has let the truths that vanish jut up.*

*Omer, what will you do, listen to what John Garang has said,*

*OO,OOH, let John take his land, surrender yourself,*

*Accept peace.*

*Even if you take us all dear land,*

*The heart will never twist back,*

*Nevertheless, you take life out of us,*

*We will never abandon you,*

*We will not retreat from our land,*

*To retreat? It is unworkable.*

*Until Nhialic will give john his land,*

*So that the orphan hug themselves with the land,*

*Don't you have ear dear land for listening?*

*Or you do not have eyes to see, you response land.*

*Sudan is a country that will never vanish one a gain,*

*The land, SPLA the army of John Garang took oath through their blood.*

*Nhialic has sent the truth,*

*The land is worth than friendship,*

*Is worth than what is born,*

*Is more than the riches that has no land,*

*In the land, human being is born,*

*To grow while free,*

*Open their eyes to see the fertility of the land,*

*Does it yield what?*

### **Song 23**

*This dangerous men ee!*

*Dangerous men aam!*

*Dangerous men, you bite thing loudly.*

*As if the fox is crushing locust,*

*If he is not given the first boil,*

*He will kill bit me and break the calabash.*

*Dangerous men ee!*

*Dangerous men aam!*

### **Song 24**

*Take heart! The generation that scattered in the jungle,*

*The soldier that has tout their heart,*

*Encourage yourselves,*

*There is no war that end without wonders,*

*Ande! Be strong, we are being recreated,*

*Our land is turning,  
The soldiers of<sup>39</sup> dictoor are fighting for the truth known by God,  
If a man live and his land is taken away, will it worth what?  
Let them fight,  
There will be some left,  
The seed of the nation,  
Junub our home!  
We will not plant in it different things,  
It will be we, who are fighting now,  
Let's fight the country with just bravery,  
Liberation, the war in the Sudan's south,  
Will be known by unborn child in the later days,  
Just truth!  
He is here, the land.  
Land like salt.*

*We are not the foreigners staying in foreign land,  
We are the owner of the land,  
The land that poured our blood will mend our wound,  
The land will take side,  
Is there land that doesn't know the owner?  
The land resemble us,  
Let us fight for the land in just bravery,  
Land, our land is lagging back in companion,*

---

<sup>39</sup> Dictoor, mean Doctor.

*Let us call God to interfere,  
God that created man and gave him his land,  
He demarcate borders,  
So that we will be free from each other,  
Now, and forever more.*

*Who is?  
Who is hearing the voice of Nhialic calling?  
Did God hate us?  
Not so, not so!  
Is to let us turn way from the ill we are staying,  
Soldier that hate slavery,  
Fighting like mongoose!  
SPLA, SPLM!  
Raise your left hand and capture the land by power,  
Your own, God gave you.  
The black land,  
And plant us in it, to yield in it,  
If we have missed the soil, then say ooh! Nhialic So that we surrender,  
At least, glance at us dear land, you are not foreign,  
We will never abandon you,  
Better we go into fire,  
Lead us God to defeat our land,  
The land will be black and red,  
Then emerge a relieves life,  
The land that has first gave birth to death.*

All the above songs were collected from the women and men who felt changed because of songs in the community. Women give the frequently used songs, and the songs that they thought have made significant change in the cultural social, economic and political arena. Women in their songs deal much on appeasement, cautioning, complaining, rebuking of husband that have become irresponsible, girls selling their beauties. Seeking of fair justice is also featured.

However the below women are amongst the women who contribute much in the world of “Dheeng” (generosity) as featured by their songs, (Diet ke Diar). They were chosen base on the songs they compose. Others may have no songs amongst the recorded but they are the women who play the significant role in the world of Diet ke Diar.

## **2.9. Women believed to have composed Significant Songs**

- Awuoi Kur
- Lou Ayuel
- Abeny Ajak
- Akuot maal
- Atit Manyok Yai
- Ayen Biar Malual
- Akur Yom
- Aluel Garang Anyuon
- Agook Majok
- Akuol Ngoon Beny

## CHAPTER III: ANALYSIS OF RESEARCH FINDINGS

### 3.1. Introduction

This chapter will explore and analyze the insight behind the arts of songs as means of communication by women. And as communication is concerned, there are several forms of delivering information to other client, but what have interest women to use songs to communicate their needs, what is so exceptional with this new form of communication, why don't they articulate their cases to be settled under customary system which was powerful by then? Many women consultation gave their answers orally to as why songs were the best choice to communicate their issues.

Women and girls have filled their generation with songs, Dany was the charming and distinct dance that modifies and accelerated the magnificence of Diet ke diar (women's songs) across Jonglei state and basically rooted in the land of Bor. Our societies have engulfed into these songs, human literature in this matter is chockfull and have travel across Bor.

### 3.2. Analysis of Songs

#### ➤ Complaint to the Society

According to Bor Dinka when a girl is married, two bulls have to be slaughter as <sup>40</sup>"*Biol*" for the in-laws to bless the family. It is done in case the marriage is negotiated and is accepted. A marriage that have no *Biol* is consider not complete even if you pay the legal 30 herds of cattle according to Bor Dinka. Two *Biol* have to be slaughter, one for men and the other for women.

It may be done simultaneously or *Biol* for men is slaughter first then afterward *Biol* for women is slaughter. But the below song tell difference things. It seems *Biol* of women cease in that community according to their song. They have lost truth on the families of their daughters and their husbands and they compose a song that articulates their

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<sup>40</sup> Biol is bull or cow slaughter after the bride price is paid.



grievance to the society. Here three parties of people are included in the song. Their husband who didn't call *Biol* to their wives, their daughter who is married and the parent of the son in-law.

When men come to feast their *Biol*, they will be escorted by their wives; therefore women may use that opportunity to convey their grievance by singing because this is the tradition of Bor Dinka. When they are coming for any occasion they must sing unless a funeral. But what they sing always is not a complain song but clans war song, bravery songs, championship song praising their wrestlers. But it becomes unique to them if they want to convey that message they intend and may add their grievance songs to it. They sometimes don't do it directly but they will sing while they are relaxed not to show their mood and it will be you the husband and in-laws to know what is going on.

In the above song, they are complaining on the nine months of pregnancy, the pain they get during child birth, but on all this burden why are they not consider when the cases of *Biol* come. The notion "*ye ngadie ba nyic*" meaning, "who will care of me" explain the level of negligent of both their husband and their in-laws.

#### ➤ **Appeasement**

It was early 70s were this song capture public domain. The story involves a girl who have chosen to be married by a Youngman from Gualla (kolnyang), but the father insisted and rejected the relationship, an idea his daughter have not accepted it. They were native of Koch in kapaat Boma.

After the daughter has insisted, she marries a man. She was later accepted to marry him.

By then she was told by his father that this man is not responsible, therefore marring him will be no good to you and the family at large since marriage relation among the Dinka is socially respected.

However when she was married to that man, thing did not yield the way she was expecting them. Thus force her to seek compassion from her parent and compose a song to appease the father to allow her back to the family and at the other hand tell the husband that she is too weak to manage the family. The song expresses her regret and blames herself of paying deaf ears to his father advice.

Some words are closed in meaning but the meaning will be abstracted to suit the explanation according to this text. "*The notion should there be anything that give back by clothes if I will go back to gualla maybe*"

The clothes she is trying to say are not clothes as its heard but among monyjang (Dinka). When a girl is married the first night she will spend with the husband is consider by the monyjang as the undressing of the girl and redress her with the woman dress. Therefore, when she complain that, if there is anything that gives back my clothes “mean if she get back her virginity” she will never go back to gualla. She requests the ban of Anyang not to blame her. She however seek reconciliation from the father by the ideas, *“this is what my father says but I pay no attention claiming to have got a husband from gualla”*

As far as appeasement is concerned, most of the songs took that shape and is demonstrated in song seven (7). As mention before in the previous chapter that short girls and girls that are not beautiful enough or have some minor external characters like being featured with bow legs and curve gum that lead to curve teeth i.e. donkey likes teeth, are not accorded prestigious marriage, shot women forced her way to one of a clan’s renown Adheng of deer clan. That man was tall and handsome; he was a man of his time. A girls come but mac reject her including others brothers, afterward, she compose a song that turn to be her fortune, she appease the whole clan beginning from the clan (Adewong), to chief of that time (Mach Bior) to the section Aluong, father to the husband and finally to the great grandfather of what was believe to be the father of Deer clan. After mixing up with praise and desire, the clan declares her recognition and mac was persuaded. This was one of the way short girls and girl without point of beauties find their marriage.

- **Giving honor and encouraging fighters.** Some of the songs composed by women are based on giving men and youth moral during fight. In fact some of the women songs were sung in difference occasion during liberation time, this is demonstrated by song number 21, 22, 23 and 24 respectively. It was during President Nemeiri reign in Sudan. The women were telling the Sudanese people that, *this land that has devastated me will never be abandon*. She was reflecting when the youth from Bor rise up and form what later come to be known as <sup>41</sup>Korion battalion. From Bor twelve’s thousand youth left cattle came and match to the bush to fight the persecution of Khartoum. When Korion came back from Bonga in Ethiopia. They start with a break though with major victories

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<sup>41</sup> Korion battalion, korion is in jieng, it mean locust. Therefore, it mean locus battalion.

that capture Bor town, Dinka called one of the battle “tong de achara alip” meaning the “battle of ten thousand”. Koriom promise not to allow the ten thousand troops from Sudan government to enter Bor a gain. They fought in the jungle of Apaker, the area of Mundari in Gameza. There Bor was a center for funeral. Women were wearing black gown, the African belief of mourning death relative. One of a woman called Ayen Biar composing the song in those black days of Bor. Every house was mourning. So she composes the song to tell the soldier that they are still fighting for our course. She supplements it during Gen. Swar El Dahabs.

- **Fight for freedom.** Women after married according to Bor Dinka assume responsibilities later; any food stuff brought to the store is under the responsibility of the woman. But in this case, a woman tend to be honest in the house and she turn to do thing which did not favor the man, this made the man to stay at which turn to be unfavorable to woman. But a man is not satisfied, nothing favor him. In that a woman compose a song to communicate to the man telling him that why don’t you go and chart in that byre, she supplement by warning the man to be burning his bottom if she didn’t live the house. She describes a man as a bull that stays in-door without going out. She wanted to be free so that anything will be done in darkness.

In contrast the man response to the warning of the woman and also tells the society why he don’t go to the byre of Nai for chat. He encodes his message on different thing. For the sake of Dheeng, a man doesn’t question anything that went wrong if it touch kitchen. But in this case, a man was as if he is talking to Dheeng, he is saying please dheeng! Things are not the same as before, I don’t go to the byre of Nai for a chat simply because there is high level corruption inside the house. The man in turn accuses the women of being too corrupt. According to him, unless thing go right in the kitchen, he will go to Nai byre for a chat.

Not only can women keep on composing song to threaten men, but also if men don’t like to divorce their wives, men will also response to the women cases through songs. This acted as a point to neutralize the complaint.

➤ **Rebuking husband.**

There are situation where man become stropky, where he may forget all that he is supposed to do as a husband. A woman may compose a song in defiance of the man to make him think of the past base on his responsibilities. It is demonstrated in the song number 14, *my husband come from palukol, and ask, Athou Deng! What is that odor in the house?*

A women was married, she is paralyze, but because the man's common place to live is the cattle camp. The woman might have felt sick and she did not have energy to come out of the house, thus making her to excrete not far away from home. When the husband come, she questions the wife on what is that filthy odor in the house, the women compose a song asking him, am I not disable?

In this matter, she is telling the husband what he have forgotten, why did he choose to stay in the cattle camp and never visited the house while knowing that, he has a disable wife? That was a lesson to men who pretend to be keeping cattle and they don't come for cultivation. Men seldom visit their house, and what could be the lively hood of venerable wife and children? Another similar case is register in song nine (9). *I was about to remain on the way to longchieeth*, a man marries and later fails to take care of the family. And in a society where people live subsistence lives. Men are the axle of food production. But that was not the cast from a man call Ngong, food production was minimal and what produce can't cross to other planting season. In that, his wife moves to the relative to go and ask for food, after she came back. A song emerges telling the society that, all what Ngong were saying have come to an end. The woman will raise her voice louder, that she has turned a beggar when the able husband is present. In the continuation of her songs, there is a conscience in her heart that subjects her to dilemma; she is in a quandary of divorce and stay in suffering. She quotes "the lung is pushing the heart, what are you doing? Girl of Adaryom does not go to Gualla" she is telling her relative (girl) who have somebody to marry her in that clan not to go there again. Giving a testimony that "a man I insist to marry have turn the back of his neck to me" meaning that, a man have forgotten her. This was a testament of a woman who chooses to marry a husband who later forgot to feed her.

Though the man refute what the women say, through his songs to the society. He indicts his wife of being too corrupt and hostile to him. According to his song, Ngong seem to have abandoned the house to the wife and camp himself somewhere else, leaving every responsibility to the wife, in song number ten (10), *the bustard is disturbing me, the bustard that eat all the 42aduok of man!* Ngong was fate up of the woman until she refers her as “leer” meaning bustard, he say why should the bustard disturbed me though I have left her a lone to eat my ratio, he warns her that they will go to Anyidi. This was the center were community juries were found. Now he attribute problem to himself, blaming himself to have wasted the cows of his mother Aluel, that the cows have given him a wild beast that roam every door.

After the wife proclaims her song which was responded by the husband, they later come to peace and forgive each other. All life was not the same, there was improvement indicated by family. They did not divorce each other.

- **Communicating to gods.** Before, as society was not detached from gods, women through their songs also communicated their unpleasant to gods. This is when they thought their issues are not taken care by their husband and clan elders. According to Amour Jok, one of the few women I interview, told me they compose songs complain to gods before to inflict terror into the heart of the irrational man to correct his behavior immediately.

It is register in song number eighteen (18), *is the heart wicket ee? The heart that tell me to commit suicide, how can I commit suicide when my clan including our gods are rejecting it.*

A woman disagrees with the husband, and she couldn’t access the elders in the clan to solve her issue, this prompts her to compose a song to protest her grievance to the gods. She after her song, she receives solution to her problem later as the whole clan of Ayom come to her salvage. gods were the immediate mediator to God before, before Jesus was known as the midway to God, gods were in position to communicate to God.

- **Unfair justice.** Justice in African traditional societies is similar in all cases, but it content is unique from tribe to tribe’s base on their centralized system. Hoe women were

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<sup>42</sup> Aduok, is a calabash. It is use for serving man with food, in absent of man, a woman should not use it.

perceives and their role in the society. However, here the case among the monyjang (Dinka) took another shape. Even today with contemporary monyjang (Dinka) woman, they complain of their right to be equal to men. This is a brief background Dinka woman before and today.

Hence, as justice was the stake of everyone in which women are the part, many songs composed for appeasing, mockery, and rebuking are based on the absent of justice as their songs detailed. They complain from lack of justice within their houses, society, clan and nation at large. This is explained by the songs composed as a result of assassination that happened in 1945.

The communities of Gualla were the assassin, but when the justice was decided by paramount chief Deng Malual. Two chiefs were hanged on the side of gualla namely Gai Achuothe and Alier ngaargook for they were chief of the assassin clan. That one seemed to have been enough because Machiek was the chief and the only Bor intellectual those days, but to the jury and British administration, compensation of 200 herds of cattle were taken as fine supplement by other punishment of all clan to collect stone from Bilnyang to Bor while footing to and fro, that work took month as the purpose of the stone was to build a port in Bor.

According to Bor customary laws formulated by Machiek himself before his death, when a man is killed, compensations should be 50 herds of cattle, if woman, it should be 35 herds of cattle, if it is <sup>43</sup>“roor” (transfer of malice) or unintentional killing should be 25 herds of cattle. That was not the case with that fatality of Machiek's death. When all gualla were busy working to complete their penalty, Women composed this song to protest the justice. This is detailed in the song number eight (8),

*Why if my <sup>44</sup>bull devastate the clan,*

*You tell the chief ee!*

*Tell <sup>45</sup>Ahoocdeer,*

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<sup>43</sup> Roor, it is in jieng, it means transfer of malice.  
Or killing relative accidentally without intention.

<sup>44</sup> Bull, in this case the bull refers to a husband.

*To conveyed it to the generation of laws,*

*The generation of Anyidi,*

*To tell my word,*

*To the generation of <sup>46</sup>kheerkuei in Madiing.*

They were referring their husband as bulls, simply because of two things, to comfort their husband on duty of penalty, and to tell the jury that the assassination was not wrong. They explain it in the verse, *I have kill within the herds, the one who have not responded to by words decently.*

To Dinka of the past, any response that is characterized of instigation is consider “dhaal” meaning disparaging. It was said to be the behavior of Machiek. If it was today Machiek would have not been assassinated, he was the smart educated chief with extra intelligent and bravery. But there was something funny in that matter; he was the first person to know wine as he was a close friend to Kabaka Mutesa 1 of Buganda kingdom and British administration. He later comes to Bor with Kabaka Mutesa 1. That led to the honor given to kabaka by naming the pond across the Nile in Pariak to be kabaka. Machiek was belief to be the first to take wine while people are not aware; therefore mixing intelligent, bravery, instigation and influence of wine, people consider him as belittling people.

The impression, *I have killed the son of God under Akoi tree.*

They pretend that, Machiek might be the son of God base of the severity of his case.

- **Monitoring and evaluating moral conducts.** Morality and conducts of individual person in the community is guided and monitor through songs. This simply because they are common in which if you go wrong, song will be sung as a reference. In song number sixteen, all the young girls are warn through it. The song is attributed to a girl called Alek. In the song it depicts that, *our sister Alek ran from cattle camp to cattle came! It will earn you awelele.* Running from cattle came to cattle camp, according to the song; it is trying to illustrate the immoral behavior of Alek in her search for men. They are saying Alek become rickety to stay with one man. This song is always the first to be sung whenever the women and girls are going for dany follow by song

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<sup>45</sup> Ahoocdeer, is a nick name given to a person who bought a gong (big bell)

<sup>46</sup> Keerkuei, is a name the Bor Dinka gave to a colonial governor of Jonglei province during colonial era.

number 23. All of these songs are first for warming up before Dany take it shape in order to aware the outrageous man and girls.

- **Telling the experience of marriage.** Married women after they have failed to embrace reasonable home and family compose song to tell the remaining sisters and friends who was with her that, there is a huddle a head of you. This part has made women songs to attract attention because it shows their discomfort and the unsustainable environment. In song number 2. A young lady was comparing the time of her dheeng and the time she was married, and she came up with one of the pathetic experience and message to those who have not got married. She is telling the girls that, when you are still <sup>47</sup>dhuech (in your maturity), you don't know what make up the world. But if God fail to let you get a decent home, unborn child will be worthwhile. Let us try to see what she says in her song.

*You always lead the songs of dany,*

*You knew nothing else*

*You always lead the song of Bul,*

*You knew nothing else.*

*Even if you're matured decently,*

*And Nhialic hasn't found you a good family.*

*You will be like unborn child,*

*Better uncreated girl,*

*Such that, her ideas remain in dark.*

She fails to secure a family that has upkeep characteristic. Now she attribute good home to Nhialic, in this matter, girls will now be careful to modest themselves so that they get sympathy from Nhialic. Nhialic is Belief by the Monyjang to be the creator of universe; it is what is known as God today.

### 3.3. Effects of Songs on Communities and Individuals

Women composed and sung songs knowing that there will be a reaction toward some of their issues, and indeed they have possess both encouraging and damaging impacts both to the communities and individual within the communities. The entire outlined effects, either

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<sup>47</sup> Dhuec, is a girl in her maturity.



negatives or positives were given as evident by those who are stake holders in the arts of songs. Some may be derived out from the content of the songs and the condition to which they were sung.

- **There is promising honesty after songs.** When dishonesty becomes the order of a family living, everybody either man or a woman will try to know why they are living in a house characterized with chaos and violence. But it will be brought to attention through songs. In song eleven (11), a woman break a long silence of staying under what she believed to be mistreatments, challenging and finding way to provoke his husband to give her chance in the kitchen. In contrast the man responded in song number twelve (12) and tells the wife and the society, why he doesn't leave the house but choose to remain in-door.

However, the husband and the wife after exchanging suspicions become honest to each other.

- **Restoration of morality and generosity.** Cultural ethics and liberality is restored as a result of the songs that guide individual, these songs are sung all the time by members of the society to retell the youth and man to be morally decent and fit themselves to the essence of generosity. In every beginning of dany dance, song number sixteen (16) and song number twenty three (23) are always the leading song for rehearsals before the dance take it cheerful stage and become more concentrated. They do it that way to remind the society on the prevailing depravities that need to be forsaken. In that matter the society belief that morality and generosity is fading away as peoples are expose to the severe conditions. Therefore to remind them is the best way to bring them down not to break the norms of the society.
- **Acceptance.** Through appeasement songs by woman who is rejected if she choose to voluntarily come to man for marry (mek in jieng) and inheritance maybe. If she composed songs to appease the society or relatives, they will be granted acceptance and later get married to the one she choose or in case of inheritance, women who are rejected are later inherit as a result from community or society intervention. The

appeasement in song number seven (7) and song number four (4) become affirmatives after the society and relatives are appeased through songs.

- **Cultural consistency.** Through mocking that result to the restoration of morality and generosity, there is no way one can become unruly, therefore cultural conformity will be maintained and all the norms and both material and non-material culture of the society will be observed. Rebellion within the culture that led to loss of responsibility at home is regarded foreign and is explain in songs number fifteen (15). Those who come to juba those days were considered as outcasts within the culture premises and anything possible including consulting gods was done to turn their heart away from the town and go back to the villages. However all those songs that brand those who go foreign are properly manage les one may receive the similar song later, this have helped in cultural conventionality.
- **Songs acted as laws that govern the society.** As those that became disruptive are rebuked back to the society through mockery songs, one has to find way to tittle him/her to the norms of the society. Therefore, one become docile in comprehending all odds that are thought to be destroying the society; they act as the guiding principles of good living and morally accepted behavior within the society.
- **Sharing the influence of unseen world.** When one is not married or has not married he/she may assume that hardship end if you have husband or wife, this is not the case in this matter. Girls who are married will also feel to share her experience with her fellow sister. This is detailed in song number two (2). Those who are not married will now know even if you are married there are still huddle ahead of you.
- **Encouraging fighter and arouse their moral in war.** Like in songs number twenty one (21), twenty two (22), twenty three (23) and twenty four (24) respectively, they base their communication to soldiers during liberation a struggle in the then Sudan. These songs took to the public domain and were sung in many part of the south in

welcoming of liberation leaders and to praise the fighters. Others originated from the church but later end up being used during war.

However, not only did songs play significant roles in shaping the society, but also they possess some consequences within the society and individual themselves. Therefore, the following are some of the negatives effects communication through song created to community and individual.

- **Eminent divorce.** As a result of songs, families under that condition easily break up if the song is sever and has exposed the weakness of the man in totality. This is supplement in song number three (3). After the song was out, a man when for wrestling and he was defeated and the song was sung. This made the man to be unhappy with the wife and declare divorce that coincides with the call of the woman through that songs threatening for divorce.
- **Loss of lives.** It is belief by the people that any song that involves sorrow and regret and touch personality is always a curse to the family members and society at large. This may lead to loss of life. In song number thirteen (13). The family perishes. Only one little girl is left as an orphan. Majority of the people including the relatives of Agook believes that the families succumb because the songs have cursed the family.
- **They live bad reference to children.** Though the parent did not divorce, it will be a mark in the family and later if the son or a daughter of the those parent is matured, marrying them will be hard because people will fear on condition that she might have inherited the trait of her mother hence may come and fit songs to this clan.
- **They stain the image of the society.** Girls who participate in dany are always serious to comprehend the communities that carry many songs that trace negligent and lack of responsibilities. Hence they may have desire to be married to that community in anxiety of getting irrational husband.
- **Your weakness will be known all over.** Within your community and outside your community those who will come across the songs will absolutely know your weakness, simply because in song there is no secrecy.

### 3.4. Reasons for Women Communicating through Songs

Dheeng (generosity) is considered a pillar of all Non material culture among Bor Dinka, and Adheng or madheeng (gentlemen) are the symbol of glory to the Bor Dinka, everything that doesn't reflect Dheeng is not morally accepted in the society. One is regarded as <sup>48</sup>Ayuur in the society. In all this, women base their songs touching the absent of dheeng and dominant of <sup>49</sup>yuur oddity among men. Like wise men participated much of this fight of generosity by also showing to women why they tend to abandon the glorification of Dheeng and be willing to voluntarily choose yuur (egotistic).

- **Absence of podium:** One of the reasons why women choose to communicate through songs is because they have no other podium to which they assemble and discuss their issues. Men are the only group that have podium that bring them together, these are cases like coming to gather for a common fight, organization of championship (wrestling), <sup>50</sup>Awak festival (half a century cultural ritual), Reek (initiation), worshipping gods, <sup>51</sup>Riong and <sup>52</sup>keeney, all these are podium where gentlemen meet and compose their songs. That is not a case to women; they are confined in the kitchen. Therefore, they compose their songs as part of their kitchen duty.
- **Quick mean of transferring message:** Secondly women find it convenience as the quicker means of transferring information easily. Because women are preoccupies by the burden of household duty, songs are easy for them convey their message to the clan elders, youth and societies. This succeeds because they are short and reflect their beauties.

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<sup>48</sup> Ayuur is a noun, its somebody whose conduct is morally unaccepted in the community.

<sup>49</sup> Yuur, is an adjective for Ayuur, is being not gentle.

<sup>50</sup> Awak festival, this is a cultural ritual done every five years. It is connected to gods.

All others cattle camp should come to one camp and bull should be kill as much as possible. And in the morning people leaves that camp. It is characterized of dance throughout the night.

<sup>51</sup> Riong, is when the whole clan youth chase for a girl wanted to be marry by one of their mate. It is also featured by celebration.

<sup>52</sup> Keeney, is more the same with Riong but it is inferior to Riong.

- **Present of dany as hobby:** Third, because of dany, women take it as a hobby. Dany make women songs to be much appreciated and to be taken easy so that men should not concentrate much of their wisdom to analyze them and sensor them. It is an easy art to adapt songs because they mostly use them as a lullaby, when grinding, when going to fetch water in the nearest or far water point, when they are resting in their bur and when they are escorting their fellow sister to her home if married.
- **Men negligence to women issues:** Also women choose songs because they have seen negligence of their issues by men. Men turn to disregard women's issues on what they need. Their subjects are not easily considered, these force women to compose songs as a pressure seeking swift response to their problems.
- **Storing message:** Also women communicate through songs because they know anything put into song can't disappear. Whatsoever put in to songs is considered stored, those whom I talk to them responded that, they are using songs to communicated their issues because they hope in the future, men will come to their salvage, they also added that, they complain through songs in order to tell their husbands that they are faithful to them.
- **Appeasement:** Women communicated through songs to appease the community for reception and clemency incase the women or a girl went wrongs or infringe parent interest. Also in case of Rejection, isolation, and maltreatment of women base on the characters they possess. This heartens women to compose songs to appease the society. Much of the women songs in this matter focus much on appeasing society, clan and individual within the society to seek recognition. If girls when wrong, they compose song to appease the society and parent. This is the pivot point as to why women choose this mode of communication.
- **Encouragement:** Women communicated through songs to encourage men to be brave during clan fight and war from outsider. There are some circumstances where women compose songs to encourage men to fight; these songs may be tribal fight, clan dispute, war of liberation and fight for grazing land, toch and water point.

- **Educating youth:** Women communicate through songs to educate the young one to embrace dheeng. Youth are pride of the society, and in Bor land, girls are sources of wealth and young men should behave well to promote the name of the father. A father is known when his son is a wrestler, singer and has prestigious bull. This made women to compose songs to govern the behaviors of youth.
- **Dissatisfaction:** Women communicated through songs to express their frustration on the level of treatment they get, when girls choose a family and are rejected; she may compose songs alluring to the society to seek pardon.
- **Bringing men back to culture:** Women communicate through songs to rebuke the men that have gone outside their cultural mandate. Division of labor is much observed among Bor Dinka. Women have full roles and control over all the kitchen work, men bring food but as it reaches the store, women will have entitlement responsibility. But involvement of men in women duty is not conventional. Therefore women who wanted to control everything use songs to bully men to prevent them crossing to women's mandate. Likewise, if a man turn untruthful and choose other way of life that will threaten the traditional way of life; he should be brought back through songs. They also bring back their husbands through exposing weakness of men through songs. This made their brothers to take time and counsel them to change their conduct and to make men felt disgrace and work hard to disapprove the songs composed by his wife hence leading to high production of food at home.
- **Failure to choose the best spouse:** Women sing to denunciate themselves on their failure to choose the best spouse. When girls choose their husband when it is not the interest of the parent, and when the girls fail to get good family. They will sing songs to blame themselves and may curse their existence. Here, they communicate to themselves. They always say bad marriage worth death.

### 3.5. What Next after the Songs?

There is no doubt that, women communicate through songs because they are facing ill of life. But there is no formal steps taken by either the society or individual to address the issues facing women, what happen in all those songs is a game of competition and suspicion from each other. It is an issue of care perfectives from women versus justice perspective from men. Men say, it is justice to let women be in a kitchen and take the task of child bearing while women wanted to come out and assume others responsibilities outsides the kitchen. This is where the battle line is positioned.

## **CHAPTER IV: SUMMARY, CONCLUSIONS AND RECOMMENDATION**

### **4.1. Summary of the Findings**

An effect of communication through songs by women is successful because the finding answers the thrilling questions “Why do women communicate through song”? In the research, it tells us clearly that women communicated through songs because they lack podium to meet with men so that they express themselves, also to restore morality and generosity, appeasement, encouragement, dissatisfaction, storing messages, they communicated through songs to bring back men to the tradition if they went off track, promising of honesty and to show the level of negligence from men and society when they (women) tend to express their issues.

However, this research has indicated that, songs possess some positives and negatives effects on individual whose behavior later have alteration on communities. amongst the positive outcome of songs, there is promising honesty after the songs, morality and generosity will be restore by men and young men, much of the issues ignore are accepted, cultural consistency is embraced, sharing unnoticed familiarity, encouraging fighter in wars and they act as the laws that govern the society from diverging out from reality of society concomitance.

In contrast, though the songs encompass the moral advantages, it also shows to us that, there are still cases of negatives impacts though minimal. This includes, eminent divorce if the songs is featured by severity, it is also believes that songs clear a ground for curse within the community hence led to loss of life and family annihilation, songs are later left as reference for mocking your children, they also advertised the weakness of individual who may lost honor in the community because of that and they stain the image of the society.

### **4.2. Conclusions**

In conclusion, it is apparent that, the songs composed by women and used as means to communicating their desire have inclusive impacts to the society and communities across Jonglei and especially Bor Dinka. On scrutinizing all the songs and picks the concept as their meaning is concerns, it is accepted as true that individual within the societies have improves their responsibilities and adapt cohesive care and customary family welfare. This led to the transformative upgrade on the community. Youth improve morally and anti-social behaviors within the community are very much observed. Youth turn to be truth worthy and obey the norms require by the society. They adapt to the societal standard of Dheeng (generosity).



However much the satisfaction of songs improves the moral standard of individual that improves the status of the community, there are still minimal cast were songs become unhealthy to the family set up. Divorces seldom happen but as a result of songs, cases of divorce are registered, leading to the violation of family status.

### 4.3. Recommendations

As far as this research is concerned, the impacts of songs are clearly seen. The following are recommendation indulgently established and to realize the insides of this research work.

- ❖ According to this research, it is obvious that communication through songs play significant roles in household and family stability that in turn work as a catalyst that positively changes communities. Therefore, the ministry of youth and sport should work to create an initiative of revival of this medium of communication.
- ❖ Women communication through songs is marred by claim of right and search for justice, however, I do recommend that women right should be strengthen so that women status and roles are realized within the communities.
- ❖ Since women are caught up, in care perspectives, and that made them to communicate through songs to complain their right and to care for families within communities, there is need to educate them so that they should be able to compete with the men that overlook them base on their physical appearance.
- ❖ Not only that but also, I do recommend that, communication through songs is eminent and educative, therefore there is immediate need to gather all songs that are seen as educative early before they fate away as we are in the dilemma of cultures and modernity.
- ❖ Media should take leading roles in disseminating the values that emerge as a result of songs communication and to educate the public about songs as medium of communication.
- ❖ Finally, as this research work has never covered all the communities in south Sudan, I do request the college to put it into consideration that a similar research should be carried out in different communities of south Sudan.

### 4.4. Proposed Areas for Further Research

The following areas in this regards need further research to make this work complete.

- ❖ Effects of songs communication on all communities of south Sudan.
- ❖ The effects of communication through songs on children.
- ❖ The effects of men communication through songs on communities.

## **CHAPTER V: REFERENCES/APPENDIX**

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