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DEPARTMENT OF LINGUISTICS AND
PHILOLOGY**

**Documentation of Misha-Misho Festival
in Finoteselam**

By

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Documentation of Misha-Misho Festival in Finoteselam

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By

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ABSTRACT

"Misha misho" is a religion - based festival which is performed once a year by children whose ages are approximately six to fifteen irrespective of their gender. Although the festival begins on the Good Friday (two days earlier Easter), the preparation begins some days before and the festivity continues for a week.

This research was conducted to document purpose on the cultural practices of misha misho (children's festival) in Finoteselam. The study consists of four chapters.

In the first chapter, statement of the problem, the objective of the study, the significance of the study, etc. are discussed, and the basic concepts and definitions of basic terms and the critical analysis are stated in the second chapter. In the third chapter the methods that the researcher used to document misha misho are discussed. Observation, interview and secondary sources were used to collect data. During observation and interview, the researcher used audio and video recorders.

The fourth chapter contains the collected songs of misha misho and the cultural practices and activities performed in relation to the festival. The historical background of misha misho is presented, and the obtained results are also analyzed in this chapter. The results are analyzed qualitatively.

The researcher found out that misha misho is a highly endangered children's festival. Consequently, the study at the end summarizes the research findings and suggests possible recommendations on what the concerned bodies should do to transfer the songs of misha misho and practices from generation to generation.

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1. INTRODUCTION

1.1 Background of the study

Religion includes a complex of activities that cannot be reduced to any single aspect of human experience. Religious experience reflects the variety of cultural expressions. It can be formal or spontaneous, humorless or cheerful; it can involve fear or joy.

Religion and festival go together. Hundreds of very different religious festivals are held around the world each year. Christianity is the most widely distributed of the world religions, having substantial representation in all the populated continents of the globe.

The central festival of Christianity is Easter, on which Christians celebrate their belief that Jesus Christ rose from the dead on the third day after his crucifixion. Christians consider the resurrection of Jesus to be the cornerstone of their faith and the most important event in human history. Among Christian believers, the death and resurrection of Jesus are the two core events on which much of Christian doctrine and theology is based. According to the New Testament, Jesus was crucified, died a physical death, was buried within a tomb, and rose from the dead three days later. Jesus' death and resurrection are commemorated by Christians in all worship services, with special emphasis during Holy Week which includes Good Friday and Easter Sunday.

Ethiopia has a rich tradition of both secular and religious music, singing, and dancing, which together constitute an important part of Ethiopian cultural life (Tetley and others, 1996, p: 286).

The Holy Week, in some areas of Ethiopia, is the week of festivity for children in which they sing a song going to each house around their village. This may have historical background. The tendency among writers and artists to portray children as spectators or even as active contributors to Jesus' passion can be linked to the typological assumption of late – ancient and medieval exegetes that the Via Dolorosa¹ and crucifixion were prefigured by Elisha's ² mockery (Ziolkowski 2001: 11).

Songs are some of the verbal heritages of mankind transmitted from generation to generation by word of mouth. Therefore, individual folklorists, cultural societies, academies, universities and other organizations have to preserve folk literature by documenting it.

It is clear that many oral texts have been tape-recorded by many researchers. But they have never been analyzed and transcribed. This might be because transcribing is a challenging task.

'Transcribing' oral texts according to Currey & Phillip (1999: 4-5), has a neutrality which ignores the fact that a literate epistemology is necessarily at work in the transfer from the oral to the printed medium, and that the transcriber may lack cultural understanding, to capture the full 'meaning', or phonetic repertoire, including that of an aesthetic impact: an aesthetic as measurable against a set of specific circumstances and audience expectations.

Linguists and ethnologists, for many years, have collected materials on different cultures and languages in the form of recordings, photos, observational notes, and the like. Traditionally, a part of this material was

¹ Via Dolorosa is the route taken by Jesus Christ to Calvary to be crucified.

² Elisha was a Hebrew prophet of the 9th century BC who enjoyed political influence throughout the reigns of four kings of Israel.

made available via books and articles in which examples or, in some cases, extensive descriptions were presented. The original recordings and notes were usually not published but remained in the private cupboards of the researchers. Only a small fraction of the original material was handed over to institutions specialized in storing and preserving it (Trilsbeek and Wittenburg 2006: 311).

The researcher believes that oral traditions should be documented safely with a reputable organization that can guarantee long – term duration. Since documentation involves recording, analysis, annotation, archiving, and publication of complex data, it is not thinkable without technology. Therefore, technological devices such as computers, audio and video recorders are very important to collect and store data digitally. Collecting and storing data digitally makes it compact, stable, easy to store and access.

The study, therefore, mainly assesses the historical background of the children’s festival during the Holy Week and the song “misha misho” in Finoteselam. Finoteselam is a small town which is found in West Gojjam, Amhara National Regional State, Ethiopia.

Besides, the songs and the activities performed during misha misho are digitally documented to transfer them from generation to generation. In doing this little work, the researcher has tried his best to transcribe the songs which are collected.

1.2 Statement of the Problem

Many oral traditions are at the verge of extinction before they are documented. Documentation plays a great role to transfer oral traditions from generation to generation. According to Melakneh (1999: 12-13), the task of systematically recording, analyzing, publishing and popularizing oral literature should be undertaken by agencies in charge of cultural affairs.

After all folk literature is a reservoir of traditional wisdom permeated with the tragedy and comedy of our life. Thus, songs should be documented properly and transferred from generation to generation.

This study, therefore, focuses on the historical background of "misha misho" and the contents of the songs in "misha misho" and the culture of the society in relation to the festival. To this end, the researcher states the following questions to be answered at the end of the research.

1. What is the historical background of "misha misho"?
2. What are the contents of the misha misho songs?
3. How/when misha misho is conducted?
4. How misha misho has been transferred from generation to generation?

1.3 Objectives of the Study

The main objective of this study is to document and preserve misha misho for the coming generation. The following are the specific objectives.

- To find out the historical background of "misha misho" and the festival ;
- To state the actually existing condition of "misha misho" in Finoteselam;
- To describe how the children's festival and songs of "misha misho" are transferred from generation to generation;
- To give a discussion on the extent of the change in the cultural practices and songs of "misha misho";
- To suggest ways and techniques how songs of "misha misho" and the festival should be documented and
- To document the cultural heritage digitally.

1.4 Significance of the Study

The study found out that misha misho is a highly endangered children's festival. This finding, therefore, might be considered as a wakeup call for religious leaders and scholars to work hard for the safeguarding of misha misho before its death.

Documenting the songs of misha misho and the festival, the study also contributes to transfer the culture of native traditions and knowledge from one generation to another. The other benefit that could be anticipated is its significance as a source material for further studies, which could be a major input for those who want to conduct detail research on misha misho and other related festivals in the future.

1.5 Limitation and Scope of the Study

In conducting this study, there were some conditions beyond the control of the researcher that have limited the results of the study.

Like any other research, this study is not expected to be conducted totally in a smooth way. The researcher faced many challenges when conducting the research. The major factors that have limited or negatively influenced the outcome of the research are:

- Since the researcher was a beginner, the absence of enough experience might limit the research not to be perfect and accurate;
- When some respondents were interviewed, they had frustration of speaking in front of the camera. This has its own impact on the study. Moreover, they usually try to explain their belief that was irrelevant for this study;

- The research was partly conducted along with the obligation the researcher has in his job. This has resulted in a shortage of time;
- Some respondents did not appear on interview during the time arranged before hand;
- Absence of published materials on misha misho was another challenge the researcher faced.

This research addresses limited or restricted issues including the historical background of "misha misho" in Finoteselam, and the contents of the songs of misha misho. It also suggests how the songs of "misha misho" and the festival should be documented.

The research was conducted mainly on the local people of Finoteselam. This made the work easier for the researcher since he knows the area very well.

2. CONCEPTUAL FRAMEWORK AND METHOD

2.1 Conceptual Framework

Christianity began as a Jewish sect in the mid-1st century in the eastern Mediterranean coast of the Middle East (modern Israel and Palestine). Collins (2007: XV) in his book entitled 'Christian enculturation in India' states that Christ cannot be separated from the Jewish culture. Likewise, *misha misho* in Finoteselam and its surrounding areas is believed to be the tradition taken from the Jewish culture. According to Merigeta Demelash Terefe, Merigeta Aklilu Jembere, and Priest Liyew Bitew, when Jesus Christ was living on earth, he used to cure sick people, and preach as he was the son of God. However, the Jewish were not happy about him and his deeds. Consequently, they held him on Maundy Thursday that is the eve of their holiday. They had a tradition of baking bread on Thursday that is in Geez called **bailä nayt** which can be translated as a 'festival celebrated by bread'. The Jewish used to celebrate this holiday since they became free from Egyptian colonization. Because they were in a hurry, they backed unfermented dough for the festival.

Therefore, the baking of bread on the Maundy Thursday in many parts of Ethiopia is a tradition handed down from the Jewish culture.

On Friday, Jesus Christ was whipped, beaten and at last crucified by the Jewish. He was even stabbed by spear while he was on the cross. While doing this, according to religious leaders in Finoteselam, the Jewish were insulting him saying **wufo wufo** meaning 'you dog'.

Starting from the crucifixion of Jesus Christ, to commemorate His suffering, children began begging bread and flour going to each house in their village holding a spear-like decorated stick and saying **wufo wufo**. Through time, **wufo wufo** is changed to **mıřa mıřo**, as explained by the religious leaders.

While begging, children stab the floor with the sharp decorated sticks at the gate of the house they are begging. This is done to commemorate the cruelty of the Jewish and the sufferings of Jesus Christ. According to religious leaders, when Jesus Christ was being taken to be crucified, the Jewish were stabbing him with spear. In addition to this, Jewish leaders were forcing all the people to get out from their homes to support the death and crucifixion of Jesus Christ.

“The Christian rites that venerate the memory of the crucifixion, as well as the ones that reenact the death of the Christ as though it were a living human sacrifice, have therefore kept alive but also concealed the possibility of sadistic cruelty within the community itself” (Richard Fenn 2001: 25).

In order to honor the memory of this event, therefore, children go from home to home and beg bread and flour stabbing the floor with their sharp tip decorated stick.



Merigeta Demelash Terefe³, Priest Liyew Bitew⁴ and Merigeta Aklilu Jembere⁵(from left to right)

³ Religious leader (serving in Saint George Church), age-78, lived in Finoteselam since he was born. He is considered as the most knowledgeable person in Finoteselam and its surrounding.

Although misha misho in Finoteselam is a tradition which has been practiced for centuries, children and middle aged people (informants of the researcher) do not know its historical background. They only know that misha misho is a tradition in Finoteselam because it is handed down from their ancestors. In fact, the religious leaders (Merigeta Demelash, Merigeta Aklilu, and Priest Tibebe⁶) admitted that they do not teach their followers because misha misho was considered as a secular festival and that perception influenced them.

2.2 Method

2.2.1 Data Collecting Methods

1. Observation is important method to obtain data in natural context by direct observation.

“The term “observation” is not limited only to visual aspects of the situation, but also involves a full range of sensual experience including hearing, smelling, and tasting, whenever these may be appropriate” (Goldsten, 1974: 77).

From the two types of observation methods such as participant and non participant observation, the researcher used non-participant observation in order to:

- Observe set of actions performed by children;

⁴ Priest (serving in Kidene Mihret Church), age-75, born in Abater (the nearby village to Finoteselam), living in Finoteselam since he was 14.

⁵ Religious leader (serving in Kidane Mihret Church), age-73, born in Feres Bet (a countryside around Finoteselam), lived in Finoteselam since he was 16.

⁶ Priest (serving in Saint George Church), age- 45, born in Finoteselam, lived there since he was born. He grew up with a person who was famous in his religious background in Gojjam.

- See what is given to children;
- Observe the rules of the performers;
- Observe parents' views and practices.

Since this ritual is performed once in a year, the researcher could not have extended time. In addition, it is believed that observation disvalue context. Therefore, to investigate more, interview was used as another method of data collection.

2. Interview, as a tool for obtaining in-depth information, makes possible the sharing of ideas, questioning for responses, forwarding of views and suggestions from selected respondents. It can reach both literate and illiterate people.

Although interview has its own weaknesses such as the possibility of the bias of interviewer as well as that of the respondent and inadequacy of time to give well thought out answers, it is important method to get information that the researcher cannot get by observation. It can as well be applied to recording verbal answers to various questions.

3. Secondary Sources that are published and unpublished materials have been used as data collection method.

2.2.2 Data Collection Procedures

The data collection began by recording children's preparation of making decorated stick before the Good Friday and continued up to the feast they celebrate a week after Easter.

Because the event occurs once in a year which is in April, the researcher recorded it by then in order to collect data from the natural context.

Five children from the group and other three middle-aged persons were selected and interviewed. Four people who were believed to have religious knowledge were interviewed about the historical background of the festival

and the meaning of misha misho. Before the interview, the informants were told about the importance of the study. The researcher believes that they gave information honestly. Whenever each informant was interviewed, they were recorded by audio and video cassette, and their responses were analyzed. Their consent was asked before the interview and recording.

2.2.3 Data Analysis and Interpretation

After processing and classifying the data, data analysis was made. The data collected from the informants were analyzed qualitatively.

Processing includes transcription and classification of the collected data to make them suitable for further analysis. According to Austin (2006: 88-89) "processing involves audio and video recording of data, moving analogue materials to the digital domain, analyzing (transcription, translation, annotation, and notation) of the metadata, creating archival objects, and assigning access and usage rights as well as publication, and distribution of the materials in various forms."

So, the researcher recorded the data digitally, moved the analogue materials to the digital domain, analyzed, and made available for the indigenous society and other researchers. Compact disks (CDs) which contain the digital recording and copies of the research paper are made ready to be given to the religious leaders and to the Finoteselam Culture and Tourism Office.

Data interpretation is the final work for the study and it was made from the analysis. Here are some techniques of interpretation that are used in this research.

- There is a reasonable explanation of the findings.
- Extraneous information were considered while interpreting the final results.

3. LITERATURE REVIEW

In this part of the study, the basic concepts and definitions (culture, culture documentation, folklore, tradition, religion, festival), and the endangerment of cultures are discussed.

3.1. Definitions of Concepts

3.1.1 Culture

Culture is a term which has been given different definitions by different scholars because of its complexity. Williams (1995: 10), for example, mentioned culture as exceptionally complex term.

Klukhohn and Kroeber (1952) in their book, 'Culture: A critical Review of Concepts and Definitions', have demonstrated more than 157 definitions of culture. Some of them are presented below:

The culture of a group is the sum total and organization of the social heritages which have acquired a social meaning because of racial temperament and of the historical life of the group (p: 89).

Culture is any socially inherited element in the life of man, material and spiritual (p: 89).

Culture is the sum total of the ways of doing and thinking, past and present, of a social group. It is the sum of the traditions, or handed-down beliefs, and of customs, or handed-down procedures (p: 95).

Culture is not any part of man or his inborn equipment. It is the sum total of all that man has produced: tools, symbols, most organizations, common activities, attitudes, and beliefs (p: 125).

The following are some of the 'anthropological definitions of culture' stated by Adam Muller (2005: 49) as 'modern text book definitions':

A culture is the total society acquired life-way or life-style of a group of people. It consists of the patterned repetitive ways of thinking, feeling, and acting that are characteristic of the members of a particular society or segment of a society.

Culture refers to learned, accumulated experience. A culture refers to those socially transmitted patterns for behavior characteristics of a particular social group.

Culture is the socially transmitted knowledge and behavior shared by some group of people.

David Oswell (2006: 3) in his book, 'Culture and Society', discuss the term 'culture' as follows:

..... across the different religions, politics, daily struggles and imagined futures, we happily refer to a particular styles of music, to the lived experience of workers, and the conflict between people as 'cultural'. Moreover we use the term culture not only to refer to things different in form or distant in place, but also to events and happenings across stretches of time.

Raymond Williams (2001: 57) categorizes the definition of culture into three: 'ideal', 'documentary' and 'social'. The process of human perfection in terms of universal values is considered as the 'ideal' definition; the recording of different kinds of human thought and experience is taken as the 'documentary' definition. Unlike the 'ideal' definition, the 'social' definition of culture focuses on the explanation of a particular way of life and culture.

Although culture has no authoritative or universally shared definition, Eller (2009: 25) quoted E.B. Tylor's definition as it captures most of the components of culture and cultural anthropology as follows:

'Culture or civilization, taken in its wide ethnographic sense, is that complex whole which includes knowledge, belief, art, morals, law custom, and any other capabilities and habits acquired by man as a member of society.'

Eliot (1975: 302) put emphasis on the importance of culture as a whole way of life. One of the things that makes Eliot's ideas relevant is that he defined culture anthropologically.

Eliot saw culture as the way of life of a particular people living together in one place, and this culture is visible in the arts, the social system, habits, customs, and religion (Walton 2008: 85).

3.1.2 Culture Documentation

Culture documentation is a growing research and technology field that has interdisciplinary links with technological development and, innovatively with linguistic research, ethnology, history, archeology, among others.

"Culture documentation is a lasting multipurpose recording of culture. It is lasting because the goal is not a short term record for a specific purpose or interest group, but a record for generations and user groups whose identity is still unknown and who may want to explore questions not yet raised at the time when the language documentation was not compiled" (Himmelmann 2006: 1-2).

Documenting culture is very important because culture can tell us about many things as stated by David Oswell (2006: 4) as follows:

Culture is able to witness events and circumstances, changes and developments, lives and deaths in domains outside of itself. It makes possible a kind of reflection on the world.

According to Oswell (2006: 9), "to study a culture means, not to analyze the habits, customs, beliefs, ideas and arts in an enclosed and isolated place, but to investigate the connections and disconnections, the circulations and movements, the ups and downs that make a culture a living culture above and beyond its singular location.

The documentation objective is to record the existing diversity of cultures within their settings, creating digital collections for multiple purposes and users. Digital collections accessible to speaker (or former speaker) communities enable long-term preservation of actual diversity, involving individual and collective memory, traditional knowledge, oral arts, and vocal and instrumental music.”

The substantial concern of documentation is recording the data digitally and storing it for the indigenous society to use and to transfer to the next generation. Besides documentation creates favorable condition for other researchers; they can easily access information (Peter A. Austin 2006: 88-100).

In documenting culture, technology plays a great role. But, it should be noted that although technology simplifies and modernizes the documentation work, it cannot bring the real event as it is, especially in documenting culture.

Eva Schultze-Berndt (2006:214-215) also reminds that video and audio recording has its own limitation as follows:

It is important to remember that even an audio- or video-recording is just a representation of the original communicative event – albeit an iconic (or analog) representation that preserves a great deal, but by no means all aspects of the original communicative situation. Even a video recording preserves only auditory and visual information (restricted by the camera angle), but not, for example, the smell or temperature to which the original participants were subjected.

3.1.3 Folklore and tradition

Folklore is a general term for the verbal, spiritual, and material aspects of any culture that are passed down in a community. It has come to be regarded as part of the human learning process and an important source of information about the history of human life.

Seiyfu Metaferia (1984: 291) has classified folklore into four branches. These are "oral literature", which includes such materials as oral poetry and folktales, "material culture", covering such items as farm implements and house utensils; "social folk custom" dealing particularly with those customs manifested in people's social interaction, and "performing folk art", under which music, dance and drama are listed.

According to Simon J. Bronner (2002: 81), elements of folklore such as games and songs of children should be documented before they lose their originality. He has discussed elements of folklore as follows:

The minor elements of folklore are still remembered. The games of children, attended by song and rhyme, have been shown to be as numerous and ancient as in the most primitive past of the old world. Proverbs, riddles, racy sayings, peculiar expressions, having that attraction of freshness and quaintness which belongs only to the unwritten word, are here and there to be heard, but all these relate to the quiet past: if they are not gathered while there is time, they will soon be absorbed in to the uniformity of the written language.

Bronner goes on states that in the absence of written records, songs are the ordinary vehicle of popular knowledge (p: 93). "The term folklore is relative. Its meaning depends on the speaker's attitude and orientation. For example, we see anthropologists and students of literature injecting their own biases

and applying the semantic imperatives of their profession into their definitions of folklore, which does not happen to be their domain. Anthropologists consider folklore as literature; schools of literature define as it is culture" (Lopez 2006: 33).

According to Alan Dundes (1980: 20) Folklore, as a discipline, will never be adequately defined unless all the various genres or forms of folklore are precisely described as explained below:

Perhaps the most common external criterion used to define folklore is the way in which folklore is transmitted. Folklorists are won't to say that folklore is, or is in, "oral tradition". Yet many forms of folklore are not transmitted orally at all. A boy may learn to play marbles or skip stones by watching other boys play. Nonverbal folklore such as gestures, games, and folk dance cannot be said to be truly in oral tradition.

Mellie L. Lopez (2006: 34) has stated the key ideas of folklore which reappear in definitions postulated by many folklorists as follows:

(1) The idea of tradition as the requisite element for everything that is to be included in the term "folklore"; (2) The idea that folklore is oral or "verbal art" hence the term "oral literature" is used synonymously with folklore; and (3) the idea of transmission or circulation of materials in a culture being handed down from generation to generation.

Tradition refers to beliefs, objects or customs performed or believed in the past, originating in it, transmitted through time by being taught by one generation to the next, and are performed or believed at the present.

According to Olav Hammer (2001: 23), tradition is not only the possessor of extensive knowledge of custom, but a process by which certain cultural links are actually described.

He goes on to say:

Tradition is yet another word with several meanings. It can refer to the transmission of social practices, and beliefs from generation to generation (2001: 34).

Tradition can refer to the forms of artistic heritage of a particular culture, beliefs or customs instituted and maintained by societies and governments or beliefs or customs maintained by religious denominations and church bodies that share history, customs, culture, and, to some extent, body of teachings.

Dorothy G. Spicer (2008: 1) explains why tradition is important as follows:

Traditional events are a treasury from which we draw knowledge of peoples, places and customs. Without the past there could be no present, just as without the present there can be no future. This is why tradition is important.

3.1.4 Religion

Religion, like culture, consists of systematic patterns of beliefs, values, and behavior, acquired by people as a member of their society. It is a worldwide phenomenon that has played a part in all human culture and so is a much broader, more complex category than the set of beliefs or practices found in any single religious tradition.

According to Kunin and Waston (2006: 4), the study of religion(s) and more specifically the problems relating to the definition of religion have been found in a wide range of disciplines and approaches.

Melford E. Spiro (1987: 197-198), has defined religion as an institution consisting of culturally patterned interaction with culturally postulated superhuman beings. He adds, on page 198, religion can be differentiated

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from other culturally constituted institutions by virtue only of its reference to superhuman beings.

Religion can be considered as the means to transfer cultural heritages from generation to generation. This idea is elaborated by Melford E. Spiro (1987: 197) as follows:

Religion is an attribute of social groups, comprising a component features are acquired by means of the same enculturation process as the other variables of a cultural heritage are acquired. This means that the variables constituting a religious system have the same ontological status as those of cultural systems: its beliefs are normative, its rituals collective, its values prescriptive.

The study and analysis of religion as culture and of religious culture is a major sub-set in cultural studies (Collins 2007: 5)

3.1.5 Festival

A festival is an occasion of cultural events or series of performances, usually held at regular intervals. It is ordinarily staged by a local community, which centers on celebrating some unique aspect of that community.

There are many types of festivals in the world. Many of them have religious origins; others involve seasonal change or have some other cultural significance. A religious festival is a time of special importance marked by adherents to that religion. Seasonal festivals are determined by the solar and the lunar calendars and by the cycle of the seasons.

Spicer (2008: 2) explains festival as follows:

The participation of large social units in public performances and entertainments leads to another kind of social folk custom to which the term festival and celebration generally apply. Music, dance, costume floats, and processions may all

enter into festivals, which are based on both religious and secular traditions.

Julye Bidmead (2004:13) consider Falassi's definition as the standard definition of festival and present it as follows:

" a periodically recurrent, social occasion in which through a multiplicity of forms and a series of coordinated events, participate directly or indirectly and to various degrees; all members of a whole community, united by ethnic, linguistic, religious, historical bonds, and sharing a worldview."

Deacon Birhanu, in his book entitled በዓላት (bäalat) (2010: 14), has defined festivals as follows:

በዓላት ለሰው የሚያስፈልገውን ደስታ እንዲያገኝ የተደረገለትን በማሰብ፣ ቅዱሳን የፈፀሙትን ድንቅና ተአምራትን በመስማትና በማሰብ በእውነተኛ ደስታ የሚውሉባቸው ዕለታት ናቸው።⁷

As societies change, the characteristics of their traditional festivals and feasts may alter also; new ones often emerge as others decline in popularity. However, some festivals will remain unchanged for generations. Certainly communal celebration, in its various forms, is part of the life-style of all peoples and makes a contribution to the living history of modern civilization.

3.2. Endangerment of Cultures

All works that the researcher tried to see while doing his work have in common that cultures of many indigenous people are endangered. There are many reasons for the endangerment of many cultures.

⁷ Festivals are occasions that mankind celebrates with true happiness thinking and listening the miracles of saints they have done for them to live in pleasure.

Seyifu Metaferia (1984: 298) addresses in his article that folkloric songs in Amahara region are being affected by assimilation and technological changes. He states how assimilation affects folkloric songs as follows:

..... guwaada is being replaced by a sort of separate maadbet "kitchen", gaamme is being abandonedfolkloric songs that include such phrase "aaräf bäy käguaada" come have a rest in the /privacy/ of "guwaada" and "ayfäraam gaamme" ever courageous is the youth with "gamme" will be losing actuality.

He also explains how folklore is being affected by technological changes occurring in the area that the gradual use of tractors is abandoning the farmer to sing for his oxen as follows:

Most probably, he will not abandon his singing habit but will change his subjects, and as he sits on his machine, he will praise his lover and sing about life in general. In any case, the fact that this situation should affect this folklore type or any of the folklore types of our country is more than evident (1984: 299).

Seyifu's idea is strengthened by Melakneh (1999:13) as follows:

Although Ethiopia is characterized by cultural pluralism and ethnic diversity, our oral treasures are virtually unrecorded and unstudied. Some of them are even under the verge of extinction.

Abebaw (2010: 39) in his research has found out that cultural changes in the religious practices is worrying:

Anyone who visits the school for the first time, and if he/she does not have any prior knowledge about **abinät schools** and their culture, he/she can be absorbed in the practices easily. But if a man has much prior familiarity with the schools or has an experience in such practices, he/she may be worried about it, or the reaction could not be such well because the person can possibly identify the change in the practices, by comparing it with what he previously knows.

The living culture should be documented before it loses its originality because of changes which occur. Benedict (1949: 26) states that change is inescapable as follows:

Changes may be very disquieting, and involve great losses, but this is due to the difficulty of change itself, not to the fact that our age and country has hit upon the one possible motivation under which human life can be conducted. Change we must remember, with all its difficulties, is inescapable. Our fears over even very minor shifts in custom are usually quite beside the point.

When Benedict explains the basic cause of the change in culture she states:

Civilizations might change far more radically than any human authority has ever had the will or the imagination to change them and still be completely workable. The minor changes that occasion so much denunciation today, such as the increase of divorce, the growing secularization in our cities, the prevalence of the petting party, and many more, could be taken up quite readily into a slightly different pattern of culture (1949: 26).

Roland Roberston (2006: 42) mentions "globalization" as a threat for the existence of diversified culture as stated below:

Undoubtedly, the present concern with relativism is, in part, a manifestation of cultural heterogeneity of compressed globalized world.

Olav Hammer (2001:33) discusses how globalization plays a role in the assimilation of culture as follows:

We should note the merits of globalization.....elements lifted out of the context of a different culture are colored to a varying degree by the local contexts into which they are transplanted. Thus disembodied can produce an entire spectrum of new cultural process. At one end of this spectrum are new cultural products that I propose to call structurally constructive. In such products, surface characteristics such as verbal expression, body language and social norms accepted by the actors might be adapted to local conditions, whereas the fundamental structures are retained. At the other end, one finds structurally radical

cultural products. Here, the surface characteristics of the disembodied cultural products are retained, while the fundamental structures- e.g. religious, ethnic or gender codes- are disregarded.

According to (Benedict, 1949: 32), the diversity of culture results not only from the ease with which societies elaborate or reject possible aspects of existence. It also comes from a complex interweaving of cultural traits. This diversity of culture, therefore, can be documented.

Having in mind that language and culture are inseparable, Dwyer (2006: 33), states "language is the central part of culture and of ethnic identity". Himmelmann (2006: 5) explains why documentation is a burning issue these days as follows:

Certainly the major reason why linguists have recently started to engage with the idea of multipurpose documentation is the fact that a substantial number of the languages still spoken today are threatened by extinction. In the case of an extinct language, it is obvious impossible to check data with native speakers or to collect additional data sets. Creating lasting multipurpose documentation is thus seen as one major linguistic response to the challenge of the dramatically increased level of language endangerment observable in our times.

Melakneh (1999, p: 12) emphasizes Himmelmann's idea "that there have been few systematic attempts to record oral traditions until the 19th c. Since then, individual folklorists, cultural societies, academies, universities and many other organizations have labored increasingly to preserve folk literature from oblivion by recording, studying and preserving it."

"The recuperation of oral literature and performance genres for critical study involves the broader question of cultural translation with its ontological and paradigmatic challenges and problems. As regards the ontological question, the nature or status of many oral texts as they have come to be recorded in print is at best ambiguous" (Currey & Philip, 1999: 4).

Tabor Vadasy (1970: 146) in his study addresses his fear of the disappearance of the ancient traditions of Ethiopia if they are not recorded. His idea is stated as follows:

If we have any opportunity to search for old dances in the villages all over Ethiopia, we can find much ancient tradition, traditional dances and customs, which have been shaped and preserved for anything from a hundred to a thousand years. This will vanish within a short time, if we don't record and rescue them.

According to Himmelmann (2006: 14), documenting historical and cultural speech events is the major concern for researchers in the nineteenth century.

Although it has nothing to do with documentation, Vandasy (1970: 119) explains that research on folk music in Ethiopia began many years ago as follows:

Research on folk music and folk dances began in Ethiopia in 1964 when two Hungarian folklorists were sent by the Hungarian government. But the result was collecting many types of folk music and 3,000 meters film containing many different Ethiopian folk dances from many tribes and peoples in villages and towns.

Those who are engaged in cultural documentation should work hard to study and document cultures which are endangered. Since these cultures can tell us many things about the society whom they are belong to, they should be documented before they die. Benedict (1949: 35) stresses the importance of documenting cultural heritages before they become extinct and explains this issue as follows:

The first essential, it seems today, is to study the living culture, to know its habit of thought and the functions of its institutions and such knowledge cannot come out of postmortem dissections and reconstructions.

4. ANALYSIS AND INTERPRETATION

4.1 Time of Preparation

The week before the Good Friday is the time for preparation of the festival. During this time, children make the decorated stick which has to be hold while singing going from house to house.

The preparation of the sticks can be done in two ways. In the first way, children who look after cattle together or who play together may prepare their sticks in groups. In the second way, children may prepare sticks individually.

The stick is usually prepared from eucalyptus tree. They first cut a stick and remove the bark. Next, they coil the bark across the stick leaving some space. Then they collect dried leaves in which the stick is put, and fire is lit on the collected dried leaves and continues burning until the uncoiled part of the stick becomes black by the smock. Finally, the stick is pulled out, and the coiled bark is removed and the tip of the stick is given a spear like shape. This is done to symbolize the spear in which Jesus Christ was stabbed by the Jewish.



Children preparing sticks being in groups



Mulugeta, while preparing a stick for misha misha

4.2 Songs of Misha Misho

The Good Friday is the core of the festival in which children beg bread and flour. Before begging, they assign two children who will be responsible for carrying the baskets or the sacks in which the collected bread and flour is put. The flour and the bread are put separately. The songs, which children sing while begging bread and flour, are written with their meanings below. Although children sing continuously, the researcher put the songs in stanza because it makes the transcribing, glossing and translating work meaningful. In fact, according to Hymes (1996:166), performed oral narratives should be organized in terms of lines, not in sentences and paragraphs.

ho miṣa miṣä

saniläw mäṣä

It is getting dark before we say

Ho misha misho

The darkness is coming before we say **ho miṣa miṣo**. Here, **ho** is a word which is common in many Amharic songs and chants used when people sing together.

izih bet i....

dabbo ina duk'et i....

In this house

Bread and flour

This is to mean they are begging for **dabbo** meaning 'bread' and **duk'et** meaning 'flour' from the house which they are knocking at the gate with their spear like decorated sticks. According to The Holy Bible (Matthew: 26: 26), the bread symbolizes the body of Jesus Christ.

imeyte yinnäsu

yimborabosu

kadäräw dabbo tiniş yik'uräsu

Madam, stand up

Make yourself busy

Slice some from yesterday's bread

Its literal meaning is 'madam, please stand up and make you busy to give us some from yesterday's bread'.

silä sik'ilätu

zak' argäw kädük'etu

For the sake of the Good Friday

Shovel from the flour

sik'lät means the Good Friday. In this song, children beg flour by the name of the Good Friday.

silä abo

kadäräw dabbo

For the sake of Abo
From yesterday's bread

It is common among Christian Orthodox followers to ask or beg for something in the name of saints whom they are believed. Because of that, children beg bread calling the name of **abo** who is one of the saints in Ethiopian Orthodox Church.

In order to get the biggest loaf, they also sing as follows:

ayik'uräsut

misäsown yamt'ut

Do not cut
Bring the pillar

Here, their expression is allegorical. **misäso** is a strong wood which is erected at the center of a house to carry other woods and the roof. In their song, **ayik'uräsut** means 'don't cut' **misäsown yamt'ut** 'bring the biggest one', therefore, they beg for the biggest loaf of bread.

During their song, children appreciate the beauty and the decoration of the house as follows:

yämäbete säk'äla

täjälimual bä aläla

The madam's house

Is decorated with colorful grasses

They say madam because ladies are most likely responsible to give the bread and the flour. Therefore, children need to get the attention of the ladies rather than the men. In fact, children also sing appreciating the house they are begging at. They say:

yäziḥ bet adaraḥ i....

täjälimual bäḥaḥ i....

The hall of this house

Is decorated with piece of fabric

When children do not get quick response, they threat saying:

imeyte yiwut'u yiwut'u

yibälawal ayt'u

Madam, come out

The mouse is going to eat it

It is to mean she is late that they say **imeyte** meaning 'madam' **yiwut'u** 'come out' **yibälawal ayt'u** 'the mouse is going to eat it'.

ärä mäjä mäjä

jib ankoſakoſä

Oh! It is getting dark

The foot step of hyena is heard

This is another song which is sung by children to tell the lady to deliver them the flour and the bread quickly. It can be literally translated as 'the foot step of hyena is heard because it is getting dark.'



Children while begging bread and flour going to each house in their village



Children while begging bread and flour going to each house in their village

At the end, to those people who satisfied their demand, they offer their communal blessing by singing: **yāzare amāt bātjār yadrisilīn** meaning 'God keep you well until next year'.

When they finish begging, they sit under a nearby tree and enjoy eating the bread. The one who is believed to be the oldest is responsible to distribute the bread equally to the misha misho group members and to take his/her share.



Children, eating the bread they begged

Then, they start arrangement for the feast they will have after some days. In order to decide where to prepare the feast, they cast lot. The decorated sticks are put on the floor, and one of the children's eyes are covered or closed and this child is asked to pick up one from the sticks. Eventually, the owner of the stick picked becomes responsible to take the flour and inform them later, after consulting his/her family members, the date the feast will take place.

The chosen child is very happy since getting his/her friends for the feast in his/her home is more than anything for him/her. In fact, he/she is responsible for collecting firewood for the preparation, and he/she does it happily. The other children accept the nomination as long as the casting of the lot is done fairly.

The day is decided by agreement with the mother or sister of the child who took the responsibility to prepare the feasting by baking the injära and

cooking **wot'**. Parents are very happy to prepare their children's feast. Moreover, refusing to prepare the feast is out of the norm.



Children while choosing a house for the feast by lot

Unlike the previous times, the other necessary items like **jiro**, that is bean powder, oil, **bärbäre** 'pepper powder' and salt which are important to cook the **wot'** are contributed from each member of the singing group one day before the feast (Saturday). In the next day, which is the first Sunday after Easter, the group is gathered for the feast in the house that is chosen, and this is the last day and celebrity of the festival.

tj'äw tj'äw

bämin inintj'äw

Salt, salt

By what shall we eat

k'ibe k'ibe

läwogäbe

Butter, butter

For my waist

širo širo

yäset woyzäro

Bean powder, Bean powder

Intelligent woman

silä adam i....

kabšilow däm i....

For the sake of Adam

From the bread's blood

käbräš k'oyiŋ käbräš

bäsälasaw t'ämdäš

bamät wond lij woldäš

sälasa t'ij ōš asräš

May I get you being wealthy, being wealthy
Plowing with thirty plow (pair of oxen)
Delivering male child within a year
Having thirty calves in your yard

Children used to sing the above songs in misha misho. In fact, these songs are now forgotten as it is discussed briefly on pages 41 and 42.

4.3 Similarities of Children's Festivals in the Holy Week

It seems that children's festival on The Holy Week has the same religious background among Christian countries. For example, according to Spicer (2008: 35) in parts of western France, it is customary for village choir boys to go from farm to farm the day before Easter, begging for eggs for their holiday cakes. As the boys make rounds the farms they sing threatening songs such as this:

Madam has hidden her hen
So she will not have to give us any thing
Do you know what will happen?
Alleluja!
Her hen will die!

Misha misho has many similarities with children's festival in parts of western France. First of all, the time of celebration begins the day before Easter. Secondly, there is a tradition of begging in both countries although the things they beg vary according to the context. When the children in parts of western France beg eggs for their fest after Easter, the children in Finoteselam beg flour for the same purpose.

Another significant similarity, in both areas is that the children threaten the owner of the house or farm. When children in parts of western France threaten the woman that her hen will die if she doesn't give them egg, children in Finoteselam threaten the woman to bring them the bread and flour before the flour is eaten by a mouse.

In Netherlands also Palm Sunday is a holiday that is impatiently awaited by boys and girls. Dressed in their Sunday best clothes, the children go in procession from farm to farm with the traditional palm pass, or Easter "palm". As the youngsters march they sing nonsense verses in which they beg eggs for the Easter sports (Spicer, 2008:115).

Spicer adds, during the palm pass sticks are curiously-decorated stick which differ widely from district to district. Originally, this stick was doubtless a symbol of fertility representing the bringing of spring into the village after the death of winter.

The children in the Netherlands walk through country lanes or village streets, carrying their little empty baskets and sing the following song:

Palm, palmpaasen, Ei koreil

One more Sunday

And we'll get an egg,

And we'll get an egg.

Half speaking, half chanting, the children continue:

One egg is no egg;

Two eggs are half an egg;

Three eggs are an Easter egg. (Spicer, 2008: 115)

The holding of decorated sticks by village children while begging is one of the similarities with children in Netherlands and Finoteselam. In both cases, children carry empty basket in which they put what they are begging, and this is also another similarity that the researcher has found out. It might be because "narrative performances are not limited to any language, cultural tradition or area, but rather appear to be universally human" (Hymes,1996 :167).

4.4 Changes in the Contents of Misha Misho

Misha Misho seems a highly endangered children's festival because of at least two reasons: the total abandoning of the celebrations and the changes in the content/ message of the songs.

According to the middle-aged informants (Desalew, Degie and Ayana), children used to beg pepper powder, butter, **jiro** (bean powder), and **difdif** (mixed powder of cereals diluted with water) and used to prepare local beer (**t'älla**) on Thursday, that is, after Easter for their feast celebrated on Sunday. Orthodox Christian followers call this day **adam**.

The songs they used to sing when begging the above items for their ceremonial preparation of group party are discussed as follows:

tj'äw tj'äw

bämin inintj'äw

Salt, salt

By what shall we eat

In Finoteselam and its surroundings, the term **tj'äw** refers pepper powder which is important to cook **wot'**. The song can be translated as 'how can we eat the **injära** unless you give us **tj'äw**.

k'ibe k'ibe

läwogäbe

Butter, butter
For my waist

In this song, they used to beg **k'ibe** 'butter' implying that they need butter to strengthen/treat their **wogäb** 'waist'; by saying this, the children appeal to get sympathy from mothers.

jiro jiro

yäset woyzäro

Bean powder, bean powder
Intelligent woman

This is a song which was sung to get **jiro** 'bean powder' for the preparation of the **wot'** for their feast. In the song, they used to appreciate the lady saying **yäset woyzäro** meaning a woman who is intelligent in managing her house and cooking food.

silä adam i....

kabſilowu däm i....

For the sake of Adam
From the bread's blood

This is an allegorical expression that the literal meaning is 'for the sake of Adam, please from the blood of the bread which is made of the flour of barley and maize'. **däm** 'blood' in this expression symbolizes **difdif**. This way, therefore, they used to beg **difdif** from which **t'älla** (local beer) is prepared.

käbräſ k'oyiſſä käbräſ

bäsälasaw t'ämdäſ

bamät wond liſſä woldäſ

sälasa t'ij ſſä asräſ

May I get you being wealthy, being wealthy
Plowing with thirty plow (pair of oxen)
Delivering male child within a year
Having thirty calves in your yard
In this song, children wish the lady who gives them the flour and the bread to have many cattle and son until next year.

However, songs of misha misho on Adam's day are being practiced no more. Some of my consultants who have passed through this practice express their memory with regret and sorrow. Their feeling is hurt not only because the

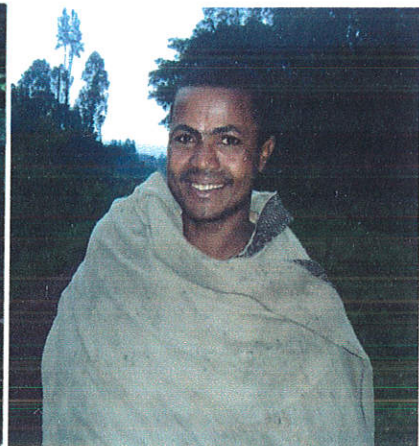
verses which they used to sing on Adam's day are forgotten, but also many changes in the content of the songs and the changes in this cultural heritage are worrying them.



Desalew Kerebih⁸



Degie Abate⁹



Ayana Bekele¹⁰

For instance, although Misha Misho is children's festival which belongs to the Christians, children in Finoteselam call the name of Allah in their song which was not part of the songs content in the previous times. The verse goes as follows:

silä abo

kadäräw dabbo

silä allah

kadäräw t'älla

⁸ College student, age-27, born in Finoteselam and lived there since he was born

⁹ Housewife, age-32, born in Sekela (countryside near Finoteselam), lived in Finoteselam since 14 years old

¹⁰ Self-employed, age-25, born in Finoteselam, lived there since he was born

For the sake of Abo
From yesterday's bread
For the sake of Allah
From yesterday's local beer

The second verse of this song seems nonsense since the festival's origin is Christianity. It is because calling the name of Allah while begging could be alright for Islam tradition but not for Christianity. Besides, there was no a practice of begging **t'älla** (local beer); this is a new tradition which contributes for the endangerment of the culture. In fact, there was a tradition of begging **difdif** on Adam's day.

yämäbete säkäla

täjälimual bä aläla

Madam's Sekela
Is decorated with colorful grasses

In this song, **säk'äla** 'house' which is the meaningful word in the verse is substituted by **säkäla**. This makes the song nonsense since **säkäla** is name of a place around Finoteselam.

yämeytutu şibäfi

täjälimual bäşaf

Madam's shibeshi
Is decorated with piece of fabric

yämeytitu has equivalent meaning with **yämäbete** (madam's) and **ʃibäʃi** is a proper name given for a male person. In this song, therefore, the children have substituted the previous word **adaraʃ** in the verse by **ʃibäʃi**. This also makes the song meaningless.

ayik'uräsut

misäsown yamt'ut

Do not cut
Bring the pillar

This song is allegorical and respectfully addresses the owner of the house. At present the verse is sung using the informal form and lacks politeness as shown below:

atik'uräʃiw

tilik'un amtʃ'iw.

Do not cut
Bring the biggest

silä ande

kadäräw sinde

For the sake of once
From yesterday's wheat

This song is extremely awful. Its literal meaning is 'for the sake of once please give us from yesterday's wheat'. Primarily, there was no begging of wheat during misha misho. It is bread which is begged during misha misho. Secondly, **silä ande** meaning 'for the sake of once' is semantically wrong expression. The original song was: **silä abo**

kadäräw dabbo

For the sake of Abo
From yesterday's bread

ärä rä rä rä rä

dabbo bitfa k'ärä

ärä rä rä rä rä

duk'et bitfa k'ärä

Oh! Oh! Oh!

Only the bread remains

Oh! Oh! Oh!

Only the flour remains

This is another song which had never been sung before. In addition to the change of the songs, the involvement of female children in begging for misha misho is a recent phenomenon which had never been before. Besides, in the previous times, children who are in one village used to celebrate misha misho together, but these days, children from the same village form many small groups. This has resulted complains from women because they are forced to give bread and flour for each group.



Mulugeta Muche¹¹



Hulunchay Sewhunegn¹²



Dejenie Ayalew¹³

4.5 Social and Economical Influences on Misha Misho

One of the factors which is contributing for the changes of the contents of misha misho in Finoteselam is the social interaction between the Muslim and Christian communities.

This can be seen in the song:

silä allah

kadäräw t'älla

For the sake of Allah
From yesterday's bread

¹¹ Grade 3 student, age-11, born in Finoteselam

¹² Grade 4 student, age-12, born in Finoteselam

¹³ Grade 5 student, age-14, born in Finoteselam

allah is a word which is taken from Muslims, for children far from the city where Muslims and Christians live together do not beg by the name of **allah** . This implies that whenever two cultures are in contact assimilation occurs.

The deterioration of the economy of the society also contributes its role for the abandoning of some cultural activities and songs of misha misho.

In the previous times, in Finoteselam, it was very common to get butter as well as **difdif**, from which **t'alla** (local beer) is prepared, in most of the houses. But, these days, butter and **difdif** are scarce, and children know that no one would give them these items when they beg. Because of this, children are discouraged to participate in misha misho. This contributes for the abandoning of many songs and traditions which were sung and practiced on Adam's day (the first Thursday after Easter).

5. SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Summary and Conclusion

Although cultures are the source of native traditions and knowledge, as the vehicle of transmission from one generation to another, cultures of many indigenous people are endangered. This is because many of them are being swallowed by a homogeneous whole because of "globalization" and some of them are losing their users. As culture disappears, science loses source of knowledge of human culture and of the ancient and recent past of indigenous peoples. Countries (and mankind as well) lose the essential part of their intellectual heritage, identity and memory.

In many countries, attempts are being made to preserve cultures that are at risk of being lost. A number of factors can make worse the loss of culture, including industrialization, globalization, and the assimilation of specific cultural groups. Misha misho is one of the oral traditions that are sought to be preserved.

Misha misho is a religion-based festival which is celebrated by children once in a year during the Holy Week among Orthodox Christians in Finoteselam, West Gojjam and some other areas of north Ethiopia. Misha misho is children's festival originated from Jewish culture because Christianity began as a Jewish sect in the mid 1st century, and Ethiopia was one of the few countries whose people were Christianized during the 4th century.

It is celebrated to commemorate the crucifixion and the suffering of Jesus Christ. During the celebration, children sing songs, and many other cultural activities are done.

Although misha misho in Finoteselam, as a legend, is thought as a phrase came from the mispronunciation of **wujo wujo** meaning 'you dog', it is most likely taken from two Hebrew terms: "misha" meaning "who resembles God?" and "misho" meaning "talkative". This can be translated as 'who is this talkative person claiming to be the son of God?'

The researcher has come to this conclusion because the language which was spoken during the crucifixion of Jesus Christ was Hebrew.

The transmission of the songs of misha misho to a younger generation and the nature of the festival seem to have changed from time to time and some of the songs have even disappeared. In other words, misha misho is less and less celebrated. For example, the songs children used to sing on Adam's day are no more heard in the existing generation, and this is one sign of the endangerment of misha misho.

The other sign of the endangerment of misha misho is the changes in the contents of the songs. Previously, there had never been begging of **t'älla** (local beer) and wheat, but now children beg **t'älla** and wheat. Instead, begging **jiro** (bean powder), **difdif** (mixed powder of cereals diluted with water), pepper powder and butter is abandoned.

The changes in the contents result with the changes of many words in the verse. For instance, in order to beg **t'älla**, children substituted **silä abo** (for the sake of Saint Abo) by **silä allah** (for the sake of Allah); **adaraʃ** (the hall) is substituted by **jibäʃi** (proper name given for a male person).

This paper, therefore, has tried to show the endangerment of misha misho. Moreover, the researcher has tried his best in collecting songs of misha

misho, recording actual events, analyzing and documenting them in order to transfer for the next generation and to make available for other researchers.

5.2 Recommendations

The study has found out that misha misho is an endangered children's festival in Finoteselam. Thus, to transfer this cultural heritage to the next generation, the following recommendations are forwarded:

Although Addis Ababa University has begun recently, there had never been institutions which train scholars who can document endangered cultures digitally. So, universities should train researchers who are capable of documenting cultural heritages and make available for other researchers.

In fact, Many Ethiopian writers have attempted to collect, classify, analyze and document the various genres of Amharic oral literature in their books, monographs, articles and theses. But, as far as the knowledge of the researcher is concerned, misha misho has never been studied.

In addition to this, religious institutions should teach the historical background of festivals which are celebrated in relation to their faith. If the people are taught about their religion and activities done in connection with it, they will teach their children, and the transfer of knowledge from generation to generation becomes possible. It is believed that changes in the contents of misha misho and the abandonment of some songs would not have occurred if religious leaders taught the people why children have been celebrating it.

Generally, misha misho seems a festival that Ethiopia and other Christian countries like France and Netherlands have the same thing to share. Thus, other scholars and researchers would be inspired to study further.

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Appendix 1

Interview Questions for Religious Leaders

1. ማሻሚያ ከጌታ ስቅለት ጋር ተያይዞ የሚከበር የልጆች በዓል እንደመሆኑ ትርጉሙ ምን ማለት ይሆን?

mɪʃa mɪʃo kəgeta sik'lät gar täyayizo yämikäbär yäljotf bäal indämähonu tǐrgumu min yihon?

Since misha misho is children's festival which is celebrated in related to the crucifixion of Jesus Christ, can you tell me what its meaning is?

2. የማሻሚያ በዓል ሐይማኖታዊ መልዕክቱ ምን ይሆን?

yämɪʃa mɪʃo bäal haymanotawi mäliktu min yihon?

What message does misha misho have from the religion point of view?

3. በማሻሚያ በዓል ጊዜ ልጆች የሚይዙት ዱላ ጫፉ የሚሾልበት እና የሚሻርጎረጎርበት ምክንያት ሐይማኖታዊ መልዕክት ይኖረው ይሆን?

bämɪʃa mɪʃo bäal gize lǐjotf yämıyızut dulla tʃ'afu yämıʃolibät ina yämıʒgorägoribät mikiniyat haymanotawi mäliktu yınoräw yihon?

Does the sharp tip decorated stick that children hold during misha misho have a religious meaning?

4. በማሻሚያ በዓል ልጆች የሚለምኑት ዳቦ እና ዱቄት ሐይማኖታዊ ትርጉም ይኖረው ይሆን?

bämɪʃa mɪʃo bäal lǐjotf yämıläminut dabbo ina duk'et haymanotawi tǐrgum yınoräw yihon?

Does the bread and flour which children beg during misha misho have religious meaning?

5. ስለ ማሻሚያ በዓል ለእምነቱ ተከታዮች ታስተምራላችሁ?

silä mɪʃa mɪʃo bäal läimnätu täkätajotf tastämralatfihu?

Do you teach your followers about misha misho?

Appendix 2

Interview Questions for Youths

1. ሚሻሚሻ ማለት ምን ማለት ነው?

mīṣa mīṣo malät min malät näw?

What does misha misho mean?

2. ሚሻሚሻ ለምን እንደምትል ታውቅ/ ታውቁ ነበር?

mīṣa mīṣo lämin indämitil tawik'/tawik'i näbär?

Did you know why you used to beg for misha misho?

3. በአንተ/ች ልጅነት እና አሁን ያለው ሚሻሚሻ ልዩነት አለው? ካለውስ ልዩነቱ ምንድን ነው?

bäantä/tj lijünät ina ahun yaläw mīṣa mīṣo liyunät aläw? kaläwis liyunätu mindin näw?

Does misha misho during your childhood has difference with the present time? If so, what is the difference?

4. ሚሻሚሻ ይጠቅማል ወይስ አይጠቅምም ትላለህ/ትያለሽ? ለምን?

mīṣa mīṣo jit'äk'mal wäjis ajt'äk'mim tilaläh/tijaläj? lämin?

Is misha misho important for you? Why? Why not?

5. ስንት ዓመት እስከሚሞላህ/ሽ እና ለስንት ዓመታት ሚሻሚሻ ብለሃል/ብለሻል?

sint amät iskämmolah/ṣ ina läsint amätat mīṣa mīṣo bilähal/biläṣal?

What age and for how many years did you participate in misha misho as a child?

6. ወላጆችህ/ሽ ምን ይሉ እንደነበረ ታስታውሳለህ/ታስታውሻለሽ?

wälacṣotfih/ṣ min jilu indänäbärä tastawisaläh/ tastawīṣaläj?

Do you remember what your parents said about it?

7. አሁን በሚደረገው የሚሻሚሽ አካባቢ የምትደው/የምትደኛው ወይም የምትደው/የምትደኛው ነገር ምንድን ነው?

ahun bāmidārägāw jāmiፆa miፆo akābabār jāmitiwādāw/jāmitiwädፅiw wājim jāmatiwādāw/jāmatiwädፅiw nāgār mindin nāw?

What do you like or dislike about present-day misha misho?

Appendix 3

Interview Questions for Children

1. ማሻማሽ ማለት ምን ማለት ነው?
mɪʃa mɪʃo malät min malät näw?
what does misha misho mean?
2. ማሻማሽ ለምን እንደምትል/ይ ታውቃለህ/ታውቁያለሽ?
mɪʃa mɪʃo lämin indämitil/y tawuk'aläh/tawuk'iyaläʃ?
Do you know why you beg for misha misho?

4. በሚሻሚሾ በዓል ልጆች የሚለምኑት ዳቦ እና ዱቄት አይሁዶች የቂጣ በዓል እያሉ ከሚያከብሩት የተወሰደ ነው።

bämi፣ja mi፣fo bäal lij ፈ፣ yämiläminut dabo ina duk'et ayhudot፣ yäk'it'a bäal iyalu kämiyakäbrut yätäwäsädä näw.

The bread and flour which children beg during misha misho is taken from the Jewish that is named 'a festival celebrated by bread'

5. ቀደም ሲል የነበሩ አባቶቻችን ሲያስተምሩ ስላልነበረ ማህበረሰቡም እኛን ጨምሮ ሐይማኖታዊ መልዕክቱን ዘንግተን ልጆች በጭዋታ መልክ ሲያከብሩት ዝም ብለን ስናይ ነው የነበረው።

k'ädäm sıl jänäbäru abatot፣fat፣jin sıjastämru silalnäbärä mahibäräsäbum in፣jan t፣j'miro hajmanotawi mälik፣tun zängitän li፣ፍot፣j bät፣j'iwata mälk sıjakäbrut zim bilän sınaj näw jänäbäräw.

Because our forefathers were not teaching, the society, including us, have ignored its religious significance, and children have been celebrating as a secular festival.

Appendix 5

Answers for Interview Questions by Youths (Summarized)

1. ሚሻሚሻ ማለት ምን ማለት እንደሆነ አላውቀውም።

mīḥa mīḥo malät min malät indähonä alawk'im.

I do not know what misha misho means.

2. ሚሻሚሻን የምናከብረው ሲወርድ ሲዋረድ የመጣ በዓል ስለሆነ ነው።

mīḥa mīḥon yäminakäbiräw siwärd siwaräd yämät'a bäal silähonä näw.

We celebrate misha misho because it is a tradition handed down from our ancestors.

3. በጣም ልዩነት አለው። ብዙ ዘፈኖች ተለውጠዋል። የአዳም እለት እንለምናቸው የነበሩ ነገሮች ለምሳሌ ቅቤ፣ ድፍድፍ እና ጨው አሁን አይለመኑም።

bät'am liyunät aläw. bīzu zäfanotf täläwut'äwal. yäadam ilät iniläminatfäw yänäbäru nägärotf lämisale k'ibe, difdif, ina tf'aw ahun ayilämänüm.

It is different. Many songs are changed. Many things, for example, butter, difdif and pepper powder that we used to beg on the Adam's day are not begged this days.

4. ይጠቅማል። ከአባቶቻችን ሲወርድ ሲዋረድ የመጣ ልጆች የሚያከብሩት ባህላችን ስለሆነ ጠቃሚ ነው።

jit'äk'mal. Käabatotfatfin siwärd siwaräd jämät'a liጃotf jämiyakäbirut bahilatfin silähonä t'äk'mi näw.

It is important. It is our tradition handed down from our forefathers, and children celebrate.

5. በግምት ከአምስት ወይም ስድስት ዓመቱ ጀምሮ እስከ አስራ አራት ወይም አስራ አምስት አመቱ ሚሻሚሻ እል ነበር።

bägimit käamist wäjim sidist amäte dżämire iskä asra arat wäjim asra amist amäte mįsa mįso il näbär.

I participated in misha misho approximately from the age of five or six up to fourteen or fifteen.

6. በዚያን ጊዜ ወላጆቼ ሚሻሚሻ እንድል ይፈቅዱልኝ እንደነበር ብቻ አስታውሳለሁ።

bäjijan gize wäladżotfä mįsa mįso indil jifäk'duliñ indänäbär bitfa astawisalähu.

I only remember that my parents used to allow me to participate in misha misho.

7. አሁን ልጆች ሚሻሚሻ ሲሉ ሳይ ልጅነቴን ስለሚያስታውሰኝ እና ባህሉ ባለመጥፋቱ ደስ ይለኛል። ነገር ግን በሌት ያልነበሩ ነገሮችን ለምሳሌ ስለ አላህ እያሉ መለመን፣ የአዳም ዕለት በመለመን ፋንታ ከየቤታቸው ማዋጣት እና የመሳሰሉትን ነገሮች ሳይ ደስ አይለኝም።

ahun liđotf mįsa mįso silu saj liđjinäten silämijastawisäj ina bahilu balämät'ifatu däs jilänjal. nägär gin bäfit jalnäbäru nägärotfjin lämisale silä allah įjalu mälämän, jäadam ilät bämälämän fanta kajäbetatfäw mawat'at ina jämäsasälutin nägärotf saj däs ajilänjim.

When I see children in celebrating misha misho I feel very happy because it takes me to my childhood, and I appreciate the existence of the tradition. But, I don't like things like begging by the name of Allah, contributing from their home instead of begging on Adam's day, etc. They were not practical in our times.

Appendix 6

Answers for Interview Questions by Children (Summarized)

1. ማሻሻሻ ምን ማለት እንደሆነ አላውቀውም።

mīṣa mīṣo min malät indähonä alawk'äwim.

I do not know what misha misho means.

2. ማሻሻሻ የምል በቃ የማሻሻሻን በዓል ለማክበር ነው።

mīṣa mīṣo yämil bāk'a yämīṣa mīṣon bäal lämakibär näw.

I beg for misha misho just to celebrate the festival, misha misho.