

Malagasy culture and education sector

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ABSTRACT : This article focuses on the cultural environment, the cultural dimension in educational programs and the means implemented to promote cultural and historical activities in public high schools in Madagascar. The research was carried out within the public high school of Antsiranana I, and involved 20 teachers. The objective is to know the availability of artistic and cultural infrastructures in their establishment, the existence of cultural entertainment programs, adequate means to organize these events and another specific cultural event (visit of a local cultural and historical heritage). These teachers noted the absence of cultural infrastructure and the lack of means to animate cultural programs, nor promotion of other specific cultural manifestations. To do this, the teachers were questioned on major major axes, namely: "Does your establishment have the infrastructures (dance hall, theater)? "Do you have programs to make animations? "Does your establishment have the means to organize cultural events? »; "And apart from a school day, does your establishment organize any other specific cultural event? ". This study was based on semi-structured interviews, with closed questions. The results were processed using Microsoft Excel as an analysis tool. According to the analysis results, most of the teachers questioned answer that the school does not have cultural infrastructures (dance halls and theaters), nor programs for entertainment, nor possibilities for organizing cultural events except during a school day. In addition, the school does not organize any other specific cultural event for its students. This research targets only second class teachers of this public high school, but it can be extended to other teachers of the high school or to other high schools to know more about the reality on the valuation of culture and the Malagasy identity at school. The situation of a Malagasy high school deserves to be compared with that of a foreign establishment to know their implications in culture, especially for their students.

Keywords : *infrastructure, culture, identity, education, Madagascar*

I. INTRODUCTION

In the past, the Malagasy identity was confronted with different assimilationist logics which gradually endangered its specificities. However, Madagascar's access to independence for more than half a century must be an asset, through the education of its leaders and citizens, which must be a driving force behind the pride of its identity and its cultures. Naive or fatal, the Malagasy population is faced with a dilemma and always faces an almost impossible choice between reproduction and otherness. Due to its insularity, the country is isolated, and it must, while maintaining contact with culture and promoting economic expansion, favor the maintenance of a traditional mentality. The Malagasy identity will be described simultaneously as monolithic or as plural through its ethnic diversity.

Citizenship is for the individual one of the supports of his identity. For Abélès & Jeudy [1], it is a "social and political process, which is the basis and source of individual representations and legitimizations. Each society has its own cultural specificity. Culture is defined as "the body of knowledge, beliefs, arts, laws and customs acquired by man as a member of a society. However, the initiative was heavy with meaning: it assumed that every man capable of living in a community, even the most primitive, had a culture" [2]. Culture plays a vital role in building society and resolving interpersonal conflict. The human being, to progress or flourish, needs to be in relation with the other, to become familiar with his culture and to be confronted with cultures different from his own. Culture and respect for traditions could also, in another way, constitute inseparable tools for the growth of each country.

Madagascar, like other African countries, must promote its cultural heritage. According to Ngoïe-Ngalla [3], "before being economic or technological, the problem of the African drama is first of all a problem of men. What men and first of all what leaders do we dream of for Africa? Because Africa is only a poor country, not a poor country. (...) What is therefore lacking are serious men, capable, through their moral and intellectual resources, of courageous decisions, and first of all of a lucid reading of a reality with multiple and often contradictory facets. "You have to educate and value identity. In addition, the construction of identity is part of the modes of resolution of social conflicts. On the other hand, the identity crisis causes the increase of freedom; increasing trade. If it enriches individuals, in a traditional society made up of compartmentalized groups where exchanges are rare and difficult, the freedom that individuals exercise over themselves leads them to all the more questioning and questioning of their behavior. and their decisions, while psychological change is difficult. And the problem of the risk of failure and its explanation becomes more and more painful, if not unbearable [4]. The individual is formed by trying to access a positive social identity, and by establishing the comparisons that will allow him to implement this approach. When an identity is a source of discomfort or suffering, strategies will be put in place to try to remedy it. Baugnet [5] pointed out that individuals and social groups will therefore have recourse to social representations to "say themselves, show themselves, be heard and identified, maintain a link, a social existence and a positive social identity. Hence our question: "Do the material means allow the Malagasy (alone) to contribute to the development of their country? ". Immediate recourse to identity awareness must be the priority. Education is therefore a major investment to be promoted. The importance of education is widely recognized in Madagascar. According to the Malagasy popular proverb : « *Ny fianarana no lova tsara indrindra* ». This means that education is the best inheritance that parents can pass on to their children.

However, the education itself must be adapted to the culture of the country in which it is integrated. The list of possibilities for promoting cultures is long, such as dance, music, theatre, poetry, stories, places or monuments, etc.

Artistic and cultural training at school is going through a big problem. The animation and promotion of this training depend on the organizational capacities of society and the political will of the government in place. Education must serve to consolidate the roles of transmitters of an elder who represents both the repository of the collective memory of the group, the expression of its wisdom and the assurance of the continuity of the life of the community and of its values and in parallel with the roles and missions of teachers at school [6].

On the legal level, of the laws revisions of the laws on youth [7], article 6 showed strategies to achieve the objective of the Malagasy State as a promotion of a national ethic of behavior by the development among the young people of an attitude of appropriation and globalization of the authenticity of Malagasy moral and cultural values and also law n ° 94-033 of March 13, 1995 [8] on the general orientation of the education and training system in Madagascar, cited by Rakotoarimanana et al. [9]. But, according to Ralambomahay [10], Madagascar is not yet ready to fully live republican values, because this country is still dominated by incivility and a lack of cultural patriotism.

Hence, currently, the threats to the cultural and historical heritage of Madagascar. The absence of a regional museum or the lack of representativeness or promotion of national museums poses many problems in terms of the conservation of memory and historical landmarks for future generations. In the field of literature, and among others, poetry, and tales, the question arises of the transmission of these talents to the following generations. Indeed, it is therefore essential to continue to safeguard and restore natural sites, monuments, certain aspects of folklore, etc., which ultimately constitute important elements of Malagasy community life.

With the acceleration of ICTE, the internationalization of culture complicates the task of Malagasy schools seeking to master this cultural competition. Thanks to ICTE, the younger generations will be able to develop and enhance all cultures. However, Madagascar remains in an ideology of "static society" even if multiple reforms of cultural programs in Malagasy establishments have been adopted. At the same time, a power crisis of the Elders (*Lohandriagna*¹) and increased introduction of foreign cultures challenge influence and effective transmission among younger generations. This crisis is now causing a loss of family, social ties and a socio-economic, even political crisis, in which the notion of *Fihavanana* becomes a brake in all aspects of development of Madagascar. An "elder" who had an eloquence, that is to say a skill that determines the respect, consideration and authority from which the elder can benefit in the eyes of the population loses his sacredness and his legitimacy and begins to completely be neglected by younger generations. A climate of incomprehension and an increasingly marked intergenerational distance extend over all social strata of the community, making it difficult, and in some cases even impossible, for any effective transmission [6]. Identity and cultural reconstruction requires infrastructure and human and material resources. Regarding learning

¹Wise, trustworthy person, responsible towards his home, his family and society in general, and who has a particular sensitivity to the problems encountered by the members of his community. Person capable of promoting the company and managing family affairs.

conditions, the lack of classrooms and the existence of overstaffing are barriers to cultural transmission [11]. Rakotoarimanana et al. [9] also point out that the lack of infrastructure persists. However, cultural and artistic activities are part of the school career of each child from primary to high school, in addition to school, extracurricular and extracurricular time. However, almost all Malagasy public primary and secondary schools at the central or regional level suffer from a huge lack of cultural and leisure infrastructure. Thus writing texts, drawings, legends, creations of iconographic networks, a school of music, conservation of the arts, stories and tales do not seem to be priorities of the Malagasy State whether through its decentralized services or its local authorities; the memory of artistic works and encounters does not exist at school; and these gaps create a lack of emotions and impressions necessary for individual and collective pride. School programs and practices in history, theatre, storytelling, celebrations or promotion of places and Malagasy cultural memories are not reinforced. Cultural activities at school cease to be a concern for schools, or even teachers.

With a Malagasy society that works a lot with an "oral" tradition, the degradation of cultural authenticity continues (a current transmission or translation becomes incomplete, misinterpreted, often criticized or even modified). Even if UNESCO has recommended worldwide the enhancement of "cultures", such as, among other things, the distinctive, spiritual, material, intellectual and affective traits that characterize a society or a social group and the promotion of the arts, letters and sciences, lifestyles, laws, value systems, traditions and beliefs. Malagasy political leaders have approved of it and claim to be the "defender" of Malagasy culture, and certain politicians such as President Ratsiraka Didier have instituted "Malagachization", "the building of a truly Malagasy state" [12].

However, many young Malagasy people are deprived of cultural activities and even become ignorant of cultural institutions such as museums, historical and archaeological sites, public libraries, theaters, cinemas, etc. Young Madagascans find it difficult to express their taste (what we like or what we don't like about a work) and work on their verbal and non-verbal language through theater, poetry, etc., to that their emotions and tensions will be released and will come into contact well with others.

To promote the development of Madagascar, cultural promotion must be studied in the educational sector so that the child possesses and masters his identity and culture well, which will help him to open up to another cultural and socio-economic world. But in what ways and with what means can a teacher in this country transmit Malagasy identity and culture to his students in relation to existing infrastructures?

II. METHODS

In this part, we develop material and methodological issues.

2.1. Measuring teacher perception

In this study carried out in 2019, we worked with 20 teachers from the High School Annexe of Antsiranana I, a public establishment. This study was carried out without taking into account the gender background of teachers or their cultural, religious or ethnic background. We chose a directive type of questionnaire, with an open or closed answer. The way in which high school teachers strive to transmit cultural content depends on the availability of artistic and cultural infrastructures in their establishment such as the dance hall, the theater hall (for learning speeches, poetry, etc.); likewise, programs of cultural events also from the establishment, adequate means to organize these events. In addition, apart from the school day, does the school organize any other cultural event? And does it value a local and national historical heritage such as places, legends, celebrations of a hero?

We have a questionnaire, semi-direct type. It will be observed that certain questions are very directive, for example: "Does your establishment have infrastructures (dance hall, theatre)? Or "Do you have programs to make animations?" Other questions relate more specifically to the question of possibilities, such as "Does your establishment have the means to organize cultural events? » or « And apart from a school day, does your establishment organize any other specific cultural event? ". We distributed the questionnaire to the permanent teachers and to the pupils of the second class. The distribution of the questionnaire was carried out after having had the agreement of the principal of the school and the latter gave copies of the questionnaire to teachers and students. All teacher papers came back filled out. We have given a few days to respond to our inquiries freely.

2.2. Difficulties encountered during the investigation

We encountered difficulties, because some teachers started digressions in which we sometimes lost sight of the relationship with the questions asked.

A preliminary remark must be made on the target populations. Admittedly, the teachers interviewed do not reflect the whole of the Annex Antsiranana I high school in the survey. However, some teachers from other classes who were not interviewed could also have given their opinions on the problems. In this study, we have set only this limit of the target population, which will undoubtedly make it possible to be able to draw a general answer on this subject.

The counting was done by data entry and the data processing was carried out using Excel software.

III. RESULTS

In this part, we deal with some analyzes of our field survey results, obtained from the items asked. They constitute a basis for reflection for subsequent work. Using the descriptive analysis tool, we obtained preliminary and relevant results.

3.1. The socio-professional categories of the people surveyed

Respondents are 100% teachers of the second class at the annex public high school of Antsiranana (Tab. 1).

3.2. Does your establishment have infrastructure (dance hall, theatre)?

The results show that all the teachers of the second class, i.e. 100%, expressed the non-availability of the infrastructures (dance hall, theaters, etc.) at the public high school of Antsiranana I. (Fig. 1).

3.3. Does your establishment have the means to organize cultural events?

The results show that only 40% of teachers in the second class have cultural programs to animate their students and 60% do not. (Fig. 2).

3.4. Does your establishment have the means to organize cultural events?

The results show that all the teachers of the second class (100%) say that the establishment has no means to hire to organize these cultural activities. (Fig. 3).

3.5. And apart from a school day, does your establishment organize any other specific cultural event?

The results show that 75% of teachers in the second class say that, apart from the school day, the establishment does not organize any other specific cultural event such as visits to historical places, celebrations of great men, or a local or national cultural and historical heritage, etc. for students, compared to the 25% who have cultural programs to animate and educate their students. (Fig. 4).

IV. 4. FIGURES AND TABLES

Table 1. Socio-professional categories of people surveyed

Participant Category	Effective
Second class teachers	20
Total	20

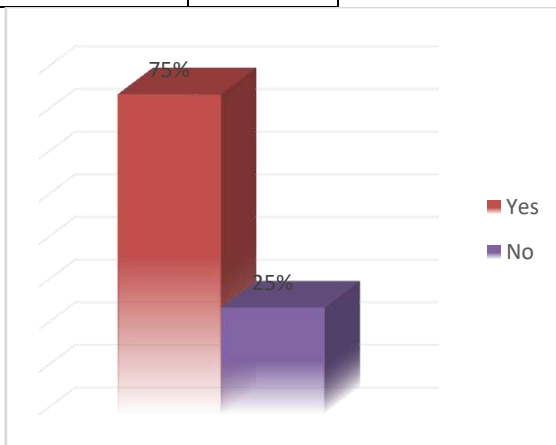


Figure 1. Layout of cultural infrastructure

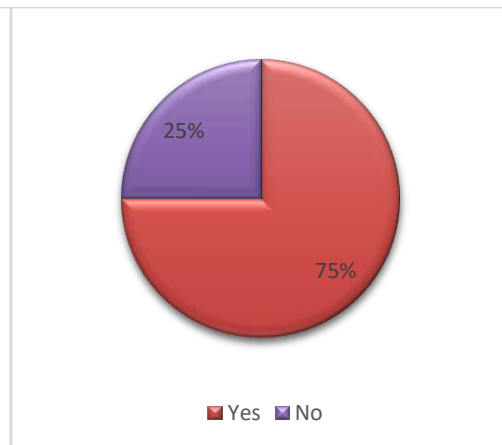


Figure 2. School cultural activities programs

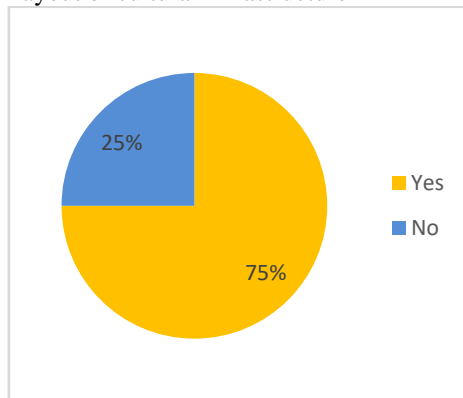


Figure 3. Materials for the organization of cultural events

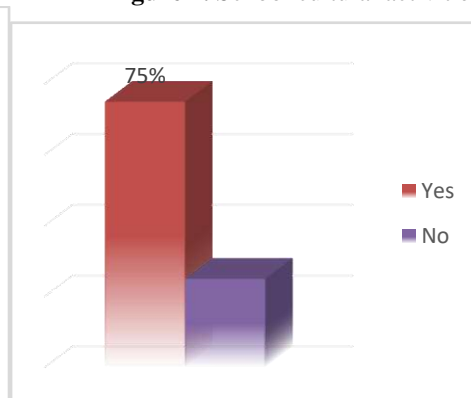


Figure 4. Another specific cultural event organized

V. DISCUSSION

The study aims to understand the existence and importance of cultural infrastructure in the Malagasy public establishment in order to enhance the Malagasy heritage and cultural identity. These cultural infrastructures do not exist in the majority of public high schools in Madagascar. Therefore, teachers have to look elsewhere, but at the moment students are not doing cultural activities, such as dancing, drama, learning speeches, poetry, etc., within their school. As elsewhere in private establishments, in particular, denominational establishments only have prayer rooms. Some students do it outside their school, like the Alliance Française. Many Malagasy public establishments also do not have art workshops, such as raffia making and other manual activities. Indeed, these lacks of cultural infrastructures weigh a heavy problem for the Malagasy to preserve or reproduce their identities and local specificities.

Moreover, the lack of cultural infrastructure within the establishment does not motivate them to take the initiative to lead this kind of activity which requires a lot of things. Indeed, many teachers are not used to doing this. However, the school must also be a place of animation, training, cultural orientation for a child. Malagasy society is currently going through a crisis both in the family and at school. The roles of the school should not be limited to allowing "well-trained" intellectuals to debate various theoretical subjects that have no application in the daily, social and cultural life of the population. And what is the point of being "cultured" if one remains powerless in the face of a devastated, impoverished social environment, with no real hope of progress for the future.

The cultural programs in the Malagasy national education, currently, the program exists, but very limited, moreover, the hourly volume of the Malagasy subject hardly existed in front of the other subjects. Indeed, we were not even able to do the cultural practical work itself to bring the students to observe the local cultural heritages. Coordination between national education and the Ministry of Culture, particularly at the local level, is not developing enough despite the new existing infrastructure (house of culture). In fact, the valorization of the Malagasy cultural identity remains constrained among the Malagasy themselves. The lack of initiatives persists in the institution to raise pride and forge the Malagasy identity. The cultural program, for lack of continuity, remains only at the primary level and the cultural event at the secondary and high school level becomes fun for young Malagasy people.

Moreover, to have these infrastructures, it is necessary to have the necessary means (human and material, even technical) and require more investment (such as purchases of a new or used accessory, rental). However, music, singing, writing and reading are part of the arts of expression. As many parents are unaware of the importance of Malagasy culture, they are not very motivated to organize and cover the expenses for cultural outings in high school. The Malagasy language does not have much value here, yet another debate on the official language in school in Madagascar; local traditional dances are also not appreciated by the majority of young people. Many young people find it difficult to fully grasp the intrinsic value of Malagasy culture, like "*fady*". Let's take the example, if the young Malagasy master the hidden value of "*fady*" to cut certain trees", moreover the Malagasy ministry has difficulty in putting all this kind of things in the cultural programs, suddenly, the Malagasy kill regardless of their trees. Moreover, the paradox, the reforestation each year could not reforest Madagascar. Ask questions and change strategies!

Indeed, if the Malagasy population does not become aware of the richness of the cultural heritage that it must safeguard and transmit, it risks disappearing within a few years. Moreover, it seems that the valorization of the local historical and cultural heritage does not figure in terms of priority investments of the Ministry of National Education and other ministries concerned, while political leaders sometimes underline the risks linked to the introduction of foreign cultures into the country. But they find it difficult to invest it. And it should not be surprising if young people reject or do not know Malagasy culture and identity. Madagascar presents a paradoxical situation, rich in cultural diversity, but considered the 98th poorest in the world and still dominated by a lack of national pride and collective responsibility to emerge from its extreme poverty. FAO: "A population that suffers from chronic hunger is undoubtedly more vulnerable physically, psychologically, socially and politically".

A few recommendations. The ministries responsible for culture and national education and their decentralized services, in particular in partnership with cultural institutions and socio-cultural associations as well as teachers and artists, cultural and artistic activities, participate in the development of social, cognitive and emotions in children, young people and adults.

For the pupils, it is necessary to develop a personal artistic and scientific culture, based on diversities, to initiate the pupils to the different languages of the arts, to diversify and develop the means of expression of the pupils, to invest in cultural activities which make it possible to know the practices (musical, production, exhibition, etc.); and which promote encounters with works, places, memories, art and culture professionals.

For all Malagasy people, freedom of reflection and analysis must be restored. It will take time. Hence the need to be informed, liberated so that each citizen finds his identity, so that he can highlight the gifts with

which he was born. With a malaise installed, all hope seems to fade away, the Malagasy end up fleeing their country.

Finally, teachers, especially the school, must now take on this role of transmitter with regard to all students.

VI. CONCLUSION

This article discusses the resources allocated to cultural activities and the enhancement of Malagasy identity in Malagasy public establishments, based on the case of the public high school of Antsirana I. To have opinions on the perceptions of teachers, we have asked questions about the situation in terms of infrastructure (such as dance halls and theaters) of the establishment, their school cultural activities programs, their material means implemented for the organization of cultural activities and finally, practice of another specific cultural event organized by the establishment (cultural, historical heritage, etc.). All of these questions had the common thread of research leaning on the question: does your establishment have cultural infrastructures? The answer to this question makes it possible to have and understand the perceptions of the teachers and also to consider other reflections on the subject. The trend towards the disappearance of Malagasy culture and cultural and artistic landmarks among the younger generations at school or in society as a whole is worrying. Madagascar claims its identity, but without making investments in the field of culture and art within the education system. The majority of teachers note the lack of cultural infrastructure in high school; the absence of entertainment programs or cultural activities and also the lack of resources devoted to cultural activities in high school. Some teachers say they have organized cultural events, but these are limited to school days, only once a year. Finally, the majority of teachers point out that they do not organize specific cultural activities such as the promotion of places and historical heritage.

Compared to our study, we selected the teachers of the second class. This work opens up other avenues of analysis. In particular, we want to analyze the relationship between the perception of today's students of their culture and identity, citizenship and patriotism and the development of the country? We can keep the same methodology by following the same target population or another methodology to see the impact of this lack of infrastructure on the educational and political level. The development of Madagascar requires a strong patriotic feeling and an art of governing and properly educating a child and keeping him away from hatred, famine, racial and ethical intolerance, in short, to focus on social and cultural progress in the reconstruction of the country.

VII. ACKNOWLEDGEMENTS

We would like to thank the Higher Normal School for Technical Education, University of Antsirana-Madagascar, the University of Toamasina, Madagascar, the Higher Institute of Sciences, Environment and Sustainable Development (ISSEDD), BP 591, Toamasina, Madagascar and the clinical and intercultural psychology, Amiens- France for their educational and material support in method and writing of this manuscript.

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