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Hybridity and Cultural Sharing Of Oromo And Sodo (Kistane)Gurage Ethnic Groups.

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This is to certify that the thesis prepared by Tesfaye Kufa, entitled: “Hybridity and Cultural Sharing Of Oromo And Sodo (Kistane) Gurage Ethnic Groups.” submitted in partial fulfillment of the requirements for the Degree of Master of Arts in Music complies with the regulations of the University and meets the accepted standards with respect to originality and quality.

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I declare that "**Hybridity and Cultural Sharing Of Oromo And Sodo (Kistane) Gurage Ethnic Groups.**" is my work and that all the sources that I have used or quoted have been indicated and acknowledged utilizing complete reference.

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DEDICATION

"This thesis is dedicated to my late sister, Mesi. You were my biggest cheerleader and my inspiration. Even though you aren't here to see me finish, your encouragement is woven into every word of this work."

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GLOSSARY OF TERMS

Hybridity of culture	The blending of culture.
Fusion	Blending elements of various cultures.
Intermarriage	Marriage between members of different ethnic
Cultural exchange	The sharing of cultural characteristics between people.
Traditions	.Practices that have been carried down through the ages.
Linguistic Influence	How one language affects another.
Culinary traditions	A culture shares customs around food.
Identity	The way an individual or group views themselves.
Cultural heritage	the legacy of traditions, practices and artifacts.
Multilingualism	Multiple language use within a community as Ethnic Group:
Assimilation	Adopting characteristics of another culture
Genealogy	Ancestry and family history.
Cultural fusion	Combining various aspects of culture
Intercultural	A cross-cultural relationship.
Cultural Change	gradual alteration of customs and behaviors.
	Ethnic group share a common cultural background
Baduu(Aguat)	liquid that remains after milk has been strained and allowed to curdle.
Shalala	a traditional Ethiopian cheese (named in arsi Oromo)
Maarqaa	Wheat, honey, milk, chili, and spices are used to make the Marqaa.
Chechebsaa	.Cheese, butter, and bread crumbs are stir-fried with chili powder.

Chukko	Also called as Micira, this whole grain has a sweet flavor and is spiced with butter.
Qince	Made from shredded grains as opposed to flour
Dadhii	a beverage made with honey.
Kitfo	.minced raw lean beef, spices (Gurage)
Ayib, also spelled Aybe	a traditional Ethiopian cheese(Gurage)
Kocho	A thick bread made from enset (false banana), a staple food in the Gurage diet.
Shanan Sikkoo	The Arsi Oromo subgroups including the Ilaanni Wacaale Jaawi Waaji and
Ye Nuro Abbat:	A customary way to address someone as [Name]s father As a form of respect and kinship.
Ye Nuro Enat	mother [Name] a term used to identify kin.
Haadha Nugusu	A customary way to address someone as [Name]s mother As a form of respect and kinship.(Arsi Oromo).
Abbaa Ngusu	Father [Name] a term used to identify kin.(Arsi Oromo).
Soddo Gurage	The specific subgroup of Gurage people who speak the Soddo language and inhabit the Soddo woreda.
Kistane:	The endonym for the Soddo Gurage, meaning "Christian," reflecting their strong Orthodox Christian identity.
Kistanigna	The language spoken by the Soddo Gurage.
Feya	Fine (both language)
Birindo	minced raw lean beef, spices (SodoGurage)
Erbat	Diner (both language)

ABSTRACT

In this study the Oromo and Sodo (Kistane) Gurage ethnic groups in Ethiopia are examined in relation to their exchange of traditional practices and the development of cultural hybridity. It looks at how changing interethnic relations have influenced religious rites, marriage traditions and social festivities. The study emphasizes how cultural adaptation and exchange have enabled each community to absorb aspects of the others traditions resulting in a diverse yet shared set of customs. This approach analyzes anthropological literature and carries out in-depth interviews with local seniors. The study uses qualitative interviewing besides ethnographic methods in order to collect firsthand accounts of cultural practices, belief systems and daily rituals. The impact of musical hybridity defined as common rhythms, and performance styles is highlighted as a crucial tool for enhancing intergroup understanding. In this view, music is an ideal artistic medium for the expression of hybrid identities and for conflict-resolution in informal spheres like rituals and social gatherings. The results are consistent with more extensive studies showing that in multicultural societies music and cross-cultural interactions can foster inclusive identities and reduce social barriers. In the end this study advances knowledge of cultural hybridity as an essential tool for maintaining cultural diversity and promoting harmonious coexistence in Ethiopia's intricate social environment.

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CHAPTER ONE: INTRODUCTION

1. Introduction

Understanding social cohesion identity and cultural transformation in Ethiopia has become heavily reliant on the concepts of cultural hybridity and sharing among Ethiopia's many ethnic groups especially between the Oromo and Sodo (Kistane) Gurage communities. With the help of practices like language rituals, material culture and music this study seeks to investigate how these two ethnic groups exchange cultures and how hybridity mediates their identities and interactions. Amidst historical and socio-political complexities the research specifically aims to investigate how cultural hybridity appears in daily life social gatherings and artistic expressions and how these common practices promote a sense of belonging and mutual understanding.

Concepts of cultural hybridity identity negotiation and intercultural communication are the main sources of inspiration for this study's theoretical framework. This study uses post-colonial theory, cultural studies and ethnomusicology to analyze how cultural forms are changed, shared and redefined through continuous interactions building on academic debates that see hybridity as a site of negotiation resistance and resilience. Avtar Brah,Stuart Hall and Homi Bhabha are just a few of the academics who have debated whether hybridity promotes social cohesion or on the other hand causes cultural tension. Additionally it will look into whether essentialist ideas of ethnicity and tradition are challenged or whether these cultural exchanges strengthen pre existing identities.Interviews with community members and cultural practitioners ethnographic fieldwork in specific communities and cultural practice analysis are all included in the scope of this study.

1.1. Background of the study

Cultural Hybridity has been very important in decoding identity development, social interaction and cultural transformation across multicultural societies, like Ethiopia. Due to their close geographical proximity, the Oromo Ethnic Group has cohabitated with the Sodo (Kistane) Gurage Ethnic Group for many years providing several means to continue Intercultural Contact through Intermarriage; Sharing Rituals; Sharing Languages; and sharing Music Kistane & Oromo; all contributing to the development of Hybrid Forms of Culture that combine Attributes of Both Cultures, whilst maintaining Traditional Cultural Distinctions.

Hybridity has historical roots in the heritage of colonial science, its definition has changed through time. It has had a considerable impact on cultural theory and postcolonial theory. Hybridity has been positioned within recent cultural theory as a conceptual device that seeks to disrupt and critically implode the foundations upon which 'difference' has been articulated in colonial times as well as in the current political, economic, social, and cultural narratives dominant in the everyday(D.P. Tolia-Kelly 2009).

There have been instances of cultural hybridization across the world, which has led to the merging of many languages, customs, and civilizations. Few instances of cultural hybridization: United States: With immigrants from all over the world bringing their own cultures and customs, the United States is a melting pot of cultures. The unique culture of the United States is the result of the gradual blending of these civilizations. This multicultural country has a unique culture. Numerous cultural influences have molded Australia's distinct identity making it a multicultural country. Latin America: African European and indigenous elements were merged as a result of the substantial influence of Spanish and Portuguese civilization on the region's indigenous cultures Dzierza Klaudia (2017).

Ethio-jazz's musical components serve as an example of how cultural hybridity is expressed through the blending of various musical styles. Traditional Ethiopian scales especially pentatonic modes like tezeta bati anchihoye and ambassel as well as unique rhythmic patterns that honor the nation's indigenous musical heritage are the foundation of Ethiopian jazz (Shelemay 1986).

Examples of hybrid music genres include jazz which evolved through a synthesis of blues RandB spiritual and other influences. A notable example of a genre that has fused multiple musical inspirations to create a distinctive and avant-garde aesthetic is this one. Rock and jazz elements were combined to create the hybrid genre known as jazz rock. This hybrid genre combines elements of jazz and rock to produce a unique musical sound. Reggaeton: This music style originated in Puerto Rico and combines elements of dancehall hip-hop and reggae Yegi Minge (2017).

Hybrid culture in Africa describes the mixing and blending of different cultural elements from different parts of the continent. It represents both the past and present interactions between African communities and external factors such as colonialism, global trade migration and cultural exchange. Particularly in major urban centers many African countries exhibit strong linguistic communication and are highly multilingual. At its heart every multilingual environment has a complex, distinct and dynamic reality (Gadelii 2004).

Cultural hybridity denotes the blending, merging or synthesizing of two or more different cultural elements (ie. traditions/customs/beliefs) to create new personalities, ways of expressing oneself and/or ways of behaving. In Ethiopia the term cultural hybridity describes how native Ethiopian culture has merged with external influences from a variety of sources including ancient civilizations, Arab and Islamic societies, European colonization and modern globalization. It illustrates the ongoing process of cultural interchange and metamorphosis, in which components of many cultures adapt, blend, and develop to produce distinctive and fascinating occurrences (Misganaw Tadesse 2022).

Sodo Gurage is a Semitic ethnic group that originated in Ethiopia's Part of the Gurage Zone of the Southern Nations, Nationalities, and People's Region. Soddo Gurage is bordered on the south by Meskane, and on the west, north and east by the Oromia Region. The administrative center of Soddo is Bue (Wikipedia).

The Oromo people are a Cushitic ethnic group that originated in Ethiopia's Oromia region. And the earliest democracies were founded by the Oromo people. The system, which is based on an

eight-yearly election of all political, military, economic, religious, and social administration, is regarded as one of democracies in history (Gadda system) (Wikipedia).

The thesis comprises Six chapters. In the first chapter, the introduction is provided, which is a succinct synopsis of the study's history and significance as well as the problem statement and goal, which describe the study's purpose and the problem that needs to be solved. Chapter two investigates and surveys academic journals, books, and other pertinent sources to define how the proposed research—Fusion Hybridity and Cultural Sharing Of Sodo(Kistane)Gurage And Oromo Ethnic Groups—relates to earlier research works and to set the scene for the reader. The third chapter delineates the particular methods or approaches applied in order to locate, choose, handle, and examine information or data that supports the research question. The process of deriving conclusions from the facts gathered includes reviewing and shaping the data for interpretation in order to address research questions and prepare study findings for public release. This is covered in Chapter 4's Result section. The research findings and Discussion covered in chapters five and conclusion , suggestions for next studies and treatments are presented in chapter six..

1.2. Statements of the problem

Ethiopia is renowned for its cultural diversity but little is known about how ethnic groups localized forms of cultural hybridity manifest themselves especially in rural and semi-urban areas. Through intermarriage shared rituals, religious conversion, language influence and musical exchange the Gurage communities of the Oromo and Sodo (Kistane) have a long history of sociocultural interaction. Due to these interactions distinct hybrid cultural forms have emerged that have an impact on community cohesion and identity formation. However the majority of scholarly research tends to ignore the subtle commonplace processes of interethnic fusion in local contexts in favor of concentrating on urban multiculturalism or single ethnic groups. It is still unclear how exactly hybridity affects the Oromo and Sodo Gurages traditional continuity identity negotiation and social practices. With a focus on music language rituals and shared cultural practices this study seeks to close that gap by investigating how hybridity is expressed and maintained between these two communities.

The search results provide insight into the historical theological and social elements affecting the interactions between various groups. The creation of distinct ethnic identities, the conversion of other ethnic groups to Christianity and assimilation are just a few of the ways that the blending of hybridity has affected cultural exchange. Converting neighboring Oromo tribes to Orthodox Christianity is one of the religious activities that the Sodo (Kistane) Gurage people have previously undertaken. Additionally research suggests that the Kistane Gurages have assimilated people from other ethnic groups primarily Oromos which has promoted cultural sharing and hybridity. Diverse groups' cultural fusion and sharing have been shaped by the interaction of social dynamics, historical events and ethnic identities resulting in a complex and dynamic relationship (Wendel Leroi Henry2002).

Ethnic identity is constantly negotiated through cultural exchange between the Oromo and Sodo Gurage in the context of growing globalization and regional socio-political shifts. However little is known about how hybridity shapes collective identity, upholds tradition or pushes social boundaries. Although it is clear that language marriage and religious life are shared practices, little research has been done on how these affect how people perceive themselves and others or foster a sense of belonging.

Those skilled in intercultural communication can help encourage a more diverse, interconnected and peaceful global community. Celebrating cross-cultural collaboration and the diversity of creativity found therein requires careful respect for all cultures involved, avoiding cultural appropriation and ensuring appropriate representation of each culture. When investigating the subject of cultural hybridity, it is important to consider multiple perspectives as the relevance and meaning can differ by individual, group and period in history.

As these communities undergo internal socio-political crises and as globalization progresses, little knowledge exists regarding their cultural formulation of strategies, or the means by which they choose to maintain/compromise their cultural traditions, as result of complex internal social stability and a lack of culturally sensitive legislation or local initiatives that are designed to build on cultural respect and understanding, but rather to develop peace and respect for one another across ethnic groups. In order to enhance intercultural relations and peaceful coexistence in

Ethiopia's richly diverse cultural context, the contemporary dynamics, opportunities and challenges of cultural hybridity must be better understood.

There has not been enough exploration of the interconnected histories of the Oromo and Kistane Gurage through a cultural hybridity lens, despite their close geographic proximity and long-standing social interactions over centuries. Interethnic customs like assimilation, religious conversion and joint livelihood endeavors point to a long history of cross-cultural interaction. Instead of examining the merged cultural forms that result from interaction the majority of historical and anthropological accounts separate ethnic narratives. Understanding how history, religion and identity have been mutually shaped by interethnic encounters is lacking as a result of this dearth of integrative research.

Furthermore the majority of earlier research on cultural hybridity in Ethiopia has concentrated on urban pan-national dynamics or Ethiopia's interactions with other cultures rather than interethnic mixing within the country. Because of this little is known about how hybrid identities are constructed, negotiated and expressed locally especially in communities like the Oromo and Sodo Gurage that have managed to maintain their closeness and distinctiveness. The Oromo and Sodo (Kistane) Gurage ethnic groups have interacted for a long time creating hybrid cultural forms. How are these hybridities portrayed maintained or challenged in daily life particularly in language music rituals and identity formation?Examining this topic aims to highlight the importance of interethnic cultural exchange as a means of promoting artistic expression social cohesion and identity negotiation while also contributing to the broader discussion of cultural hybridity from a localized Ethiopian perspective.

1.3. Significance of the study

The findings of this study is useful for building better practices and methods for fusing traditional music of sodo gurage and Oromo ethnic groups as well as for cultural practitioners and related concept givers. The study may give both for the purpose of knowledge and problem solving on the Sodod gurage and Oromo people. And the values it has in scientific and historical study with specific references. This study may help change and think about Fused and cultural hybridity for the owner(s) of the culture. (Sodo gurage(kistane) and Oromo ethnic groups). and

the study will contribute to a growing social cultural and historical of 'cultural hybridity practice', the social policy and legal frameworks which surround this. The study highlights the complexities involved in creating and recreating families.

1.4. Objectives of the study

1.4.1. General objective

The general objective of this study is to investigate and perform an interpretive analysis of the Sodo Gurage and Oromo ethnic groups' fusion and hybrid cultures. Additionally, to explore the relationship between cultural fusion and cultural dominance, and to conduct an interpretative analysis of the fusion and hybrid cultures of the Sodo Gurage and Oromo ethnic groups.To investigate how cultural hybridity shapes identity formation, social integration, and interethnic relations between the Oromo and Sodo Gurage ethnic groups, and to evaluate the ways in which these hybrid cultural practices impact mutual understanding and community cohesion within the larger Ethiopian social fabric.

1.4.2. Specific Objectives

- To Analyze linguistic borrowing between two communities.
- To explore the significance of cultural hybridity.
- To assess the typical hybridity of culture on sodo gurage and Oromo ethnic groups
- To assess the usage of scales in these ethnic groups.

1.5. Research Questions

It is clear that every civilization is unique in comparison to others due to its own socio-cultural performances and values. Unfortunately, these culturally specific traits are rarely well researched, acknowledged, or employed in many countries. As an ethnomusicologist, the researcher can say that not enough research has been done on the fusion of hybridity and cultural sharing between the Sodo (Kistane) Gurage and Oromo ethnic groups. Therefore, the purpose of this study is to explore the cultural sharing between the Sodo (Kistane) Gurage and Oromo ethnic groups. It also aims to provide answers to the following key research questions:

1 What is the linguistic borrowing between two communities?

2. What is the significance of cultural hybridity?

3. What are the typical hybridity of culture on sodo gurage and Oromo ethnic groups?
4. How are these ethnic groups using scales?

1.6. Scope of the study

The analysis of cultural hybridity and sharing between the Oromo and Sodo (Kistane) Gurage ethnic groups is the main goal of this study. It examines the ways in which these two cultures interact and exchange cultural customs, common culinary traditions, linguistic influences and fusion and art music and dance as manifestations of fusion. This study will look at the sodo (Kistane) Gurage and Oromo ethnic groups historical backgrounds as well as their historical ties, influences and cultural significance. The study aims to provide a comprehensive understanding of the fusion hybridity and cultural sharing that have occurred between the Sodo (Kistane) Gurage and Oromo ethnic groups by examining these traits in order to highlight their shared ancestry and promote cultural appreciation.

This spatial scope is limited to the study of Fusion Hybridity and Cultural Sharing with a primary focus on the Sodo Gurage and Oromo ethnic groups. Only certain areas adjacent to the Sodo (Kistane) Gurage and Oromo ethnic groups are included in the studys geographic scope, particularly those that are on the border between Ethiopian Gurage Zone and Oromia Region. These areas were chosen due to their current and previous connections which provide a rich setting for studying hybridity and cross-cultural exchange.

Instead it emphasizes the signs of change adaptation and convergence that can be found in specific common areas. Furthermore this research focuses on sociocultural behaviors and interpretations based on participant observation, oral history and ethnographic data rather than a comprehensive linguistic or genetic analysis.

1.7. LIMITATIONS OF THE STUDY

As with all ethnographic research this study has limitations. Limited community access language barriers and the bias inherent in selectively recalling past activities could have affected the data. Nevertheless these challenges were mitigated by merging data from multiple sources and ensuring that ethical guidelines were closely adhered to throughout the entire research process. Future research could expand on these methods by utilizing comparative contemporaneous studies conducted in other nations undergoing similar hybridity processes.

One of the most difficult problems the researcher encountered when gathering data was getting enough accurate information from research participants. The ongoing conflict made it very challenging to get adequate and trustworthy data from the research participants due to their anxiety and mistrust. For example not picking up the phone because you are afraid of the researcher and dont trust them. Bias was also influenced by a person's loyalty to their ethnic group and affiliation. Consequently the researcher removed a specific percentage of data after conducting interview-based triangulation.

1. Time and financial constraints may limit the researcher to study on Fusion Hybridity and Cultural Sharing Of Sodo(Kistane)Gurage And Oromo Ethnic Groups.
2. Due to difficulty controlling the field visit because of security problems in the study area.
3. Due to a security issue, some informants could only provide information via Audio and not via Video.

The amount of literature and research that has already been done on the specific interactions between the Oromo and Sodo Gurage populations places limitations on the study. Because written documents are difficult to independently verify the study was forced to rely heavily on oral accounts. And analyzing data of participant observation and observation is one of limitation to analyze the data that is collected.

CHAPTER TWO: RELATED LITERATURE REVIEW

2.1. Theoretical framework

The theoretical framework stems from theories, experiences, and literature as well as the researcher's investigation. Setting a conceptual and theoretical framework is essential, even though the data from the theoretical and empirical investigations is very important for providing the researcher with insight. Thus, the notion of culture, fusion, hybridity, and ethnic fusion serves as the foundation for this study. It frames the dynamic relationships between the Oromo and Sodo Gurage ethnic groups as processes of cultural fusion and negotiation by incorporating theories of hybridity, cultural sharing, ethnic boundary maintenance, social identity, and acculturation. These frameworks show how cultural boundaries are both maintained and challenged at the same time, creating hybrid forms that strengthen the local community's social cohesion.

2.1.1. The Cultural Concept

Many academics claim that the term "culture" has a broad meaning and is difficult to comprehend. This demonstrates the terminology's meaning clearly and demonstrates how diverse cultural interpretations vary, especially among Western, Malay, and Tamil experts.The English word "culture" is derived from the Latin word Colere, which implies that human lives always serve to protect, treat, and engage in a variety of activities that can result in cultural action (Suwardi Endraswara, 2006:4).

Acknowledging these diverse interpretations draws attention to the dynamic processual character of cultural hybridity which is impacted by ongoing agreements, exchanges and changes. Because of this understanding the intercultural interactions between the Oromo and Sodo Gurage communities are analyzed as dynamic and changing rather than static.

2.1.2. Concept of Cultural hybridity

Cultural hybridity constitutes the effort to maintain a sense of balance among practices, values, and customs of two or more different cultures. In cultural hybridization, one constructs a new identity that reflects a dual sense of being, which resides both within and beyond the margins of

nationality, race, ethnicity, class, and linguistic diversity. This is a process that many immigrants go through as they try to adapt to new situations and surroundings while clinging to their native sociocultural values. Language is a useful tool that can be used to forge an identity, adapt to different cultural settings, make sense of new experiences or all three. (James A. Banks (2016).

Hybridity is a theory that explains how cultures can blend together, such as the Oromo and Sodo Gurage. By using a theoretical perspective of hybrid identities we can see that hybrid identities or cultures create a cultural synthesis in which they can create their own unique cultural expressions while still reflecting a shared history between two people who are in constant contact with one another.

Cultural sharing theory (Barth, 1999) focuses on the reciprocal borrowing and adaptation of cultural traits from one group to another. Since the Oromo and Sodo Gurage groups live geographically and socially next to each other, it is easy for them to share rituals, languages, and material cultures.

The existence of many different aspects behind hybrid identities as well as the use of hybrid or culturally hybrid practices (such as rituals or storytelling or spirituality) will increase the effectiveness of therapy and validate the identities of those being treated (Hodge et al, 2016). These identities will also act as resilience factors by providing a variety of cultural references to protect individuals from stress and marginalization. For hybrid communities using both Western practices and traditional practices will create an increase in participation and decrease the stigma associated with both while providing an increase in trust (Benish-Weisman and White, 2014).

This type of cultural interchange will enhance the individual cultural repertoires of each group, while building intergroup solidarity and mutual acknowledgement. Cultural components will cross-cut ethnic boundaries; however, cultural differences may remain intact.

2.1.2.1 Concept of hybridity as Conflict Resolution

As references to postcolonial theory, cultural identities are hybrid and fluid because of historical processes of colonization, migration and intercultural contact. To Bhabha (1994), cultural hybridity is a "third" space created by and for those who have experienced marginalization as

they have created syncretic identities to challenge the idea of a fixed, pure culture. This same hybridity is a space where cultural agency may challenge colonial or ethnocentric narratives.

In relation to conflict resolution, the acceptance of a hybrid identity by ethnic groups or groups in society will help to eliminate prejudice based on the ideas of cultural and ethnic purity. This acceptance will help to create greater understanding among groups of people and provide fewer intractable distinctions that could form a basis for peacebuilding and reconciliation.

Indigenous conflict resolution approaches often blend different cultural, spiritual and social beliefs, making them inherently hybrid according to Korf (2010). Because they are developed upon community consensus and based on local customs, they can be effective at resolving conflict and restoring harmony at the community level. Examples include restorative justice that focuses on repairing relationships rather than the use of punitive events, community forums, and traditional ceremonies for restoration.

There are two main types of music - reflexive (the way culture is expressed through music) and generative (new cultures developed from music). Both can be expressed through culture and through people's abilities to create music. In addition, music reflects societal norms, values, and identities within social groups while creating new forms of meaning or belonging. In creating new music, the artist is encoding the values, power structures, and collective experiences of that new social group. By performing and teaching music, musicians can disseminate and reinforce these shared values and, as a result, maintain the continuity and development of culture(Abate ezra 2013).

2.1.3 Effect on Identity and Cultural Authenticity

Hybridity is a reflection of a space of cultural negotiation in which identities are always being reconstructed. This method emphasizes dynamism, adaptation, and resilience, challenging rigid ideas of cultural purity (Bhabha , 1994).

In analyzing the interactions between the Oromo and Sodo Gurage communities this framework highlights the significance of considering culture as an actively negotiated and evolving process. It highlights that rather than being solely the product of external influences, cultural hybridity is

a complex ongoing process of identity formation based on social interaction and cultural exchange.

Hybridization can dilute or erase authentic cultural traits which is commonly viewed as a threat to cultural integrity. However some contend that hybridity can preserve and revitalize cultural practices by modifying them to fit novel circumstances (Kraidy, 2005).

This kind of cultural exchange enhances each group's cultural repertoire while promoting intergroup cohesion and mutual recognition. According to this hypothesis, cultural components transcend ethnic boundaries without necessarily eliminating ethnic differences.

Overall, academic research indicates that perceptions and realities of "pure" culture are significantly impacted by cultural hybridization. technology presents chances for cultural renewal, adaptation, and resilience even while technology can also put old customs and ideas of authenticity in jeopardy. A more nuanced view of how cultures change over time is made possible by acknowledging hybridity as an intrinsic feature of cultural dynamics, which prioritizes fluidity over rigidity.

2.1.4 Cultural hybridity and Philosophy of Cultural hybridity

The preceding constructions of hybridity start from the assumption that at least two distinct and relatively fixed cultural ideas or products must be combined to make a hybrid third. Each of the three has a specific identity that is separate from the others but the hybrid third is related to the other two. In his exploration of self and identity, Gilles Deleuze demonstrates that for the “self ” to be recognized as such, the “other” must be present, even if only implicitly. He suggests that identity of every sort is therefore a hybrid, as it contains and is defined by others (Deleuz,1994).

Perhaps the most influential philosopher in this field is K.Homo bahabahas argue that **cultural exchange and meaning making exchange do not happen with a single dominant or dominates culture**. He called the **third space of enunciation**. This claim when two culture interact this third space is generated allowing for entirely new hybridized identity translation and meaning of emerged.

Mikahil Bahaktin explored hybridity through linguistic and literature. Bahaktin introduced the concept of dialogic hybridity the idea that different language's word view and voice intersect and interact with in a single text or social space. For Bahaktin hybridity a dynamic creative force that naturally challenges dogmatic monolithic way of thinking. Building on this perspective this study applies for the living experience of Oromo and Sodo gurage ethnic groups where continues interaction through language, music, ritual, marriage produce flued negotiation identity.

According to this perspective, hybridity is a continuous process of becoming rather than a third static form. Through participation, communication, and cultural co-presence, identities are formed in this dynamic environment. This viewpoint sees identity as being created in a field of constant exchange and reciprocal impact, going beyond models that just map the "mixing" of two cultural traits.

2.1.5 Multilingualism

According to the (European Commission ,2007), multilingualism is "the ability of societies, institutions, groups, and individuals to engage, on a regular basis, with more than one language in their day-to-day lives." Over the past several years, there has been an upsurge in the usage of the word "multilingualism." However, a close examination of this phrase has a variety of definitions, some of which seem contradictory.

Here, multilingualism challenges the notion of fixed ethnic-linguistic boundaries and promotes the development of mixed identities. In multilingual Ethiopia, where language use is frequently impacted by regional policies, educational institutions, migration, and intermarriage, it also acts as a coping mechanism.

The idea of multilingualism, according to some poststructuralist perspectives (e.g., Makoni & Pennycook, 2007), frequently reflects Western ideological presumptions regarding language as a bounded, countable thing. These academics support a perspective on multilingualism that places a strong emphasis on translanguaging, or speakers' adaptable, integrative use of many linguistic resources without rigorous adherence to linguistic borders.

In the Gurage-Oromo environment, where code-switching, loan words, and mixed-language practices are prevalent in daily encounters, creating hybrid forms of communication that reflect social proximity and shared experience, this viewpoint is particularly pertinent.

Multilingualism, though a widely used term, is a complex and debated concept that requires careful theoretical framing. In the case of Oromo and Sodo Gurage interactions, it must be understood not just as a set of competencies, but as a lived social practice deeply tied to identity, hybridity, and cultural negotiation. Recognizing this complexity allows for a more nuanced analysis of interethnic relations and cultural fusion in multilingual settings.

Despite being a commonly used phrase, multilingualism is a complicated and contentious idea that needs precise theoretical phrasing. Interactions between Oromo and Sodo Gurage must be viewed as a real social practice that is intricately linked to identity, hybridity, and cultural negotiation rather than merely a collection of competences. A more nuanced examination of interethnic relations and cultural fusion in multilingual environments is made possible by acknowledging this diversity.

2.1.6 Purity and Cultural Hybridity

According to (Hirschkorn, 2002), the concept of "pure culture" is a complicated one in and of itself, frequently idealized and associated with nationalism and identity politics. This idea is complicated by hybridity, which shows how permeable and flexible civilizations are by nature. (Kumar ,2010) emphasizes that adopting hybrid identities entails incorporating new aspects without destroying cultural roots rather than necessarily giving up on customs.

Overall, academic research indicates that perceptions and realities of "pure" culture are significantly impacted by cultural hybridization. technology presents chances for cultural renewal, adaptation, and resilience even while technology can also put old customs and ideas of authenticity in jeopardy. A more nuanced view of how cultures change over time is made possible by acknowledging hybridity as an intrinsic feature of cultural dynamics, which prioritizes fluidity over rigidity.

This study offers a thorough theoretical framework for examining the intricate cultural exchanges between the Oromo and Sodo (Kistane) Gurage ethnic groups by combining the theories of hybridity, cultural sharing, ethnic boundary maintenance, social identity, and acculturation. Together, these frameworks provide a comprehensive understanding of intercultural coexistence and development in the area by clarifying how identities are created, cultural borders are negotiated, and hybrid forms arise.

2.2 Review of related study

2.2.1 Culture

Anthropologist Taylor was the first to use the term culture. He asserts that knowledge, beliefs, art , morals, law and custom are all included in the skills and behaviors that an individual acquires as a member of a society. Many studies were carried out after this and additional anthropologists enhanced the preliminary comprehension of Taylors culture (Brown , 1998).

This overview highlights Culture is a multifaceted phenomenon that cannot be reduced to a single set of characteristics as. Rather it is a dynamic adaptable process that is influenced by social technological and historical factors. Understanding this fluidity is essential when researching cross-cultural interactions and phenomena that contradict conventional ideas of cultural authenticity or purity like fusion and hybridity. Therefore recognizing a culture's potential for change as well as its function as a tool for social cohesion and identity formation in the face of globalization is essential to a nuanced understanding of culture.

According to Macionis (2012: 54), culture consists of the thoughts, actions, and material objects that shape a group's way of life. Culture serves as a social glue that connects a group, helping to align thoughts, actions, and speech. The defining cultural identities of a group result from both material and symbolic factors, explored through a lens of intercultural exchange and hybridity. An individual's or community's understanding of their identity as well as their understanding of wider cultural patterns is subject to change as a result of a transformation in either of those areas. For example, when individuals from a community adopt a new custom, learn a new language, or acquire a new item, that can dramatically change how they understand their culture. This

understanding of a shared cultural foundation is especially relevant to the study of hybrid forms of culture emerging from the interaction of the Sodo Gurage and Oromo ethnic groups, providing clarity on how shared beliefs, behavioral patterns and material possessions change through interaction to create new hybrid forms of culture, while maintaining elements of the unique cultural identity of each group.

2.2.2 Hybridity

In the world of music, we can see evidence of cultural hybridity due to traditional song's role in identity negotiation and as a source of empathy through healing. A study conducted by (Ezra Abates ,2013) on the relationship between music and conflict transformation in Ethiopia lends credence to this theory. The research shows that societies with long-standing interethnic connections utilize hybrid forms of musical expression to provide a platform for enhancing inter-ethnic understanding, which ultimately serves to reduce ethnic tension. However, there are significant gaps in scholarship when it comes to understanding how deeper levels of cultural integration are reflected in the musical styles of the Oromo and Sodo Gurage (that is songs that have hybridized through the blending of rhythm, tone and/or lyrics). While some traditional customs and festivals (e.g., the funeral Lekso) underwent modifications through time due to negotiation and adaptation; little is currently known about many of the remaining cultural practices and their modifications through time.

According to (Sen, 2000), the social and economic realms of society are equally important in protecting cultural diversity in both social and economic spheres of society; while only one cultural sphere. He states that in order for the social world to decrease social tensions and for the economic world to grow economically, both must possess open dialogue and intercultural understanding; therefore, intercultural communication encourages respect, cooperation and learning among both groups, thus decreasing social tensions and enhancing community cohesion.

This point of view highlights the significance of cultural diversity for social enrichment and societal advancement. Social creativity and resilience are fostered by the coexistence and active exchange of diverse beliefs, values, and customs. The growth of intercultural communication within the framework of interethnic interactions between the Oromo and Sodo Gurage

communities can serve as the foundation for cooperative harmonious coexistence and group development.

Hybridity has been a useful concept to describe environmentally friendly cars with dual combustion and electrical engines, multipurpose electronic devices, designer agricultural seeds businesses that combine American and Japanese management practices multiracial individuals, dual citizens and postcolonial cultures. The term hybridity has been used more frequently in popular culture to describe fashion choices, culinary tastes and artistic pursuits but its essentialist and racist connotations have a long and controversial history (Young, 1995 Wade, 2005).

Practically speaking hybridity now refers to a broad range of contemporary phenomena and goes beyond biological metaphor. Examples of hybrid innovations include eco-friendly automobiles with electrical and dual-combustion engines, multifunctional electronics and business models that combine Japanese and American management techniques. Multiracial people, dual citizens and postcolonial cultures are examples of people who are socially and culturally hybrid.

In order to critically engage with the ongoing reshaping of identities and cultural forms in an interconnected world it is imperative to comprehend hybridity as a complex and frequently contested concept.

2.2.2.1. Hybridity-Based Genealogical Problem Solving.

In this context the trace of cultural, social or biological ancestry that shapes identities, customs or histories is referred to as genealogy in this context. In order to resolve the ambiguities and complications that arise when attempting to determine the precise unambiguous origins or lineages of hybrid identities the idea of genealogical problem solving is applied.

According to (Mishra, 1996 McClintock, 1995) hybridity challenges linear or pure heritage models, scholars contend that it inevitably complicates genealogical narratives and necessitates the development of new approaches to historical interpretation and representation .

They suggest using genealogical problem-solving which acknowledges the fragmented overlapping and occasionally contradictory sources of cultural identity to address these issues. Interethnic interactions in Ethiopia are a prime example of this as shared sociocultural practices

migration and intermarriage result in blended lineages and fluid identities. By taking this viewpoint scholars can gain a deeper comprehension of the emergence, development and intergenerational negotiation of hybrid identities.

This strategy advances the study overarching goal which is to investigate how Sodo Gurage and Oromo cultural components overlap, blend and redraw ethnic boundaries in daily life and cultural expression.

According to (Tlostanova, 2017) accepting discontinuities, contradictions and multiplicities is necessary to meet the challenge of genealogical problem solving in hybridity . It is best to think of hybrid genealogies as performative dynamic and provisional narratives that are always changing to accommodate new challenges and influences. This viewpoint is in line with (Deleuze and Guattaris, 1997) rhizomatic theory of history which holds that histories are non-linear connective and susceptible of numerous entries and exits.In her 2003 study of diaspora identities Jhumpa Lahiri emphasizes how hybrid identities negotiate their genealogical claims, frequently reconstructing lineages in a creative and selective manner to create a sense of belonging.

Comparably (Hall, 1990) highlights that cultural identities are constructed through a continual process of negotiation indicating a flexible lineage as opposed to a set origin tale. The idea of problem solving is in line with this interpretive process where hybridity calls for rereading and rephrasing genealogies to ensure coherence and meaning.

As Tizard tells us in her book (2005), if someone is going to do genealogical research, one of the first things they need to do is let go of the idea of having just one "pure" bloodline. According to Tizard, the concept of a "pure" ancestral line reduces the complexity and multi-ethnic realities of personal identity. Tizard states further, that acknowledging ethnic hybridization in family histories makes the genealogical records more accurate and comprehensive because it recognizes all the different genetic and cultural components that contribute to each individual’s background.

In many multicultural communities and societies that see a lot of cross-cultural interactions, cross-cultural marriage, and immigration are common experiences where people will frequently encounter others from different cultures. Her works have redefined how we look at hybrid

identity as being more prevalent than not and add significantly to the discussion of why we should be embracing and accepting the complexity of genealogy.

2.2.2.2. How Cultural Hybridity Affects Pure Culture

Cultural identities are not something fixed but are as a result of continuous processes of negotiation interaction and exchange Cultural hybridity disrupts the conception of cultures as static or homogenous. Second, it also highlights the variety that identity formation can take and their ability to adapt to change. Lastly, this perspective shows that identities emerge from overlapping and intersecting influences rather than discrete isolated origins.Consequently in a globalized world that is historically interconnected, the notion of a pure culture is impossible. Hall's argument encourages scholars to rethink essentialist ideas of ethnicity and culture in societies with a legacy of migration intermarriage and cultural hybridization such as the Oromo and Sodo (Kistane) Gurage communities.(Hall, 1990).

In the opinion of Nederveen Pieterse (2004), the term hybridity refers to a Third Space where the cultural identities of the Oromo and Sodo (Kistane) Gurage overlap to create hybrid formations. These formations are not purely Oromo or Gurage but rather something new entirely. Through challenging rigid cultural boundaries, it urges for cultural change and adaptation. When hybrid practices call the legitimacy of customary practices into question, they can also trigger disputes over authenticity.

2.3. Naming and Kinship In Ethiopia

According to Evason (2018), in Ethiopia, the naming conventions of a person don’t follow a family surname but instead follow the given name-father’s name pattern (e.g. G. Ahmed Kassa) which can cause confusion in the West. The names, in addition to reflecting both national unity and ethnic specificity, also fluidly express identity which is consistent with theories of cultural hybridity. Different cultures have different definitions of marriage which is an economic legal and emotional union (Stritof , 2024) which usually determines social roles and kinship.

The Oromo and Sodo (Kistane) Gurage societies adhere to the structural view of marriage of Levi-Strausss (1999) as a means to create social bonding and alliances through exogamy. In Ethiopia's multiethnic society, intermarriages represent spaces of cultural exchange, identity

negotiation, and hybridity. This reflects larger socio-cultural processes of hybridization and change.

According to Hussein (2000), the Oromo pastoralist group holds a strong belief in patrilineal descent through clans, with important implications for social support and sharing of resources.

On the other hand, some highland groups have a more complex kinship system based on patrilineal and matrilineal components. Ethiopian kinship can be seen as a mechanism that adapts to social transformation. As such, it is a key category of analysis for understanding cultural continuity and change through migration and interethnic contact.

2.3.1 Post-marital residence

Post-marriage housing decisions can have a big impact on social support systems, family structures and people's autonomy—especially for women. The choice may be influenced by a variety of factors such as family dynamics, financial resources, cultural norms and the couples personal preferences. Three main options for post-marital residence are usually examined by the theory: **patrilocal**: The couple resides with or close to the husband's family. **Matrilocal** refers to a couple who reside with or close to the wife's family. **Neolocal**: The pair starts a separate self-sufficient home. (Mookerjee and Arijit Ray Sulagna, 2024).

These customs of residence may change in culturally hybrid societies like the Oromo and Sodo (Kistane) communities. By promoting post-marital adaptations that represent negotiated identities and changing socioeconomic realities hybridity dissolves strict cultural boundaries. Despite the historical prevalence of patrilocality, neolocal residence can be encouraged by increasing urbanization and exposure to diverse cultural practices particularly for women.

2.3.2 Bridewealth

According to anthropological research, bridewealth, often called bride price,Any cash, real estate, or other assets given to a bride's family in return for allowing the groom to marry her are known as the bride price, or bridewealth. Many cultures, especially those in Asia and Africa, have a long-standing custom of offering such goods as part of a marriage. It is thought to fortify

the ties of matrimony and validate the relationship and any offspring in the eyes of the community. The ritual is primarily symbolic in many cultures and is meant to honour the woman's worth and honour as well as the ethnic traditions of the family. **A dowry**, which is made up of financial assets given to the groom by the bride's family at the time of marriage to assist secure her financial future with her spouse, is not the same as a bride price(Bullard, Eric, 2024).

Bride Wealth is still essential to maintaining traditional marriage customs in Ethiopian communities such as Oromo and Sodo (Kistane) Gurage but contemporary influences and legal reforms have started to change its meaning and practice. Because of this, bridewealth provides a prism through which to view how traditional gender and kinship interact in developing African societies. .

2.3.3 Shimgilina (elderliness)

How disputes are resolved through the mediation of recognised elders (Fekadu 2009). Dispute resolution using the methods of elders and shimglina is widespread among many of the different tribes of Ethiopia, including the gurage tribe and the oromo tribe, all of whom employ forms of alternative dispute resolution (ADR) consistent with their regional and cultural values. The role that elders play in maintaining community harmony through their position as shimglina gives them both the legitimacy to hold this social position and to assume the responsibilities associated with the position from their social status and knowledge.

The important role that traditional forms of dispute resolution have for the various tribes in Ethiopia as culturally defined practices of community cohesion creates mutual understanding across cultural boundaries of these various tribal communities.

2.4. Musical Scales and Modal Systems in Ethiopian Ethnomusicology

Deeply ingrained in distinctive modal systems Ethiopian traditional music deviates greatly from Western tonal frameworks. Ethiopian musical systems are based on qenet (:qenetoch) a collection of native modal systems that serve as the foundation for many regional musical traditions as opposed to the major and minor scales commonly found in Western music. Rather

than being merely scalar formulas these modes are living frameworks for musical expression that embody mood identity and sociocultural subtleties (Ezra 2009 ,Shelemay, 1986).

Ethnomusicological literature each of the four major qenetochs—Tizita Bati Ambasel and Anchihoye—has distinct cultural and emotional meanings.Of the four tizita is arguably the most emotionally evocative it is frequently compared to the expression of longing nostalgia or mourning. It has at least two variations Tizita minor and Tizita major which are sometimes referred to in academic circles as half and whole Tizita. Its character is somewhat similar to the Western idea of the blues both in mood and function (Shelemay 1986,Ezra ,2009).

The mood of bati on the other hand is typically more joyous and rhythmic. Though it is also interpreted differently in different places its pentatonic structure makes it suitable for traditional dance music and celebratory settings. Despite having pentatonic structures in common with Bati and Tizita Ambasel also uses intervallic variations to add a sense of unpredictability and regional specificity. With rhythm and ornamentation that vary according to the ethnic and geographical context Ambasel performances are especially dynamic An important feature of the Qenet system is its flexibility; instead of adhering to fixed Western scale patterns, Ethiopian modal music gives performers greater latitude when interpreting these modes in terms of their performance style and live delivery modal modulation, and melodic ornamentation, all contributing significantly to overall musical expression(Dawi ,2022).

As noted by Ezra (2009), many Ethiopian artists adapt their performance based in part on the audience's emotional state(s) and the culture they're performing within. This highlights how improvisational in nature the Ethiopian performance practice is. Additionally, Ethiopia's modal system has evolved and incorporated elements from the western modal system – including restoring what were previously absent from the Ethiopian modal system prior to western importation – including but not limited to the dorian and mixolydian modes of the pentatonic scale. This makes it difficult (if possible) to categorize the imported modal systems as traditional versus modern because of how they have been localized through rhythm and timbre that are distinctly Ethiopian.

According to (Dawi, 2022), the integration of these musical systems has been re-established within the Ethiopian musical tradition instead of simply replicating them from outside sources. For example, a Dorian's minor third perfectly accompanies the Tizita's sad mood; on the other hand, a Mixolydian's raised sixth adds a joyful and lively quality, as do the dance steps associated with the Bati culture. In the end Ethiopian ethnomusicologist modal systems are not merely theoretical ideas they are ingrained in everyday cultural identity and interethnic communication. These modes serve as a form of musical code-switching in diverse communities like Sodo Gurage or among the Oromo allowing musicians to dynamically negotiate geography identity and tradition. The importance of modal systems as symbols of cultural expression continuity and change is further highlighted by this.

2.5. Gaps in the Existing Literature

Regarding the fusion hybridity and cultural sharing between the Sodo (Kistane) Gurage and Oromo ethnic groups there are several significant gaps in the literature that need to be filled. Among the many gaps are a lack of research on the cultural exchange between different ethnic groups and a lack of understanding of fusion hybridity.

The current studies objectives are to fill in these gaps and raise our level of industry knowledge. In order to explain the fusion hybridity between the Oromo and Sodo (Kistane) Gurage ethnic groups the literature falls short. These two populations' fusion hybridity is influenced by processes and mechanisms that have not been fully investigated or assessed. This gap emphasizes the need for more research to fully comprehend the fusion hybridity processes among these ethnic groups.

Another significant gap in the corpus of currently published literature is the scant analysis of the cultural exchange between the Oromo and Sodo (Kistane) Gurage ethnic groups. Cultural exchange is crucial for both identity development and cultural heritage preservation. However there is a dearth of research on the extent composition and outcomes of the cultural exchange activities between these two ethnic groups. Further research is needed to elucidate this aspect of their cultural dynamics.

CHAPTER THREE: RESEARCH METHODOLOGY

3.1. Description of Study Area

3.1.1. An Overview of SodoGurage and People

3.1.1 1. Soddo (kistane)

They conducted the current study in the Gurage zone of the Sodo woreda. One of the largest of the thirteen Gurage Zone woredas it is located between latitudes 8 point 095173 and 8 point 453552 and longitudes 38. 375395 and 38point 71442. With an estimated population of 36210000 the woreda is home to 185498 people out of 88553. 3 hectares of land. From Addis Ababa the zonal town of Wolkite is 261 kilometers away the SNNP regional town of Hawassa is 198 kilometers away and Woreda town Buee is 103 kilometers away.Kistane Amharic and Afan Oromo Keter speakers reside in the woreda towns (Sodo woreda yearly magazine2016).



Figure 3.1 Sodod gurage and seden sodo or yemir aba (Researcher)

Their Soddo Gurage language also called Kistanigna (ክስታንኛ) is spoken by what are believed to be the northern geographic and linguistic subset of the Gurage. The Kistane people live in Ethiopia's highlands south of Addis Ababa. Devout Orthodox Christians make up the majority of the Kistane people as their name (meaning the Christians) implies. There are a few Muslims in

this tribe as well. However there are many Orthodox churches in the Kistane region. The Meskan Muher and Dobi Garages—also referred to as Kistane—live in the south and are associated with the Soddo Gurage. (Keter Sodo wrote a yearly magazine , 2016).



Figure 3. 2 Map of Soddo Gurage showing the various Gurage subgroups and Oromo borders (google)

The earliest reference to the Kistane dates back centuries. Historical sources list Aymellel (Alamale) as a district and province that was governed by Emperor Amda Seyon (1314–1344) in the early 14th century and served at times as a military garrison and settlement by him and future emperors.Gurage oral traditions recount Aymellel as being the first destination where the expeditions of the mythological Azmach Sebhat arrived at, who is said to have been sent by Emperor Amda Seyon to settle in the area in the early 14th century. 19th and 20th-century academics and linguists used the term to identify the Kistane and it continued to be traditionally referred to by other Gurages. However, in the present, "Aymellel" is preserved as being only one of the several sub-groups or Agers consisting of the Soddo Kistane, suggesting that the Aymellel once represented the historically dominant group amongst them before it lost its political significance(Ullendorff, Edward , 1966).

Today, the Kistane are primarily divided by and consisted of the following sub-units: Amawute, Wacho, Gereno, Aymellel, Adele, Aygedo, Endebuyo, Keshte, Gemise, Angetge, Aratge, Kenz, Eshgedye, Dugda, Zemute, Melko, Nurenna, Damu, Wogeram, and others. Some Kistane oral sources claim descendants from the north, such as Eritrya and aksum (Zewde, Bahru, 1972 p -66)

3.1.1.2 An Overview of Arsi Oromo

Arsihood or Arsooma is a concept that the Arsi have created. Clans and other groups have thus long inherited the identity of the Arsi people. For Arsi the concept of clan division is complex. The two main branches are Mandoo and Sikko. The majority of the Arsis in the Zone are known as Sikko while those in the northern Arsi Zone are known as Mandoo. The majority of the Arsi Oromo ethnic group resides in the West Arsi and Bale Zones in Ethiopia's Oromia Region. Their culture values virtue, bravery and warrior skills like fighting, riding and spear throwing. (Population: 6944000 people). (Joshua Project, 2023).

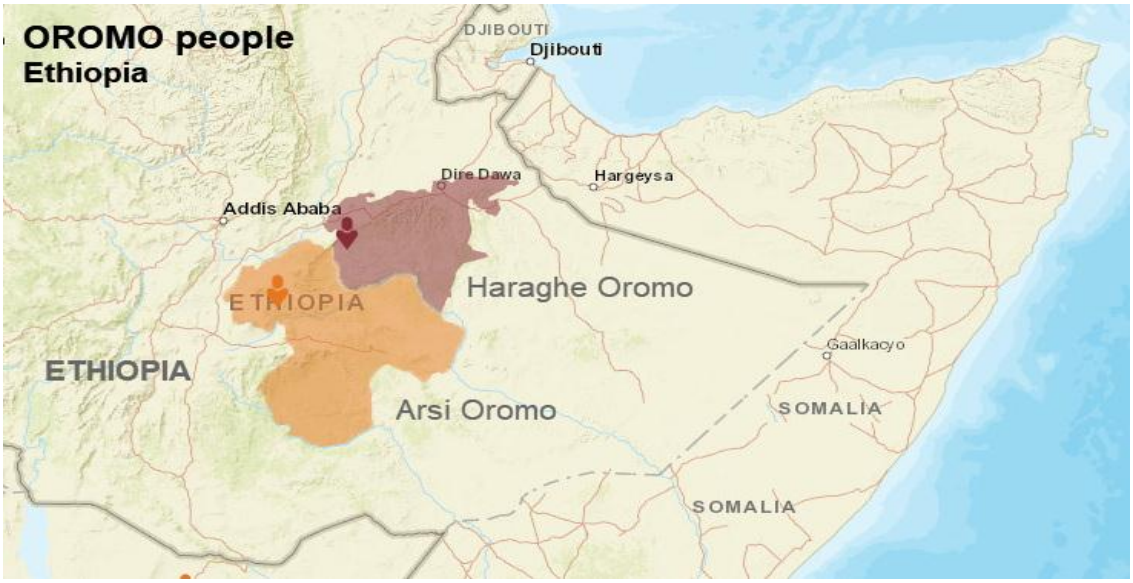


Figure 3. 3 Map of Arsi (Joshua project)

The Adami Tullu and Jido Kombolcha woredas in the East Shewa Zone as well as the Arsi West Arsi and Bale Zones of Ethiopia's Oromia Region are all part of the Arsi Oromo ethnic branch. There are also some Arsi clans that neighbor the Mareko Alaba Sidamo and Soddo Gurage ethnic groups. One of the Barento Oromos branches is the Arsi also known as the Sikkoo-

Mandoo. Speaking Oromo the Arsi share similarities with other Oromo subgroups in terms of identity culture and customs. People from the Arsi ethnic group live in the Arsi Zone in Ethiopia's Oromia Region. They belong to Ethiopia's largest ethnic group the Oromo which is a larger ethnic community. In contrast to other Oromo ethnic groups the Arsi people have unique linguistic and cultural practices. (Joshua Project , 2023).

3.1.2 Soddo gurage and Oromo

The importance of language cannot be emphasized enough. The Gurage and Oromo languages are interwoven in songs and recitations at social events highlighting the adaptability of identity and the willingness to transcend linguistic barriers. The mixing of languages in these situations illustrates a larger trend of people accepting more diverse stories to be shared even in a case where previously different languages were used. Language mixing at public events is an intentional strategy to build unity among people from different cultures and be respectful of cultural diversity. The public beginning of a social ceremony is generally where cultural negotiation can take place very publicly and expressively. In these instances hybridity is demonstrated by the combination of rituals, food and language from both groups, showing that the cultural identity of the Oromo and Sodo Gurage are both mobile and dynamic. Community members can engage in continuous dialogue about cultural identities, their history and their future through the ability to participate in public celebrations together. (Tadesse , 2018)

The importance of cultural sharing in enhancing community identities is highlighted by the hybrid cultural manifestations that result from interactions between the Oromo and Sodo (Kistane) Gurage ethnic groups. The blending of languages and customs promotes understanding and cohabitation reflecting deeper sociopolitical dynamics in the area as this study illustrates. It is evident that the simultaneous discourses of tradition and modernity create a distinct cultural environment that cuts across ethnic lines. (Tefera Yonatan ,2008).

3.2 Research Approach

In general a research strategy is more thorough than a research method if the proper concepts are applied. A research strategy may also be referred to as a research paradigm methodology or framework. It acts as the main theoretical and philosophical pillar of the research. The research

technique or design is the doing part of the research process. Included are the setting and sample ethics data collection and data analysis. (Dean Whitehead,2019).

Through participant observations, interviews and archive research processes used in the research review conducted for this study a qualitative research approach is used to gather a large amount of data. First key phrases and their suitable combinations are used to formulate the study topic. The evaluation of references was done by reading and compiling abstracts. The step in the literature search process that involves retrieving references—both hard copy and soft copy. Once it has been established that they address and validate the studies topic the most relevant ones are selected for additional examination. The second step involves reading and assessing a selected collection of articles using a specific methodology intended to draw attention to important details.

3.3 Research design

Each design has advantages and disadvantages and the best answer to the research question will determine which design is used. (Stake ,2010) asserts that the research topics have a role in selecting the most effective research methodology.

Through participant observations, interviews and archive research processes used in the research review conducted for this study a qualitative research approach is used to gather a large amount of data. Key phrases and their suitable combinations are used to formulate the study topic at the outset. Evaluation of references was done by reading and compiling abstracts. The step in the literature search procedure that involves retrieving references—both hard copy and soft copy. When they are found to address and validate the studies topic the most relevant ones are then selected for additional examination. In the second stage a selected set of articles is read and assessed using a specific methodology intended to draw attention to important details.

3.4 Sampling Techniques

The study's sample is selected using a purposive sample approach snowball which relies on selecting representative samples from the population whose members are easily accessible to participate in the inquiry in order to identify people who might provide insightful information

about fusion hybridity and cultural exchange within the Sodo (Kistane) Gurage and Oromo ethnic groups.

According to kasiyani (2022) Purposive sampling is non probability sampling where researcher selected specific individuals intentionally based on predefined criteria The samples were mainly selected based on their engagement and comprehension of culture, their accessibility or availability in the field and their familiarity with the local culture especially in relation to the research topic.

3.5 Methods of data collection

There are many different ways to collect data, and they can be divided into primary and secondary methods. Surveys, interviews, and observations are examples of primary procedures that collect data straight from the source. Secondary techniques make use of previously gathered data, such as examining already-existing documents or records. The study issue, the resources at hand, and the kind of data required all influence the method selection (Priyan sakhti , 2013)

The researcher employed a variety of data collection techniques to get reliable information for this thesis and to address the research questions. Both primary and secondary sources of data are employed in this investigation. The data collection methods employed in this research include surveys, interviews, participant observation and observations. Surveys are conducted with members of the Sodo(Kistane) Gurage and Oromo ethnic groups to gather qualitative data about their cultural practices, language usage, and experiences of fusion hybridity. Interviews are conducted with key informants to gain in-depth insights into the historical influences, traditional practices, and art/music forms of both ethnic groups. Additionally, observations are made on shared festivals and celebrations to document cultural interactions.

3.5.1 Observation

If there had been a significant difference in the students reading comprehension performance the researcher would have examined a different section to maintain validity.

According to (Cresswell and Plano , 2011) the researcher can use purposeful sampling to identify and choose individuals or groups that share similar experiences or understanding of a phenomenon of interest. Because purposive sampling relies on selecting representative samples from the population whose members are easily accessible to participate in the study a purposive sample approach snowball is used to select people who might provide insightful information about fusion hybridity and cultural exchange within the Sodo (Kistane) Gurage and Oromo ethnic groups. The samples were mainly selected based on their engagement and comprehension of culture, their accessibility or availability in the field and their familiarity with the local culture especially in relation to the research topic.

3.5.2 Participant observation

By immersing themselves in a specific social context or group, the researcher can observe the behaviors, interactions, and practices of the participants using the participant observation research method. Any study effort that aims to comprehend the experiences of people or groups in a certain social setting may find this to be a useful approach. The researcher is referred to as a participant-observer in participant observation, which means that they take part in the group's activities while simultaneously keeping an eye on their interactions and behavior. The degree of engagement can vary from complete participation (the strongest but most demanding) to non-participatory (the weakest). Gaining a thorough grasp of the group's culture, values, and customs from a "insider" viewpoint is the aim here.(Tegan George , 2023)

The researcher makes a participant observation in the neighborhood where mixed Sodo gurage and Oromo ethnic groups coexist on deferent events such as adabna, irecha, meriage, funeral and many events. Participant observation is the process of collecting data and getting firsthand knowledge of hybrid existence in a certain human culture. One of the most important aspects of ethnomusicological work, the researcher made four study excursions to Meki Batu (Zway) and Bui Tiya. Without the current trend brought on by security concerns and related factors the researcher would have been able to carry out actual participant observation visits which were suitably replaced by watching a ton of recorded video musical performances that were used as data for professional musical analysis the duration was there months.

3.5.3 In-depth Interview

An interview with someone that seeks to elicit specific information beyond preliminary and cursory responses is known as an in-depth interview. Because of this, these interviews are frequently rather lengthy and may include several interviews with a single subject. Because probing replies are given a lot of thought, an unstructured or semi-structured method is usually employed (Alice macfariyan , 2011)

To verify the information obtained from the aforementioned methods, the investigator performed in-depth interviews with key informants who possess extensive knowledge of Sodo Gurage and Oromo ethnic groups. Using a variety of data gathering techniques in the qualitative research methodology used in this study allows for verification and the production of reliable conclusions.

3.5.4 Interview

One research method for gathering direct information in a real-world setting is an interview, which consists of a series of discussions between an interviewer and several interviewees. When used to investigate more intricate and nuanced issues, the interview is valuable and more effectively utilized. When the researcher wants to learn more about the feelings, opinions, emotions, and experiences of the respondents, the interview will probably offer a more appropriate approach that is sensitive to the complexity of the subject matter (claims Denscombe, 2007 p 174).

Thus during an interview the researcher can deduce the proposed information from the respondents emotions, actions, facial expressions and prepared answers. The current studies data came from interviews with university and college instructor's regional zonal and woreda educational officers executives and legislators regional government communications to the woreda level culture and tourism officers primary and high school teachers and parents and elderly individuals who speak Kistane and Oromo.

3.6 Methods of data analysis

Data analysis is the methodical process of grouping information into related subjects in order to make connections more understandable (Hatch, 2002). Narrative, thematic analytical and

Grounded theory analysis framework is generally provided for the main study issues in order to interpret the collected data. This study investigates the structural cultural and subjective components and effects of the interview material. Since my research is exploratory in nature and adheres to an inductive methodology, data analysis must be transparent and introspective rather than using a theory-testing approach to enable the development of concepts or participant words. To properly code my analysis considered the phenomenon being described as well as the perspective or perspectives influencing the account given. Another component of a reflexive research methodology that I think is significant and beneficial is using the interviews as a topic and a resource.

3.7 Data production and Management techniques

Techniques for data generation and administration cover a broad spectrum of tasks, from gathering and storing data to evaluating and guaranteeing its quality. To guarantee data integrity, accessibility, and compliance, key strategies include data governance, data quality management, metadata management, and data lifecycle management (Business Intelligence, 2023).

Techniques for managing information include data generation and management methods. As a result, in this study, data recording tools such tape recorders, audio cameras, phone and notepads are employed in each sort of data collection approaches along with noting certain other behaviors that informants do but cannot be captured with a camera, tape recorder, or audio; using a pen. Jotting might happen during a talk or right after it has ended.

3.8 Ethical Issues

In order to avoid awkward situations where participants are treated inappropriately researchers can use ethics to comprehend and apply the basic principles that guide ethical behavior (Sikes, 2004).

I received a formal letter of recommendation from the director of the Yared School of Music at the College of Performing and Visual Arts at Addis Ababa University before I visited the pertinent sectors in the border area of the Sodo Wereda and Oromo ethnic groups to conduct my research. With planned research activities, I have begun my research in the border area, which

includes the regional education bureau, regional culture and tourism bureau, Bui meki, ziway, and other pertinent offices. I gave a copy of the letter to the Gurage Zone Administration Council, the Meki Town Tourism Bureau, and the Batu/Ziway Town Bureau when I got to Bui in the middle of February 2023.As stated explicitly to the interview the researcher has asked respondents' permission to participate and supply the necessary data in order to guarantee the ethics of the study. Additionally, the researcher has guaranteed the respondents' privacy about the information they submitted. The participants were given an explanation of the study's goal and a chance to ask any questions before any interviews were conducted. Before completing the interview, the researcher reviewed a written authorization in addition to giving oral agreement. The problem of fake identities has all been explained to the participants by the researcher during this extra attempt. Following that, participants had the chance to take in the informed consent form and ask any questions they might have had regarding the study.I adhered to accepted moral and ethical standards throughout my research, which means I honored the community's values, interests, customs, and cultural features. Teachers and lecturers, students, parents, community elders, and executives with officers were the four participant categories in this study. Through procedures for data collection, analysis, and presentation in this study that were founded on informed permission, confidentiality, and anonymity, an effort was made to protect the rights of the informants.

Every time, I requested consent from the participants to interview them, record observations, and take pictures. Participants were fully told about the objectives of the current study, the recording's purpose, how the data is processed, kept, and deleted, and who has access to it before any interviews or observations began. Above all, participants were informed that their involvement in the study is entirely voluntary and that they are free to leave at any moment. As stated explicitly to the interview, and forms, the researcher has asked respondents' permission to participate and supply the necessary data in order to guarantee the ethics of the study. Furthermore the researcher has ensured that the information provided by the respondents will remain private. The purpose of the study was explained to the participants and they had an opportunity to ask any questions they might have had prior to the interviews. In addition to providing verbal consent the researcher went over a written authorization before the interview.

CHAPTER FOUR: RESULT

4. Introduction

The main findings of the study on cultural sharing and fusion hybridity between the Oromo and Sodo (Kistane) Gurage ethnic groups are discussed in this chapter. Using field data, participant observations, interviews, and cultural artifacts, it explores how these two communities have interacted over time to create shared cultural spaces, practices, and identities. It starts by looking at the particular practices of fusion hybridity that have appeared in language rituals everyday life and social structure.

Category	number of informants	age range	gender balance
Elders(both groupes)	10	55-65	5 Male / 5 Female
Musician and artists(both groupes)	10	35-60	5 Male / 5 Female
Ritual specialist(both groupes)	10	40-65	5 Male 5 Female
Inter ethnic married couple	10 (5 couple)	30-60	5 Male / 5 Female
Youth (Oromo and Gurage	20	30-40	10 Male / 10 Female
Total	60	30-65	30 Male 30 Female

Table 4- 1Deliberate balance of age, gender

It examines ways in which cultures are shared, including how they are appropriated, modified, and reinterpreted across ethnic boundaries. Elders, musicians, ritual specialists, interethnic

married couples, and young people representing a range of viewpoints on cultural fusion were among the (60) participants in the study.

Participants were evenly distributed across genders and social roles, with ages ranging from (30-65). The participant profile is shown in Table 4.1, which shows a deliberate balance of age, gender, and social roles to guarantee a thorough grasp of cultural hybridity between the two communities.

Hybrid Practice	**Description**	**Ethnic Interaction Situation**
Bilingual naming	Children of interethnic marriages are given names from both cultures.	everyday speech family life and rituals
mixed Oromo-Gurage terms	Participation in Oromo and Gurage life-cycle rituals	weddings funerals lekso and gadaa system
Musical fusion	Combining Oromo melodies and Gurage rhythms	festivals religious ceremonies
post marital residence	Patrilocal / neolocal	interethnic marriages
Genealogical blending identity claims	Multiple ethnic lines are included in oral genealogies identity negotiation	identity negotiation
Joint food and dressing	Exchange of recipes hybrid cuisines	wedding feasts holidays and local gatherings

Table 4- 2 patterns of cultural hybridity.

The main conclusions summarized in Table 4. 2 show that the Oromo and Sodo (Kistane) Gurage groups have been interacting for a long time leading to recurrent patterns of cultural hybridity.

Method	Description	Goal
Participant observation	involves going to social rituals musical performances interethnic	together to watch spontaneous exchanges and customs
Interview	60 participants from both ethnic groups	To collect individual stories
cultural artifacts	Analyzing music attire ritual objects and oral histories	to comprehend the material and symbolic components of hybridity
Informal Discussions	Informal discussions in the fieldwork	to record common viewpoints and colloquial language
Audio/Visual Documentation	recordings of ceremonies	To add lived experiences to textual

Table 4- 3 variety of social contexts

The qualitative techniques used to gather data in a variety of social contexts guaranteeing depth and contextual richness are compiled in Table 4. 3.

4.1 Hybridity Practices

In-depth interviews with members of the Oromo and Sodo (Kistane) Gurage communities provided qualitative data revealing rich and nuanced insights into the experience of culture hybridization. This qualitative data illustrates various aspects of cross-cultural communication in both linguistic and performative behaviors (rituals) as reflected in their respective life experiences. Furthermore, based on theory presented in chapter two, this qualitative data reveals how social gatherings between the Oromo and Sodo (Kistane) Gurage may be interpreted as exhibiting hybrid characteristics. These frameworks help us understand how cultural performances at religious events, festivals, and weddings represent fluid, negotiated, and hybrid forms rather than static ethnic identities.



Figure 4. 1 Hybridity practice on market (Researcher)



Figure 4. 2 Shared food kocho and bula(Researcher)

4.1.1 Fusion Hybridity Practices Debo (womfala)

Debo	**Contribution of foods**	**Hybridity**
Oromo	Chechebsa,merka,chuko	demonstrates native systems
Sodo Gurage	Bula, kocho	demonstrates native systems
Mixed	Kofa	share foods from both cultures

Table 4- 4Fusion Hybridity Practices Debo

4.2 Intermarriage and the Impact of Language

As participants emphasized, interethnic marriage has increased, especially in semi-urban areas where the two communities live close to one another. Mixed-race households that adhere to both Gurage and Oromo customs are often the result of such unions. Marriage rituals and naming practices, for example, are commonly altered to reflect both cultural traditions that promote harmony and diverse celebration styles.

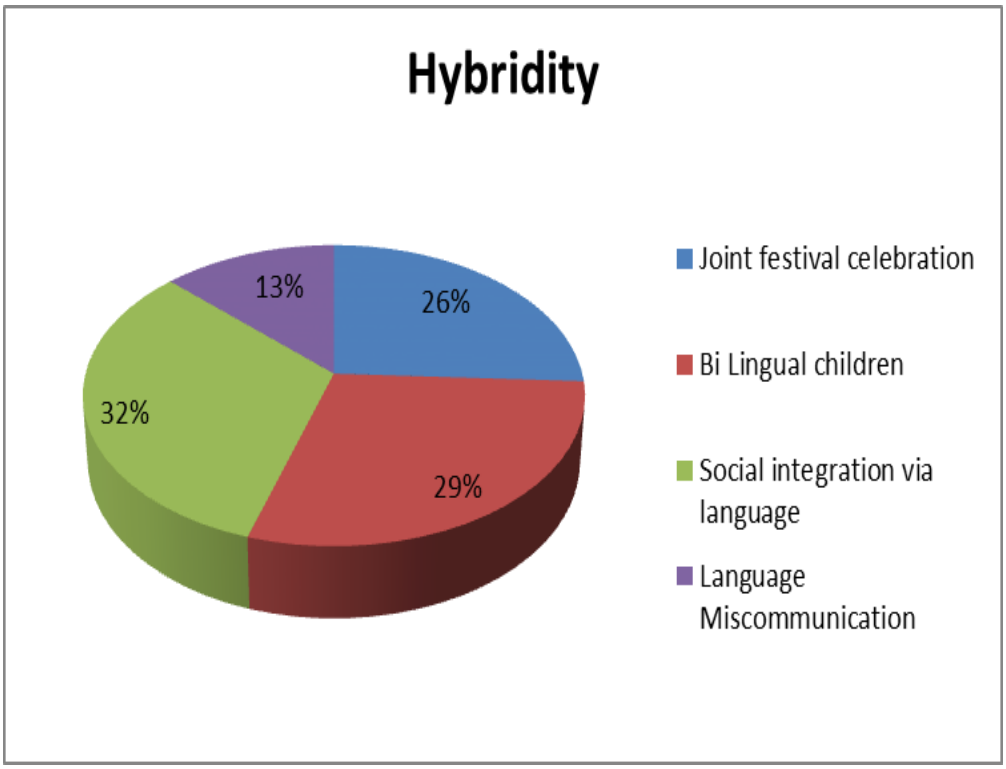


Figure 4. 3 Findings on Intermarriage and the Impact of Language

According to the interview results, social events such as festivals and weddings represent Bhabhas Third Space by acting as hybrid settings where Oromo and Gurage cultures converge through rituals, music language and dress. In order to foster respect for one another inclusivity and social cohesiveness participants talk about shared meals, bilingual speeches and blended customs.



Figure 4. 4 Using horse for wedding Sodo Gurage (Researcher)



Figure 4. 5 Using horse for wedding Oromo (Researcher)



Figure 4. 6 Gabara (dowry negotiations) (Researcher)

4.2.1 Post-marital residence

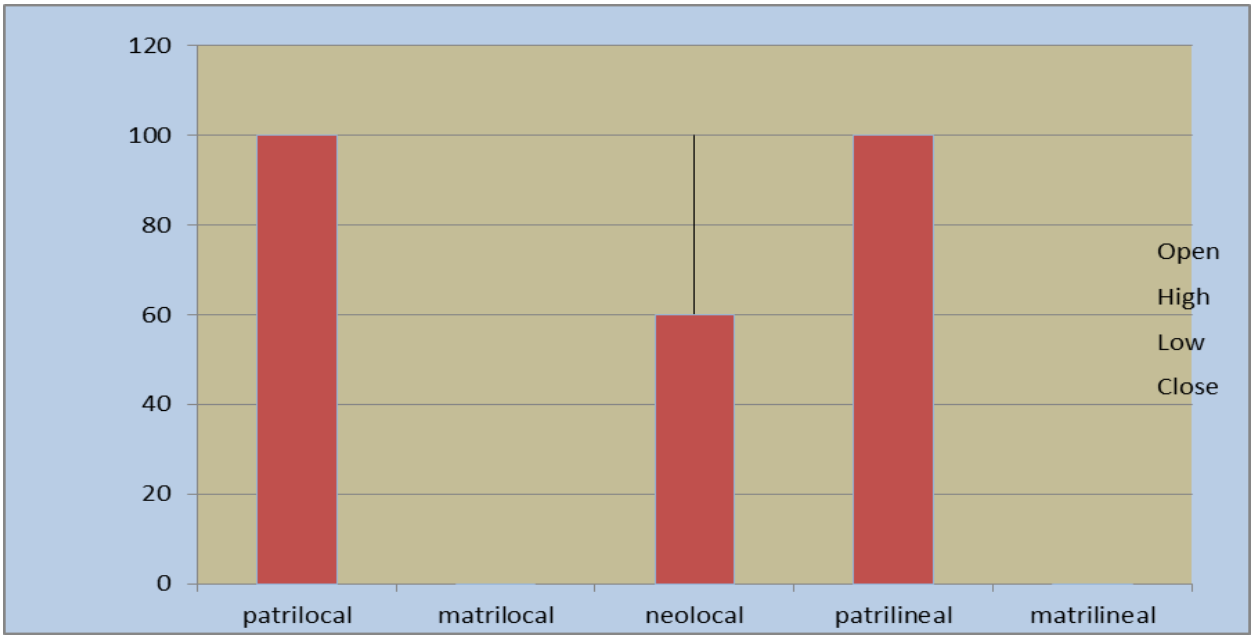


Figure 4. 7 Post-marital residence and kinship

4.3. Hybridity-Based Genealogical Problem Solving

Theme	**Field Observation**	**Implications for Genealogical Hybridity**	**Percent of Respondents (%)**
Genealogy	Mixed Oromo And Sodo Gurage	Challenge traditional linear	65%
Reconstruction of genealogy	Children learning Gurage mourning in spite of Oromo names is one example.	Genealogies are flexible and can be modified	58%
Selective Identity Activation	People who have Gurage relatives are called Oromo while Oromos are called Gurage	allows for social navigation by displaying adaptability in hybrid identity and kinship systems	75%

Table 4- 5 Hybridity-Based Genealogical Problem Solving

4.4 Effect on Identity and Cultural Authenticity

Aspect	Findings.	References
Hybridity Acceptance	Many people embrace hybridity	Hall (1996) identity is malleable.
Purity-related	Elders fear that their traditional practices will be lost.	Tradition vs. change Pieterse (2004).
Authenticity	Emotional significance not rigid purity	Gimblett (1995).
History of Sharing	Through marriage trade and cohabitation hybridity is a part of a long shared history.	stories of communities.

Table 4- 6 participant viewpoints to pertinent academic theories.

Theme	Participant voice	Illustrative Quote	Theoretical linc	Percent of respondent
Fluid identity performance	Duality	“I feel like belong from both”	Hall (1996)	68%
Emotional authenticity	Resonance	We still sing like our father	Gimbelt(1995)	48%
Language blending	Unity	“Language mixing demonstrate unity”	Hall(1996)	64%

Table 4- 7 participant viewpoints to pertinent academic theories.

4.5. Musical Scale rhythm using in Oromo and Soddo gurage ethnic groups

Results by Category.	Insights Participant	A participant in insights. Quotations /	ramifications for culture.
scales	In both ethnic groups both modal and pentatonic are used.	“The songs we sing are based on scales that our people have been using for a long time. They help us connect with our ancestors and remember our history.”	Musical scales serve as generational messengers of identity history and societal values.
Music as a symbol of identity.	Oromo people associate certain scales like Tizita and Bati with social and ceremonial events while Soddo Gurage features regional stylistic scales with distinctive melodic inflections.	“Without using words our community's unique drum beats and song structures express who we are.	Ethiopia's varied cultural landscape scales produce sonic signatures that both differentiate and unite communities.
Rhythmic and Melodic Patterns	Shaped by migration and trade routes, regional ornamentation rhythmic textures and melodic patterns are indicators of ethnic identity.	Regional influences are incorporated into Gaurage scales while Oromo scales represent oral poetic forms and linguistic tonality.	In the midst of cultural diversity these musical components promote a sense of belonging and shared memory.

Table 4- 8 Musical scale used

Theme	Description	Percent of participant reference
Musical scale continuity heritage	Preserve ancestral cultural link	60%
Music as identity symbol	Music is used to symbolize ethnic identity	65%
Events based on scale	Bati and tizita wedding mixolydian for funeral	55%

Table 4- 9 Musical scale used

Modes	**Using between two Ethnic groups %**
Bati minor	50 %
Tizita major	50%
Doryan pentatonic	40%
Mixolydyan pentatonic	30%
Anchi Hoye	2%
Ambasel	1%
Tizita minor	1%

Table 4- 10 Musical scale used

Modes **Using between two Ethnic groups**	**Funeral**	**Wedding**	**Other**
Bati minor	Low	Highly	Used
Tizita major	Low	Highly	Used
Doryan pentatonic	Medium	Medium	Used
Mixolydyan pentatonic	Highly	Low	Used

Table 4- 11 Musical scale used

4.6. Resolution of Conflict and Hybridity

Theme	Observation	implication	%
Music unity	Dance together	Emotional connection	70%
Language mixing	language mixing (waraysa male,lale gere hebo lale)	Fluid identity	50%
Youth pride	Mixing is gaining	Reduce prejudice	60%
Peace narrative	Pece in people heart	Relational transformation	60%

Table 4- 12 Resolution of conflict

This table demonstrates how music lessons prejudices related to interethnic interaction and fosters emotional connections.

CHAPTER FIVE: DISCUSSION

Introduction

The findings of this research suggest that the interaction between Oromo and Sodo Gurage is a hybrid form of interaction that is continuously evolving and changing the cultural elements of both communities and that we should think of hybridity as being a continually evolving process rather than a fixed condition. The ongoing cross-cultural exchange of cultural elements (from language to shared customs) between the two communities demonstrates the importance of viewing hybridity as an ever-changing and dynamic process through the use of ongoing negotiations. In order to understand the multitude of identities created by the ethno-linguistic diversity in Ethiopia, it is essential to recognize such events as important exemplars of the more extensive trends in the global community related to multicultural integration. Ultimately, the hybrid fusion of Sodo Gurage and Oromo ethnic groups exemplifies the way in which different cultural groups have been able to create strong hybrid identities through mutual respect and understanding. Furthermore, supporting these hybrid processes will enhance local diversity, enable celebrations of cultural continuity, promote the preservation of heritage, and foster social cohesion.

5.1 Overall Results

Both the Oromo and Sodo Gurage groups have participated in collaborative benefits by way of their respective hybridity and shared cultures as they have been integral components towards enhancing social cohesion, creating resilient communities, and increasing the understanding of cultural exchange between them. The information revealed through the research demonstrates that the Oromo and Kistane Gurage communities participate in a cultural exchange, exchanging languages, rituals, arts, and social activities. They developed a living synthesis of their culture through intermarriage, joint religious celebrations, and trading with one another, which has challenged existing belief systems about the purity of culture and has encouraged inclusiveness of difference through a development of innovative ways to respond to both internally induced and externally induced changes to their respective communities through negotiating cultural

identity. Both the Oromo and Kistane Gurage have demonstrated resilience through their activities of hybridization. Through the development of hybridity, the two groups have enhanced the resiliency of their social fabric and diminished the incidence of conflict as they both have preserved their culture through the demonstration of the dynamic nature of fusion hybridity, as a means to achieve social stability, facilitate intercultural dialogue and produce long-term group cohesion.

According to Homi Bhabha's Third Space (1994), the significance of many events is to provide a fertile cultural space for individuals to develop and create new meaning through non-passive means. Hybrid forms can be defined as being a mixture of at least two different cultures within one cultural expression e.g. culturally blended dances, blended language songs, blended rituals (Gurage and Oromo). In contrast they will create and develop something new out of their interaction with each other. The existence of a third space gives individuals the ability to affect the development of evolving cultural expressions therefore decentralization of cultural authority exists. Hybridity does not eliminate cultural diversity; it enables unique combinations to deal with current issues.

Social Events are examples of collective cultural agency that exist within a decentralized and co-created hybrid identity, according to the third space concept by Homi Bhabha (1994).

A participant gave the following explanation.

“You hear a blend of Gurage drum rhythms and Oromo songs at weddings. It feels like something new is born there and it's not one or the other.”

Underneath the passive passing down of static cultural forms, this hybrid culture is created from ongoing negotiations. The blending of contemporary dance styles, music, and ritual processes provides evidence of the communities' willingness to embrace an evolving cultural identity that reflects current times rather than traditional or exclusive ethnic groups. By giving speeches in both languages (including hybrid/combined languages), the participants reaffirm mutual respect and inclusion.

As one elder pointed out.

“Speaking in both Kistane Gurage and Afaan Oromo demonstrates respect for both sides despite our diverse backgrounds we are one community.”

Baha baha third space

In the opinion of the interview participants, events such as weddings, funerals, celebrations of religious holidays or local festivals are significant places for the Oromo community and the Sodo or (Kistane) Gurage community to act out and affirm their hybrid cultures together. These gatherings were often characterized as symbolic spaces where the interaction of various cultural components is exhibited, discussed and honored. According to the respondents, public ceremonies frequently include both Oromo and Gurage cultural markers in mixed-community settings. For instance a blending of traditional musical styles is frequently heard at weddings where Oromo vocal melodies and ululations blend with Sodo Guragedrum rhythms.

The food and ceremonial clothing offered at these gatherings also show a conscious blending of the traditions of the two groups: injera kocho and ittoo,chuko,chechebsa and mermare are served together and Oromo wandabootii or siiqqee is worn with habesha kemis,shinshin.moyale among arsi people and shash.

Good proof that two cultures mix can be seen in how they use food to do so. The cultures combine their food, kocho and bula, as their main sources of nourishment in their marketplaces and festivals. Point 1 in Figure 4.2 shows a group table that contains kocho and bula, a demonstration of the two cultures' merging. Both cultures share a number of traditional foods, such as enset, which have particular meanings relating to the relationship between individuals of the two cultures and the manner in which they have accepted one another through the way in which they consume and prepare food and the manner in which they have accepted one another through rituals and social gatherings of members of each culture. According to Mary Douglas, the amount of food consumed is a successful way to communicate about larger social issues and help improve the ability of both cultures to create a more harmonious society. During all of these situations, speeches are often made in two languages or in a combination of two languages as a

way of exchanging good wishes through blessings. Furthermore, the existence of hybrid languages serves to provide inclusion and support the participants' multi- and/or dual-identities.

Some of the younger interviewees reported that publicly performing these hybrid scripts serves to reinforce a shared sense of community that transcends strict ethnic borders. In addition, the younger community members noted holidays like Meskel Irecha, adabina, and Eid al-Fitr as examples of how individuals from both communities might come together to celebrate in ways that overlap, and may lead to reinterpretation of cultural practices in order to promote tolerance and accommodation.

In general, these foundational data support the idea that hybridity includes not only the language and the arts, but also the social and technological spheres. The community has described examples of working cooperatively on projects, creating inter-faith unions, and working together in business as representing a hybrid social fabric which fosters co-existence, while encouraging diversity. Young (1995) finds the phenomenon of hybridity to be multi-faceted, and accompanied with multiple aspects of life.

Responses received from participants reinforce the proposition that cultural hybridization serves as a base for developing social cohesion and intercultural cooperation. In agreement with the ongoing discourse regarding hybridization as an important and dynamic element of contemporary culture, these responses provide evidence as to how cultural fusion and negotiation encourage the development of inclusive societies, provide resiliency to communities and facilitate ongoing intercultural dialogue.

5.1.1 Fusion Hybridity Practices Debo,Jigie (womfala)

A family hosts neighbors for a time-sensitive task like planting or harvesting and provides food and drink however no direct reciprocity is expected. Debo is a traditional voluntary collective labor system. Debo or wonfel (reciprocal labor) where the host extends hospitality as a token of appreciation. Shared Meals as Crossroads of Cultures. Participants enjoy a festive communal meal typically served on injera or enset-based flatbreads after working together in the fields. While Gurage adds kocho bula kitfo and ayibe Oromo may offer traditional dishes like kinche or chechebsa.

A hybrid culinary area is produced by this sharing combining flavors, ingredients and dining customs in one location. In addition to promoting social cohesion, participant relaxation and social interaction during meals and conversations provide a forum for alliance building identity negotiation and news sharing. Because the labor team is made up of neighbors from all ethnic backgrounds the shared meal turns into a contact zone where Gurage and Oromo customs mix creating fluid social identities. lowering poverty and encouraging cross-cultural interaction. Between 54 and 73 percent of Oromo and Sodo Gurage households, especially those with food security use Debo indicating its social and economic significance. Debo facilitates cross-cultural interactions during meals while giving households with limited resources access to food and community support. A hybrid culinary space is created by this sharing combining different ingredients, dining customs and flavors in one location. mixed identities and ties to society.

In addition to promoting social cohesiveness, participant leisure and social interaction during meals and conversations provide a forum for alliance building, identity negotiation and news sharing. Because the labor team is made up of neighbors from all ethnic backgrounds the shared meal turns into a contact zone where Gurage and Oromo customs mix creating fluid social identities. Fourth. lowering poverty and encouraging cross-cultural interaction. Debos' social and economic significance is demonstrated by the fact that 54–73 percent of Oromian households. Debo facilitates cross-cultural interactions during meals while giving households with limited resources access to food and community support.

5.2 Intermarriage and the Impact of Language

According to the respondents by normalizing hybrid identities these intermarriages have benefited the younger generation.

This is what one male Gurage community respondent said.

“ My wife is Oromo, and We celebrate both Irreecha and Meskel in our family. We do not perceive any conflict because our children are raised speaking two languages.”

This claim demonstrates how inclusive social norms and the development of multiple cultural identities can be fostered by marriage.

Additionally respondents characterized language choice as a means of expressing respect for elders in the community or in-laws. An Oromo woman who was married to a Gurage man for instance gave the following explanation.

“ I make an effort to speak some Gurage when I'm with my husband's relatives. It's more than just communication, it's how I demonstrate my belonging.”

These encounters show how language is used in interethnic relationships as a tool for social integration, identity negotiation and inclusion. Negotiations and challenges. Some participants mentioned difficulties in spite of these favorable results. In extended families miscommunications occasionally occurred due to language barriers particularly when older generations were less conversant in the language of the other group.

There was worry in some homes that one language might take over and cause the other to gradually deteriorate. Many however did not view this as a loss but rather as a normal aspect of cultural blending.

Similar to this Soddo Gurage marriage customs include the dowry system, elder involvement and community participation all of which are represented through unique ritual and linguistic practices. Elder marriage proposals and dowry negotiations (Gabara) are rituals that are infused with particular terms, speech patterns and expressions that are specific to each community but that may be modified or combined in interethnic unions. Beyond ritual language intermarriage has an impact on the development of social dialects and pidgin-like speech patterns that promote cross-cultural communication.(Tadese 2018)

The ceremonial use of a horse has deep cultural and symbolic significance in Sodo (Kistane) Gurage wedding ceremonies. With singing and dancing the groom rides a decorated horse to the bride's house in a picture that the researcher took. Honor masculinity and assuming a new social position are all represented by this deed.

Essentially the wedding practices of the Arsi-Oromo and Soddo-Gurage groups are microscopic representations of their broader experiences with interculturalism through marriages which will greatly expedite the rate of language borrowing and lead to the emergence of hybrid languages

that express the commonalities of their cultural values. These two cultures have created new avenues for cultural exchange, mutual adaptation and social identity development within a hybrid social environment through the act of marriage.

The ceremonial use of a horse has deep cultural and symbolic significance in Oromo wedding ceremonies. With singing and dancing the groom rides a decorated horse to the bride's house in a picture that the researcher took. Honor masculinity and assuming a new social position are all represented by this deed.

A recurring theme in the interviews was intermarriage between members of the Oromo and Sodo (Kistane) Gurage communities highlighting an important social practice that promotes cultural hybridity and unites ethnic groups. Participants characterized intermarriage as a social mechanism that promotes the blending of languages, customs and identities in addition to being a personal union. Intermarriage creates hybrid family identities where children frequently grow up bilingual and bicultural according to several interviewees.

As one Respondent pointed out.

“Both Kistane Gurage and Afaan Oromo are spoken by our kids. They learn about both cultures' values and celebrate their holidays.”

Barth's boundary theory which emphasizes how ethnic boundaries can be simultaneously negotiated and maintained and Stuart Hall's idea of identity as fluid and performed in particular are both consistent with this blending. Through the social site of intermarriage cultural boundaries are both crossed and redefined resulting in new hybrid identities that preserve the original ethnic affiliations.

“Marriage unites people and as families reunite traditions progressively converge and evolve.” (Participant 3) community elders.

This blending strengthens social cohesion and hybrid cultural identity.

Widespread intermarriage significantly contributes to the construction of a composite cultural identity. There has been extensive intermarriage between the Gurage and Oromo groups, and this

mixing has created a social fabric where many dialects, traditions, and cultural norms function together. Moreover, many prominent historical figures in Ethiopian history are examples of the rich history of intermarriage, which has contributed to intermarriage as not only a means to combine bloodlines but also to share cultural practices and dialects and blend religious practices.

In his analysis of the concept of "the Third Space", Bhabha (1994) discusses intermarriages as examples of combining dynamic identity formation in a third space and therefore making cultural boundaries porous. One method of cultural blending is achieved through intermarriage. The fieldwork data indicates that intermarriage between the Oromo and Sodo Gurage populations is a long-established and generally accepted practice in areas where these groups have lived together for an extended time. For example, in the marriages of families from both groups, wedding ceremonies typically include aspects of both cultures such as Hexo jelabultii from the Oromo side and enshoshila practices from the Gurage side. Therefore, through the use of common symbols in wedding ceremonies, members of both groups not only create a symbolic alliance between their aesthetics, values, and beliefs, but they also share various aspects of their cultures, such as clothing styles, words used to refer to kin, preferred foods, and daily household routines.

One interviewee talked about the experience of having bilingual and bicultural children.

“Our kids learn to speak both Kistane Gurage and Afaan Oromo to celebrate both cultures' holidays and uphold their values.”

This example supports Stuart Halls (1990) view that cultural identity is not fixed but rather is dynamic and continuously performed. Children from these households represent hybrid identities that concurrently traverse and incorporate several cultural frameworks.

In an Oromo home for instance a Gurage wife might teach her kids traditional Gurage songs and cooking techniques while also embracing Oromo customs like Irreecha or Gadaa celebrations through her in-laws. Kraidy (2005) argues that hybridity can revitalize cultural traditions rather than destroy them and this reciprocal incorporation of cultural elements supports both preservation and innovation. Identity formation and linguistic adaptation. In these multicultural homes language is essential. Communication between extended families frequently requires

bilingualism or even trilingualism. In urban areas Amharic also becomes a part of the linguistic repertoire and children born into mixed marriages frequently grow up speaking both Afaan Oromo and the Sodo Gurage language.

This linguistic flexibility influences the formation and perception of identity. Many parents report that their children embrace a hybrid identity that reflects their lived experience identifying as both Gurage and Oromo without necessarily favoring one over the other. Identity as stated by Deleuze (1994) is relational and dynamic formed via interaction and difference rather than singular and static. Language use in public life also shows social integration. Market vendors, religious leaders and local administrators frequently switch between languages in mixed communities based on the situation. Because people respect and acknowledge each other's linguistic and cultural capital this adaptability eases ethnic tensions and fosters understanding between people. Challenges and tensions. Some conflicts still exist even though bilingualism and intermarriage have the potential to be integrative. Concerns regarding cultural dilution or the deterioration of traditional values were voiced by a small percentage of respondents from both communities. Older generations are particularly concerned that traditional Gurage identity markers such as Chaha may be compromised by the growing preference for Gurage or Afaan Oromo in everyday speech.

According to Oromo elders, mixed-household environments may jeopardize cultural values like safuu (moral conduct). However, elders were more concerned about these issues than young people were. The vast majority of younger participants spoke positively about their hybrid identities highlighting their pride in having two heritages and the freedom it gives them to navigate social, political and economic life.

Mixed-household environments may endanger significant cultural values like safuu (moral conduct) according to some Oromo elders.

One elder made the following.

“The fundamental values of our culture can occasionally be lost or weakened when families merge.”

Older adults appear to have more concern regarding their hybrid identities than do younger adults.

Younger participants are generally more positive regarding their hybrid identities than older adults.

For example, one young interviewee shared:

“I'm honored to be a part of both communities. It allows me to easily navigate social and economic life and connect with a wide range of people.”

There is a generational divide in attitudes toward identity and cultural preservation as a result of changing attitudes toward cultural hybridity in younger adults. Older adults tend to view cultural hybridity through a lens of continuity with their culture and the potential erosion of their culture's identity; whereas younger adults view cultural hybridity as a source of empowerment and the ability to adapt to the culture they belong to through cultural hybridization.

Frequently, names reflect cultural hybridity by containing many different influences

As one Interview stated

“Names like Argaw Bedaso demonstrate that we are multi-cultural beings. Our names speak for us even before we speak or sing.”

This exemplifies cultural hybridity in personal names through the blending of Oromo and Ethiopian linguistic elements. Argaw Bedaso, an established traditional singer in Ethiopia (born April 5, 1934), acclaimed for his work in Sodo Gurage music.

This is one clear example of cultural hybridity: on one hand, we have Argaw Bedaso. In Oromo, Bedaso means price, whereas in the name Argaw (አርጋው) it means Calm it. Personal naming customs can be indicators of cultural exchange and hybridity as illustrated by how his name mixes linguistic elements of Ethiopian cultures. That Argaw Bedaso continues to tour and perform within Ethiopia music illustrates the case of hybrid identities arising in a constant dialogue amidst informal social and cultural interplay.

Interviewees confirmed that the rules permit creativity while remaining culturally coherent. Interviewees reported that now community leaders officially favor hybrid rituals as a way of promoting unity and minimizing nativism in ethnic differences.

These naming practices are heterogenic by nature and, as a result, reflect broader processes of cultural hybridization, according to the findings. A Sodo Gurage elder had this to say:

"We used to think that mixing traditions was losing something but now we see it as gaining something—respect, friendship, even laughter at weddings and funerals."

As stated in their interviews, several community members had mentioned that the recognition of their different cultural influences helped establish peace-building efforts as a way to share a sense of community, as well as to dismantle stereotypes.

In support of this theory, the interviews further support Bush and Folger's (1994) conflict transformation theory, that managing the conflict you are trying to resolve is only part of developing a lasting peace; social perceptions need to change as well.

For example, a young Arsi Oromo educator stated:

"People cease viewing one another as strangers when they realize that we have similar tastes in food, music and morals. Peace not in politics but in people's hearts begins there."

The findings of this study reveal evidence supporting the assertion that developing inclusive identities, which derive their meaning from the many cultures that influence them, changes the way people think about others and ultimately creates integrated forms of social reality that reduce conflict and lead to more cohesive societies. The idea that conflict resolution requires changing narratives, relationships, and identities as well as finding a mutually agreeable compromise/negotiation is confirmed by these results.

In summary, these findings indicate that despite a continued blending of cultures, the customs associated with names and kinship play a significant role in the creation of social bonds and expressing an individual's identity within the Ethiopian context. These customs which are

continuously renegotiated and reshaped through social interactions, linguistic influences and intercultural exchanges reflect the dynamic nature of Ethiopian cultural identity.

5.2.1 Post-Marital Residence and Cultural Hybridity

These housing decisions directly affected kinship obligations, language exposure and cultural performance and transmission.

This is what one Oromo-Gurage couple said.

“We made the decision to live apart from both families. We could then bring up our kids with both traditions rather than just one.” This matrilocal and neolocal (because of globalization) trend is findings on hybridity in general and hybrid households in particular. It permits a more harmonious blending of the two ethnic traditions including bilingual education for children, joint celebration of religious and cultural holidays and the choice of ritual forms.

According to Figure 4.2.1 Patrilocal matrilocal and neolocal arrangements are common post-marital housing patterns in Sodo Gurage and Oromo communities. These customs reinforce kinship and social norms and have an impact on family structure inheritance and social support among the Oromo and Sodo Gurage groups patrilocal residence is most prevalent (Mookerjee and Ray 2024).

Oromo-Gurage couples tend to follow Patrilocal and neolocal patterns for post-marital residence which promotes cultural continuity and familial ties. Nonetheless field interviews show that women frequently participate in their spouses traditions while maintaining their natal customs including food naming and rituals demonstrating a negotiated coexistence of identities. Bhabhas Third Space where hybrid cultural practices arise through intercultural contact is reflected in this dynamic. All things considered language and marriage are important platforms for expressing and negotiating hybrid identities in a fluid social context.

5.3 Hybridity-Based Genealogical Problem Solving

Genealogical Problem Solving through Hybridity., as discussed in Chapter 2. The construction of identity memory and belonging is greatly aided by genealogy, which is defined here as the tracking of cultural, social, or biological ancestry (Mishra 1996; McClintock 1995).

However, traditional genealogical frameworks perform worse in situations of cultural hybridity. The overlapping and occasionally contradictory identity narratives of the Oromo and Gurage (Sodo) communities make this clear. Linear Lineage Disintegration. In line with conventional models based on linear descent or ethnic purity, people from mixed Gurage-Oromo families frequently struggle to create a cohesive genealogical narrative according to empirical evidence.

Many participants were able to identify with both cultural identities for example but found it difficult to rigidly categorize themselves within one ethnic group or trace pure ancestral lines. Mishra (1996) describes these challenges as part of the problem of fragmented origins in hybrid identities.

Therefore resolving lineage contradictions is only one aspect of the concept of genealogical problem solving; another is a process of interpretation in which hybridity necessitates rereading, rephrasing and reconfiguring genealogies to guarantee coherence, belonging and relevance in the present. In response to changing social, political or religious pressures descendants of Sodo Gurage and Arsi Oromo intermarriages may lay claim to reinterpret or even create new cultural lineages as this theoretical framework explains. In this situation identity is not a given but rather a required survival tactic in a hybrid world—a practical performance of coherence in the face of multiplicity.

In one interview a respondent from a mixed background shared:. Despite the fact that

“My father's side is Kistane,my mother from Oromo we spoke Afaan Oromo and celebrated Festivals growing up. Not entirely one but both. They call me Oromo when I'm with Gurage relatives and Gurage when I'm with Oromos”.

To meet the challenge of genealogical problem solving in hybridity it is necessary to accept multiplicities, discontinuities and contradictions according to recent research (Tlostanova 2017). Lineage is not necessarily passed down in a straight line or without breaks in hybrid communities like those between the Arsi Oromo and the Sodo Gurage.

Rather genealogies are frequently reconstructed, reinterpreted and renegotiated to conform to changing political, religious and cultural identities. For instance in a field interview in Tebarse

kebele a middle-aged respondent from a mixed Sodo-Arsi family described how his children were taught to observe Gurage holamancho mourning customs during funerals despite being given Arsi clan names. We choose what helps us live well with both sides, he said in response to a question concerning this blend. Changes in life even affect the ancestors.

According to Tlostanova's argument about hybrid genealogies, they performativity navigate through time. This perspective is aligned with Deleuze and Guattari (1987) rhizomatic theory of history which critiques traditional views that think of history as having a singular, fixed beginning point. The methodology of hybrid genealogies includes multiple entrances and exits rather than a single root system from which to grow; they can also be developed in complex and sometimes conflicting ways. Individuals from inter-ethnic marriages often express their feelings as if they are "pulling" between various familial alliances but instead of disorienting them, it teaches individuals how to use and move through their ancestral identities based on the environment they live in. Hybrid identities create new ways to provide evidence of their place among different genealogies through Jhumpa Lahiri (2003)'s research on diaspora.

In acknowledging the various elements of hybrid identity, practices such as rituals, storytelling, or spirituality which are cross culturally hybrid can further contribute to successful treatment outcomes; provide evidence for individuals regarding their identity (Hodge et al. (2016).

An Oromo elder in the Ziway meki area made the following observation.

“The Gurage family joining us in their greeting and song during our communal coffee ritual feels healing because it is no longer just Oromo or Gurage it is now our family's way.”

According to Hodge & Associates, culturally integrated activities will be beneficial for all involved in therapy. It validates both therapeutic effectiveness as well as participant identity by honouring and recognizing the distinct but multiple facets that comprise a hybridised identity. A few respondents describe how the way in which different cultures intermingle through Shared Celebration or Mixed Cultural celebrations provided a sense of emotional support and comfort in this instance.

Several participants indeed mentioned examples of Hybridity when they used collective celebrations which involves both cultures. For instance, an elderly Kistane woman reflected on how these events connected her and her heritage.

“I kept some of our Funeral songs [Lekso] after I married into an Oromo family but these days we mix them with Oromo Holamancho songs at funerals.”

Both sides find it to be significant. Incorporating musical and symbolic expressions from various cultures these hybrid mourning practices serve as both communal coping mechanisms and spiritual rituals. They back up the claims made by Benish-Weisman and White (2014) that hybrid communities have better emotional engagement, less stigma and more trust. By validating various cultural identities these hybrid approaches to ritual and storytelling provide psychological protection against stress and marginalization.

Genealogical identity is dynamically constructed and contextually performed in hybrid communities of mixed Oromo and Sodo (Kistane) Gurage descent. Traditional models of linear descent frequently fall short in culturally blended families as evidenced by the fact that 65 percent of respondents said it was difficult to trace a single ethnic lineage (Table 4.3). 58 percent of those surveyed indicated they have changed their genealogies by adding customs such as teaching children with Oromo names Gurage Mourning rituals (Holmancho) showing the flexible nature of lineage stories. A process of selectively activating their identity to enable them to move easily through different ethnic settings was identified by the largest number (75 per cent) to indicate they are identified differently based on their social environment. These patterns support the theory presented by Tlostanova that genealogies are comprised of both performative and provisional elements, as well as Bhabha's notion of "Third Space" in which identities are constructed, rather than passed down through family lines. In this context, the identity does not serve as a means of preserving ethnic purity, instead it represents practical examples of resilience, community and the cultural meaning for the family.

Research has found that in culturally hybrid environments (like those occupied by the Gurage and the Oromo), genealogy is no longer exclusively about lineage or ethnic/yield purity;

genealogical narratives must actively account for the fluid nature of social relationships by including non-linear descendants.

5.4. Identity and Cultural Authenticity

Several individuals accepted hybridity, while some expressed concerns regarding the preservation of traditional cultural practices. Disputes regarding authenticity developed particularly among elders, illustrating the disagreements identified by Nederveen Pieterse (2004).

As stated by an elder.

“We value fresh perspectives but in order to preserve our culture we must safeguard its beginnings. “ (Elder Participant 5).

The intricate balance between innovation and tradition is reflected in these opinions.

In addition to this evidence, the interview data provide additional evidence supporting Hall (1996) that cultural identity is continually changing because it is performed fluidly or always being negotiated rather than being fixed or mandatory. Oromo and Sodo (Kistane) Gurage social events are venues for the active creation and performance of identity based on both historical connections and current day interactions. A number of participants commented how at social events, such as festivals, religious ceremonies and weddings, their sense of belonging shifted or matured.

One young respondent mentioned:.

“I feel like I belong to two worlds at these celebrations because I celebrate two traditions, speak two languages and dance two dances.Thats who I am.”

Halls idea that identity is a production that is constantly evolving rather than a fixed essence is reflected in this. During speeches and songs the dual use of language—alternating between Afaan Oromo and Kistane Gurage—is not only pragmatic but also a purposeful performance that affirms hybrid identities.

One participant made a point.

“Language mixing demonstrates our unity to all. Even though we belong to different ethnic groups it serves as a means of saying "We are one people.”

The idea that ethnic identity is a stable singular category is called into question by these social event performances. As opposed to this the fluidity exhibited at these events exposes identities as multi-layered and dynamic negotiated in real time through common cultural performances. Those who embrace hybridity actively challenge inflexible ethnic boundaries and establish welcoming environments for inclusion. According to Hall, identity in this context is more about the continuous play of cultural meanings which permits adaptability and resilience in the face of shifting social contexts than it is about purity.

This study reveals that ideas of authenticity differ among generations and social roles which is consistent with the scholarly conflict described in Chapter 2—between the preservation of “authentic” cultural characteristics and the transformative potential of hybridity (Kraidy 2005).

As stated by an Oromo elder.

“We still sing like our fathers did even if we mix. The song's core remains constant.”

The same was said by a musician of the Sodo Gurage:.

“We still adhere to our rhythm when we beat the drum. It's the sound of who we are.” These claims suggest that emotional resonance, cultural memory and the symbolic role of customs are more important components of authenticity in these communities than rigid purity.

This supports academics like Kirshenblatt-Gimblett (1995) who contend that cultural expressions can be authentically modified as long as they convey the group's identity and values.Furthermore, particularly in historical coexistence contexts, participants considered hybridity as a cultural tradition. Many emphasized that cultural exchange has long existed because their ancestors lived together, traded and even got married. As a result hybridity is viewed as an extension of a common heritage rather than a fresh danger. The information gathered during this investigation supports this claim. Oromo and Sodo Gurage people

commonly borrow and adapt from one another in terms of language rituals and materiality in mixed markets interethnic marriages and communal rituals. Each group's cultural repertoire is broadened by this sharing which also promotes social cohesiveness and peaceful coexistence.

Rather identity is performative and constantly rebuilt via cultural expression, memory and interaction. Respondents talked about respect for one another's common values and the satisfaction of living in a diverse community. Musical collaboration, bilingualism and interfaith union were viewed as cultural expressions rather than as dangers to authenticity.

Because of this fluidity people can embody multiple situational identities and be a part of both communities at the same time. The lived realities of these participants provide a striking example of Hall's idea that identity is a production as opposed to an accomplished fact.

5.5 Musical Scale rhythm using in Oromo and Soddo gurage ethnic groups

Hybrid performances and musical collaborations became key venues for cross-cultural interaction.

“Our music narrates the tale of our lives together. We create something new that is universal by combining songs and beats from both cultures.” (Musician Participant 12).

In accordance with the literature documentation of Ethio-jazz hybridity audio recordings demonstrated improvisational techniques and rhythmic syncopation that reflected both Ethiopian and jazz influences.

Ethnomusicological Perspectives on ScalesAccording to observation pentatonic scale are used in both ethnic groups.In the opinion of prominent Ethiopian ethnomusicologist and pianist Dr Ezra Abate, these modes function as both artistic tools and as means for people to communicate across generations and share cultural values and meanings through music. Dr Abate's research illustrates that Ethiopian musical modalities have characteristics of social conceptions, promote emotional expression, and assist in conflict resolution by providing shared cultural domains through their scale formulation. Therefore, ethnomusicological analyses of musical scales further show how musical scales can impose structure upon social and symbolic associations for

individuals living in their immediate region, as well as create distinct sounds to have an effect on persons living in another area.

In traditional communities, musical scales are closely linked to cultural identity, according to Nettl (1983). Scale variations may reflect social standing, religious convictions, or geographical affinities. Certain scales may serve as indicators of ethnic identity for the Oromo and Sodo Gurage, differentiating between musical expression and cultural affiliation.As essential elements of the rich musical and cultural landscapes of the Soddo Gurage and Oromo ethnic groups these scales serve to capture and pass along significant societal values from one generation to the next. Distinction and Cultural Identity.

This is what one Oromo musician said.

“The songs we sing are based on scales that have been used by our people for Many years; they help us remember our past and establish a connection with our forefathers.”

Another Soddo Gurage elder made the following.

“Our community's distinctive drum beats and song structures convey our identity without the use of words.”

The Soddo Gurage and Oromo people possess beautifully diverse musical and cultural landscapes through their scales, which help them preserve their culture and individuality by capturing and sharing societal values from generation to generation.

The participants of this research also identified that these scales act as vehicles for the oral histories that preserve societal values, history and morals. In both communities, there are songs associated with specific scales that serve to teach children about appropriate behaviours and reinforce social norms through generations.

Participants of the study also noted that specific scales serve as your auditory identity differentiating your community from others while representing your ethnic identity. Some of the pentatonic/modal scales such as the Tizita or Bati have strong ties to traditional music history and ceremonial events among the Oromo. The Soddo Gurage people also use their regionally-

based stylistic scales that have their own distinctive melodic turns, rhythmic patterns and emotive inflections and are conferred with great respect and identified as members of their own culture.

Scales are audible expressions of community identity within the larger cultural mosaic, giving rise to a sense of belonging and continuity amongst groups. They are carriers of oral traditions and have various functions beyond aesthetic appeal as repositories of moral lessons, history and the values of society. The application of specific scales in these contexts reinforces music's role as both an educational medium and entertainment; thus, helping to maintain customs and pass down cultural values from generation to generation.

Many participants stated that distinct rhythmic textures and melodic patterns provide clues to the various ethnic identities represented. There are embellishments specific to each Gurage scale which reflect historical influences resulting from migration and trade, while many Oromo scales reflect tonal aspects of their language and the oral poetry placed on them. These subtleties separate communities from one another but create a shared memory and sense of belonging in Ethiopia's pluralistic society. Therefore, this intertwining of cultural sustainability and innovative transformation supports the notion that scales are hybridized performative artifacts, providing both an index to and a performance of their identity. Community members utilize rhythm, pitch and symbolism as they experience and express both their traditions and changes in their identities during each performance.

The results indicate that Gurage Hybrid Areas have distinct characteristics with respect to features of the rhythm. Tempo: Each song is typically played at a fast and lively tempo thereby giving rise to the full energy of dance movement by the dancers. The tempo range for most Gurage songs can be from about 120-160 BPM or higher. Polyrhythmic music is defined as having mulitiple layers of rhythm with respect to rhythm. The combination of these diverse rhythms is what constitutes the polyrhythmic nature of the piece. There is often one primary drum pattern, usually from the kebero but many complex patterns occur using other instruments via vocal lines, stringed instruments, hand claps and other combined sounds giving the piece a unique blend of sound yet being a whole. Accented sounds typically occur on off-beat and subdivisions creating a push-pull towards the sound placing a stronger emphasis on the energy

and dance ability of the overall piece. Many Gurage compositions consist of repeating rhythm patterns. These repeating patterns form loops which provide the musicians and dancers with an overall structure to continue to build energy. Traditional instruments provide the majority of the rhythmic foundation for Gurage music.

A kebero drum has two conical heads (i.e., conical) or conical style heads (i.e., conical). The different geographic areas (regions) of these communities and their social and religious practices is evident in the various scale types that are present within them. For example, the use of melodic turns and rhythmic patterns, as well as the assignment of scales to certain types of social events or ceremonies serve to highlight the importance of scales as an expression of both spiritual belief, identity and community cohesion; as well as the impact on cultural hybridization and interaction. A similar example of ongoing cultural hybridization is a mutual and overlapping use of the various scale forms between the Soddo Gurage and Oromo communities during their interactions. The changing boundaries and meanings associated with the use of scales, as a result of musical exchanges occurring as a function of social event, marriage and mixed performances, create new hybrid forms that possess elements of both groups. These ongoing and dynamic processes highlight the fact that scales are a representation of shared identity and as such, subject to cultural negotiation and adjustment; therefore, scales are flexible, rather than fixed, representations of shared identity and cultural negotiation.

This report illustrates Ethiopia's extensive cultural legacy and how important it is to document and preserve these eclectic musical traditions. The report provides evidence supporting both programmes designed to help transmit traditional practices from one generation to the next and recognition of the importance of music scales and rhythms as enduring expressions of intercultural communication. In addition, by promoting the variety of cultural complexities that make up the fabric of Ethiopian society, these efforts will ensure that musical hybridization will continue to serve as a bridge between peoples for fostering reciprocity through closeness, building communities, and developing new and inventive forms of culture. Ultimately, this report evidences that music is an incredibly effective vehicle for creating and transmitting hybridized forms of culture and for enabling the promotion of resilience, identity and unity among Ethiopia’s diverse ethnic groups.

5.6 Musical Scale and Identity formation

These connections between sound rhythm and social harmony are rooted in long-standing cultural beliefs and are not purely coincidental.

This is what one Arsi Oromo elder clarified.

“Not all songs are about death, some are just about birth. Since each has a sacred place we don't mix them.”

Similarly a local religious leader from the community of Sodo Gurage made the following.

“Lekso rituals employ melodic patterns that convey ancestral messages. Altering them would be equivalent to severing our ancestors' bond.”

and what both Arsi Oromo and sodo elder clarified.

“Holamanch and hoofaa is shared funural songs.”

According to Tlostanovas (2017) hybrid identities require flexible yet grounded narrative techniques particularly in genealogical or spiritual expressions. These observations corroborate this claim. In this way musical scales support both adaptive interpretation and the preservation of sacred traditions by acting as performative tools of memory and identity. The scale is a rhizomatic connector with several entry and exit points for identity performance as explained by Deleuze and Guattari (1987).

This information demonstrates how hybridization influences people's identities, music, rituals, language, and everyday social interactions in the Oromo and Sodo Gurage communities. Even though participants acknowledged the challenges of preserving cultural authenticity and authenticity, hybridization encourages creative expression through art in addition to promoting unity within their communities. For example, one community cultural leader acknowledged this: "We need to preserve what our ancestors have given us, but this does not prevent us from developing as a community. We will be able to sing together in two voices without sacrificing our identity."

As the results corroborate, participants agreed that acceptance and recognition of hybrid identities within their communities reduced discrimination due to concepts of ethnicity and/or culture purity while simultaneously building relationships of respect between people. Community members (e.g., community menc) stated that through recognition of their multiple cultural sources have allowed for continued initiatives towards peace. Furthermore, this evidence also supports the idea behind conflict transformation theory (Bush & Folger 1994) in terms of changing social perceptions, which are necessary for achieving lasting peace. Supporting inclusive identities including multiple cultural influences.

Music in a pentatonic scale offers opportunities to connect to the community through communication and develop an individual's identity. The results propose that promoting hybridity through music is an intentional way to transform the social perceptions and relationships of individuals as opposed to simply mixing two or more cultures together. Hybridity can also be a tool to mediate conflict, leading to the development of resilient, inclusive communities in which individuals with various identities can live together harmoniously.

5.7. Resolution of Conflict and Hybridity

According to the studies, field observations and interview data music venues are often unofficial platforms for intercultural communication.

Oromo elders said in an interview.

“We already know how to move when the Gurage drums start, it's in our hearts as well, their rhythm is quick. We all dance together at weddings without distinction.”

This quote reveals the way that rhythm grows into an emotional language that is universal and transcends all kinds of social barriers.

Another young person from Sodo Gurage explained that through mixed musical performances we see what it is like to coexist day-to-day.

“You’ll hear songs that start in Afaan Oromo and end in Guragegna in our area. Both sides are a part of who we are and it simply flows like our lives.”

The data indicates that many people in these communities possess both a dual identity that includes their cultural heritage and a hybrid musical identity as demonstrated throughout musical hybridization as well as participants' responses demonstrate how musical practices help youth find their way through complex cultural expectations.

“We feel proud and our parents are happy when we play both styles. Neither isn't one or the other. It's us.” (Interview with 15 young interethnic musicians)

In Bakhtrin term this interaction represents a dialogic space where competing and complimentary voice coexists shaping a cultural reality. This is a symbol of unity cultural identity is constructed through interaction rather than fixed boundaries.

The evidence provided supports the idea that music supports cultural negotiation rather than merely serving as a means of entertainment. For example, percussive pattern, call-and-response singing, and the pentatonic scale can be forms of inclusion and expression; thus, musical forms provide flexibility to enable individuals and communities to celebrate their hybrid nature while maintaining their unique cultural identities.

Various studies have shown that hybridity profoundly impacts cultural relationships between the Oromos and Soddo Gurages. The participants noted that communities' cultural identities continually evolve due to the effects of historical events such as migration, intercultural contacts, and communal experiences shared by both groups.

As one participant explained:.

“Our children feel comfortable in both cultures, speak both languages and dance to both rhythms so we are no longer a single entity. That has made our coexistence more harmonious.”

According to Homi Bhabha's conception of hybridity (1994), it is a Third Space—a space of resistance and negotiation—where syncretic identities emerge that cross the boundaries of rigidly defined cultures. This experiential reality supports the notion of hybrid identities as referenced by a number of the participants. Hybrid identities were described as having decreased prejudice

occurring as applied to the ethnic or cultural purity of the individual as well as enhancing mutual understanding among individuals.

Table 4.8 data. The Oromo and Sodo (Kistane) Gurage communities use hybrid cultural practices, especially shared values in music and language, to resolve conflicts . Music is a vital site of unity as highlighted by 70% of respondents who stressed emotional connection through shared rhythms and dance. Language mixing in songs which is observed by 62% of respondents also represents everyday hybridity and fluid identity formation. By fostering cultural confidence rather than confusion 68 percent of youth view participation in dual musical traditions as a source of pride. Furthermore 64 percent of respondents mentioned changes in cultural perception which acknowledge hybridity as a benefit rather than a loss indicating a decline in ethnic prejudice. Sixty percent of participants said that they saw peace as a lived relational transformation rather than through formal channels. Lastly 72% of respondents agreed that hybridity supports inclusive identities by enabling both the creative innovation and the preservation of tradition. In line with Bush and Folger's conflict transformation theory and Homi Bhabhas Third Space, these observations show that social cohesion is developed via shared expression of respect for one another and changing identities in addition to negotiation.

Cultural hybridization in music is the most visible and emotionally influential expression of the connection between the Oromo and Sodo (Kistane) Gurage people. Through both contemporary and traditional song, people are able to connect, empathize, and negotiate identity. This is supported by research conducted by Ezra Abate (2013) examining the role of Ethiopian music and conflict transformation; this study highlights how music has the potential to facilitate reconciliation and healing within diverse ethnic contexts. Musical hybridization has been found to help decrease conflict and increase a feeling of mutual cultural identity, particularly in societies where there has been extensive historical inter-ethnic contact.

CHAPTER SIX: CONCLUSIONS

Conclusions

According to this research, the relationship between the Oromo and Sodo Gurage cultures is characterized by an evolving and ever-changing type of hybridity due to traditional cultural interactions, which play a large role in the social aspects. The ongoing cultural exchanges (such as sharing ceremonies and languages) emphasize the importance of recognizing hybridity as an ongoing negotiation process, as opposed to a fixed condition. To understand the various forms of identity represented throughout the kaleidoscope of ethnic diversity in Ethiopia, it is essential to understand these types of situations because they illustrate the broader worldwide trend toward multiculturalism and inclusion. Ultimately, the experience of the Oromo and Sodo Gurage cultures, through the amalgamation of their ethnic identities, illustrates how cultures can combine and produce strong hybrid identities based on mutual respect and appreciation. By recognizing and supporting such processes, social/ethnic unity can foster social cohesion, diversity appreciation, and the preservation of culture.

Through examining many cultural aspects of the Sodo Gurage and Oromo ethnic group cultures, this dissertation will answer some important questions about their interaction. First, this thesis focuses on cultural hybridization as an influence and an expression of hybridization for individuals. For instance, cultural examples serve as evidence that hybridization typically strengthens and modifies people's cultural identities rather than diminishing them. Communities continue to be able to hold on to their cultural identity despite outside influences because of their ability to adapt and be resilient. The second aspect of cultural hybridization discussed touches on innovative cultural expressions created by hybridization and increases in social and cultural dialogue as well as developing social unity among different ethnic groups. The results of this study show that hybridization occurs when cultures are combined, but it is far more dynamic than that and supports both continuity and revitalization of culture. The third element of hybridization outlined through examples in three of the observed cultures (i.e., shared rituals, intermarriage, linguistic fusion/demographics and physical culture/materials) show the foot prints left by intersecting cultures and the continuous existence and communication among them.

The development of "cultural hybridity" within both the Gurage and Oromo ethnic groups was found to be a primarily functional and strategic, as opposed to merely descriptive phenomenon. Hybridity is an integral part of the development of "inclusive" identities within a multimillion-ethnic society, provides the potential for conflict resolution and creates the basis for coexistence. Cultural expressions of language, ritual and family are all examples of ongoing negotiations and adjustments to culture; therefore, hybridization is an example of cultural creativity. Hybridity represents more than the possibility of cultural loss or dilution.It symbolizes a dynamic process by which societies preserve their diversity while finding points of agreement. According to the findings identity and culture are relational and fluid by nature supporting postcolonial theories.

6.1 Implications of the Findings

According to the results intercultural hybridity is an essential tool for promoting harmonious cohabitation, social cohesiveness and cultural continuity. The benefits of globalization such as embracing diversity and fostering shared identities are best illustrated by such processes which also emphasize how crucial it is to value and respect cultural diversity. Furthermore other multiethnic settings can use the lively hybrid practices seen as models for cross-cultural communication.

6.2 Contribution of the study

This research contributes significantly to the fields of ethnomusicology, cultural studies and Ethiopian interethnic relations. Culture hybridity is a localized theory. In rural and semi-urban Ethiopia the Oromo and Sodo (Kistane) Gurage communities are hybridized.

This study contributes

1 Localizing perspective to the literature on cultural hybridity which mainly focuses on urban or globalized contexts.It provides empirical evidence of how hybrid identities are lived and negotiated in daily life extending theories put forth by Hall (1990) Bhabha (1994) and Pieterse (2004) into a particular Ethiopian context.

2. Documenting culturally underappreciated interactions. The study clarifies these two ethnic groups' little-known grassroots interactions. It highlights how common practices like language exchange and music marriage offer platforms for cultural fusion. This documentation serves to preserve and validate these vibrant cultural expressions that are often overlooked in academic discussions and national heritage narratives.

3. A study of hybrid music from an ethnomusicological standpoint. By looking at musical performances and collaborations the study promotes ethnomusicology by showing how musical hybridity can be both a creative process and a bridge between cultures. Ethiopian jazz and local folk fusion are better understood as forums for interethnic expression and communication.

4. Supporting frameworks for social cohesion and peacebuilding. For Ethiopia's multicultural policy making and peacebuilding the findings have real-world applications. Through demonstrating how hybridity cultivates mutual understanding and shared identities the study supports the creation of educational initiatives and culturally inclusive community programs that foster social cohesion.

5. Closing interethnic hybridity research gaps in Ethiopia. Interethnic hybridity at the community level has rarely been the subject of previous research in Ethiopia which frequently concentrates on national identity or single ethnic groups. By focusing on the Oromo and Sodo Gurage peoples actual experiences of cultural fusion this study closes that gap and offers a template for further localized hybridization research.

6.3 RECOMMENDATIONS

One of the key recommendations made is to promote intercultural dialogue and collaborative initiatives, which respect the commonalities among the Oromo, Sodo (Kistane) Gurage and other ethnic groups. In addition, promoting educational projects that highlight the shared values and historical relationship of these communities can help foster mutual understanding and appreciation between them. In a globalizing world where different cultures exist together, these examples of regional hybridization can help inform creative and peaceful approaches to managing multicultural interactions. In light of these findings the following suggestions are put

1. Promotion of Cultural Exchange Programs: Support community-led projects and celebrations of hybrid identities that promote respect and understanding between various groups.

2. Policy support Governments and cultural organizations should create policies that acknowledge and encourage cross-cultural union customs and cooperative cultural endeavors.

3. Research and Documentation: To preserve oral histories and record changing cultural practices more interdisciplinary and ethnographic studies on hybridity should be encouraged.

4. Educational Integration: To promote an appreciation of diversity from an early age integrate intercultural communication and awareness into regional curricula.

5. Campaigns for the Media and Culture: Use media platforms to highlight effective examples of cultural hybridity in order to combat prejudice and promote inclusivity. Ethiopian society could become more tolerant, promote social harmony and strengthen the ongoing processes of cultural fusion by putting these ideas into practice.

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APPENDIX: A

Interview Questions

1. English: Could you give any specific examples of how cultural exchange has led to changes in local customs or practices?

Afan Oromo: Waljijjiirraan aadaa akkamitti aadaa ykn gocha naannoo irratti jijjiirama akka fide fakkeenya addaa kennuu dandeessaa?

Amharic: የባህል ልውውጥ በአካባቢያዊ ልማዶች ወይም ልማዶች ላይ ለውጥ እንዳመጣ የሚያሳዩ ልዩ ምሳሌዎችን መስጠት ትችላለህ?

English: How has cultural hybridization affected the traditional beliefs and practices of your community?

Afan Oromo: Walmakaan aadaa amantaa fi gocha aadaa hawaasa keessanii irratti dhiibbaa akkamii geessiseera?

Amharic :የባህል ድቅል የማህበረሰባችሁን ልማዳዊ እምነቶች እና ልምዶች እንዴት ነካው?

How has hybridization improved or threatened your community's cultural identity?

2. For you and your community what does cultural hybridity mean and what makes it important? What is the significance of integrating diverse cultures in your community?

What are the pros and cons of hybridity for the preservation of your culture? Does it cause confusion?

3. How do the cultures of the Oromo and the Sodo Gurage often coexist in daily life or during special events? Do certain holidays have celebrations or traditions that now incorporate elements of both cultures? Is there any clothing music or cuisine that reflects this cultural hybridity?

4. Are there any standard metrics or assessments that determine which aspects of culture are considered valuable or acceptable? How are cultural Musical scales related to hybridity evaluated or guided by community members or elders using specific standards or criteria?

Amharic **ውህደት ጋር የተዛመዱ የሙዚቃ ሚዛኖች በማህበረሰብ አባላት ወይም ሽማግሌዎች የተወሰኑ ደረጃዎችን ወይም መስፈርቶችን በመጠቀም እንዴት ይገመገማሉ ወይም ይመራሉ**?

Afan Oromo:Iskeeliin Muuziqaa walmakaa wajjin walqabatu miseensota hawaasaa ykn jaarsoliitiin ulaagaalee ykn ulaagaa addaa fayyadamuun akkamitti madaalama ykn qajeelfama?

How is the appropriateness and respectability of hybrid practices decided by the community? thorough interview. Oromo and Sodo Gurage: Hybridity and Cultural Exchange.

A summary. Introduce yourself and state your objective first. We appreciate your willingness to participate in this interview. The cultural exchanges and influences between the Oromo and Sodo Gurage communities are the main subject of my research. Your insights are very useful in understanding this dynamic. You are welcome to share freely and your answers will remain private.

Part 1: Individual and Social Identity.

Q1: In light of your personal history how would you characterize your cultural identity in respect to the Gurage and Oromo cultures?

What effects do these identities have on the choices and interactions you make on a daily basis?

Q2: How has your family history influenced your understanding and experience of cultural hybridity? Could you give a personal example of how you relate to each culture? Cultural Practices and Hybridity

Part 2. How has your sense of self been impacted by your familys ongoing storytelling and dual-cultural practices?

Q3: Can you explain customs or festivals that demonstrate the blending of Oromo and Sodo Gurage cultures? What specific aspects of each culture are included? How do community members view or engage with these practices?

Q4: Could you give one or two examples of specific artistic musical fashion or culinary expressions that best illustrate this hybridity? How have these practices changed over time? Do young people participate in or modify these behaviors?

In Section 3: Cultural norms and assessment

Q5: Are there norms or standards that define appropriate or polite behavior for members of the community participating in hybrid cultural practices?

Q6: Do you value or uphold certain traditions or customs more than others and if so why?

Do you believe that these standards have changed due to increased interaction or modern influences?

Section 4: Perceived Effects and Prospects

Are these norms typically established by elders, religious leaders or other individuals? Are there any controversial or debatable practices in your community?

Q8: What effect do you think education and modernization have had on the continuous process of cultural exchange and hybridity?

Q8: How does cultural hybridity affect your community's identity and cohesiveness?

Do you think that hybridity is a strength or a challenge?

How do you think future generations will view this hybridity?

Last-minute questions: Are young people accepting or rejecting certain aspects of culture? What are some positive ways that we can direct these influences?

Final query. What else would you like to say regarding the cultural blending of the Oromo and Sodo Gurage?

Q10: How will this cultural hybridity be preserved or enhanced for upcoming generations in your opinion? Thank you so much for your kind comments. Your insights will significantly advance our comprehension of the complex cultural relationships among these groups. Please do not hesitate to get in touch with me if you have any more questions or recommendations.

APPENDIX B: Excerpts From Sample Interviews.

Excerpts from interviews that have been coded to highlight key study themes. The first theme is that of communal holidays and customs. Interviewee 1 (P1a code).

Participants a4 A "We now sing songs in both Oromo and Gurage languages during the New Year's festivities. It now serves as a representation of our solidarity demonstrating that we all celebrate together regardless of where we come from".

Participant a2 : "Songs and dances from both communities are now incorporated into our festivals signifying our respect and unity". (Code: P1b)

Participant a3 "We now sing songs in both Oromo and Gurage languages during the Meskel festivities. It now serves as a representation of our solidarity demonstrating that we all celebrate together regardless of where we come from". (Code: P1c)

Theme 2 :is intercultural marriage and integration.

Interviewee 2: (Code: P2). "A Gurage man married my daughter. Our family now takes part in Gurage ceremonies and we have adapted some of their cuisine and attire for special events. Kocho,kitfo,bula and also thet adopt our chechebsa chuko (michira),mermare".

Theme 3: is language and material culture. The third interviewee (code: P3). "When conversing at community gatherings we frequently mix the two languages. We maintain our blended identity by having our children speak both languages as they grow up. (waraksa male and waraysamale)"

Theme 4: Cultural Practices Changing Over Time.

Code for Interviewee 4: P4. "Our traditions used to be distinct but as a result of marriage and shared holidays many of them have since combined or become more alike". These unnamed passages contribute to the discussion of important topics like language hybridity, intercultural festivals, marriage as a bridge and shifting cultural customs.

APPENDIX C.

Images or costumes, artifacts, hair style and celebrations that are shared.



Figure 5.2.1 : Members of the community from both groups participate in a joint (by researcher from photo album of informants)



Figure 5.2.2 Sodo gurage girls with shared hair style (by researcher from photo album of informants)



Figure 5.2.3 Gillee Oromo and Sodo girls With shared hairstyle (by researcher from photo album of informants)



Figure 5.2.4 celebration Mariage A traditional musical instrument used in cross-cultural ceremonies (researcher)



Figure 5.2.5 celebration Mariage Oromo and Sodo gurage girls join together (researcher from photo album of informants)

Appendix D: Extra Tables of Data.

Practice	Oromo Community	Gurage Community	Shared Practices	Notes
Intercultural Marriage	45 %	60 %	Yes	Trends over years
Participation in Festivals	80 %	75 %	High	Events held annually
Language Use in Rituals	Bilingual	Bilingual	Common	Adaptive linguistic practices

Tables 6.2.1 : that summarize data on festival participation intermarriage rates or cultural practice patterns.

Appendix E: Observation Checklist

Observation	Rating (1-3)	Note
In the ceremonies they are fusing Oromo and Gurage influences.		
They use symbols.		
They alter things, make agreements and modify the customs.		

Tables 6.2.2 Rituals & Ceremonies

Observation	Rating (1-3)	Note
combining the beats and scales from both sides.		
Each group's dancers are out there moving in unison creating a true mix.		
feelings of fusion.		

Tables 6.2.3 Music& Dance

Observation	Rating (1-3)	Note
People from different backgrounds —joining in on rituals		
community elders promote everyone to mix it up and learn from each other.		
There's real respect flying around		

Tables 6.2.4 Social Vibes & Getting Involved



Figure 6.2.5 Observation time (Researcher)



Figure 6.2.6 Observation time (Researcher)