

**ADDIS ABABA UNIVERSITY
SCHOOL OF GRADUATE STUDIES
INSTITUTE OF LANGUAGE STUDIES
DEPARTMENT OF FOREIGN LANGUAGES AND LITERATURE**

**FUNCTIONAL ANALYSIS OF THE FOLKTALES OF QELLEM WALLAGGAA
OROMOO**

**BY
TSEGAYE TESSEMA**

**JUNE 2010
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Abstract

So many scholars discussed that various elements of folklore are the outcomes of the age- long traditional wisdom and human experiences. Folktales are one of the forms of folklore that reflect wisdom and philosophies the people. They also help to understand the society's mode of thinking, custom/tradition, attitudes, ways of life, and day-to-day experiences. Scholars state that through the study of a society's folktale, one can learn the social, cultural, political and economic realities of the people. Scholars assert that folklore is an umbrella term consisting of customs, observances, folktales, riddles, folksongs, legends, myths and so on. The Oromo of Qellem Wallaggaa do also possess the various genres of folk literature and different forms of folklore. Although it is believed that these different forms of folklore reflect the socio-cultural and philosophy of the society, it would be unmanageable to try to study the function of all the genres and investigate the occasion of occurrences in all the districts within the given time and budget of the study. Hence, folklore genre selected is folktale with function in focus in the two districts of Qellem Wallaggaa Zone based on popularity of folktales in the areas.

The study has four chapters. Background of the study, objective, statement of the problem, limitation and method of the study are discussed in chapter one. In the second chapter, attempts have been made to set theoretical basis for the study. Analysis of the functions of the folktales has been done in the third chapter. The fourth chapter dealt with concluding statements of the study. Bibliographies and appendices have been appended at the end of the paper.

The required data for the study was largely collected from the two districts of the zone, namely Laaloo, and Sayyoo districts. 60 folktales have been collected; 50 of the were selected for the study and 22 of the folktales were analyzed. The folktales that are not included in the analysis are appended at the end of this paper. The study is aimed at analyzing the major functions of folktales of Qellem Wallaggaa Oromoo in order to understand the contextual use of the folkloric form. Accordingly, it has been found out in the study that folktales serve various functions such as reflecting socio-cultural values of the people, morality, socio-political and socio- economic realities, social criticism, reinforcing social laws, and playing significant roles as a medium of instruction.

CHAPTER ONE: INTRODUCTION

The purpose of this study is to analyze the major functions of the folktales of Qellem Wallaggaa Oromoo. This introductory chapter includes background of the study, statement of the problem, the objectives, methodology, scope and limitations of the study, significance of the study and socio-cultural background of Qellem Oromoo where the study has been conducted.

1.1. Background of the Study

To begin with, scholars state that oral literature plays important roles in the lives of the society it belongs to. For instance, Melakneh Mangistu (2006:13) emphasizes that oral literature is significant as it preserves the people's traditional wisdom, records history and promotes social synchronization. In addition, Dorson (1972:35-36) asserts that folklore is one of the significant aspects of the cultural and traditional wisdom of a people.

Many folklorists also explain that in the past and even at the present time either literate or semi-literate societies make use of oral literature to respond to the political, social, and economic realities of a period. For example, Richard Bauman (1972:33) sees folklore as the product through creation or recreation of the whole group and its forbearers, and an expression of their common character. In this case, folklore is spoken of in terms of traditions, with tradition conceived of as super organic, temporal continuum; the folk traditions bearers "That is, they carry the folklore traditions on through time and space like so much baggage. According to M.R. Dorson (1972:60-61) folktales are told primarily for entertainment. However, they also have secondary purposes. For instance, to ridicule, to educate, to teach morality etc. Anderzejewski(1962) asserts that oral literature may serve as a medium of instruction as by enhancing the learners' verbal skills and improving their vocabulary command. The students also develop analytical thinking and understand their socio-historical and cultural background.

In the same manner, Qellem Wallaggaa Oromoos make use of oral literature to create their past as time and space in order to understand their present state and anticipate their future. The socio-cultural and political life of the past and the present hegemony of Qellem people need close study in order to understand their collective cultural and communal life. To this effect, the researcher believes that studying Qellem Oromoo folktales in their contexts function helps one to understand the people's past.

The researcher emphasizes that knowing the origin and history of the folklore material and their context of performances can help to speak about facts of the day-to-day life of Qellem Oromoo.

Hence, study of oral literature is of paramount importance to serve as a means of studying the history and origin of Oromoo of Sayyoo and Laaloo (Qellem Wallaggaa)), and understanding of the day-to-day experiences of the society.

The Qellem Wallaggaa Oromoos have been practicing various forms of oral traditions. They possess different forms of folklore that they have been transferring orally from one generation to the next. The researcher feels that the role played by the folktales of this society needs detailed investigation through functional study of folklore in order to understand the contextual functions. For better understanding of the people's oral tradition, the knowledge of their social, historical and cultural reality need to be studied carefully.

The researcher believes that Qellem Wallaggaa Oromoos' social and historical as well as cultural background need to be understood in order to understand the contexts of the use of folktales. This is for the reason that folktales are strongly related to the social realities and traditional practices of the society. Thus, familiarity with folklore of the people can help a reader understand their social and cultural background.

1.2 Statement of the Problem

Folklore is one of the significant aspects of people's socio-cultural life. Thus, it needs to be studied as it is an important part of people's oral traditions, customs, and philosophy. Studying folklore can strongly serve as a means of studying the people it belongs to. By closely examining its folkloric forms, one can learn the socio-cultural and socio-political ideas of the society.

The study of folklore in Ethiopia seems to be a recent development though attempts have been made to collect oral literature for quite long. The participation of Ethiopians in folklore research had been limited until the second half of the twentieth century. As Fekade Azeze emphasizes, it was in the 1970s that the study of Ethiopian folklore by Ethiopians themselves was given due credit (Fekade Azeze, 2001). The folkloric materials of the various ethnic groups in Ethiopia has not been studied and publicized widely. It seems that the folklore potential contribution to social, cultural, political and economic realities have not been understood in context of function.

To this effect, the researcher believes that the range, complexity and roles reflected through the use of folktales have not been clearly understood in Qellem Wallaga Zone. This study, therefore, is initiated by such tempting situations. Qellem Wallaggaa Oromoo folktales are believed to part

of their oral traditions. The researcher emphasizes that unless these folktales are studied in performance situations, and their social values are appreciated by the people, they would not continue to live to tell the tale and preserved for the next generation.

In order to tackle the problem, attempts have been made with its focus on oral culture with functional study of the folklore of Qellem Oromoo. In this regard, the cultural life of the Qellem Wallaga Oromos in general and that of Sayyoo and Laaloo districts in particular have been studied in the contexts of the roles played by the folktales ('dur-Dur-duriis' as it is known in Oromoo society). The manner in which the folktales function and are applied to specific situations calls for attention. What the participants speak using folktales in a specific context of communication (conversation) becomes an intriguing problem tempting one to conduct a study. Thus, a study of function becomes significant. In order to study function, the actual occasions in which the folktales have been used, what the people discuss in such occasions, and how the folktales are used to reflect issues raised in the occasions need to be understood. In other words, questions such as "where and when do the people use the folktales? Who uses the folktales? And for what purpose do the people of an area use folktales?" are to be properly considered.

Consequently, the study of functions of folktales of Qellem Walaggaa Oromoo within the socio-cultural contexts seems to be significant and appropriate.

The folktales of Qellem Wallaggaa Oromoo need to be studied contextually in order to reflect the socio-cultural realities and world outlooks of the people. The close interrelationship of folktales and their function needs to be understood. This study, therefore, is intended to fill the gaps between the oral narratives and roles played by them through contextual analysis of functions of some selected folktales of Qellem Wallaga Oromoo.

The study of folklore in its contexts can help one understand the people and their cultural products equally. Attending to artfulness and grater context based on field-work allows for the blending of social and aesthetic impulses of culture and represents its affirmative understanding. Studying folklore can strongly serve the purpose of studying the people it belongs to in the cultural aspects of the society. That means, the study of the society's folklore helps as a means of studying the society's culture, economy, traditions, customs and beliefs as well as the socio-economic and socio-political aspects of the people. Past folklorists focused on salvaging texts (mostly songs and folktales) in order to understand the past and sometimes to shape the present.

The new generation of folklorists recognizes the interaction between how an individual tells a folktale and how the audiences react and interact, and interrelationships between art and architecture.

It cannot be denied that Ethiopia is a country with diversified ethnic groups and cultures. These diverse ethnic groups live with their own unique cultural, social, traditional, economical (socio-economic, socio-cultural and socio-political as combined) and linguistic background. This implies that the diverse ethnic groups have unique cultural heritages, traditions and customs. The various folk literature materials are preserved till present time by being transmitted orally from generation to generation although some of them have been influenced by various factors.

Researchers have been conducting studies on various forms of folklore even though the works done so far are not exhaustive with respect to the diverse ethnical and geographical considerations. Hence, it is difficult to claim that all the researches that have been accomplished so far have covered the wide range of the country with diverse nations and nationalities with their cultural heritages that are unique to each and every ethnical group in the country. Yet, the folkloric materials of various ethnic groups have not been studied and publicized widely when compared with the potential of the population with varied nations and nationalities.

To this end, the researcher selected folktales to analyze their major functions in the socio-economic and cultural hegemony of Qellem Wallaga Oromoo to contribute to the betterment of the Oromoo culture, language and social development. To study function, it is necessary to examine and evaluate the actual performances under certain circumstances and special occasion in which folktales are used what people discuss in the given circumstances and the manner in which the folktales relate to the matters discussed in the occasion under focus. One must enquire when and where as well as how the folktales are practiced or performed by the society. The audience, the characters and the purpose of the folktales need due consideration in studying the context and function of the folktales performed in that given occasion.

Some scholars suggest that the close inter-relationship of the folktales context and folktales function (as this is also true with proverbs) has long been left out. The study, therefore, focuses on functional analysis of the folktales of the Qellem Wallaggaa Oromoo in connection with the contexts and occasion where these oral narratives have been considered, and practiced. Thus,

folktales of the people need close study context-wise to demonstrate socio-political, socio-cultural and world outlook of the society.

1.3. Objective of the Study

The objective of the study is to analyze the contextual functions of Qellem Wallaggaa Oromoo folktales. It is assumed that by studying the folktales within the context of their use, it could be possible to comprehend their functions and tell where, when, by whom and why the folktales are used in Qellem areas. The study has targeted at describing and explaining the functions of the folktales of Qellem Wallaggaa Oromoo with respect to cultural and social contexts. In other words, the objective of the study is to investigate the degree to which the folktales reflect the socio-cultural realities of Sayyoo and Laaloo Oromoo of Qellem Wallaggaa and demonstrate the connection between meaning and contexts of the use of the folktales by the people.

1.4. Methodology

The study derives its methodology from the contextual and functional approach to the study of folklore since these theories are selected by the researcher as the major guidelines for data collection. The instruments of data collection and procedures of the study discussed below are employed inline with the principles of functional approach to the study. The researcher used observation, interview and focused group discussion as instruments to collect data, as these methods allowed him to meet up with the people in occasion of performances of the folktales to understand the functions they serve contextually.

1.4.1 Observation

The contextual and functional study of a folkloric form forces one to stay in the target society for considerable period of time. It demands the researcher to closely observe the context in which folktales are used in day-to-day lives of the focused society. In order to understand the function of the society's folktales, the researcher was compelled to investigate and observe the cultural, political, social and economic experiences in the life of the society under the study by going down into remote villages, contact elders in the community to generate adequate and first-hand information about the unobservable past and the present.

In addition to customs and traditions, cultural practices, social structures and social realities of the people need to be closely approached and actively observed in order to derive adequate information of the society under study.

The field work enabled the researcher to understand the stated complexity of contextual study of the folklore. The irregularity of occasions did not allow the field worker to accomplish the field work within a short period of time. The researcher waited for weeks for the occasion to occur to understand the function of the folktales and the context in which they are performed.

During the fieldwork in the summer of 2009 (2001E.C) from July to the beginning of September) the selection of sites for sample woredas (districts) and Kebeles (villages), selection of fieldwork assistant, consulting some elders from the selected districts, and finding out the occasions in which the folktales are performed and used under some circumstances were done. In this case, continuous observations of the occasions in which the folktales are used have taken place in order to collect and record a significant amount of the folklore material under that given occasions. After topic of discussion has been identified, the context of use has been focused on by the functional approach to the study of the folklore. TApe recorder was used to record the folktales. TApe recorder has been used where conditions permit the fieldworker. Where people did not want their voices to be recorded, the researcher used notebook to jot the folktales down to study contextual meaning and identify its function by consulting elders. This helped the fieldworker to understand the function of folktales.

1.4.2 Interview

Interview was another instrument used for obtaining the required information for the study that has been conducted. It was necessary to use interview to comprehend the meaning and function of the folktales in the context of performances and understand the society's social, cultural, and economic and the general day-to-day occasion in their lives. The interview helped the fieldworker to get ample information about the 'Qellem Wallaggaa Oromoo' and their socio-cultural and traditional values.

Interview was conducted with ten men and twenty elders who were selected with the help of local people on the basis of their knowledge on Oromoo culture and oral traditions.

The researcher used the following procedures in conducting the study at hand. First and foremost, the related literature (both published and unpublished) has been reviewed thoroughly and systematically. This was believed to set the basis for the research. It provided and established the possible theoretical basis for the study, and enabled the researcher select the appropriate methodology, the relevant field work procedures as well as activities.

The next step was to get prepared for the fieldwork by intensive reading of fieldwork folklore manuals, organizing interview items, preparing tApe recorder and other field work tools that are useful to conduct interview and jot down the data obtained through the process of interviewing the elders.

The data obtained through interview and observation have been recorded, transcribed and then translated from Afaan Oromoo into English language. The folktales were then classified and analyzed according to their contextual function in the given occasion.

Finally, 22 of the 60 collected folktales were selected for analysis and analyzed with contextual approach to the study of folklore, the function being in focus.

1.4.3. Focussed Group Discussion

The focused group discussion was held with some elders that are endowed with rich social, cultural and historical background of the Qellem Wallaggaa Oromoo, and their oral tradition that is reflected through their oral literature. This method was especially useful in discussing some issues with the informants more freely and objectively. For instance, discussing issues related with the contextual functions of the folktales in social, cultural, moral, political, economic, and historical setting were revealing. The method helped the informants by refreshing their memories of folktales and their related functions.

It has helped them to recall the folktales they failed to remember in the random interviews held with them. Discussing the context brought out the folktales spontaneously. Useful as it is, this method is found to be time consuming.

1.5 Scope and Limitations of the Study

1.5.1 Scope

The study is conducted in Oromia National Regional State of Qellem Wallaggaa Zone (formerly, West Wallaggaa), which is predominantly inhabited by the Oromos. Qellem Wallaggaa Zone has eleven districts. These are Laaloo, Haroo Sabbuu, Daalle Waabaraa, Gaa'oo Qeebee, Hawwaa Galaan, Tajjoo Walal, Jimmaa Horroo, Gidaamii, Sayyoo, Anfilloo, and Dambii Doolloo (special district). The two districts (Laaloo and Sayyoo) have been selected for the site of the study. This means the required data for the study was largely collected from the two districts of the zone, namely Laaloo, and Sayyoo districts. Attempts have been made to compare the folktales that are collected from the districts mentioned above with the remaining districts of the zone under study. This is for the fact that it would be impractical to collect folktales from all the districts of the zone in the time and budget provided for the study. Scholars assert that folklore is an umbrella term consisting of customs, observances, folktales, riddles, folksongs, legends, myths and so on. The society in Qellem Wallaggaa does also possess the various genres of folk literature and different forms of folklore. Although it is believed that these different forms of folklore reflect the socio-cultural and philosophy of the society, it would be unmanageable to try to study the function of all the genres and investigate the occasion of occurrences in all the districts within the given time and budget of the study. Hence, folklore genre selected is folktale with function in focus in the two districts of Qellem Wallaggaa Zone based on popularity of folktales in the areas.

1.5.2 Limitations

This study is concerned with the analysis of the functions of Folktales of Qellem Wallaggaa Oromoo of which the Sayyoo and Laloo are selected as it cannot be managed if all the districts are tried to be included in the study. In conducting the study, the researcher came across some problems that were hindrance to the accomplishment of the investigation. Nevertheless, the researcher has tackled and solved the problems systematically. One of the problems was the difficulty in finding occasions in which the folktales were used. This problem was solved by extending the period when data were collected through actual observation and interview. Due to budget constraint, the researcher was unable to extend the period of data collection to not more than two months. Due to this fact, the researcher did not make the exhaustive collection of data.

1.6 Significance of the Study

As a form of folklore, it is evident that folktales reflect a society's cultural practices, wisdom and philosophies of life. Thus, the study of folktales of Qellem Wallaggaa Oromoo is believed to be significant and can serve the stated purpose. It can also add other dimension of knowledge about function of folklore in general and folktales of Qellem Wallaggaa Oromoo in particular. This study is believed to reflect the people's active traditional practices, prevalent moral values and cultural codes as well as social wisdom and philosophy of the people of Qellem.

1.7 Socio-historical and Cultural Background of Sayyoo and Laaloo Oromoos

The area of Qellem Wallaggaa Zone is 10,0726km². The climatic condition of the area includes Gammoojjii,(Deseret) Baddaa (Dega), and Badda- Daree (Semi- desert). 30.5% of the area is desert while Dega and Woina Dega occupy 16.9% and 52.6% respectively.

The altitudinal location of Qellem is 3335m above sea level. Qellem Wallaga Zone is surrounded by West Wallaga Zone in the North and in the East, Iluu Abbaa Boor and Gambella Administrative Zones in South, and Sudan and Gambella administrative Zones in the West. With respective to the population number of the zone, according to the 1999 survey and statistical data, the population of Qellem Wallaga Zone has 803701 totals. The female population is 398796 and the male population is 404905.

1.7.1 The Sayyoo Oromoo

The Sayyoo District is found at a distance of 636 kms Southwest of Addis Ababa. According to the 1999 population statistical survey, the Sayyoo District has the the total population of 117511. Of the total population, 58688 are males and 58823 are females. The district has 25 sub-districts. It is bordered by Anfillo District in the North and West, by Hawa Galan and Iluu Abbaa Boor in the East and South respectively. About 95.83% of the district is Badda- Daree (Semi- Desert) and 29.1% and 25% of the area of the land has the climatic condition that occupies 'Baddaa' and 'Gammoojjii' respectively.

Sayyoo is one of the descendents of 'Maccaa Oromoo' who lived in the area formerly known as southwestern Wallaggaa (now Qellem Wallaggaa). The name Sayyoo should not be confused with the Sayyoo District. As my informants from Qellem suggested, Sayyoo was the son of Dadhii. Dadhi was the son of Obo and Obo was the Son of Maccaa, who was the son of Raya.

Sayyoo has two sons: Dullacho and Akkayyuu. Dullacho has three sons: Daalle, Laalo and Garjeeda. Akkayyuu who is the second son of Sayyoo has also three sons: Awu, Galaan and Alakuu. The three sons of Dullacho and the three sons of Akkayyuu are the six grand sons of Sayyoo. They are known as ‘Jahan Sayyoo’ (means the Six Sayyoo).

With regards to the location of Sayyoo and its Climatic condition, (Dr. Negaso Giadada, 1984) suggested that the Sayyoo region in Qellem extends from the western headwaters of the Biribr River in the southeast to the Gare and Sakkoo River in the west and south. In the north, it reaches the southern head waters of the Daabus River that extend south to the Birbir River (Negasso G.1984).

1.7.2 The Laalo Oromoo

Laalo is located at a distance of 551 km southwest of Addis Ababa and 109 kms north of Qellem Wallaga Administrative Zone.

The name ‘Laalo’ should not be confused with the name of a place like that of Sayyoo. As it was discussed previously, Laalo is one of the descendents of Maccaa Oromoo of which the Six Sayyos are included in. In other words, Laalo Oromoos are the descendents of Maccaa Oromoo. In addition, Laalo is one of the Jahan Sayyoo Oromoo. According to some informants, Laalo is the second son of Dullacho next to Daalle. The Laalo District is named after the coming of Laalo (son of Dullacho) into the area. My informants from Laalo suggested that Laalo District is founded in (1873 E.C?).

Laalo Oromoo is one moiety of the Sayyoo Oromoo of Maccaa territorial unit. Maccaa is the territorial unit at the same level as the other Oromoo groups such as Tuulamaa, Walloo, Arsii, Gujii, Baarentuu and Booranaa. As my informants from Laalo District suggested, Laalo is at social level known as qomoo. Laalo has four major qomoos: Billee Deentaa, Waayyuu and Dooganoo. The informants also suggested that Laalo occupied a larger area in territorial extensions of Qellem Wallaggaa Zone. The informants have long- age experiences and they gave well detailed information about the people and land of Laalo as well as its surroundings. One of my informants at Laalo told me, “*Maanguddoon Oromoo akkas jedhanii mammaaku: “Kan dhaga’an kan arganii wajjin dhugoomsuun ragaa quufsaa namaaf kenna.”*

What the Oromoo elders said above in the proverb, (in Afaan Oromoo) could be stated in English as, “*What is heard can be validated through what is seen.*” The elders suggested that

oral tradition has been practiced well by Laaloo Oromoo before the invasion of Laaloo land by Habasha during the supremacy of Menelik, and the expansion of new forms of religion, especially during the coming into power of Naftegna in Laaloo and Sayyoo areas. The Laaloo land (District) has the area of 411.82km² with total population of 51438 according to the 1999 statistical survey. The climatic condition of the Laalo District is predominantly Woina Dega.

1.7.3 The Sayyoo and Laaloo Ways of Life

The Gada system which is a typical Oromoo tradition is not currently functional and not practiced by the people of the area. Before their conquest by Menelik towards the end of the 19th century, the Sayyoo and the Laloo Oromoos had religious, social, political and economic patterns of their own (Negasso Gidada. 1984). As informants from Sayyoo suggested, there were traditional laws (Seera) which explicate the history and the philosophy of the socio-political life of the people during the 18th and 19th century”(Ibid).

Negasso (1984) classified these traditional laws (Seera) into three sections. (1).Confusion of ideology-which is also known as taboo or laws of prohibition, (2) the farewell speech of Makkoo Bili “the great law giver”, and (3) the Law of the Gadaa or the Lubaa (“Seera Gadaa Lubaa”) / the “Tumaa Makkoo Bili”.

The confusion of ideology is considered to be the society’s law which is parallel to the ten commandments of the ancient Hebrews (Negasso 1984:154). It deals mainly with ‘safuu’ between senior and junior, older, and younger people, masters and slaves, fathers and sons, and mothers and daughters (ibid). Some informants, however, suggested that this safuu has been deminished due to the conquest of alien cultures on the area.

The second traditional law of Sayyoo is ‘the Law of Gadaa’.According to oral tradition of Sayyoo Oromoo, Makko Bili was from Leeqaa. He was the leader of the Six Sayyoo (Jahan Sayyoo) in Ulmaayyaa Bario. Negaso (1984) also states, “Makko Bili’s farewell message to the Maccaa Oromoo was considered to be an important document for the history of Sayyoo Oromoo. The present day Qellem Wallaggaa and Iluu Abbaa Boor (especially the central part) is settled by Sayyoo. The Leeqaa settled north of Sayyoo and Tumme settled south of them mainly in Iluu Abbaa Booraa (Ibid). It should also be noted that Sayyoo, Leeqaa and Tummare the three sons of Dadhi. All these sons were instructed and occupied their present day area by Makkoo Bili’s message during his parting speech.

(3) Finally, the most important and detailed discussion on the Laaloo and Sayoo people's oral law was given as the Law of the Gadaa which is termed as "**The Penal Law**", since it includes the sanctions and penalties with which the violations of the laws are punished (ibid). Since this study is intended to analyze the functions of folktales of the Sayyoo and Laaloo of Qellem Wallaga Oromoo, it is hoped that the socio-historical and cultural background given under this section will help one to understand the society and its traditions in contextual performances.

It needs to be stated that the above mentioned oral laws (seeraa) are not practiced nowadays and this leads to the conclusion that oral traditions of the people have been seriously affected and acculturated to a great extent. Therefore, this calls attention to record, and preserve the peoples past by studying its past oral traditions and folktales to pass them to the next generation.

CHAPTER TWO: REVIEW OF RELATED LITERATURE

Introduction

The main objective of this chapter is to provide theoretical basis for the thesis. This is accomplished by reviewing both unpublished and published materials that are supportive and evidence to the study targeted i.e. the materials are reviewed on the basis of their essence to the concept of oral literature in general and folktales in particular. The basic concepts of folklore are also included in this chapter to provide the thesis with conceptual framework

Anthropologists and folklorists of various generations sometimes lamented that an age of high technology and global capitalism would result in termination of “traditional cultures.” Today, we more often consider culture and tradition as fluidic and dynamic resources which interact with shaping as much as being shAped by the modern world, rather than being overrun or determined by it. As Armstrong (1959, Dundes 1962) state, fluidity is one of the basic characteristics of oral literature as it is transmitted from one generation to another by words of mouth.

As Glassie (1995:409) suggests, tradition is a dynamic process. Being a dynamic process, it flows from and shApes individual lives, while shaping and resonating with larger patterns of world view and culture. People’s creations draw upon unique combinations of community life and personal inspiration. Tradition flows into and from this process of convergence; “folktales, culture and human actor meet in tradition” which is “volitional, temporal action.”). When human beings are committed to willful acts of creation that are intended to express cultural or social connection, they are participating authentically in traditional culture (Glassie, 1995:400-400). Coulder (1978) also emphasizes that, throughout time and space, cultures change and adopt rather than die.

Dell Hymes (cited in Ruth Finnegan 1976), understands tradition in equally fluid and emergent terms. The traditional begins with the personal being. Its distribution in history, and in a community is important, but secondary, not defining. Something partakes of the nature of the traditional already when the effort to traditionalize had brought into being. In fact tradition is not so much a matter of preservation as it is a matter of re-creation, by successive persons and generations and in individual performances (Ibid).

Scholars of different periods understand folklore as a dynamic process. Both symbols and the associated meanings change over time and according to various outside and inside influences.

Such fluid and dynamic feature of culture and tradition is universal and natural phenomenon that keeps human groups in constant flux (R. Dorson 1972, Julie, 1984).

According to Glassie (1995:401), given this fluid and dynamic definition of culture, “authentic” need only refer to moments of creativity or interpretation. When individual commitment brings social association authenticity is realized through creativity and interpretation.

This implies that so long as one acts freely, with desire to connect to the traditional within a society (i.e. the work and ideas of other society members which are also willful, creative and consciously connected values or ideals of a social group), resultant (reactions, expressions or interpretations) become authentic.

Richard Bauman (1972:33) sees folklore as the product through creation or recreation of the whole group and its forbearers, and an expression of their common character. In this case, folklore is spoken of in terms of traditions, with tradition conceived of as super organic, temporal continuum; the folk traditions bearers “That is, they carry the folklore traditions on through time and space like so much baggage.

Alan Dundes (quoted by Ben-Amos in “The Seven Strands of Tradition”), tradition in folklore, like culture in anthropology has become a defining and indentifying aspect of social life. This implies that there is a direct and mutual relationship between a group and its tradition because folk is the society itself.

2.1 Review of Local Studies

This subsection dealt with some studies that were conducted on Oromo Oral Literature at local level in order to preserve the oral traditions that are important part of the historical past of the people.

To begin with, a number of BA theses have been conducted on Oromo folk-literature. For instance, Mulugeta (1976), BA, studied West Showa Oromo Folktales with their thematic analysis being relied on content (text analysis). In addition Tiruneh (1982) has dealt with the study of West Hararge Oromo Folktales. Tiruneh relied, in his analysis, on performance situation, the style of delivery and the audience’s role in story telling.

Some researchers studied folktales on their MA theses with thematic as well as contextual analyses. For instance, Abdulkadir (1982), on Somali Folktales, Tesfaye (1990) on Jablawi

Folktales, Sahilu Kidane (1996) Contextual Analysis of Borana Oromo Prose Narratives, Abraham (2000) on Jimma Oromo Oral Prose Narratives and Berhanu Mathews (1986), “ An analysis of Kambata Proverbs,” have conducted their MA studies. Tadesse Jalata (2004) has studied the Guji Oromo Proverbs in their contexts of performances. Furthermore, Berhanu Bekele (2008) studied the folktales of East Wallagga Oromo with images of Women portrayed in his analysis.

The work of Berhanu Mathews (1986) emphasized the social experiences of the people and related the content, function and other features of the proverbs to their social, economic and cultural values. Berhanu also made detailed discussion in his thesis and showed explained the historical, ethnical and educational function proverbs.

Sahilu’s and Tadesse’s work have dealt with contextual studies. The rest have been conducted on thematic analysis, except Tirune’s work which relied mostly on performance situation of the folktales. The present works, however, give due credit to contextual than textual analyses. In addition, no study has been conducted on Qellem Wallagga Oromo’s Folktales, yet.

Furthermore, Cerulli (1922), Anderzejewski (1962), and Claude S.(1996) have collected a number of songs, proverbs, tales, fables and stories. Cerulli collected oral songs, tales, and proverbs from Mecca Oromo tribal units-Leeqaa, Limmuu, and Guma. His collection included historical and etymological texts. His work was one of the earliest studies dealt with Oromo literature. Anderzejewski also collected and studied fables and stories of Borana Oromo. He relied merely on collection; not contextual study. Sumner’s collection of folktales (1996) needs to be acclaimed, too. He made attempts to collect and analyze Oromo proverbs and songs. He had also made the structural and typological study of the folktales. However, his study was merely dependent on secondary (textual sources) and this makes it insufficient in contextual performances of the oral literature he collected and studied. Furthermore, Fikade Azeze of Addis Ababa University contributed a lot in Ethiopian folklore researches. He attempted to introduce the state of research in oral literature and to encourage the studies toward a more applicable and scientific position. For instance, his preliminary work (Fekade A. 1984) clearly witnessed and promoted scientific studies of Ethiopian folklore. Fekade Azeze (1984, 2001) categorized the Ethiopian folklore studies into three broad divisions: ‘The Amateur Endeavor’, ‘Senior Essays’ at the Department of Ethiopian Languages and Literature, and ‘The Oral Literature Research Unit’ of the Language Academy. The first category made the collections and records of the

sources that introduced Ethiopians with basic concepts folklore study. The second category introduced the students' senior essays written from 1958-present.

The third category, which was established in 1970, aimed at collecting, recording, translating and analyzing the folkloric forms of various Ethiopian nations and nationalities. Nevertheless, Fekade (Ibid) asserts that although the collection and analysis of Ethiopian Oral Literature Research was progressive, the awareness the social and cultural context of the significance of the folkloric forms have been neglected for quite long.

For example, as Tadese Jalata (2004) stated, the studies on folkloric forms of Oromoo people have been conducted by Europeans from the second half of the 19thc onwards. However, they merely confined their studies to collection and recording the oral traditions through the study of folklore. This study, therefore, strived to fill this gap, and did it successfully.

2.2 Definitions/Discussions of Important Concepts in the Study

2.2.1 Folklore

Various scholars explain folklore in different ways. According to Dan Ben Amos (1972), folklore is very much an organic phenomenon. Amos states:

It is possible to distinguish three possible basic conceptions of the subject underlying many definitions; accordingly, folklore is one of these three; a body of knowledge, a mode of thought and a kind of art. It is important to comprehend that folklore is not thought of as existing without or apart from structured group...its existence is determined by its social context. As an artistic process, it may be found in any communicative medium; musical, visual, kinetic, or dramatic. In other words, folklore can be seen as an artistic communication in small groups (Ibid).

Richard Bauman (1972) states that folklore is an action. He emphasizes that this kind of focus on the doing, that is, on folklore performance, is the key to the actual integration between people and lore on the pragmatic level. This means, the social base of folklore in terms of actual place of the lore in social relationships and its use in communicative interaction is conceptualized with respect to performance in real integration between the society and its lore.

A.Paredes (1968) (American Folklorist) think of this discipline chiefly as they study of “special groups” such as age groups, occupational groups, groups living in certain regions of the country, and groups identified by national or ethnic group in origin. This implies that the study of folklore means the study of the society it belongs to by reflecting its socio-cultural values and human philosophy.

Dundes (1965) emphasizes that it is possible to define both folk and lore in such a way that even the beginner can understand what folklore is. This is because the term “folk” share at least one common factor with a group. It does not matter what the linking factor is...it could be a common occupation, language or religion, but what is important is that a group formed for whatever reason will have some traditions which it calls its own. Furthermore, Glassie asserts that, “Folklore is the study of human creativity in its own context” (H.Glassie, 1993). Glassie asserts that:

The center of folklore can be seen as the merger of individual creativity and social order, politically and philosophically. It constructs meaningful universe by the use of artistic action by stressing the interdependence of the personal, social, aesthetic, and ethnical, cosmological the beautiful, the good and the truths. In addition, he states that folklore is the art form, comprising various types of stories, proverbs, sayings, spells, songs, incantations and other formulas, which employs spoken language as its medium. Folklore includes folktales, myths, legends, superstitions, festivals, rites, traditional games, folksongs, popular sayings, arts, crafts, folk dances and the like (Ibid).

According to M.H Abrams (1988), the term folklore has been applied to mean collective name as verbal materials and social rituals that have been handed down solely or at least primarily by word of mouth and by examples, rather than in written form.

As Luth (1982) emphasizes, folklore developed and continues to flourish most in communities where few if any people can read or write. It includes among other things legends, superstitions, songs, folktales, proverbs, riddles, spells and nursery rhymes; pseudo scientific lore about the weather, plants and animals, customary activities at births, marriages and deaths, and traditional dances and forms of drama which are performed on holidays or at communal gatherings (MH Abrams 1988).

2.2.1.1 Themes of Folklore

For one who wants to participate in any work, some meaning must be brought to it, or found in it if any retention is to occur. Folklore is rich in themes and symbols which can stimulate the resources one needs to cope with his/her difficult inner problems. The folktales, fables and folk-legend each provide their own kind of meaning (Jan ,1985).

For instance, fairy tales show that struggles in life are unavoidable but that if one perseveres against unexpected and unjust hardships, he can be a winner. Fairy tales characters are unusually very clearly drawn and are typical rather than unique. They are not ambivalent as we are in reality, but either all good or all bad, all beautiful or all ugly, all stupid or all smart. It is this polarization which makes identifying with the good or bad, smart or stupid qualities more clearly for the child. The varieties of motifs which appear in the fairy tales have meaning for children of all ages. e.g “The central motif of ‘Snow White’ is the pubertal girl’s surpassing in every way the evil step-mother who, out of jealousy, denies her an independent existence-symbolically represented by the stepmother’s trying to see Snow White destroyed.” The theme of a giant in conflict with an ordinary person appears in Grimm’s “The Spirit in a Bottle.” The hero must then use his wits and cunning to extricate himself from a dangerous situation. Here, it can also be stated that there is a theme of winning over emotions. It seems, however, that by age thirteen or fourteen students would be ready to translate some of the images, consciously, with delicate and respectful guidance.

Other symbols in the fairy tales world include animals which are either all devouring or all-helpful. The wolf, ferocity and maliciousness embodied is typical. The theme of the struggle to achieve maturity is particularly geared to the adolescent and young. There is “Once upon a time...”, “In a certain country...” vagueness in the beginning of folktales which suggests that we are leaving ordinary reality. Old castles, dark caves, deep woods reveal that which is normally hidden, while “long ago” implies archaic, primordial events.

The fable which presents a moral truth has much less hidden meaning, with little left to the imagination. Human motives and acts are attributed to animals and tell what one ought to do. According to the Junior Library Edition of Aesop’s Fables, the fable was used for political purposes in Greece when free speech was dangerous. Perhaps this is why fables appear to demand, threaten or be moralistic. In this case, they present an excellent contrast to the fairy tale.

The heroes of the personal legends are very powerful folk symbols in themselves. They personify the qualities that we would most like to have or that we most admire in ourselves. The great Greek and Roman heroes received their powers from the Gods, but American heroes must depend on their own resourcefulness. Every walk of life and every occupation has its typical folk heroes from loggers, sailors, cowboys, miners and railroaders to jet pilots, journalists and even academics (consider the gentle, absentminded professor). Botkin (1948) says that Americans create or choose heroes in their own image.

The three main themes or motifs which run through the personal legends feature “the poor boy who makes good, the good boy gone wrong and the kind that is too good or bad to be true.” Botkin paints a composite picture of the American hero as a “...plain tough, practical fellow, equally good at a bargain or a fight, a star performer on the job and a hell-raiser off it, and something of a salesman and a showman, with a flair for prodigious stories, jokes and stunts and a general capacity for putting himself over.”

In the local legends, themes and symbols are present but not as obvious as in the folktales and personal legends. Chesnutt put together ‘The Conjure Woman’ folktales to educate a white audience, as his grand daughter says, without forcing a direct emotional confrontation. Chesnutt tells of the impact of slavery on blacks and illuminates its dehumanizing aspects by the various animal and vegetable forms that the characters must take, while under a spell, to achieve or avoid an end. The horrible treatment or trials the characters face after such metamorphosis symbolizes their lack of control over their predicament, and their attempts to come to grips with it. In one case Chesnutt turns the tables, and Julius tells of a white slave owner who was transformed into a slave and subjected to some of his own treatment. Here, the lesson is quite clear. Julius, it appears, tells these stories to gain an end but also to preserve a system.

In “Mules and Men”, Hurston does not simply tell the folktale but places them in the “world of joke joints, lying contests, and tall-folktale sessions that make up the drama of the folk life of black people in the rural South. The folktale around the folktales exposes the prejudices, love affairs and jealousies of the people who tell them. The reader is not excluded from the actual gathering of the folk material, and this is important for setting a better mood in which to appreciate the themes. The Folktale themes go from “flood” to “freedom”, and include tricks, triumphs, defeats and explanations such as “Why Negroes are Black” and “The reason nigger is working so hard.” Many of these folktales read like the folktales with themes of rites of passage,

overcoming difficult situations, and motifs which include symbols such as helpful, harmful, cunning or wisecracking animals, God and the devil, to be sure. There is much here for interpretation and for the unconscious to be brought to the fore as with the folktales.

The Hoodoo Folktales focus on sorcery. Hoodoo is a blend of Christianity and African fetishism. The major concerns or themes in this section center on health, love, economic success and power over others. Charms, potions or amulets are readily prescribed to ensure a desired course of action. The hoodoo folktales offer an excellent comparison to Chestnut's conjuring.

2.2.1.2 Functions of Folklore

Folklore plays significant roles in the life of the society it belongs to. Both Adams (1966) and Dundes (1965) discuss "functions of folklore" in terms of what were considered to be motivations for folktale telling. Perhaps function is a more accurate term than motivation since motivation suggests a premeditated intention. Adams names these functions: validation, maintaining conformity or control, escape, and education. Folklore, they suggest, validates certain aspects of culture and justifies its rituals and institutions. There is the "explanatory folktale" or a moral animal folktales, myths or legends to "validate doubted pattern or to warn of subsequent consequences if necessary when accepted practices are violated." Folklore also provides rationalizations when institutions and conventions are challenged.

On the one hand, the second function which Adams calls "integration" is group cohesion and group feeling. Dundes (1965) terms this as "maintaining conformity". Dundes's notion emphasizes the way folklore acts as a controlling factor. Consider how folklore can be used to express social approval of those who obey the rules.

On the other hand, Adams says that the telling of legends can act as an "icebreaker" to let outsiders into the group or bring the group closer together. Adams (1966) labels a third function of folklore "compensation" for something lacking in reality, and he suggests that telling the folktale may serve as an ego building device for the teller. Bascom looks at the same function from a slightly different slant and calls it "escape" in fantasy from frustrations and repressions, and geographical environment and biological limitations.

Many agree that a fourth function of folklore is to educate. Folklore can carry along and teach the history of a people as well as its cultural norms diligence, respect, perseverance, etc. dangers and how to avoid them may be pointed out. The most fascinating folktales are legends which

attempt to teach why things are found as they are, for example, why the elephant has a long nose or the bear a short tail. The functions of legends are not fixed and may change as the context changes. According to Adams, the context includes the following: (a), When and where the folktale was told. (b), Events which took place before the narration began, (c), Was the legend told verbatim or not? (d), the existence of gestures and facial expression. (e), the relationship of the narrator and the audience.

(f) The amount and type of audience reaction and participation. (g), the age, occupation, ethnic background, etc. of both teller and audience. For example, when and where the folktale was told, or to whom could change whether the folktale acted as an educating or controlling factor. These factors provide a good source of investigation and class discussion.

Margaret Yocom (1997) mentions that L. Karen Baldwin called families the social base for folklore. There is a difference, however, between families as the social base for folklore and folklore as the social and expressive base for families. The Zeitlin collection of US family folklore and other works suggest that traditional expressions serve key functions in establishing and maintaining family relationships and values. Zeitlin and his colleagues (1992) indicate that families select images and traits that match their beliefs to perpetuate as traditions. Families use these traditions to present themselves to themselves, to characterize each other, and to note important transitional events as they venerate the family. Selecting who can and cannot appear in a family photograph, for example, demonstrates the boundaries of the group. Both Danielson (1994) and Yocom (1997) emphasize defining family is variable and that dysfunctional and untraditional families, households, and committed relationships should be included in family lore studies. Toelken (1996) discusses immediate families; horizontal families of cousins, aunts, uncles, grandparents; vertical families of ancestors; and ethnic families from larger dynamic units that family members affiliate with. Toelken also asserts that traditional expressions develop a family sense of "us" that is distinguishable from other groups. Because family often is the first group a person knows, the habits and assumptions acquired through family traditions shape perception and experience in profound ways. Most people require belonging to a group and the stability of the familiar and the intrigue of the unfamiliar as traditions are repeated and altered.

Folklorist William Bascom (1965) identifies four functions of folklore that also work in the family folk group. He asserts that folklore serves to (1) amuse, (2) validate culture, (3) educate, and (4) maintain conformity. Families retell stories and celebrate holidays and events because

they are entertained by their lore and by each other. Bascom notes that there usually is more than amusement going on when folklore is being performed. He acknowledges that some traditions invite fantasy and creativity, allowing people to imagine living in a better situation or escaping the limitations of life and death. However, these fantasies often release tension to prepare group members to accept or adapt to their life situations. Moreover, if family members question how things actually are, often there is a tradition to validate what the family stands for and to indicate how members should behave. Stone recounts the folktale of a blond, blue-eyed family that told stories about failed marriages with dark-haired men. To perpetuate the family as a unit over space and time, often traditions will validate previous behaviors and attitudes even if other options are appealing or even more viable. Traditions thus have a function to educate, primarily to instruct on how to act and live. Bascom notes from his research in Africa that children in nonliterate societies primarily are taught by stories, sayings, and ceremonies. Families can use traditions to teach appropriate behavior and to gently or openly reprimand members for making unacceptable decisions. Finally, Bascom asserts that folklore will be used as an "internalized check on behavior" to encourage conformity to group values. Although Bascom sees folklore performances as maintaining the statusquo, traditions also can be altered to allow families to recognize themselves in spite of new attitudes or circumstances. Bascom (1965:277) witnesses the functions of folklore as follows.

Some of the most important functions of folklore including aiding in the education of the young, promoting a group feeling of solidarity, providing socially sanctioned ways for individuals, serving as a vehicle for social protest, offering an enjoyable escape from reality and converting dull work into play.

Bascom's statement of functions of folklore shows that folklore plays a vital role in educating, advising the young, encouraging healthy feeling and discouraging the evil doing incorporated with the wrong actions and helping change the social environment interesting to live in. As explained by Fekade Azeze (1991) as quoted by Tadesse Jalata (2004:41), folklore is a popular heritage that bridges the life style, philosophy and attitude of a generation to the next one. It provides the new generation with social, cultural, political and economic life of the past generation from the evidence recorded from the existing folkloric elements. From this point, it can be restated that the available forms of folkloric material can help any one to observe society

across generations. This means folklore materials preserve the past traditional elements, customs, and philosophical values across generations (Ibid).

In addition, folklore can depict the need, attitude, problems, visions, and philosophical conceptions of a given society.

Family members come to know each other as performers of particular stories or customs, and they often relate to each other by deferring to the person who best knows the tradition. Toelken (1996) calls this "traditional deference," noting that often many family members know how to perform a tradition but allow or expect one person to be the primary performer. Although seldom a formal process of selection, traditional deference occurs with respect for age, ability, interest, or custom itself. Sometimes when the primary performer becomes incapable of continuing the tradition, others can readily step in to make the baskets, organize the holiday celebration, or tell the joke. Other times, the tradition has become so associated with one person that it must be radically altered or can no longer be practiced when that person is no longer available. The willing and easy sharing of traditions among family members can be a source of pride and unity, but disagreements over heirlooms or other invisible traits may indicate strained areas of family relationships. Although associating stories or artifacts with particular family members may cause contention, the informal distribution of traditional performances among family members can enhance identity, esteem, and bonding. Family folklore helps members relate to each other, know each other's moods and folktales, and learn how to adapt relationships when changes occur.

2.2.2 Folktale

Folktale is defined in various ways by many scholars. For instance, M.H Abrams defines a folktale as a short narrative in prose, of unknown authorship. It includes myths, fables, tales of heroes (historical or legendary), and fairy tales (M.H Abrams, 1988).

As Ruth Finnegan (1970:163) also puts it clearly, a folktale is, "The prose narrative genre" of oral literature. According to Harry Shaw (1972:163), a folktale is defined as "a legend narrative originating in and traditional among people, specially one forming part of an oral traditional." Some scholars of folklore consider folktale as an inclusive term that covers all traditional prose narratives like legends, folktales, myths, fables and others.

Cuddon (1998) also indicated that oral tradition entails folk narratives which include legends, fables, tall stories and others.

Folktale could also be stories that set forth some pointed statements of truths. They are sometimes designed to teach lessons about human life. For instance, folktale of “The Fox and The Grapes” in which a fox, unable to reach a bunch of grapes that hangs too high decides that they were sour anyway. The moral of the folktale is that it is easy to spurn what we can not attain. Another, example is the folktale of “The Tortoise and the Hare. The folktale brings into light that the slow, steady plodding (Tortoise) wins the race. The characters in a folktale may be talking animals. Who ever they maybe, these characters are merely sketched, not greatly developed. By its bareness and simplicity a folktale fixes itself and its messages in memory (Ibid).

2.2.2.1 Functions of Folktales

Oral literature serves various functions. Likewise, folktales reflect philosophy and values of a society that produces them. In any society, they traditionally served many functions (Gaceu 1988). For example, in a narrative that follows (the Woman and the Bird) by Wambi wa Wambiigii, the woman maliciously destroys the bird’s eggs. The bird swears to revenge and eventually does it. This narrative indirectly condemns wanton destructions of life particularly of the weak in the society. Here, the woman could easily have taken the bird’s eggs and placed them on another banana tree which is what is usually done, but instead she destroys them. The artist here condemns this kind of senselessness and the audience is indirectly addressed that such action can never go unpunished.

Note that at the end of the narrative when the woman cries, the community does not cry with her because they feel she has been rightly punished and the punishment is fair when compared with her crime (Ibid). It is also important to note that the artist uses the weak (small bird) to illustrate her point.

The folktale also explains that there is sacredness of life that is entailed in the narrative. The bird’s eggs are her children (as the bird rightly says) and, therefore, they should be treated with respect. The woman however does not, and she is punished.

The moral of the folktale is that every member of the society needs to be able to respect one’s life. The children, through this narrative learn to respect life. Therefore, it can be stated that narratives serve as a medium of education, which is reflected in the moral of the folktale (Ibid).

In the example taken earlier (the woman and the Bird), the narrative reflects the traditions of the community. Here, we note that how the women come together after a woman has delivered a baby. In the folktale, they came to share the work and to welcome the newborn. We come to know that, the baby is washed immediately after birth and that it is not the mother of the newborn who goes to fetch water from the spring. Through the same narrative, the children are taught that community expects fair play and that might is not always right (Gacau 1988).

As Michael Jackson (1982:1) asserts oral narratives can be used to facilitate the resolutions of different problems of ethnic groups that face conflicts. These problems are specifically related to ethnic conflicts which arise in everyday life. According to Jackson, these ethnic problems emerge from particular social and personal situations. In this case, oral narratives resolve the problems and act as modes of moral inquiry. The scholar stated that folktales can be understood as a technique for investigating problems of correct action and moral discernment (Ibid). It can be understood from this point that folktales are significant in conflict resolution.

Ruth Finnegan (1976:376-77) emphasizes the question of the functions and purpose of stories and of the various types of the narrations. She discussed the answer to this question by asserting that morality, sanctioning and justifying are some of the functions that sometimes form one aspect of the stories that are narrated. She argues that in studying the oral literature of any particular people, it suffices to know about the viewpoints of the people themselves (more significantly about the views of different groups among them) with respect to purpose and functions of their narration about the local typology of the narrations and to see that whether these have significance for native assessments of their objectives and nature, attitudes to verbalize, stories, views of actual narrations, contexts of performances, etc.

As R.N. Gecau (1970:3) explained, the Kikuyu society of Kenya praised communal unity, hard work, and honesty through the use of folktales that evidence this by the portrayal of stereotyped men and women whose devotion to hard-work and the welfare of the society is exemplary and praiseworthy. This attitude implicitly shows the existence of disunity as well as that of the idle people in the same society that contains the hard and humane worker. In other words, the existence of hard workers can be praised and that of the idle individual can be criticized through the reflective roles played by the use of folktales. Either the animal characters or the human characters can play these roles portrayed in the folktales.

Various scholars consider a folktale as a living reservoir of the peoples' cultural heritage. It is a vehicle through which a society articulates its hopes, fears, and aspirations. For this reason, this creative material is used in the socialization process of the younger members of a society as way of indicating cultural values in them (C. Chesaina, 1991:20). In addition, as stated by Tadesse, folktale is an element of a prevailing societal culture." (Tadesse Jalata 2004:39 unpublished).

As Tadesse described in his thesis work, a folktale is a reflection of the popular societal, cultural, political, economic and traditional practices. Therefore, folktales serve valuable functions in the society they belong to. They serve for multiple contemporary purposes that directly or indirectly refer to various aspects of human life (Simiyuu, 1994, as quoted by Tadesse J. 2004). The rural community uses folklore elements such as folktales, proverbs, oral poems and other forms of folkloric materials to reveal its problems, dislikes, and reflect desires and feelings of the situation it is in.

Furthermore, folkloric language (e.g. proverb) has a touching function which has multiple levels of meaning that are helpful in literary works (Tadesse Jalata 2004:42). In addition to its didactic value, oral literature is enjoyable and serves a therapeutic purpose for its recipients. For instance, the sharing of songs and dances during recreation or preparation for ceremonies acts as an emotional therapy and fosters good relations between the participants. Hence, it suffices to state that folktales play significant roles in social contexts. As (J.Ojwang, et al, 1994) emphasizes, folktales are useful in social communication and discourse as discussed below.

2.2.2.1.1 Folktale as Discourse

The increasing awareness of oral literature created the need to bring fresh insights into great focus. One of the approaches that could be useful in the understanding of oral texts is discourse analysis. The need to arise the concept discourse in relation to the study of oral literature is that it is best understood in social purpose and in the cultural context in which human interaction takes place (Noy, 1963). Discourse means "...all those aspects of communication which involve not only message or text but also the addresser and the addressee and their immediate situation." (Wales, 1989:129, as quoted by J. Ojwang et al 1994). In other words, discourse refers not only to the spoken world or written texts, but also to the social purpose and the cultural context in which human interaction takes place. Ojwang emphasizes that understanding oral literature and perfecting its methodology as a discipline would necessarily draw upon discourse analysis.

2.2.2.1.2 Folktale as Communication

The terms communication and folktales need to be explained for analytic purposes. Gumperz (1982:1 as quoted by Ojwang et al 1994:66) defines communication as a social activity requiring the co-ordinate efforts of two or more individuals. He says that mere talk to produce

sentences, no matter how well-formed or elegant the outcome does not by itself constitute communication. An oral narrative is an account through the spoken world of happenings or events, either real or imaginary fact or flight of the imagination, which the narrator considers important. Narratives are rendered in words but they can also be enacted. Narrative discourse is essentially an inter-active process where moves from addresser have elicited response (from the addressee) which in turn helps us to argue that communication has successfully taken place. Moves are particularly prominent in narratological exchanges. Ethnographic studies have shown that there are typical moves of initiating and soliciting on the part of the narrator and responding on the part of the audience.

As Rex, M. (1997) emphasizes, narrative discourse takes place within a socio-cultural context. Without shared cultural knowledge and skills between participants in narrative act, decoding messages would be almost impossible.

2.2.2.1.3 Folktales towards a Discourse Model

We have already noticed that a narrative is essentially a folktale of happenings or events which may be real or imagined. When we analyze oral narrative, function (meaning) is retrieved from the contextual environment. This is in keeping with the position of Van Dijk (1997) that not all systematic properties of discourse belong to the domain of linguistic theory and grammar. This implies that language can ebb meaningfully only within a context of situation. A discourse approach to the understanding of the narrative act should focus attention on the following components of communication (Ojwang et al, 1994:67)

- | | |
|--------------|--------------|
| I. Narrator | IV. Method |
| II. Purpose | V. context |
| III. Message | VI. Audience |

The narrative would be understood using the model: who is narrating the folktale? For what purpose? What is the message of the narrative? What is the method used in the narration? What are the circumstances of the narrative act? And who is the audience?

In all, we need to look at the pedagogical implications of the discourse model of folktales. The context has obviously to be comprehended and the function served by the stories must come to light. All the component parts of the discourse model for analyzing the folktales: context and the audience should constitute a more meaningful of understanding of the oral narratives (Ibid).

Furthermore, the social function of the various genres is a very important aspect of the study of oral literature. Different forms of folklore serve different purposes. For instance, folktales can be used to inspire love, courage, persistence, respect, loyalty, heritage, integrity, sacrifice, commitment and others. For example, the origin of traditional society and evolutionary theories may be reflected through the use of legends and myths.

Adams as quoted by Julie Cathy (1984) mentions the functions of oral literature as validating certain aspects of culture and justifies its rituals and institutions. Previously, it was stated that different forms of folklore can serve various functions.

2.2.2.2 Features of Folktales.

Folktales are characterized by the following major features that are also common to other folkloric forms such as proverbs, riddles, songs, fables and so on. They are undated, authorless, universal, unscientific and simple in form and content.

2.2.2.2.1 Undated and Unkwn Authors

In contradistinction to written literature, oral literature is authorless and ageless. Scholars of folklore assert that various works of oral literature such as myths, folktales, proverbs, legends and other folk narrative genres are products of the folk (the society) at an indefinite time and space in the past. In fact, specific author of the oral literature cannot also be determined or stated definitely.

Berhanu Bekele (2008) in his MA thesis suggests that the folklore in general and oral literature in particular has no definite time and claimed right of an authorship.

Sokolov (1971:10) as quoted by Berhanu (2008) asserts that:

Works of folklore are anonymous, timeless, for the reason that the name of the authors, in the vast majority of cases, have not been revealed, have not been discovered, because for the greater part they were not written down, but were preserved only in the memory of the people.

According to Dorson, and various scholars, narration is ageless. Even though they are timeless, they serve certain functions in the society. For instance, they serve to justify the past and perpetuate the status quo of the society that produces them (Dorson, 1972, M. Kabira, 1988).

These viewpoints enable one to conclude that folktales do not have definite time and known authorship.

2.2.2.2 Universal

One of the basic characteristics of folklore in general, and folktale in particular, is that it is universal to all people and common cultural heritage which help to conclude that it is a universal human heritage that is common to all peoples.

Ruth Finnegan (1976:1) asserts that “There is no mystery about the first and most basic characteristic of oral literature even though it is constantly overlooked in collection and analyses.” She further elaborates the importance of folktales with respect to actual performance; it is by far dependent on a performer who formulates it in words on a specific occasion and there is no other way in which it can be realized as a literary product. In the written literature, the literary piece may have an independent and tangible existence in a given copy e.g. the form can be taken as tangible and independent in written literature.

The connection between transmission and very existence is a much more intimate in oral literature, and the questions about the means of communication in actual circumstances are very important (Jan, V.1985). There is oral realization by which the singer or the speaker directly renders an unwritten literary piece. This makes the oral literature or a literary piece to have any continued or independent existence. Modern scholarship has amply proven that morality, the spoken word, remains primary in all human communication.

The impulse to tell a folktale and the need to listen to the folktale being told has made the narrative the natural companion of a person through the history of civilization.

Any folktale adapts itself to the natural, local and social setting. Stories are old and venerable. In contrast to this point, they are also new and up-to-date. This is due to the fact that folktales and folk narratives contain persistent and continually re- interpreted ideas.

Jacob and Wilhelm Grimm, the first scholarly folktale collectors, compiled their *Kinder- and Hausmarchen* (1812-14, two volumes) both from the telling of oral poets and from early literary collections as “old” and “folk” were identical for them. Wilhelm Grimm collected two hundred folktales and stylized and reprinted which got a tremendous impact on the study of international folktales. The collected and reprinted volumes soon became the subject of folktale research (Ibid).

It cannot be denied that a folktale is under the umbrella of folklore. Folklore is a general concept used to refer to the verbal transmission of “history, literature and law” from one generation to the next generation. Dorson suggests that folklore embraces people’s verbal and material arts, customs and other forms of cultural elements. Dorson (1972) categorizes folklore into four broad subdivisions: (i) verbal art, (ii). Material culture, (iii). Performing folk arts and (iv), and social folk customs. In addition, Dundes (1965) suggests that folklore entails myths, legends, folktales, and jokes.

2.2.2.2.3 Unscientific and Incomplex

Adams (1965) says that the two main distinguishing features of what he calls the folktales are “...its relative stability as to form and its complete lack of any claim that what is portrayed in the folktale actually happened.” The folktale is then divided into two classes based on form. Those with more complex form are called fairy tales, “*Marchen*”, or wonder folktales. The simpler in form are animal folktales, jokes, anecdotes, and formula folktales.

Aesop’s stories *which* fall into the category of simple animal folktales offer opportunity for high interest, easy, fun reading and all the advantages for developing skills from most basic to more sophisticated. Such an exercise can be done orally or in writing. Care must be taken, however, that a purely workbook mentality is not developed by the exercise which can distract from the spirit in which the original stories were intended. The folktales and fables can be read, told and discussed for their own sake, and also used as mediums for learning and practicing other skills already mentioned.

The area of folk-legend is what Adams defines as “...a traditional, oral expressive culture which tells of extraordinary events in the lives of everyday people, told as if it was an historical account.” Like the folktale, folk-legend is passed on by word of mouth from generation to generation. The folk-legend tends to be ampler and more circumstantial than the folktale. The setting is very real, giving detail and local specifics to present an “aura of validity”. Several authorities have compared the folktale to the novel or short folktale and the folk-legend to a newspaper. The folk-legend can be conversational in tone with “give and take” between the teller and the audience. The legend is told with the assumption that the folktale really happened and the audience reaction revolves in part around the credibility or incredibility of the folktale. For instance, “The Song of Billy the Kid” begins with the words “I’ll sing you a true song of Billy the Kid.” This is again in contrast to the fairy tale and fable which are obviously metaphorical. The following are terms that are defined in the context of the study in addition to folklore and folktales discussed in previous sections.

2.2.3 Function: The word ‘function’ is defined in various contexts of different disciplines. In studying contextual functions of the Qellem Oromoo folktales, however, the researcher dealt with function as defined in folklore background. The term function is explained by different scholars in the following ways.

- **Professional or official position:** Function is related with the action for which a person or thing is specially fitted or used or for which a thing exists.
- **In Mathematics:** A function is a mathematical correspondence that assigns exactly one element of one set to each element of the same or another set.
- **In Chemistry:** Function is characteristic behavior of a chemical compound due to a particular reactive unit.
- **In Computer Science:** A function is a computer subroutine; specifically, one that performs a calculation with variables provided by a program and supplies the program with a single result.
- **In Folklore,** however, the term ‘function’ has a different meaning: The origin of the term is (from Latin *functio*-function, performance, from *fungi* to perform). This implies that, function is a definite end or purpose that the one in question serves or a particular

kind of work it is intended to perform. <The *function* of language is two-fold: to communicate emotion and to give information, Aldous Huxley>, as cited in <http://www.answers.com/topic/function>).

2.2.4 Context: The situation, points of discussions or event in which folktales are naturally told.

2.2.5 Performance: Use of a folkloric form in social or cultural context.

2.2.6 Occasion: A Circumstance, occurrence or state of affairs that brings two or more people together and provides a reason for discussions. For example, meetings, rituals ceremonies meal times etc.

2.2.7 Tradition: Includes customs, morals, values, norms etc.

2.2.8 Custom: An inherited practices, beliefs and common experiences of a people of an area.

2.3 Classification of Folktales

Folktales can be classified into various types. Scholars divide them into four major groups. For instance, C. Chesaina divided them into myths and legends, stories on communal life, trickster stories and ogre stories (C. Chesaina, 1991; 20-24).

2.3.1 Myths and Legends

Myths are folktales which a community uses to explain the mysteries around them. C. Chesaina explained these mysteries to be mysteries about their existence, their historical origins or mysteries in the environment (Ibid). The historical origins of people, the existence of death or natural phenomena such as gigantic mountains, seas, and rivers, all of these mysteries are illustrated through mythic folktales.

Legends share some common features with myths. For instance they share together the fact of imaginative creativity. Nevertheless, legends have some grain of historicity around them when they are seen from viewpoint of the way in which they are narrated, and the substance of their content (Ibid).

Some legends are folktales about characters that actually existed. However, the actual historical fact is distorted over years due to its fluidity.

This means, what is narrated about these characters gain new dimensions though they are in a creative manner. Legends have a social function where they are told.

For instance, C. Chesaina (1991) stated that those folktales which are based on admirable qualities of communal heroes provide the youths with models whose deeds they should attempt to emulate. Similarly, the human weaknesses can also be narrated through legends which in turn provide lessons on how community should conduct its wants to succeed in life. Aetiological or why stories are narrated to explain the strange natural phenomena. For example strange characteristics or behavior of animals, (e.g. why chameleon changes its color) is an imaginative way of explaining this strange characteristic of chameleons.

2.3.2 Folktales on Communal Life

It is strongly believed by Kalenjin People of Kenya that oral literature contributes toward the maintenance of healthy social order in the community. The oral art does this through articulating values which strengthen a community and satirizing vices which threaten social cohesion. The stories of this kind may act as the mirrors of guidance on the true path of communal life (C.Chesaina 1991:22).

The stories of such kinds can even act as warning against irrational thinking and un-constructive rationalism of youth (Ibid).

According to this statement, C.Chesaina stated that a folktale would be very relevant in contemporary African societies, where sometimes young intellectuals come up with very illogical and impracticable ideas and over look the contributions of the old who may not be highly western-educated but who are endowed with constructive traditional wisdom.

It is undeniable fact that every community is accountable to take care of each one of its individual members whether the individual is able or handicapped. The individual is part and parcel of one's community. In this regard, the individual needs to recognize his/ her accountability towards that community.

C.Chesaina (1991:22) asserts that an individual is expected to take the responsibility of the community to the extent of being ready to sacrifice his life for communal welfare as far as it is necessary to do so. Folktales on communal life are useful as a medium of instruction for pedagogical

purposes, teaching individuals the sense of responsibility towards their community, social order and traditional wisdom through education.

2.3.3 Trickster Folktales

Trickster stories are the most popular category of narratives. Accordingly, they examine the theme of deception and the conflict between illusion and reality.

In this respect, the major intention of trickster stories is to warn the community against falling prey to imprudence. The stories teach the society to use wisdom and knowledge in assessing any situation thoroughly, instead of judging things from their face value (C.Chesaina, 1991:23).

Wisdom is more significant than body size. In the folktale of (Hare and Lion), a whole king of animals is tricked in to killing his wife by a tiny animal for no reason at all. Hare used their friendship to trick the Lion, but the latter easily falls prey to this trickery by not using his brain to scrutinize and identify the suggestion forwarded by Hare. Sometimes in some stories, the trickster who fools others may get into the chance of suffering a well-deserved punishment.

2.3.4 Ogre Folktales

“The ogre is a symbol of evil and power of destruction which lurks in the world” (C.Chesaina, 1991).The ogre is partial man and partial monster. The ogre stories are cautionary stories. They serve the function of warning the audience by informing the existence of danger and evil in either natural environment or social environment. With this respect, the power of evil may pervade the world; however, the power of goodness is always present to counteract it. In addition to the above mentioned types of oral narratives, C. Chesaina and other scholars also explain songs, proverbs, riddles and popular sayings as the elements of oral literature that share common features with folktale (Ibid). It does not mean that the types of folktales are only the listed above. These are merely selected to draw attention to the major types of folktales included in the study.

2.4 Folktales: Revised in 19th Century and Post- Modern Periods

2.4.1 Folktales Revised in 19th Century

As Ziolkowski emphasizes, the middle age was the site of a much back-and-forth exchange between the oral and the written and the rate of exchange between these two media and more only accelerated with the advent of printing. (M.Ziolkowski, 2007:5). The nineteenth century did not create the folktale, any more than did either the seventeenth or the sixteenth century. By the time of the Romantic telling and writings, many of these narratives already has crossed back and forth repeatedly for centuries between oral and written states (Ibid).

Many a scholars also arises questions regarding the origin of narratives. Nevertheless, there is no clear cut answer to the questions concerned with the origin of them. One answer to the question of when the folktales originated may be that the existence of these oral narratives is since time immemorial. However, they were not transcribed until long afterward. After all, they were not even named until comparatively recently (Ibid). The nineteenth century was the period when the folktales were designated to profess to be collected, to be reproduced in texts (that at least claimed to capture the essence of the oral forms), and study it.

The identification, collection and study of folktales was done by the siblings Jacob and Wilhelm (the Grimm brothers and they occupy pride of place particularly by virtue of *Kinder- and Hausmarchen* (KHM) which they published first in two volumes in 1812 and in 1815 and which they then revised repeatedly until 1857, when their seventh and final edition was published with their “finishing touches” (Ziolkowski, 2007:18-19).

The Grimm brothers worked together in laying the foundation for the scientific study of folklore. Therefore, the Grimms have been an ineluctable point of reference for folktale scholarship (Ibid).

2.4.2 Postmodern Revision of Folktales

In this study, the researcher got pleasure to raise the issue of postmodernism to systematically illustrate the impact of the period on the modern folktales and the performances.

The reason why the researcher likes to discuss and refer to postmodernism was by for questionable. The reaction to this inquiry would be due to the effect of postmodernism on many of today’s configuration of western culture and its hierarchical distinctions among disciplines and genres, especially literature, popular culture, and folklore.

As Christina Bacchilega (1997:19) strongly emphasizes, postmodernism has largely affected the literature, and popular culture or folklore of western society, to a great extent. Her point of argument, here is that the period has played great roles with multiplicity and performance in narrative, and showed struggle with the sexual and gender ramifications of problematizing identities and differences (Ibid).

In this respect, she brought the concept of feminism into her argument about the effect of postmodernism on culture and literature of the western world. Her viewpoint dealt with the distinctions among performative uses of postmodernism with regard to the concept of postmodern narratives. In her discussion she stated that:

The working definition of postmodern narratives I have adopted here rejects a purely stylistic understanding of the post modern, does not celebrate or condemn its subject, and wishes to encourage distinctions among performative uses of the post modernism (ibid).

In connection to the above point about performance use of post modern narratives, Ruth Finnegan (1976) also stated about actual occasions, performances and purpose of the narrations as of vital importance. Nevertheless Finnegan does not emphasize the explanation of the importance of performances.

With respect to performance to explicate the function of folklore in general and folktales in particular, scholars state that cultural context plays great roles. As M. Kabira and Waa Mutahi (1987) strongly stated, oral literature can only be appreciated within its cultural context and performances. As these scholars emphasized this point the total picture of the implications of the society's literature can best be reflected through the cultural setting. According to their idea, foreign influence has contribution in affecting the oral literature. They stated saying, "We can not overlook the foreign influence on the people's attitude to oral literature" (Ibid). This point can best be exemplified in some instances where some members of the Gikuyu society of Kenya of certain religious sects were not willing to participate in any performances and needed a lot of persuasion to do so. This effect of foreign culture is resulted from the colonialist cultural distortion which damned the African cultural heritage as evil (Ibid).

This effect is akin to the effect of the western culture resulted in cultural crisis and distorted image of African people. In addition, this point supports Bacchilega's viewpoint about the effect

of postmodernism on the image of the society's cultural heritage and performative use of narratives.

Ruth Finnegan explained the following functions of stories: entertaining, imagination, practice in public speaking, preserving (by recording), gaining humor, elegance, ridiculing, obscenity, moralizing and so on. She then adds, "As in the case of written literature, there can be no final definition of the purpose and use of oral literature" (Ibid).

According to M.R. Dorson (1972:60-61) folktales are told primarily for entertainment. However, they also have secondary purposes. For instance, to ridicule, to educate, to teach morality etc.

For communities like many Kenyan peoples, whose culture, self image, history etc was on the verge of total distortion and destruction by colonialism, the study of oral literature became very important. (M.Kabira and Wa Mutahi, 1987:3)

2.5 Contemporary Theories of Folklore

M.R. Dorson states twelve folklore and folk- life study methods. The researcher discussed four of them below and selected functional approach to the study in order to set background for the analysis of the folktales collected from Qellem Zone during the field-work.

2.5.1 Historical- Geographical Method

Richards. M. Dorson calls this research technique a "method", rather than a "theory". However, it is undeniable fact that method is based on certain theoretical assumption which in turn gives rise to considerable theoretical controversy. The historical-geographical method, the Finnish Method, while disclaiming dogma, has neglected one of various possibilities to account for the origin and spread of oral folktales.

This method asserts that a folktale that has been found in hundreds of oral variants must have originated in one time and one place by an act of conscious invention (Richard M.Dorson 1972:7). In this case, this method rejects such blanket theories of origin as polygenesis or independent invention of complex folktales, dream origins, based on observation of heavenly phenomena, or in the savage mentality, or as the expression of repressed infantile fantasies. Likewise, the Finnish scholars are anti-diffusionists who avert that folktales cannot cross linguistic and cultural background.

The historical- geographical method states the modest conclusion but the weakside of the method is that it does not give complete description of the age of the folktales. This results from the fact that we know no more about the age of the folktale after exhaustive investigation than we did before, since there is no way to date one can state its history. R.Dorson argues that the absence of written records, while permitting a clear examination of an oral tradition, prevents chronological treatment in depths by a given monographer (R. Dorson, 1972:10-11).

2.5.2 Historical Re-constructional Method

This method helps to recapture the vanished historical periods for which other evidence is scanty. In this respect, certain folklore scholars welcome the use of folklore and folk life materials to reconstruct the distorted and vanished historical past; and this helps the society's understanding and the totality of its life.

In dealing with oral narratives, historical deconstructionists face many problems as folklorists do. These problems are attributed to the degree of trust that can be placed in the historical and ethnological content of narrative traditions (Dorson 1972:12-14).

2.5.3 Ideological Method

As R.M. Dorson (1972:15) states clearly, the ideological manipulation of folklore for real political purposes (Realpolitik) in the twentieth century derives from the Romantic nationalism of the nineteenth century. In the wake of the German poet Johann Gottfried von herder, /(who identified national bodies of folk poetry), scholars in one country of Europe after another searched for the soul of the people revealed the native dialects, the literature developing the themes of the folklore, and the history glorifying the deeds of national heroes (Ibid).

In dealing with the ideological perspective, the first national state to make political capital of the folklore studies was the national socialist government of littler. This can be evidenced from the fact that during the 1930s a massive literature of folklore was published in Germany during this period, documenting the Nazi concept of a Herrenvolk united by mystical bonds of blood and tongue, culture and tradition.

2.5.4 Functional Approach to the Study of Folklore

The functional approach eschews questions of origin and distribution of focus on the significant roles played by different forms of folklore in a given society.

According to R.M. Dorson (1972), one persuasive approach to the study of folklore is the functional approach that deals with the role and/or significances of the oral art in a given situation and contextual environment and cultural heritage of the society that produces the oral literature. The American folklorists and cultural anthropologists illustrate this point of view, concerned as they are with operation and fitting together of the various parts of non-literate societies. They inquire how folklore, a word they avoid for synonyms like verbal art and expressive literature largely contributes to the maintenance of social institutions. As Dorson paraphrases it clearly, this question can best be put simply as “How does folklore function in a culture?”

Franz Boas, (the father of modern American Anthropology), always evidenced partially for folkloric data in his own field expeditions. Some of his students asserted that he was not so much the functionalist since he devoted most of his energies in good part to demonstrating the diffusion of oral narratives from tribe to tribe at points of culture contact, in order to refute the theory of unilinear cultural evolution and the independent invention of folktales.

Dorson further elaborates that Boas’s student of his successor (who is editor of *Journal of American Folklore*), Ruth Benedict, pronounced one functional use of folklore in her **Zuni Mythology** (1935), revising her master, who had claimed that tribal narrative mirrored the ethnography of the culture. She claimed that point by countering with illustrations to show that the folklore often violated the cultural norms as a means of gratifying fantasies and expressing the hostility of the culture bound (Dorson 1972:20). According to Bascom, folklore has various functions. For instance, folktales reinforce custom and taboo, release aggressions through fantasy, provide pedagogical explanation of the natural world, and application of pressures to make behavior conventional. In addition, Bascom illustrates that the cultural functioning of the folklore can be made more explicit through ethnographic examples, such as judicial proceedings, validation of beliefs, conduct and ritual which are most commonly performed by the given tribes through folklore performances (Bascom, 1965).

Oral art can serve as the ultimate reference on points of legal, political, social and economic rights and status. R.M. Dorson (1972:23) further elaborates this point as social and cultural values of folklore in general and folktales in particular. Furthermore, Dorson argues that tribal myths may even function as an ego-reassurance in dreams. In so doing, the myth narrative can help an individual character gain wisdom and strength. The dreamer, in the real world, may incorporate folklore characters or themes, and manipulate to deal successfully with his/her problem (Dorson 1972:21-24).

Folklore helps to understand social setting. The new generation of folklorists supported the functional theory of the study of folklore. "In Europe, even more than in America, the functional theory has received a strong support from the new generation of folklorists" (R.M. Dorson, 1972:24).

This viewpoint forwarded by Dorson points out that folklore study must be conducted in social setting and performances in order to identify the role of folklore.

Linda Degh's **Folktale and Society** (1962:69) as quoted by Dorson (1972:24) provided a thorough and a detailed theoretical framework of the functional method to the study of folktales in social setting. Degh dealt with folktale-telling and systematically shown its social function. In this point, she explained the function of folktale-telling as changing from furnishing entertainment to expressing aspirations and hopes (Ibid).

In functional theory, the text itself (written, or spoken) is meaningless outside its living presentation, or performance to a responding audience. This statement can be best restated as, in order to understand the role played by the folklore genre under discussion, it is best recommended to study the oral art genre in its social setting and occasion of performances.

Oral literature in general and folktales in particular is a dynamic medium of communication and transmission of one's culture. The artists communicate through this medium the important aspects and aspirations of a society. "It is impossible for any national philosophy to survive without the support from oral artists" (Ibid). This viewpoint implies that oral artists play major roles in shaping and perpetuating the society's image of itself. They also record and transmit the cultural heritage of the society. These same arts are important media for the society's self-evaluation (Ibid).

C. Chesaina (1991) stated various functions of folktales. She argued that since narratives are derived from day-to-day experiences of a community, the thematic content usually reflects the world view of that particular community.

She explained that, “Our view of perceiving or interpreting the world around us in turn influences the type of stories we tell to educate the youth about the culture in which they are growing.”

This means, oral narratives can serve as an illustration of the people’s world view in addition to being the storehouse of the values of a community’s cultural heritage. In all, it is significant to identify the roles played by folklore in general, and oral narratives including folktales, legends, myths and others in particular.

R.M. Dorson also discussed the other methods of folklore study in order to illustrate the various approaches to analyze folklore materials of a society. In addition to the above mentioned folklore study methods, he stated psychoanalytical, structural, oral-formulaic, cross -cultural folk-cultural, mass cultural hemispheric and contextual study.

The contextual study of folklore and the functional approach have strong relationship since context helps to understand the function of a given folkloric form. In the other words, to understand the role played by folklore one needs to understand its context of situation and performance.

The researcher did not deal with other methods in detailed manner. He confined his study to functional and contextual approach, especially function being in focus due to the fact that it makes the work manageable and workable.

CHAPTER THREE: FUNCTIONAL ANALYSIS OF THE FOLKTALES OF QELLEM WALLAGGAA OROMOO

Introduction

This chapter dealt with analyses and explanation of the functions of some selected folktales of Qellem Wallaggaa Oromoo. Sixty folktales were recorded during the field-work and fifty of them were transcribed and selected for the study. Twenty-two folktales have been selected to illustrate the major functions discussed in this section. The twenty-two folktales with their original version (Afaan Oromoo), followed by their English translation, have been analyzed and twenty eight folktales are included in the (Appendix A) at the end of the paper. The chapter is devoted to the discussion of socio-cultural, socio-political, socio-economic, moral, pedagogical, critical, and reinforcement functions of the folktales collected during the field work. To this effect, attempts have been made to discuss the major functions served by each of the selected folktales in the following sections.

3.1 Socio-cultural Function

Knowledge of some socio-cultural realities of the Qellem Oromoo is supposed to accelerate better understanding of their folktales. This is for the reason that folkloric forms such as folktales, poetry, prose narratives, riddles, proverbs etc. emerge from the people's socio-cultural life. Folktales of the people are strongly related to their social realities and traditional practices. Familiarity with the people's socio-cultural life will help one understand the folktales of the people.

To begin with, folktales play important roles by reflecting cultural norms, social institutions, oral traditions, values and ideas of a society in which they currently live and experienced in the past.

People use folktales for various functions. They have been using them for entertainment since time immemorial. Not only for entertainment, they also use them to praise good manners and condemn ill manners in the culture of Qellem (Sayyoo and Laaloo Oromoos). Suffice to state that every folktale has something to instruct, be it code of conduct, history and social values of the People.

The folktales of Qellem Wallaggaa Oromoo collected during the field-work also found to serve social and cultural functions. For example, the following folktale, Dur-Dur-durii 1 (*'Hilluu fi Namicha tokko'*) serves these functions.

Oduu Dur-durii 1: Hilluu fi Namicha tokko

Gaaf tokko Hilluun hojii bArbaaddachuu biyyaa baatee osoo karaa deemaa jirtuu namicha sooressa tokkotti dhuftee akka hojii isheef kennuuf gaafatte. Namichis fudhatee manatti galee hojii kenneef. Maasii namichaa irraa xaafiin haamaa ga'e. Namichi immoo nama biraa xaaficha haamsifachuuf bArbaaddacha dhaquuf kaanaan, Hilluun immoo "Anuu nan haama" jetteen. . Namichi sooressi sunis "Lakkii ati hin dandeessuu," jedheenii nama biraa fiduuf deeme. Hamma inni nama biraabarbaacha deemetti Hilluun xaafii xiqqoo haamtee isaa hafe hundumaatti abidda qabsiiftee gubde. Yagguu namichi deebi'u, "Maaf dhamaatan?" jetteen. Akka xaafii hunda haamtee fixxetti iti himte. Yogguu namichi ilaalu xaafiin hin jiru. Namichis baay'ee aare. Isa booda Hilluun, "Hin aarinaa," jetteen namichaan. Itti fuftees "Ani mana keessan keessa boolla qoteen mana lafa jalaa ijaarradha," jetteen. Namichis tole jedheef. Utuu mana isaa keessaa boolla qotaa jirtuu haadha manaa namichaa waliin jaalala jalqabde. Namichi homaa quba hin qabu. Booda, Hilluun erga mana ijaarrattee raawwattee, "Ani dubartii bareedduu tokko waanan argadheef nan fuudha," jette namichaan. "Isheen immoo haadha manaa keessan fakkaatti" jetteen. Namicha sooressa sanas hamaamota kadhate. Namichis tole jedheen Gaafa guyyaan cidhaa gahu, haati manaa namichaa uffattee bareeddee dhaqxee siree Hilluurra teesse. Namichis gaafa dhaqee ilaalu kanumsaa itti fakkaatte. Shakkee ol bahee manaasaa keessa yagguu ilaaluuf deemu, niitiin kaaraa biraa baatee manatti galtee eegde. Gaafa inni mana Hilluutti gadi bu'uuf deemu ammas fiigdee kaaraa biraa baatee mana Hilluu seente. Namichis waansaa galuufii didnaan hamaamota haadha manaa mataa isaatiif ta'e. Booda, haadha manaa isaa ta'uu yagguu baru namoota ollaasaa waamee mariisise. Namichi Hilluudhaan mana kootii deemi jennaan iseen immoo osoon mana koo hin gubin hin deemau jetteen. Ammas namoota ollaa waliin mari'annaan, isaanis akka inni Hilluu saanduqa keessa buusee gatu itti himan. Hilluus saanduqa keessa buusee namootaan "Na gargaaraa" jedhee galaanatti gatuuf sokke. Karaa dheeraa erga deemanii booda dadhabanii bishaan dhuguuf ganda tokkotti goran. Hilluunis saanduqicha keessaa guungumti. Namootni biroon achiin osoo darbanii, "Ani waaqayyoo wajjinan dubbadha" jetteen Hilluun. Isaanii wajjin immoo immoo namichi sooressi tokko ture. Namichi sunis, "Anis Waaqayyoo Wajjin haasa'uu?" jedheen. Achumaan Hilluun, "Dura saanduqa kana Lixi," jetteen. Inni Hilluu keessaa baasee ofii lixe. Hilluunis saanduqicha namichatti cuftee fiigdee mana namicha sooressa sanaatti deebite. Yagguu jarri deebi'anii saanduqa Sana bishaan keessa buusanii manatti galan, Hilluun mana jirti. Qabeenya namicha isa duraan gowwomsitee galaanatti gachisiiftee hunda fudhattee galte. Jarris ajaa'ibsiifatanii

gaafatan. Ishenis, “Ani qabeenya kana galaana isa isin keessa na buuftan keessaan argadhe” jetteen. Jarris, “Nuhi osoo dhaqnee ni argannaa?” jennaan, Hilluun gara galaanaatti isaan geessite. Farda Hilluu fi fakkii ishee arganii fudhachuuf galaanichatti gadi utaalanii dhumnaan Hilluun manatti deebitee qabeenyaa fi niitii namichaa dhaalte jedhama.

Translation- **Folktale 1: the Shrewd Ape**

Once upon a time there was a shrewd Ape. One day, he found a rich person on his way and talked to him that he needs a job. The rich man gave him job. The man wanted another person who is able to cut and gather his teff. ‘Hillu’ informed the man that he is willing to gather the teff for him. The rich man, however, told Hillu that he cannot gather the teff, and went to another man who can collect the teff. While the man was searching for another worker Hillu cut and gathered small amount of teff and burned all the rest. When the man came, Hilluu asked him, “why did you suffer? I have already gathered the teff and threshed it. I have even burned the (straw) and stored the seed.” But when the man checked, there was no seed except the ashes. Then, the man got angry. The trickster (hillu), said, “Why did you get angry?” the man kept silent. Hillu told the man, “I wanted to build house from straw and mud inside your house. While he was building the house inside the rich man’s house, Hilluu felt in love with the man’s wife. He wanted to marry the woman. Then, he told the man that he got another woman who looks like with the rich man’s wife and wanted to marry her. He asked the man to be his best-man.

On the wedding day, the woman sat on Hilluu’s bed. The rich man went to Hilluu’s house and saw the woman. He suspected and went to his own house to check if his wife was there. Then, the woman came out of the underground house and went back to home. The rich man saw she is his wife. When the man went back to Hilluu’s home, she went back and sat on the bed. The rich man was confused. He decided to be a bestman for his own wife. When he went home, he couldn’t find his wife. He consulted his neighbors on what to do with the problem. When he was told to fire Hilluu from his home, shrewd Ape said, “I will not leave the house unless I burn my house.” The rich man was afraid. He again consulted the neighbors. They told him to put Hilluu into the box and take far away, and throw him into an ocean. On their way to the ocean, they put Hilluu on roadside, and went to a village to ask for food to eat. The Ape was growling in the box. Another rich man, with his bodyguard was passing by. The Ape told him that he was talking to God. The rich man asked, “Can I talk to God, too?” The Ape replied, “You can, but you need to enter the box”. The rich man and his body-guard entered into the box. The Ape (Hilluu) went back to his

home. The men, who went to eat food from nearby, came back and took the innocent rich man and his body guard and threw them into the ocean. When they went home, they found Hilluu at home with horses and wealth she took from the other rich man. They were surprised. Hilluu told them that he got the wealth from the ocean. They asked him if they could go into the ocean and get the wealth. As they went, they saw Hilluu's shadow with the horses and jumped into the ocean. They all were drowned and died. Hilluu went home and inherited all the rich man's wealth and his wife and lived. The folktale ends there.

In folktale 1, ('The Ape and the Rich Man'), the characters in the folktale portray the relationship between a master and a servant in a family. In Qellem Wallagga, Hilluu is the most known trickster animal character that is wise and tactful. The trickster folktale with Hillu is most commonly used by the people to teach their children wisdom and tactfulness. The elders also tell this folktale to their children to teach them the way the family lives together in mutual aid.

In the folktale, Hilluu (the Ape) characterizes a servant. Being a servant, the Ape used his wisdom to trick the rich man and finally inherit the man's property and his wife. This shows that there is deviation in the folktale from the culture of Oromoo people. In Oromoo culture, a servant cannot inherit his/her master. According to Oromoo culture, the master (a father) is inherited by his own son or daughter. In the folktale, Hilluu as deviant character, shows that the culture is debased.

Hilluu in this folktale deceived two rich men using his wisdom and smartness. The first rich man was his master. The other richman was the one who saw Hilluu in the box and was deceived (tricked) by him, and finally put into box and thrown into a river.

According to Oromo culture, a person who is tactful and wise is usually admired unlike a foolish and unwise person. Tactful and wise people are admired, respected and have popular acceptance among the Oromoos of West Wallaggaa, (presently disintegrated into two zones: Qellem Wallaggaa and West Wallagaa zones). The following dur-Dur-durii (2) also serves socio-cultural function.

Dur-durii 2: Adamsituu fi Durboota Afur

Bara Dur-durii ijoollee durbaa afurtu waliin qoraan coruu bosona gobbuu tokko seenan. Achumaan Bulguun sagaleesanii dhagahee dhufee isaan liqimse. Adamsituun tokko bosonicha keessaa sagalee iyyaa dhaga'ee gaafa dhufu Bulguun eeboo adamsichaa waliin isa liqimse.

Adamsichis mala ittiin garaa Bulguu keessaa ofii fi ijoolletti baasu barbaade. Achumaan garaa isaa tarsiisee ofii fi ijoollettii baase. Dubartootni sun garaa Bulguu keechaa bahanii yagguu alatti of arghan baay'ee ajaa'ibsiifatan. Namicha sana baay'ee jaalatan. Booda namichi adamsaan sun ijoollee durbaa sana arfan fuudhee ijoollee baay'ee horanii baay'atanii lafa sana qabatan jedhama.

Translation- ***Folktale 2: The Hunter and the Four Girls***

A long time ago, four girls went into a thick forest to collect firewood. Meanwhile, a Hobgoblin heard their voice and caught all of the girls. They shouted aloud. No body could save them. The Hobgoblin swallowed up all of them. In the forest, there was a hunter who heard the girls' shouts and came nearby to indentify the source of the voices. The Hobgoblin saw the hunter, too. It swallowed the hunter with his spear. The hunter, being in the stomach of the Hobgoblin, thought means of piercing the Hobgoblin's stomach so as to pave the way out for him and the girls. The hunter started piercing the stomach with his spear. The hobgoblin felt pain. It run away, but couldn't help. When it lost its strength, it fell down and slept. Finally, the stomach burst open and the hunter and the girls came out of the Hobgoblin's stomach.

The girls were surprised to see themselves out. The girls fell in love with the hunter and the man married all the girls. They gave births to a lot of children who filled and occupied the whole land.

In folktale 2 ('*The Hunter and the Four Girls*'), the hunter was wise and tactful character as he was portrayed in the folktale. The Hobgoblin was portrayed as a power of devastation as he swallows all the four girls and the hunter with the spear. The hunter uses his skill, and pierces through the Hobgoblin's stomach and comes out with the four girls safely.

The moral of the folktale is that a wise and skilful person can easily escape a dangerous situation and saves others, too. Thus, this folktale is told by elders of Qellem to teach the young wisdom and skill. The Dur-durii below (3) could also strengthen this point as well.

Dur-durii 3: Namicha Sodaataa

Bara Dur-durii gurbaa (dargaggeessa) sodaataa tokkotu ture. Gaaf tokko osoo inni lafa qonnaa isaatii hojii hojjetuu akka qreeransa naannoo sanaa ajjeessuun isaan irra jiru namoota hundatti

labsame. Achumaan namichi sodaataan sun dhaquu dide. Sodaatee muka guddaa tokkotti ol bahe.

Isa booda, qeeransi du'eera jedhee waan yaadeef muka irraa bu'ee gara manaatti osoo deemaa jiruu waraabessi itti dhufe. Achumaan utaalee qarqara galaanaa bu'e. Hededi ittiin citee galaana keessatti kufee galaanaan nyaatame.

Namootni qeeransa sana ajjeessan yaguu gara manaatti deeb'an namootni biroon namichi sodaataan sun eessa akka jiru gaafatan. Isa booda jarris akka inni isaanii wajiin qeeransa ajjeesuu dhaquu dide itti himan. Booda fala wal'aalanii namichabarbaacha wal waamanii deeman. Osuma deemanii galaana kassaa reeffasaa argan. Lugnummaa isaatu namicha galaafate jedhama.

Translation-Folktale 3: The Coward Man

Once upon a time, there was a coward man. One day, he was working on a farm. All the young men with whom he was on the farm were to go and kill a Leopard around because they heard announcement that there was a Leopard. The coward man wanted not to go with other young men, climbed up a tree. He thought that the Leopard was killed; he climbed down the tree and started to walk to go home. On his way, he saw a Hyena and jumped onto a cliff, but he slipped and fell into a river and was drowned.

The young men came back to home after killing the Leopard. They were asked where the coward man was. They informed the other men that the man had refused to go with them to kill the Leopard. They started searching for the coward and looked everywhere. After two days, they found his body floating on the river. He had been killed by his own cowardice. It was said.

In contradistinction to folktale 2, the folktale of the 'Coward Man' in folktale 3 portrays the fearful character (the young man) as a coward person who is not willing to sacrifice himself for the welfare of the society. The man (unnamed character) in the folktale is not ready to hunt for the Leopard and kill as he was afraid of it. The other young men, however, were brave, and they cooperated with one another and killed the Leopard. The Oromoo elders use the coward character in this folktale to scorn cowardice. As they narrate this folktale, the Oromoos advice their children not to be fearful and apprehensive.

In both folktales (folktale 2, and folktale 3) a brave character (the hunter in folktale 2) and a coward character (the young man in folktale 3) portray a courageous person and a panicky person respectively. In both folktales, the Qellem Wallagga Oromos tell the folktale to teach the young the importance of courageousness and the negative impact of cowardice.

Traditional societies of Qellem Oromos have been using folktales to teach advice, warn, ridicule, entertain, protest and react to what they encounter in their daily lives. From this point, it can be stated that folktales can be used to give moral instruction (safuu) and seeraa (laws) that must be kept in position between senior and junior, elder and younger, father and son, mother and daughter, etc. The Oromoo folktales portray values, beliefs, and traditions of the society that produces them.

The reflective function of folktales deals with the socio-cultural life of a society. They portray cultural elements and justify these with respect to the society's cultural practices and institutions.

Thus, folktales play significant roles in reflecting social and cultural values of Qellem Oromoo. In addition, the following folktale is significant in reflecting the marital customary practices of Laaloo and Sayyoo Oromos.

Dur-durii 4: Intaloo Bareedduu tokko

Bara duri intala bareedduu tokkotu ture. Gaaf tokko “Anoo amma heerumaaf gaheeraa nan heeruma,” jettee murteeffatte. Muka tokko jala bishaan barmeela tokko guutuu keessee abbaan bishaan kana dhugee fixu akka ishee fuudhu ulaagaa gootee baafte. Bineensotni dabaree dabareen osoo darbanii bishaanicha dhugan. Isheen immoo muka irra teessee ilaalti. Dhuma irratti Obbo Guddaan dhufee bishaanicha dhugee fixe. Achumaan Obbo Guddaatti heerumte. Gaaf tokko intalti mana haadha ishee deemnaan haati ishee, “Abbaan manaa kee si ta’ee?” jettee gaafatte. Intallis, “Naa ta’era, garuu, xiraa bobaa isaan dadhabe” jetteen haadha isheetiin. Leenci immo bosona keessa deemee adamsaa olee gara manaatti gale. Haadha manaasaabarbaacha gara mana amaatii isaa deemee osoo ala dhaabataa jiruu kana dhaga’e.

Yagguu ol seenu, “Eebootaan kottuu ciNaachaa koo na waraani,” jedheen, haadha manaa isaatiin. Isheen, “Maal abbaa manaa koo akkamittan yakka kana Godha?” jetteen. Inni immoo”

Madaa eeboo nan fayya, madaa arrabaa isa ati amma naan jettee garuu hin fayyu” jedheen. Yoo inni waraanje irraanfate inni waraaname hin irraanfatu jedhama.

Translation:-***Folktale 4: The Beautiful Lady***

A long time ago, there was a beautiful girl. She climbed a long tree and sat. She thought, “I am matured enough to get married.” She set criteria and announced that the one who fulfills the criteria would marry her. She filled a barrel with water and put it under the tree. She said, “One who drinks and finishes this water would marry me.” All the animals in the world came and drank the water.

Finally, the Lion came and finished the water up. He married her. They started living together. The Lion goes into forest and brings her food. He praises her beauty. He sings for her. “Mormee koo morma lawwee,” was one of his songs. “My neck with long neck” means he expresses his love for this beautiful girl. One day she went to her mother’s home. Her mother asked her if everything is okay with her husband. She replied, “Life is good with my husbands, but I am tired of the smell of his lap.” As his wife didn’t come back soon to her home, the Lion went to his mother-in-law’s home. He heard what she said and was disappointed. He said, “Come and show me in practice what you said now.” He gave her spear and asked her to pierce his hip. She, said “why, my husband?” “How shall I commit that mistake?” He said, “If you pierce me with this spear my wound will be healed, but what you said to me at your mother’s home will stay unhealed.” If the one who stabs forgets, the one who is stabbed will never forget.” It was said.

In the socio-cultural setting, folktale 4 (*The Beautiful Lady*) plays significant role in reflecting social values and cultural practices of Qellem Oromoos. Among them, viciousness is considered immoral. In the folktale, the lady’s husband (the Lion) symbolizes the human character. When he hears his wife’s back-bite, he tells her that it is better for him to be pierced by a spear than to be back-bitted at his mother-in-law’s home. Therefore, the folktale is used to warn against back biting a person.

Therefore, it can be stated that folktale in particular and folklore in general can portray the social and cultural realities of the people. The folktales of Qellem Oromoos often reflect the more recurrent and well-liked (popular) customary practices of the society in attractive and sensible styles. These customary practices are transmitted from the old generation to the younger one through folktales. Beliefs, attitudes and the prevailing customs are portrayed through folktales in

performances. Folktales can also project the prevailing moral codes in the context they are used in the area.

As a result, it can be concluded that the Qellem Wallaggaa Oromoo folktales are believed to serve the purpose of maintaining and ensuring the continuity of cultural values of the people.

3.2 Socio-political Function

Folktales play significant roles in depicting the political practices of the society's past and the present. In Oromo society, folktales can be used to express the nature of the past oppressive Ethiopian administrative system.

In political functions of folktales, stories can reflect the philosophy and values of the society of a given area. The Qellem Wallaggaa Oromoo elders have been using folktales to comment on current political, social and economic affairs of the society. The folktales have been used by the people to report the political affairs indirectly, what could not have been said through a different medium.

One of the advantages folktales may have as a vehicle of political expression is their apparently inoffensive nature. The folktales secretly address the society's discomfort with an oppressive administration system. They play significant roles in order to cope with the present and to face the future. As it is informed by my informants, in order to cope with the present situation and face the future, the Qellem people create the past, both as time and space through narrating the folktales to their children. Thus, folktales can constitute an ideological test for the past administrative system, criticize the present and anticipate the future. The Oromoo *Dur-Dur-durii* about 'Mootii Hamaa' (the Cruel King) is taken as a best example to strengthen the point.

Dur-durii 5: Mootii Hamaa

Bar tokko mootii hamaa tokkotu ture. Mootiin kun waanuma inni Godhu hundaatti akka uummatni isaa harka walitti rukutan bArbaada.

Gaaf tokko osoo mana fincaani jiruu bantuun balbalaa boolla mana boolii keessa harkaa bu'e. Achumaan akka haada miila isaatti hidhanii mataasaa gadi gombisanii boolla keessaa bantuun isaa baafatu gaafate. Isaanis akkuma inni jedhe Godhan. Osoo mataasaa gadi gombisanii

jiranii ciincaan boolla fincaanii isa haxxifachiise. Gaafa inni haxxifatu isaanis haada qabanii jiran gad-dhiisanii harka walitti rukutaniif. Mootiinis boolla keessatti kufee du'e jedhama.

Translation-Folktale 5: The Wicked King

A long time ago, there was a mean king. He was evil king. He orders his people. He instructed them that the people should clap their hand for everything the king does. One day, the king went to toilet and lost his door key. The key had fallen into the pit (the toilet). The king told the people that they should tie his legs with rope and turns him up side down so that he takes the key from the toilet. As the smell of the toilet was bad, the king sneezed and sneezed, and the people let his legs free and clapped their hand for what he did. The king fell into the pit and laid dead. The story ends there.

In folktale 5, (*The Wicked King*), the king was oppressive and seems he thought he was right in doing everything he wishes. In the folktale, the king orders his subjects to clap their hand for what he does whether his action is right or wrong. The folktale portrays the king as a cruel, and a devil person. It is undeniable fact that in the past, the Oromoo people have been oppressed by dominant and undemocratic administration. They have been denied their right and freedom. As it can be seen from the folktale 5, the human character (the king) is presented as cruel person who portrays evil character of past administrators. The Qellem Wallagga Oromoos use this folktale to indirectly communicate with the audience the oppressive nature of the king's administrative system.

In the following folktale of '*The Lion and the Hyena*' (in folktale 6 below), there are three major animal characters: the Lion, the Hyena and the Ape, (Hilluu). The folktale plays significant roles in addressing political affairs indirectly which in turn avoids the open danger of speaking publicly. This is for the fact that language of folktale is innocuous.

Dur-durii 6: Leencaa fi Waraabessa

Bara Dur-durii Leencaa fi waraabessatu loon waliin tikfatu turan. Leenci sangaa qaba. Waraabessi immoo sa'a dhalaa qaba ture. Gaaf tokko saani waraabessaa dhallaan, leenci, "Sangaa kootu dhale" jedhe falme. Dhimma isaanii kana irratti akka murtoo kennaniif bineensota hunda waaman. Achumaan, Qamaleen boodatti haftee dhufte. Obbo Guddaan, "Maaliif boodatti hafte?" jedhee gaafannaan, Qamaleen, "Samii fi dacheetu qixa lamatti

tarsaanaan osoon isaan hodhuun boodatti hafe (barfadhe) jette. Obbo Guddaanis, “Maal akkamitti samii fi dacheen tarsa’u?” jennaan, Qamaleen, “Maal Obbo Gudda, akkamitti sangaan dhala?” jettee muka korte jedhama.

Folktale 6: The Lion and the Hyena

A long time ago the Lion and the Hyena had animals. The Lion had an ox and the Hyena had a cow. Then, the cow gave birth to a calf. The Lion claimed that the calf belongs to his ox. They argued between themselves. They summoned all other animals and presented the case to be judged by them. However, the Ape didn’t come to the meeting punctually. The Ape said he had been stitching the earth where it had split open. The Lion told the Ape this is impossible, saying “How dare the earth splits open?” The Ape replied, “How could an ox give birth to a calf?” Then she ran away and climbed up a tree. The Lion was unable to catch her. It was said.

In folktale 6 above, the king (Lion) is portrayed as a king who is undemocratic and does his will without considering the interest of his people. Hyena is portrayed as person who is denied his right and freedom over his property. The Lion claims his ox has given birth to the calf, but it was Hyena’s cow that gave birth to the calf. It is universally accepted that an ox (a male) cannot give birth. However, the Lion wanted to use his authority and power to claim that the calf belongs to his ox.

As they summoned all the animals for a meeting to judge the case, all animals, except the Ape, availed themselves for the meeting punctually. The Ape comes late. The Lion asks the Ape why she is late. The Ape tells him that the earth and the heaven cracked and she was stitching them. The Ape deliberately says that she was stitching the earth and the heaven to indirectly tell him that an ox cannot give birth because it is not uncommon for a cow to give birth to a calf, but it is unnatural for a male to give birth.

In addition, the following folktale (7) can be useful to express feelings and desires about political affairs through it.

Dur-durii: 7: Bofa Haxxee

Gaaf tokko namichi tokko osoo karaa deemuu laga bishaan guutuu qabu tokko ce’uuf yagguu dhaqu, bofni tokko lagicha ce’uu dadhabe achi ture. Bofnis namichaan, “Maaloo na ceesisi” jedhee kadhate. Namichis gaddeefii bofa sana mataatti maratee ceesise. Erga ce’ee booda bofni

mataa namichaa irraa bu'uu dide. Namichis osoo bofa mataatti baadhatee deemuu Qamaleen itti dhufnaan, "Bofa kana bishaan ceesifnaan ana irraa bu'uu dide" jedhee itti himate. Qamaleenis, "Haalli kun murteessuuf nama rakkisa" jetteen. "Akka itti bofa mataa irra kaa'atte natti agarsiisi" jetteen. Ahcumaan bofni lohee mataa namichaa irraa bu'e. Isa booda Qamaleen namichaan, "Uleen harka kee, bofni lafa, maal eegda?" jennaan namichi bofa rukutee ajjeese.

Translation- **Folktale 7: The unfaithful Snake**

A long time ago, a Snake was unable to cross over a river. As he was sitting at the riverside, a man came across the river. The Snake requested the man to carry it and cross the river. The man twined the Snake on his head and let him cross the river. After they crossed, the Snake refused to climb down the man's head. As the man was carrying the Snake, an Ape came and saw them. The man appealed to the Ape that the Snake refused to alight from the man's head. The Ape said, "This case cannot be judged easily." The Ape informed that the case shall be seen when the Snake lands down from the man's head. Then, the Snake went down from his head. The shrewd Ape said to the man, "The stick is at your hand; the Snake is on land; what do you wait for?" Then, the man knocked down the Snake and killed it. The folktale ends there.

In the above folktale 7 (the *unfaithful Snake*), the treacherous Snake and the innocent man are the symbols of an undemocratic king and kind society respectively. The Qellem Oromoos use this folktale to indirectly attack the oppressive administrative system they face at times. In other words, they use folktales to indirectly communicate the political injustice seen in supremacy.

From this point, it can be concluded that adults and children, rich and poor, boys and girls, social groups and individuals can indirectly express their conflicting interests and desires that would not otherwise have been communicated directly in a different medium.

3.3 Socio-economic Function.

As stated previously, folktales can be used to reflect the cultural and political affairs of the Qellem people. In the study, it has been discussed that the folktales of Qellem Wallagga Oromoo can be used to report the political situations and cultural values of the society. The Laalo and Sayyoo Oromos have been using the folktale (dur-Dur-durii) for this stated function. In this section, attempts have been made to analyse the functions of folktales in contexts of socio-economic setting. Folktales can reflect the social and economic status in a given society. For

instance, Qellem people use the following Dur-durii (8) to converse their economic status with their family and surroundings.

Dur-durii 8: Jaartii Tokko

Bar tokko beelli biyya jaartiin tokko keessa jiraattu hube. Achumaan jaartiin sun maxinoo daakuu ingirdaadaa irraa tolfattee qooxii irra dhokfatte. Namichi tokko osoo karaa deemuu gara mana jaartii kanaatti bokkaa dheessuuf gore. Achumaan maxinoo jaartiin sun qooxii irratti fannifatte argee, “Bokkaan kun caameeraa jaartii, mee nuuf ilaali” jedheen. Gaafa jaartiin bokkaa ilaaluuf gadii baatu namichi maxinoo jaartii fudhatee bobaa jala kaawwatee bahe. Achiin booda jaartiin yagguu mantti deebitu maxinoon isheen keese qooxirra hin jiru. Jaartiin maxinoo ishee ilaaltee dhabnaan namicha duukaa fiigdee, “Maxinoon kun ingirdaada irraa tolfame; siif hin nyaatamu” jennaan, namichi, “Nattiyyuu cimaadha maxinoo akkasii nyaachuun,” jedhe. Isheen deebistee, “Nagaan gaara kana si hin basin” jennaan, inni immoo “Tulluu naanna’ee iyyuu galinna,” jedheen. “Tulluu naannoftees nagaan hin galin” jennaaniin, namichis, “Ollaa iyyuu bulinna” jedheen jedhama.

Translation-Folktale 8: The old woman

There once lived an old woman who prepared unleavened bread from darnel (ingirdaada) and kept it in nesting bag as there was famine in the country. When she was baking the bread, a man came to her home as it was raining outside. The man saw the bread. As he wanted to steal the bread, he asked, her if the rain stopped outside. He wanted her to go out and check it. When she went out, the man put the bread under his lap. He said, “Good bye, let me go.” When she saw that the bread was stolen, she ran after him and told him and said, “The bread is not good as it is made from darnel”. He, said, “It is hard, it is hard for me to eat this sort of bread.” She cursed him, “Let God disables you, do not go up this hill safely” He said, “I can go to my home horizontally.” She, said, “Don’t be able to reach your home even if you go round the hill horizontally.” He said, “I can stay at neighbors’ home.” It was said.

As it can be understood from the folktale of ‘The old woman’ (folktale 8), people can express their economic problems through folktales. In the folktale, the old woman is portrayed as an economically poor person. However, she is wise as she saves her bread for hungry times. The woman kept her unleavened bread in nesting bag and hanged it. This way, she tried to feed herself during the famine period, or the hungry times” which creates suspension in the society.

The Qellem Wallaga Oromoos teach their young to make wise use of their economy and save what they earn in order to use it in hardship. According to Qellem oral tradition, “hungry times” create postponement in the life of the people. Hence, the elders use folktales to express about their economic problems and in turn warn the family to make wise use of its income and resources.

Dur-durii 9: Jaldeessaa fi Hantuuta

Bara Dur-durii Jaldeessaa fi hantuutni waliin jiraachaa turan. Waliin yagguu jiraatan, midhaan qixxee qotataa turan. Oso kanaan jiranii hantuutni gaaf tokko midhaan hunda boollatti guurtee fixxe. Jaldeessis yagguu midhaanicha gaheesaa hirmachuuf jedhu,ni dhabe. Achiin booda baay’ee aaree hantuutaa wajjin wal-lole. Achumaan akka kakattuuf hantuutni waadaa galteef. Hantuutnis akka midhaanicha jalaa hin fudhanne sobaan kakatteef.

Gaaftokko bokkaa jabaan roobee, lolaanis lola’ee midhaan boolla keessa jiru fi mana hantuutaa haree balleesse jedhama Dhugaan in mooti jedhama.

Translation-Folktale 9: The Monkey and the Rat

Once upon a time, a Monkey and a rat lived together. They produced grain in common and shared the product. Then, the rat collected all the grain into underground hole. When the Monkey wanted to share it, there was no grain. The Monkey got angry and quarreled with the rat. The Monkey caused the rat to swear. The rat did swear by saying, “Let God destroys my home if I took the grain.” One day, the rain fell and flood destroyed the grain in the rat’s home and killed the rat. The truth will win. It was said.

Folktale 9(*The Monkey and the Rat*) can also be significant in portraying the social relationship among Sayyoo and Laaloo Oromoos. There is one common way of life that the Wallaggaa Oromoos usually practise. That is, the sharing of land produce. They plough land in common and do every activities of the farmland together. They, finally, share the products of the land equally.

In the folktale, however, the rat is unwilling to share the grain product with the Monkey. The rat is portrayed in the folktale as a selfish person who wants to have everything for himself/herself. The rat swears and tells lies that he did not take the grain into his underground home. The rat sins by telling lies. His sin destroys his life and property at last. What can be learned from the folktale is that dishonesty and unfaithfulness is seen as transgression and the Qellem Oromoos warn their

young against such ill manners to adjust them to communal life. Folktale 10 also supports these viewpoints.

Duri 10: Ilma Dabaa

Bara Dur-durii namichi tokko ilmaan lama qaba ture. Inni hagafti garraaamii, inni quxisuun immoo dabaa (hamaa) ture. Inni quxisuun akka inni hangafti lafa isaa irraa kutuufiif gaafate.

Achumaan inni hangafti maanguddoota ollaa waamee irratti mariisisuuf murteesse. Manguddoonnis dhimma kana irratti haasa'uuf dhufan. Gurbaan inni quxisuun na dhukkuba jedhee mala uumee hafe. Gurbaan inni hangafaa bakka inni quxisuun hin jirretti lafasaarraa kennuu waan hin bArbaadneef ni dide. Manguddoonnis gara mana mana isaaniitti deebi'an.

Gaaf tokko gurbaan inni quxisuun sun isa hangafaa irratti waraana bane. Farda abbaasaa yaabbatee obboleessa isaa lolee ajjeese lafaa fi qabeenya obboleessa isaa dhaale jedhama.

Translation-Folktale 10: *The Cruel Son.*

A long time ago, a man has two sons: The younger brother was cruel and the elder was kind. The younger brother asked his elder brother to give him a small portion of his farm land. The elder brother called elders to discuss the matter. The younger brother did not avail himself pre-texting he was sick. Since he didn't come to the council, the elder brother didn't agree to give the land. The war broke out between the two. The younger brother mounted on his father's horse and fought his elder brother. He killed his own brother and took the land as his property. It was said.

As it can be seen from this point, folktales can also serve the function of expressing the family members' economic partition. In folktale 10 (*The Cruel Son*), the significance of the story can be seen with respect to land property of the two sons. The cruel son destroys the life of the kind son and takes his property. In this folktale, the two brothers kill each other over their father's property. The kind son was willing to share his land with his brother. To this effect, he summoned the elders from neighbor and tried to discuss with them. However, the cruel son does not come on the meeting since he wants to use his power and kill his own brother and take his property (land). Among Oromos, it is accustomed to hear advice given by elders. The one who does not seek and not accept advice is cursed by the society. They instruct the young that Oromos share their economy among family members peacefully.

The Oromos use this folktale to tell their children to be honest and trustful to their fellow men in sharing their property. Honesty and kindness are encouraged among Orooms of Laaloo and Sayyoo of Qellem area.

In all, the three folktales (8, 9, and 10) above, their economic functions can be portrayed by the human characters-the old women in (folktale 8), by the animal characters in (folktale 9, the Monkey and the Rat) and by the human characters: two sons-cruel and kind in (folktale 10). The old woman is a character that is presented in the folktale as a poor person, who suffers from hunger in “hungry times”. The cruel son shows how a person could be evil and hurts his own brother over land property. The kind son in the folktale is the symbol of trustfulness and kindness in the society. In folktale 9, the Monkey and the rat represent an honest and a dishonest person respectively. The Qellem Wallaggaa Oromos (Laaloo and Sayyoo) use these folktales to advice their children. They back a poor person up in bad times morally and economically. They condemn evil doing and encourage and praise an honest person.

As it has been found out in the study, the Laloo and the Sayyoo Ormoos have been revealing their problems, desires and dislikes using folktales. Some of the informants from both districts (Laalo and Sayyoo) informed that the folktales when narrated can portray the problems and needs of a rural community. In addition, folktales of Qellem Wallaggaa play important roles in reflecting the day-to day experiences and activites of the Oromos of Laaloo and Sayyoo. The economic, political and ideological life of the people of Qellem area is best understood if their ecological and economic bases are reflected through their oral traditions. The folktales of the people served this function as it was found out during the field-work.

In addition, folktales can play significant roles in economic activities of Qellem people. The major economic activities of Sayyoo and Laaloo people are livestock raising, agriculture, mining, household and other economic activities to mention a few. The most important activities in cattle and other animals growing were the feeding of the animals and looking after them (protection against beasts of prey, thieves and raids). The folktale plays important role during looking after these animals. Children tell the stories when they stay the whole day at the filed. In addition, the animals have to be looked after and guarded during the night.

The animals are kept in corral (dallaa) and some of them had to be tied up while some of other animals are sent to Darabaa (different centers of distribution). Whether it is at the corral or at

different centers of distribution, some people need to stay alert at night to guard the animals against the beasts of prey, thieves or raids. During the night time, the people use folktales at huts (Godoo dallaa) so as to stay alert. The animals in the folktales have the human characters. Through the folktale-telling, the participants learn the sense of bravery, gallant characters and keep the cattle safe which are source of income for the family. The researcher found out that folktales are most applicable in livestock growing than in the other economic activities mentioned above. The Sayyoo and Laaloo Oromoos are accustomed to using folktale (Dur-durii) to teach their children to be brave and smart. They do this when the children drive the cattle, sheep, goat, horses and mules home during the evening times. Another economic activity of Sayyoo and Laaloo Oromoos is agriculture. The main agricultural activities are preparing farmland (clearing), ploughing, sowing, and hoeing. Weeding, planting and gathering etc. They use folktales when they rest after laboring the whole day. The family tells its children stories that help them to be hard-working. They praise hardworkers and condemn the lazy workers through the folktale-telling that reflect clever and lazy animal characters. Hunting has been practiced by Oromoos of Qellem Wallaggaa to some extent though this activity is banned at present. The Oromoo elders tell stories to inculcate in the mind of the children strategies and means to attack beasts of prey, and killing them to keep the animals safe as they are sources of income for the family.

In all, folktales play great roles in promoting economic activities in all economic spheres of Sayyoo and Laaloo Oromoos, as it can be understood from the functions the folktales served in cattle rearing, agricultural and some household activities.

3.4 Moral Function

The researcher found out that Qellem Oromoo folktales of the area help the people to express moral values. In this case, the prevalence of morality is to be found in some Oromo folktales besides an entertainment function. To this effect, the Laaloo and Sayyoo Oromoo elders use the following dur-Dur-durii (11) to express morality.

Dur-durii11: Obbo Guddaa fi Hilluu

Yeroo tokkotu abbo guddaan mootii bineensotaa ture. Jaldeessi walitti-naqxuu waan tureef Obboo Guddaa bira dhaqee Qamalee hadheesse. Jaldeessi, “Obbo Gudda, osoo Qamaleen kophee hodhuu beektuu qoreen miila keessan waraanaa?” jedheen. Obbo Guddaan aaree

Qamalee waamee, "Ati osoo qophee hodhuu beektuu akkamitti lafa na deemsiftee qoree na waraansiftaa?" jedheen. Qamaleen, "Ani illee kophee hodhuu wallaalee mitii garuu gogaan dhabe," jetteen. Achumaan Obbo Guddaan, "Gogaa maalii?" jedhee Qamalee gaafate. "Gogaa jaldeesaati kaa" jetteen, Qamaleen. Obbo Guddaanis, Jaldeessa waamee ajjeesee, gogaa irraa baasee Qamaleetti kenne. Qamaleen gaaf biraa Obbo Guddaa biraa dhufte. Obbo Guddaanis, "Meerre kopheen koo?" jedheen. Qamaleenis, "Gogaa bishaan keessan kaa'e," jetteen. It fuftees, "Garuu yagguun bishaan keessaa gogaa sana fuuchuu dhaqu, waanuma isin fakkaatu tokkotu bishaan keessaa ija natti baasee na qabachuuf kaanaan baqadhee dhufe," jetteen Leencaan. Leencis, "Eenyu kan hamma koo gahu, eenyu kan na fakkaatu?" jedhee dhaadate. Isa booda Qamalee waliin laga dhaqan. Achumaan yagguu leenci galaana keessatti asii gadi aade. Sagaleesaa dhaga'ee yagguu gadi ilaalu, fakkiisaa arge. Asii gadi itti utaaalee nan qabadha jedhee galaanaan nyaatame. Hilluunis abshaalummaan Leencaa fi Jaldeessa ajjeeftee ofii jiraatte jedhama

Translation-***Folktale 11: The Lion and the Ape***

Once upon a time, the Lion was a king of beasts. The Lion, the Monkey and an Ape lived in the forest together. One day, the Monkey and an Ape lived in the forest together. The Monkey went to Lion's home and accused the Ape, of not making a pair shoes for the Lion. The Monkey said, "Master! Why do you walk bare footed?" "The Ape knows how to make shoes." The Lion called and told the Ape, "You prepare a pair of shoes for me." The Ape said, "Master, I can make a pair of shoes for you. But we need a hide to make it. The hide from the Monkey is good to make shoes. The Lion caught the Monkey and killed him. They took out the hide and the Lion gave it to the Ape to prepare shoes for him.

The next day, the Ape went to the Lion's home. The Lion asked, "Where is a pair of shoes you made for me?" The Ape said, "Lord, I got the hide dried and took and put in the river to soften it." The Ape continued, "When I went to the riverside, I saw a king who is similar to you." "The king grumbled and tried to catch me from inside the river." "I ran away and came here." The Lion being surprised, said, "Who is the king like me, who is as strong as me?" The Lion went to the river with Ape. When he arrives; the Lion saw his shadow in the river. The Lion growled. He heard the same voice then; he jumped to catch his own shadow. He got into the river and drowned and died. It was said.

Folktale 11, for example, ('The *Lion and the Shrewd Ape*') the Lion reflects the power of a physically strong animal. The Monkey is symbol of a jealous animal, and an Ape is seen as a wise and a tactful animal character. This means the Lion symbolizes a powerful character. The Monkey and the Ape are characters that portray envy and wisdom respectively. The Lion uses his power to destroy (kill) the jealous Monkey. The Monkey accuses the Ape in front of the Lion. The Ape used her wisdom and tactics to kill both the Lion and the Monkey. Each of the three animal characters reveals the characters of powerful person, a jealous person, and a wise person in the society. It is immoral among Oromoo people to be jealous and powerful over the weak. Instead, the strong support the weak; the rich share their property with the poor. The elders also warn against back-biting through narrating the story to the family. They tell the young that it is immoral to back-bite a person. As it was learned from the informants, if one is heard and made known as a back-biter he/ she is reprimanded and punished according to social laws of the Sayyoo and the Laaloo Oromoo. In a similar manner, the following folktale reflects morality. The folktale is about two persons who saved each other.

Duri 12: Namoota Lameen wal oolchan

Gaaf tokko abbaa manaatu akka bakka biraa deemuuf jedhu haadha manaa isaatti hime. Niitiinsaa sun garuu sanyoo lama waan qabduuf isaanii wajjin beellama qabatte. Tokko waaree dura, tokkommoo waaree boodatti beellamte. Ahcumaan gaafa abbaan manaashee deemu innisheen ganamatti beellamte dhufe. Isaanii waliin haasa'aa jirani osoo xiqqoo hin turin abbaan manaa dhufe. Daftee fiigdee qalqalloo keessa buuftee namicha utubaa jala keesse. Achumaan abbaan manaa olseena. Inni waaree boodatti beellamteef osoo hin beekin yagguu dhufee "Warra manaa" jedhu, haadha manaa osoo hin taane kan "oo" jedhe abbaa manaa ture. Dubartittiin boolla seentu dhabde. Namichis waan jedhu wal'aalee ol seenee taa'e.

Isa booda, "eessaa deemturee?" jetteen niitiin namichaa. Innis, "waan Sanaafan dhufe" jedheen. Isheenis, "Waan sun utubaa jala jira, fudhadhaa kaa," jetteen. Innis ka'ee dooniyaa sana gateettiirra kee'atee sokke. Isaanis eega mana irraa fagaatanii booda, namichi inni dooniyaa keessaa, "Namicho, atis nabaafte, anis sin baase amma lafa na kaa'i" jedheen. Achumaan namichis lafa isa kaa'ee wal galateeffatanii kara karaa goran jedhama.

Translation-Folktale 12: *The Two Men Who Saved Each Other*

One day, a man told his wife that he was going for a journey for some appointment in a village. The woman had two ex-lovers. She appointed two of them: one in the morning, and the other in the afternoon. The man (lover) who had an appointment with her in the morning came. Soon after, her husband cancels his trip and returns home. They heard his voice from outside and the man was terrified. The woman told him to enter into a sack and as soon as he entered, she tied it and put it under a pillar. Her husband came in and sat. When it was time for the second man, he came and called her from outside.

Instead of the woman, the man said, "come in." The second man (lover) was confused on what to do. He entered halfhearted. The woman was terrified when she saw the man. She asked, "What shall I help you?" Said the man: "I came for that thing." She informed, "That thing is under the pillar. Take it." The second man carried the man in the sack under the pillar on his shoulder and went away. As he traveled faraway from the lover's house, the man in the sack on his shoulder said, "Man, you have rescued my life and I have also saved you." "Now, put me down." The man knew that what he carried was a human being. He put him down, thanked each other and went on their own ways. It was said.

Folktale 12 (*The Two Men Who Saved Each Other*) signifies the immorality of having sex with another person's wife. Among Oromoos of Qellem Wallaggaa, it is not moral for a wife to make sex with someone outside marriage or in the absence of her husband. This action may lead the partners to loss of life. As it can be understood from this folktale, the woman has two outsiders (ex-lovers) and made an appointment with each of them to make love in the absence of her husband.

When her husband comes back home, the woman puts the outsider into a sack and leaves him under pillar. When the second ex-lover comes in, he realizes that her husband is at home. The two men and the wife of this man know that it is immoral to have sex with someone's wife or husband. This folktale warns against the immorality that may be seen in the area under focus. Thus, the Qellem people (Laaloos and Sayyoos) instruct the people not to involve in such decadence. In a similar manner, folktale 10 (*The Cruel Son*) as discussed above (p 56-57) shows that moral concerns can be reflected in addition to socio-economic roles portrayed in the folktale. It is not encouraged among the Oromoos that a younger brother takes the property of his elder

brother without his will to share with him. However, the younger brother (the cruel one) kills his brother and takes his land forcefully. The elders of Qellem Wallaggaa Oromoo ridicule this bad manner by narrating the folktale like exemplified in this discussion.

Therefore, folktales can teach a people moral values that are constructive in the social order. It is learned from the study that Oromoo folktales are rich in wisdom and morality that instruct the people to live according social and cultural norms. In this regard, the Oromoo folktales-tellers are not concerned with facts (reality) but with moral standards.

The researcher emphasizes that folktales with moral concerns may help the people to establish a system of values in the light of these moral standards and values. Some folktales collected from Qellem Wallaggaa Zone reflected characteristics like tactfulness, wisdom and foolishness. As the researcher have discussed in the study, some folktales contain animal characters that are tactful and wise. The Laaloo and Sayyoo Oromoos use these folktales to teach their children the value of morality. In the society, a wise and tactful person is usually admired, but the unwise and a foolish person is not admired. They think and believe that wise and tactful people can easily escape from danger, and help others to escape, too.

In conclusion, moral concern is prevalent in Oromoo folktales as wisdom, tactics and strengths of some animals are reflected through the folktales discussed above. This in turn helps to teach the young people moral instructions. The people's attitude towards one another, towards bravery, towards beauty and aesthetics are instructed through Qellem Oromoo folktales. Thus, the morals of the Oromoo society of Qellem are communicated to the audience, and their needs and hopes are articulated. In addition, the Oromoo people use the folktale below to value wisdom and thoughtfulness. The following folktale is used by Qellem Oromoo to instruct the young towards moral values and social order.

Dur-durii 13: Namoota Sadii

Bara Dur-durii namoota sadiitu intala namicha tokkoo fuudhuuf itti ergatan. Inni tokko gamna, inni lamaffaan goota, inni sadaffaan immoo lugna (sodaataa) turan. Namni intallisaa itti ergatamte kun, maanguddoota ollaa yaa'ii waamee intalasaa eenyutti akka heerumsiisuu qabu mariisise. Maanguddoonni yaa'icha irratti argamanis dabaree dabaree yaada dhiheessan. Inni tokko intala kee namicha isa gootatti heerumsiisi jedheen. Maanguddoo inni biraan garuu, intala kee gootaattis, lugnaattis hin kenning jedhe. "Gamnatti heerumsiis" ittiin jedhe. Inni

gootni, akka malee waan loluuf, jagnummaa isaa amanatee waan deemuuf akka tasaa du'uu dandaa. Inni lugnis abbuma argeef qoomma'a., inni gamni garuu waan hunda abshaalummaadhaan raawwata. Kanaafuu, "Intala kee namacha isa gamnatti heerumsiisi" jechuudhaan yaa'ii isaanii goolaban, jedhama.

Translation-Folktale 13: The Three Persons

A long time ago, there were three persons who competed to get married to a man's daughter. They sent elders to the man's home and asked to marry the daughter. Then, the man asked the three persons' characters. One was prudent, the other brave and the third one coward. The man summoned elders from his neighborhood and consulted them who would marry his daughter. The elders suggested, "Don't let the brave marry your daughter." "The brave always fights. "He may be killed and your daughter may left alone." "Don't also let the coward marry your daughter." "He bows for everyone and doesn't have confidence." "Let the prudent, intelligent man marry your lady." "He does things smartly." "He makes decision carefully." "He is confident, thoughtful." Finally, they all agreed that the intelligent man would be the right person to marry the man's daughter and ended their meeting. It was said.

Folktale 13, (*The Three Persons*) is significant in instructing the children towards the value of wisdom and thoughtfulness. In the folktale, three persons compete to marry the lady. Finally, the prudent man wins the competition and marries the lady. The Oromoos advise their children to be wise, thoughtful and intelligent in making decisions.

Therefore, folktales can teach morals, diligences and can warn the community by ridiculing immorality, laziness, snobbishness, and other wicked manners. The elders (a father or a grand father) often teach children the badness of wicked behavior such as theft, mischief, qurrell, and by encouraging the goodness of truths, honesty, obedience, faithfullness, and courageousness.

3.5. Pedagogical Function

As discussed in previous sections, folktales serve various functions like cultural, political, economic, and moral functions.

In this section, attempts have been made to explain the pedagogical function of folktales of Qellem Oromoos. It has been stated in the study that folktales can serve a society as a medium of

instruction. Qellem people also use folktales to teach their children wisdom, and philosophies of life. For instance, folktale 14 (*The Four Animals*), portrays social life among Qellem Oromoos.

Dur-durii 14: Bineensota Arfan

Bara Dur-durii bineensota afurtu gamtaadhaan jiraachaa turan. Gaaf tokko amala amala isaanii walitti himuuf walgahii beellamatan. Kan wal gahii sana geggeesse Obbo Guddaa ture. Gaafa wal- gahichaa amala tokkoon tokkoon isaanii walitti himatan. Leenci, "Awwaara ija kootti hin kasinaa" jedhe. Qeerransi, "Sanyii koo hin nyaatinaa," jedhe. Waraabessi, "Ana hin naasisinaa" jedhe. Dhuma irratti bofni immoo mataa isaa irraa ejjechuu akka hin qabne itti himate. Guyyaa itti aanutti walgahii akka qaban walitti himanii addaan bahan. Guyyaa walgahii irratti hundumtuu yeroodhaan argaman. Waraabessi garuu boodatti hafee dhufe. Achumaan Obbo Guddaan, "Maaliif boodatti hafte?" jedhee waraabessa gaafannaan, Waraabessi, "Duutuu qeerransaa tokko argadheen osoon raqa ishee nyaadhuu natti barfate," jedheen.

Qeeransi kana dhaga'ee baay'ee aaree waraabessa yabbatee irraa sirbe. Osoo wal'aansoo wal qabani Obbo Guddaatti awwaara kaasan. Achumaan Obbo Guddaan (Leenci) Waraa bessaa fi Qeeransa qabee ajjeese. Osoo hin beekin immoo mataa bofaa irra ejjetee jennaan, bofti Obbo Guddaa hidditee ajjeeftee qofaatti hafte jedhama.

Translation-Folktale 14: *The Four Animals*

Once upon a time, the Lion the Leopard, the Hyena and the Snake used to live together. One day, they had a meeting which was chaired by Obbo Guddaa. All the animals told one another their manners. The Lion said, "I don't like dusts because it hurts my eyes." The Leopard said, "I don't like one who eats my ethnic group." The Hyena said, "Don't terrify me." The Snake told them, "Don't step on my head because I die."

. The next day, Hyena came late. The other animals asked him why he came late. He told them that he found dead Leopard and stayed late eating it. The Leopard on the meeting heard this and caught Hyena. While the two were struggling, the place where they were meeting became dusty. This made the Lion angry. He killed Hyena and Leopard. He stepped on the heads of the Snake unknowingly. The Snake throbbed the Lion and the Lion laid dead. The Snake left alone. The folktale ends there:

Qellem Wallaggaa Oromoos (the Laaloos and Sayyoos) consider social life valuable. The animal characters in the folktale above: Lion, Leopard, Hyena and the Snake reflect the experiences in social life and the elders instruct the young to live in cooperation. In this folktale, children learn to respect each other and get to understand one another's interests. If they understand every one's personal interest, there will be no social friction or disagreements. As it can be understood from the folktale, lack of respect of interests of each one of the characters among themselves brought life destruction to all the animals except the Snake. The Laaloos and the Sayyoos instruct their young to respect one another's will and desires in order to promote social cooperation.

In a similar way, the Qellem Oromoos use folktale 15 ('*The Truth will Win*') to teach the children the values of honesty and truthfulness.

Dur-durii 15: Dhugaan in Mooti

Bara Dur-durii Leenca, soba, sangaa, abidda, bishaan, bofaa fi dhugaatu waliin jiraachaa turan. Gaaf tokko Sobni Leencaan "Saggaan kun nurratti gooberaa qalii nyaadhu", jetteen. Achumaan leenci sangaa ajjeesee qalaa nyaate. Sobni itti fuftee bofaan, "Kunoo leenci sangaa nu duraa ajjeese, maaf teessa ka'ii lenca hiddii ajjeesi," jetten. Mar'atan Leenca hiddee ajjeesi. Achumaan sobni, abiddaan, "Kunoo bofni Leenca nuti abdanee bosona kana keessa sodaa malee jiraannu nu duraa ajjeese, maa teessa ka'ii bofa gubi" jetteen. Isa booda sobni citaatti abidda qabsiiftee bofnis gubatee du'e. Sobni itti fuftee bishaaniin, "Abiddi kunoo mar'ataa diina keenya nurratti hiddee nuhi irraa dhorku gubee nu jalaa ajjeese, ka'ii abidda dhaamsi," jetteen bishaaniin. Bishaannis, abidda dhaamse. Achumaan, sobni bishaaniin, "Kottaa tulluu yaabbannaa" jetteen. Achiin booda bishaan tulluu yaabuu dadhabee boodatti deebi'e.

Achumaan dhugaa fi sobni waliin hafan. Utuma tulluu yaabaniin irra adeemaniin sobni dhugaa fudhattee dhugaa dugda keessa haleelte. Dhugaan si'a of duuba galagalee dhugaa fudhattee soba rukutee ajjeese. Sobni duutee dhugaan mo'ee hafe jedhama.

Translation: ***Folktale 15: Truth will win***

Long ago, false wanted to fight with Lion, ox, fire, water, Snake and truth. One day, the false accused the ox before Lion. She said, "You see the ox grows fat and strong; why don't you kill and eat him?" Then, the Lion did it. The next day, the false accused the Lion secretly. She told

the Snake that the Lion should not have killed the ox. She told the Snake to bite and kill the Lion. The Snake did. Then, the false made the fire and the Snake quarrel. The fire burned down the Snake. Then, the false made the fire and water quarrel. The water extinguished the fire. Then, the false told the rest to climb up hill with her and live there. The water couldn't climb up the hill. Only the truth and false climbed the hill. As they were walking together, the false hit the truth strongly (with a stone). The truth turned around. Once and for all, the truth took a stone and hit the false on her forehead and triumphed over false. The truth won. It was said.

In the folktale above, truth destroyed falsity and lived for ever. It can be understood from this point that false has killed all the other characters in the folktale except truths. In Oromo culture, honesty and truthfulness is considered valuable, and children and adults are taught to be honest and truthful to one another.

Therefore, the researcher emphasizes that Oromoo folktales can be used as a medium of instruction to teach the people to abide by rules and conventions of the people. The following folktale is also another example that serves as a medium of instruction.

Dur-durii 16: Naachaaa fi Qamalee

Gaaf tokko Qamaleen kaatee bishaan cooree qabdu kan biyyashee tuffattee gara bishaan laga guddaa Laga Abbayyaa jedhamu dhaqxe. Dhagaa guddaa tokkorra osoo isheen teessuu Naachi bishaan keessaa bahee Qamalee qabate. Qamaleenis akkas jettee Naachaa kadhatte, “Yaa Obbo Naachaaa, ana ishee xiqqoo kana yoo qabattanii nyaattan maalan isin fayyada?” bineensotni gurguddoon ana teellaan dhufaa jiru.” Isaan isiniif wayya?” yoo akkan qabame dhaga’an isaan hin argattan” jetteen. “Dhuguma naan jettaa?” jedheen Naachi. “Eeyyee dhuguma,” jetteen Qamaleen. Achumaan Naachi akka Qamaleen akka qabante homaa (eenyuttuu hin himne akeekkachiisee gadi ishee dhiise. Qamaleen utaaltee muka kortee kolfa Naachaatti qasaate. Naachis, “Maal natti kolfitaa, qamuu?” jedhee gaafate. Qamaleen deebiftee, “Yaa Obbo Naachaaa, anis kanan cooree biyya abbaa koo dhiisee as dhufe, isinis kan nyaata harkaan gahattan gad dhiiftan gowwaa dha; nu lachuu iyyuu ni gowwomne,” jetteen jedhama.

Translation-*Folktale 16: The Crocodile and the Ape*

Once upon a time an Ape left her own country complaining that the water from her village in the spring couldn't quench her thirst. She went to a river called Abaya. Then, she sat on a stone.

The crocodile saw her and came out from the river and caught her. The Ape appealed to and tried to convince the crocodile that other large animals were coming behind him (later). She said, "Oh, Mr. Crocodile, you don't benefit by eating me. Because I am very small." She informed him that and convinced him. The crocodile warned her and let her free. She climbed up tree and laughed at the crocodile. He asked, "Why do you laugh at me? The Ape answered, "Oh Mr. crocodile, we both are fooled." "I am fooled when I left the water of my land and went to some one's land to drink water." "You are fooled when you let free the food you caught and waited for the later to come." It was said.

In folktale 16 (*The Crocodile and the Ape*), the two characters are fooled due to lack of their knowledge of valuing what they have in their hands. The Ape leaves his own land and goes to someone's land to fetch water. The Ape could have quenched his thirst if he had valued the water of his mother land. This folktale teaches the children to be wise and knowledgeable. The children are also instructed through the folktale to value their land and their property and protect these properties. The Oromos are well known for their bravery and courageousness in protecting their land and property.

Furthermore, Qellem Oromoo folktales can be used in classroom teaching-learning processes. They can be included in curriculum and serve as medium of instruction. It was learned during the field-work that folktale telling improves students' oral communication through narrating the folktale to their classmates.

In addition, the jokes in any folktale told in the classroom interest the students and create conducive environment where learning takes place.

This means, folktales can make a boring place an interesting environment to learn in. Therefore, school teachers of any educational level can make use of story telling in language class to enhance oral communication skills. As it has been discovered in the study, children learn through the folktales to respect life. This shows that folktales can be used as a medium of instruction.

The Qellem Oromos emphasize that folktales are primarily for amusement, for entertainment, for passing time and for awaiting children for dinner at evenings. In addition, the dur-Dur-durii (folktales) have pedagogical values as means of moral instruction, and changing one's experience of the world. In Oromoo dur-Dur-durii, the pedagogic function is closely related to

the play function or entertainment. The *dur-Dur-duriis* indicate to a child that the social world is largely contingent. In other words, the folktales show the child that the social world is not something external and preestablished; it is a product of human activity. The Oromoo folktales also help the children 'grasp' the world and seize upon the ethical philosophies that are constructive in the social order.

The following folktale warns against foolishness as some of my informants suggested during the field- work.

Dur-durii 17: Warra Gowwaa

Bara Dur-durii warra gowwaa tokkotu turan jedhama. Isaanis ittoo hindaaqqoo qopheeffatanii nyaata booda muka ilkaan keessaa foon ittiin baafatanbarbaacha osoo deemaa jiranii daandii irratti namicha tokkotti dhufan. Isa booda, "Ilaa nuhi ittoo hindaaqqoo qopheeffannee rigaa cabsachuu deema jiraa itti nu duraa hin bu'in," jedhanii namichatti himan. Namichis mana jaraatti ol goree ittoosaanii nyaatee fixee sokke. Yagguu jarri manatti deebi'an ittoon hindaaqqoo dhume qodaa duwwaa kan tisiisni irra guutte argan. Aaranii tisiisa ajjeesuu eegalan. Isa booda tisiisa garaa haadhamanaasaa irratti argee irratti yaagguu rukutu, hati manaasaa battalumaan duute, jedhama.

Translatin- *Folktale 17: The Foolish Man and His wife*

Once, there were a foolish man and his wife. They prepared delicious sauce (stew) from hen. They, then, went into forest to bring sticking to use it after meal. On their way, they found one prudent person. They told him what they did at home and where they were going. The man went into their home and ate all the stew and went away. The foolish man and his wife came back and found their door open. They saw that the stew was eaten. They saw flies on the utensils in the kitchen. They started killing the flies as they thought the stew was eaten by flies. The flies rested on his wife's abdomen. The man hit the flies on her abdomen. His wife laid dead. It was said.

Folktale 17, (*The Foolish Man and His Wife*) portrays both characters as foolish. The Oromoos of Qellem tell their children not to be foolish, and this will help them develop the know-how and wisdom in their lives. In conclusion, folktales have been used by the people to teach morality, social values, respectfulness, faithfulness, and served other functions like entertainment and

validation of ideas. The tales have also been used by the people for criticizing ill manners and wrong doing.

3.6 Critical Function

Oromoo folktales are primarily based on day-to-day happenings. For this reason, they bear close relationship to life that the educational, corrective and social significances are derived from. Oromoo society of Qellem praised communal unity, hard work and honesty on one hand. The Oromoos, on the other hand, ridicule and condemn bad manners and disunity, laziness and foolishness through folktales. They praise hard works and reprimand the idles constantly. To strengthen what they instruct through folktales, they also use sayings and proverbs to condemn laziness.

The elders warn against non-conformity by using some folktales. In this respect, they warn the dangers of ignoring advice, the dangers of judging through outward appearance, jealousy and cruelty. Folktales help the people in ridiculing and condemning bad manners. In contrast, they can be used to praise good manners. As it is learned during the field work in this study, some folktales of Laaloo and Sayyoo Oromoos played significant roles in correcting children from their wrong actions.

For instance, in folktale 18 (*The Selfish Man*), the father does not like to help his sons and not encourage them to work hard. Attempts have been made in this section to illustrate the function of the folktale about the *'Selfish Man'* (folktale 18) with respect to criticism.

Dur-durii 18: Namicha Ofittoo

Dur-Dur-durii namicha hiyyeessa tokkotu ture. Gaaf tokko waan ittiin jiraatu akka Waaqayyoo isaaf kennuuf Waaqayyoon kadhate. Guyyaa tokko osoo biyyaa bahaa jiruu haroo guddaa tokkotti dhufe. Haroo sana bira taa'ee Waaqa isaa kadhate. Waaqayyos qabeenya hedduu fi haadha manaa kenneef. Haati manaasaas ijoollee dhiiraa lama deesseef. Erga qabeenya sana argatee namachi ofittoo ta'uu qabe. Ijoolleen isaa yagguu fuudha gahanis akka isaan fuudhan heyyamuufii dide. Achumaan ijoolleen isaa fi haati manaa isaa harkaa badan. Hati manaa isaa nama kan biraatti herumte. Ijoolleen isaa lammaanis lafa marga gaarii qabu loon isaaniitiifbarbaacha bakka adda addaatti tamsa'anii jraachaa jiru jedhama.

Translation-*Folktale 18: The Selfish Man*

A long, long time ago, there was a man who was very poor. He couldn't support his family. One day he left his home and travelled for long. And finally, he came to a very big lake. As he prayed and prayed to get wealth, he was given very many cattle and a wife. He got two sons from his wife. Owing to his great wealth and blessing of children, the man became very selfish. He didn't allow his sons to marry because of his selfishness. Eventually, he lost his wealth. His wife left him and married to another man. His sons left him and started their own life and family. The two brothers travelled together looking for good pasture to feed their cattle. Then, they scattered and settled in different places. It was said.

The Oromoos use the following folktale to criticize selfishness and advise the young to develop selflessness. The young people learn through the narrative the value of social interaction and they also develop social unity. The Qellem people criticize disunity and encourage unity as it is believed by the people that unity helps to strengthen social relationship.

In the folktale of 'the Selfish Man', the man is presented as a poor person in the society. God gives him everything he wants. His laziness makes him poor and he becomes lonely as it is seen at the end of the folktale. In Qellem Wallaggaa Oromoos culture, such person is not admired by the society. Through the story, the children learn to be cooperative in communal life.

To this effect, the folktales collected from Qellem Wallaggaa Zone are significant in criticizing and correcting individuals with the mind of selfishness, greediness, and stubbornness and the audience is indirectly advised that such actions can never go unpunished. The Qellem Oromoos have been using a number of folktales that teach people not to be obstinate or stubborn which may create social disagreement. The children learn that stubbornness may bring about social conflicts that lead one to a loss of life. In addition, in Qellem area, one who seeks and accepts advice is considered by elders as a knowledgeable and a wise person. They tell the young that ignoring one's fellow's advice may lead to social disagreements. The following *Dur-durii* (19, *Waraabessaa fi Harree*) also strengthens this point

Dur-durii 19: Waraabessa fi Harree

Bara Dur-durii Harree fi waraabessi wal hin beekan turan. Gaaf tokko Harreen sagalee waraabessaa samii keessaa dhageessee, "Maaloo yaa Rabbi sagalee akka kana bareedu isa

qabu kana na agarsiisi” jettee waaqayyoon kadhate. Waaqayyo akka Harree fi waraabessi waliin hin galle waan beekuuf akka Harreen waraabessaa wajjin wal arguu hin qabne itti hime. Harreen garuu diddee arguuf hawwite. Waaqayyoos Waraabessa samii keessaa gadi buuse.

Akka Harree fi waraabessi wal arganiif waaqayyoo sababa Godhee ilmoo waraabessaa ajjeese. Harreenis du’aa gahii waraabessa deemte. Harree fi ijoolleen ishee waliin deeman. Akkas jedhanii boohan:

Yeroo fagoo yuuftani asuma sagaleen keessani

Halkan yoo deemtan qoreen hin waraanu miila keessani

Gurracha yoo nyaattani adii dha udaan keessani

Kaleessa hoo nagaa dhaa har’a maaltu argate ilmoo keessani?

Haatni ijoollettii boossee yagguu xumurtu nagaa itti dhaamuuf waraabessa dhungachuuf yagguu deemtu huuruu ishee ittii cuffate. Ilmoon Harree osoo ol lixanii hin booyin sodaatanii sokkinaan, Waraabessi “Maal osoo nagaa natti hin dhaamin deemtuu?” jedhee duukaa fiige. Isaanis ariitiin waan fiiganiif qaqqabuu dadhabee, “Dhaqaa, booddeen keessanis kanuma kootii,” jedhe waraabessi jedhama.

Translation-Folktale 19: The Hyena and the Donkey

In the past, the donkey and the Hyena did not know each other. One day the donkey heard Hyena’s voice from the sky and liked it. The donkey prayed onto God saying, “God, please let me see the one with this beautiful voice.” But God told the donkey that they don’t agree with each other. Still, the donkey complained to see him. In order to satisfy her will, God sent the Hyena down to the earth. To make them contact each other, God killed Hyena’s baby and let donkey to mourn with Hyena. The donkey, his wife and her children went to Hyena’s house together. They let their mother check first before they enter the house. The old woman checked first before they enter the house. The old woman (donkey’s wife) went first and cried saying:

Your cry from far

Looks like it is hear

When you walk in the dark night

The thorn doesn’t pierce your feet

If you eat black (food)

Your stool is still white

What happened to your baby?

It was okay yesterday

When she came back, her children asked her if there was any problem. When she told them there was no problem, they entered the mourning house. They didn't cry. This made the Hyena angry. When they said 'Good bye' and wanted to leave, Hyena said, "Do you leave without kissing my mouth and say bye to me?" When they approached, Hyena cut lips and ears from the first donkey. The others ran away quickly. The Hyena ran a bit and stopped saying, "Your end will be mine," and went home back. It was said.

In folktale 19 (*'The Hyena and the Donkey'*), the donkey is portrayed as an ignorant character. God, in the folktale, does not want donkey and Hyena to meet as he knows that they will not live peacefully. In that case, God warns the donkey not to meet, but the donkey does not accept the advice. The elders of Qellem use this folktale to warn against the refusal of one's advice and caution. It is immoral to ignore elder's advice and instruction as it has been informed by some of the informants during the field-work. In a similar manner, folktale (20) below plays significant roles in warning children against bad manners.

Dur-durii 20: Maatii Mucaa Tokkoo

Bara Dur-durii maatii tokkotu mucaan isaanii boo'ee dhiisuu didnaan," Callisi, ta'uu baannaan amma waraabessatti gadi si darbannaa," jedhaniin. Akka carraa tahee yagguu isaan mucaadhaan akkas jedhan waraabessi karaa darbaa jiru tokko dhagahee dhuguma gadi naaf dArbatu se'ee taa'ee mucaa eeggata. Turee eegee dadhabe jennaan, "Waa'ee mucaa silaa maal jettaniree?" jedhee maatii mucaa gaafate jedhama.

Translation-Folktale 20: *The Baby and Father*

A long time ago, there was one child who cries continuously. His father warned the boy by saying, "we will throw you out for Hyena." Accidentally, the Hyena passingby heard this and waited. He waited and waited. When they started talking together on other business, the Hyena asked the family "what did you say about that child?" The folktale ends there.

As it can be understood from folktale 20 ('the Baby and Father'), the story plays significant role in respective to the counteractive perspectives. The baby's father warns his child against ill manners through the folktale. As children fear Hyenas, the baby's father warns the baby that if he continues crying, the man will punish him by throwing him out to Hyena. The fear of Hyena, thus, makes the child not to cry. In all, the critical function of these folktales (folktale 19 and folktale 20) can be seen from their significance in warning and correcting someone who does not seek advice and accept it.

Therefore, it can be stated that folktales can be used through warning and correcting individuals who deviate from social norms and conventions.

To conclude, the corrective functions of folktales focus on their use to re-order any social, moral, and cultural disorders. Folktales are used by Oromoo as instruments to adjust social disapproval, express criticism or caution to those who deviate from social norms and conventions.

3.7 Reinforcement Function

Oral traditions reflect the life and ideas of the society in which they are current. The information obtained through the study of Qellem Wallagaa Oromoo folktales are of considerable importances in reinforcing the social relations. Among Qellem Oromoo, Folktales provide young people from infancy to adolescence with readily assimilation of information about the surrounding world and prepare them to be ready for adult life. In Oromoo culture, internecine fighting is strongly prohibited. In contrast, internal solidarity is promoted among Oromoos. Causing injury to one's brother, especially the elder brother in the family is considered as evil deed by the Oromoos. In causing injury, there may happen the spilling of blood on land. Qellem Oromoos warn their children as they believe this action invites curses on the land. In this case, social relationship is loosened. It means internal cohesion becomes weaker and weaker. This may lead to social disintegration. For example, in folktale 10 (*The Cruel Son, p56*), one cruel and the other kind could be taken as a best explanation in this context. The younger brother kills his own brother and spills his blood on the land. This brings curse to the family according to Oromoos' beliefs and customs. Thus, Qellem Oromoos warn against such kinds of cruelty and evil actions through the folktales above.

Furthermore, folktale 21('The Donkey and the Dog'), is mostly used by elders of Laaloo and Sayyoo Oromoos to strengthen social cohesion and avoid social hostility.

Dur-durii 21: Harree fi Saree

Bara Dur-durii Harree fi Sareen mana gooftaa isaanii waliin jiraachaa turan. Harreenis baa'aan gooftaa ishee waan ishe dadhabsiiseef "Kaanee badnuu?" jettee Saree gafatte. Sareen garuu "Obsi" jetteenii gorsite. Harreen obsuu hin dandeenye. Guyyaa tokko Harreen baduuf kaanaan Sareenis hiriyaashee biraa hafuu waan hin bArbaadneef duukaa buute. Osoo deemanii aduun itti dhiinaan Saree fi Harreen marga lalisaa tokko argatanii keessa boqotan. Harreen marga nyaattee, nyaattee quufte. Sareen daaraa argattee sabbaqxe. Erga lafti barihuu jala gahee Harreen xixamtee (bokoktee), "Nan alaaka" jetteen Sareedhaan. Sareen garuu sodaattee Harree dhorkite. Haarreen diddee alaakte. "Ammas nan dabala" jette. Isa sadaffaatti waraabessi Harree qabatee mar'imaan keessaa jigsee ajjeese. Sareen golee keessa dhokatte.

Waraabessis, yagguu ishee argu, "Maal goota asii?" jedheenii gafate. Sareenis rom'aa, "Gooftaa koo, adamoo adamsuuf baane," jette. Waraabessis, "Kottu amma dafii foon kana hunda buusaa buusaatti baasii onnee naaf hambisi" jedheen. Sareenis utuma kana gochaa jirtuu onnee keessaa fudhattee leqem goote. Yagguu waraabessi deebi'ee, "Onnee Harree isa baafta naaf kenni" jedhuun, Sareenis, "Maal gooftaa koo, Harreen utuu onnee qabaattee maaf iyyitee nyaatamtii?" jetteen jedhama.

Translation-Folktale 21: The Donkey and the Dog

A long time ago a donkey and a dog lived together. As the donkey was tired of heavy load he carries for its master, he decided to leave his master's home. It said to the dog. "I am bored up with this heavy burden?" "I wanted to leave my master's house." The dog replied, "Be patient?" The donkey became impatient and decided to leave the house. Since the dog and the donkey were close friends, they left together. They walked all their way. The sun set. They rested in green grass. The donkey grazed on the grass to his full. He was overstuffed and wanted to take breaths by braying. The dog warned, "If you do that, Hyena will come and exterminate us from nearby." The donkey sought to bray. The dog whispered, "You just breathe quietly." The donkey brayed at full volume. The second time, he did in the same manner. When the donkey brayed for the third time, a Hyena came, caught and killed him. The dog hid himself in the crook. When the Hyena looked here and there he saw the dog around. He asked, "What are you doing here?" The

dog replied, “My Lord, we are going out for hunting.” The Hyena told the dog, “You cut the meat into pieces, arrange and keep the heart for me”. As he was cutting the meat, the dog ate the heart. When Hyena came he asked for the heart. The dog said, “Master! Had it been the case that the donkey has the heart, how would he shout and got caught?” It was said.

In the folktale of ‘The Donkey and the Dog’ (folktale 21), the dog and the donkey are portrayed as friends. In the family, the donkey, the dog, and their master with his wife and children live in unity. The donkey gets tired of heavy loads and wants to leave the house of his master. The dog (his close friend) advises him to be patient. The donkey ignores his advice and leaves. As the dog does not want to miss his best friend, he goes with him. At night the donkey tries to bray. The dog warns him that a Hyena may come from nearby and kills them. The donkey does not hear his advice. Still, he brays. The Hyena comes and kills the donkey at last due to the unawareness of donkey. Through narrating the folktale, the Oromoos advise their children to accept their friends’ advice and they tell the children to have strong relationship with each other. They advise the children through the folktale and warn against refusing elders’ instruction. The children learn that ignoring advice may bring about curses. The Qellem Oromoos are well known for bringing their children up according to the social norms and cultural values that are reflected through oral tradition.

Dur-durii 22:Re’ee fi Diina Ishee

Bara Dur-durii qeeransaa fi re’eeetu ollaa walii jiraachaa turan. Gaaf tokko ilmoon re’ee ilmoo qeeransaa waliin taphachuuf bira dhaqxe. Guyyaa itti aanuttis waliin taphachuuf beellama qabatani gara mana mana isaaniitti galan. Re’eenis shakkitee guyyaa isa itti aanuttii akka ilmoonshee kan qeeransaa waliin taphachuu hin dhaqne dhorkite. Qeeransi immoo ilmoon ishee akka ilmoo re’ee qabattee nyaatuuf gorsite. Guyyaa beellama isaanitti ilmoon qeeransaa taphaaf baate. Ilmoon re’ee garuu akkuma haati ishee gorsite hin dhaqne jedhama.

Translation -*Folktale22: The Goat and her Enemy*

A long time ago, a goat and a Leopard lived together one day, the goat’s daughter want to play with the Leopard’s kid and pass the day. When they came to consensus to play together, the mother goat was so suspicious of the enemy Leopard and forbade her daughter to play with Leopard’s kid. Mother Leopard told her kid to kill the goat’s daughter. Next day, the Leopard’s

daughter went out to play with the kid, but the kid accepted her Mum's advice and didn't come on the appointment to play with the enemy. It was said.

As it can be understood from the folktale, there is hostility between the goat family and the Leopard family. It is natural that a Leopard hunts for a goat and sucks her blood in Qellem areas. In those areas, the family of children warns them to protect their sheep and goats when they graze on green pastures. This folktale serves to instruct the children to be cooperative and fight against their goat's and sheep's enemies. In addition the children come to understand the significance of unity in defending themselves.

From this discussion, it can be concluded that Qellem Oromoo folktales play significant roles in reinforcing social relationship and internal solidarity. In this respect, the elders teach the children to create faith and self-confidence in them and become better nation builders. Through this medium, the children can create and re-create a more positive image of themselves and their culture. Thus, cultural and social values are rewarded and reinforced in the society, and social solidarity and strong social relationship are built and enhanced in the society. The right conduct implies the sense of fitness (rightness and propriety) of the human world. The human world constitutes the institutions, rules and procedures in terms of which one discovers him/her to be related to society.

CHAPTER FOUR: CONCLUSION AND RECOMMENDATION

4.1. Conclusion

In this study, attempts have been made to analyze and point out some of the major functions of folktales of Qellem Wallaggaa Oromoo. Accordingly, it has been found out that folktales serve various functions in occasion of performances. These are socio-cultural, socio-political, pedagogical, socio-economic, moral, and critical and entertainment functions.

In socio-cultural setting, folktales serve as instruments to introduce and transmit the social and cultural values of Qellem Wallaggaa Oromoo. Here, the researcher feels that preserving oral traditions is significant as it is a means of transmitting social and cultural values from one generation to the next generation. The researcher also emphasizes that folktales express, promote and identify beliefs and customs, protect and reinforce morality, and strengthen tradition by endowing worth and values to them.

Most of the folktales collected from Laaloo and Sayyoo Districts of Qellem Wallaggaa Zone primarily serve the function of entertainment. They also give proper information about the society's day-to-day experiences. In other words, the close examinations of folktales may help someone understand the people's active cultural practices. During the field-work, the researcher learned that elders usually advise the youth through folktales to successfully learn social and cultural values in the society.

Qellem Wallaggaa Oromoos use folktales for maintenance of conformity to the accepted norms of behavior. In other words, they use Dur-Dur-durii (folktales) as a means of reinforcing social harmony and exercising social and cultural life.

In the study, it has also been found out that folktales serve socio-political function. Folktales are useful in addressing political affairs that cannot be expressed directly through a different medium. This means, they serve the function of expressing people's feelings and dislikes indirectly about the political state of an administrative system. As the analysis indicates, the folktales considered in the study area, circuitously helped the society to express the likes and dislikes with the past administrative system and the current situation.

The researcher found out that folktales collected from Qellem Wallaggaa Zone and analyzed, served the following functions in general. They:

- provide a more complete context which helps someone to understand the people and their cultural production equally.
- allow for the blending of social and cultural values of the people.
- help to understand the past and shape the present.
- Criticize and correct wrong actions and praise good works.
- reinforce social relationship, and teach the people morality and social norms.
- instruct the people to live according to social orders and morality
- serve the people as a medium of instruction in education.
- assist to understand the socio-economic, and socio-political and cultural values of the Laaloo and Sayyoo Oromoos of Qellem Wallaggaa.

As it is stated previously, folktales have significances in pedagogy. They function as a medium of instruction, and teach the children the philosophy and values of life the people. For example, myths (stories of say, the origin of death or stories explaining the origin of various animal characteristics and so on) could serve this purpose.

In the study, it was found out that some folktales are told as mythic folktales by elders or adult men to educate the young men through entertaining them.

When the children are told, they learn about incredible things which are not true. These folktales may deal with events which could not, and never did take place. These help the children develop critical thinking.

Most of the folktales collected from Qellem Wallaggaa Zone include stories about animals and they are transformed into aetiological narratives by using endings such as ‘and since that time it was like that’. These sorts of stories help the people learn about the past and why things are as they are at present.

In Qellem Wallaggaa areas, folktales are told to educate or admonish children. They ridicule the bad manners and teach the children the concept of morality. They learn through folktales in a vivid and memorable manner.

In the study, the researcher has analyzed some folktales of Qellem Oromoo and found out that they are significant in communal life or social relationship reinforcement. What makes Oromoo folktales unique is that they are created by the people and they reflect their culture, wisdom, philosophies and social experiences. Some folktales are found to be universal. That is, they share common features with folktales of other Ethiopian ethnic groups, and throughout the world, too. Some of the collected folktales from Qellem have common characteristics with international as well as some national folktales of the nations and nationalities of the country.

Apart from the social institutions which are used to ensure the internal solidarity of the people, the oral literature of Qellem Wallaggaa Oromoo also contributes towards the maintenance of healthy social orders. Most of the folktales collected from Qellem Wallaggaa Zone articulate values which strengthen mutual indulgence and satirize vices that threaten social cohesion.

During the field work, the researcher learned that the contributions of the elders who may not be highly western- educated but who are endowed with constructive traditional wisdom play great roles in preserving oral tradition of the people of the area.

In addition to social, political and cultural functions, folktales are told by elders mostly during the evenings primarily for fun, enjoyment and relaxation as one of my informants, (Reverend Fiixee Birrii) suggested. It has been stated in the study that the primary significance of folktales are for entertainment.

The researcher strongly asserts that the study of oral literature has relevance for the study of a society's past in order to understand its current state. In other words, the society's oral tradition reflects the past experiences of the people which help to understand the society's present status.

Folktales have been used by Qellem people (Laaloos and Sayyoos) as indirect means of communicating with authorities in power. As some of my informants suggested, the indirect way of addressing their discomfort feelings and desires help the people to avoid the open danger of speaking directly. In expressing political affairs through folktales, the Qellem Oromoos use songs to highlight what has been stated in folktales.

The songs fulfilled various functions in narratives, as some of my informants from Laaloo District stated. They made the structure of the narratives clear and attractive. The presence of songs added an extra facet through musical aspect to both relaxation and skill. They also promoted the audience's partaking. To this end, it can be stated that songs add force to what has

been expressed through folktales. Ruth Finnegan (1976:385) suggested that, “Songs are characteristic of African folktales all over the continent,” and this evidences the above statement.

Oromo folktales are unique in that they are created by the people who have their own culture, language, religion and philosophy of life. The folktales draw their meaning from their social and cultural context.

It has also been found out in the study that folktales of Qellem Wallaggaa Zone can give moral instructions. Among Oromoos, safuu (morality) and seera hawaasaa (social law) are valued. There is safuu between senior and junior, mother and daughter, father and son, and elder and younger etc. The seera hawaasaa focuses on social order. The one who deviates from social norms is punished according to the social laws. All the moral concerns and social laws are preserved in oral traditions of the people. Critical functions of folktales have been discussed in the study. Attempts have been made to explain the roles played by the folktales in ridiculing wrong actions, and praising good behaviors. Some of the folktales collected from Qellem areas and analyzed have served the corrective as well as critical function. In addition, folktales served the function of reflecting the day-to-day practices of Sayyoo and Laaloo Oromoos.

4.2: RECOMMENDATION

The researcher strongly recommends the study of oral literature since it has relevance for the study of a society’s past in order to understand its current state. In other words, the society’s oral tradition needs to be studied contextually as it reflects the past experiences of the people which help to understand the society’s present status. It is evident that folktales reflect a society’s cultural practices, wisdom and philosophies of life. Thus, the study of folktales of Qellem Wallaggaa Oromoo is believed to be significant. This study is believed to reflect the people’s active traditional practices, prevalent moral values and cultural codes as well as social wisdom and philosophy of the people of Qellem.

Finally, the researcher concludes that the discussed functions of folktales of Qellem Oromoo are the major ones discovered in the collected and studied folktales from the area, and door is open for any one who is willing to conduct research on the oral traditions of Laaloo and Sayyoo Oromoos to discover more.

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DABALATA (A): DUR-DURII OROMOO

APPENDIX (A): OROMOO FOLKTALES

Hub. Kutaan kun Dur-duriiwan Oromoo (1-22) boqonnaa sadaffaa jalatti xiinxalaminii fi kanneen (23-50) xiinxala keessatti hin fudhatamne of keessatti hammata.

N.B .This section includes the folktales (1-22) that are analyzed under the third chapter and those (23-50) that are not taken for the analysis.

Dur-durii 23: Jaldeessicha Gowwaa

Bar tokko, Jaldeessaa fi kanniisatu dabaree dabareen dhangaa qopheessanii wal waamu turan. Guyyaa tokko kanniisni nyaata fi dhugaatii qopheessitee jaldeessota waamte. Achumaa jaldeessotni nyaatanii quufanii kanniisota eebbisan. Nyaataa fi dhugaatii kanas maal irraa akka qopheessan kanniisa gaafatan. Kanniisotnis, “Udaanii fi fincaan keenya irraa qopheessine” jedhanii jaldeessota gowwomsan. Jaldeessotnis galanii udaanii fi fincaan isaanii walitti makanii daadhii qopheessanii dhiheessaniif. Kanniisotnis foolii (ajaa) isaatiif afaanitti deeffachuu hin dandeenye. Achumaan jaldeessota hiddanii fixan. Qamaleen muka irra teessee waan ta’u hundumaa daawwachaa turte tokko “Qooda dhuma irratti gowwomte, osoo jalqabuma irratti gowwomteetta ta’ee,” jetteen Jaldeessaan, jedhama.

Dur-durii 24: Leenca Cima

Gaaf tokko Leencaa fi waraabessatu osoo karaa deemanii wal argan. Waraabessi, “Maal nyaattanii akkas cimtanii?” jedhee Obbo Guddaa gaafate. Obbo Guddaanis, “Foon dheedhii fi foon ho’aan nyaadha,” jedheen. Itti dabalees, “Ani akka kee horii du’aa hin nyaadhu” jedheen, waraabessaan. Isa booda akka waraabessi isaa wajjiin deemu itti hime. Waraabessis osoo booddee Leencaa deemuu biraa hafee foon sangaa du’aa tokko nyaachuu eegale. Achumaan yagguu leenci galagalee of duuba ilaalu waraabo duukaa hin jiru. Xiqqoo turee waraabessi fiigee Leenca qaqqabe. Isa booda, “Achumaan, waraabessi, “Fira koo dubbisuuttan gore” jedheen , Leencaan. Leencis bosonuu qabatee nyaachaa waan tureef “Kottuu na waliin nyaadhu in cimtaa” jedheen. Achumaan waraabessi, “Boodan nyaadha” jedheen. Leencis, “waanuma foolii fuute nyaadhu,” jedheen jedhama.

Dur-durii 25: Hantuuta Adii

Hantuutni tokko ilmoo baay'ee qabdi turte. Isaan keessaa isheen tokko adii turte. Hantuutnis ilmoo ishee adii sana sanyii ishee keessaa fuusisuu hin barbaadne. Hantuutnis intala aduu fuusisuuf mana ishee dhaqxee gaafatee. Isa booda aduun “Ani hamma urjii hin gahu, urjiitu na caala,” jettee gara urjiitti ergite. Urjiin immoo, “Ani akka duumessaa cimaa miti,” jettee gara duumessaatti ishee ergite. Duumessis “Ani hamma qilleensaa hin gahu, intala qilleensaa fuudhi” jedhe itti erge.

Qilleensi immoo, “Ani danda'ee tulluu hin dhiibu, isatu na caala, dhaqii intala isaa fuudhi” jedheen. Achiin booda gaafa hantuutni intala tulluu fuuchuuf gaafachuu dhaqxu, “Ani hamma tuqaa(mole) hin gahu; kan mana koo dhiigu isa. “Kanaaf dhaqii intala tuqaa fuudhi” jettee garuma manashee ganamaatti ishee deebifte jedhama.

Dur-durii 26: Raachaa fi Hantuuta

Dur Dur-durii raachaa fi hantuutni waliin jiraachaa turan. Raachis hantuuta mana isheetti hafeerte. Dabareen hantuutaa geenyaan ishenis hafeerte. Gaaf tokko raachi mana ishee isa bishaan keessaatti hantuuta buna waamnaa hantuutnis buna dhuguu dhaqee galaanaan nyaatamte jedhama.

Dur-durii 27: Jaalalleewwan

Bara Dur-durii gurbaa tokkoo fi intala tokkotu wal jaallachaa turan. Gurbaanis, “Yoon galgala gara mana keessanii dhufe, attamittan si argadha? “jedheen, intalaan. Isheenis, “Ani haada dheeraa miilla kootti hidheen balbala jalaan gadi baasee ciisa.” “Yagguu ati isa gadi harkiftu ka'een dhufa,” jetteen gurbaadhaan. Akkuma jette gootee ciifte. Galgala abbaan intalaa mana fincaanii dhaquuf gadi bahe. Yaggu haada sana argu waansaa wal'aalee gadi harkise. Intaltis jaalallee kootu dhufe seete fiigdee morma abbaasheetti maramte. “Kottu wal fudhannee badnaa,” jetteen. Abbaanis waan jedhu wal'aalee, “Maal intala koo eessa dhaqnaa?” jedheen. Abbaa ishee ta'uu gaafa bartu dooniin ittiin citee fiigdee manatti deebite, jedhama.

Dur-durii 28: Leencaa fi Sangoota Afur.

Bartokko, sangootni afur tokkummaadhaan jiraachaa turan. Gaaf tokko leenci adamsaaf baanaan sangootni kunneen karaa irratti itti dhufan. Leencis isaan qabachuuf yaalii Godhe. Isaan tokkummaa waan qabaniif Leenca ofirraa waan lolaniif leenci isaan mo'achuu hin dandeenye. Gaaf biroo immoo sangootni sun osoo qofa qofaa deemanii leenci isan argatee isaan nyaatee fixe jedhama.

Dur-durii 29: Ilma Dabaa fi Ilma Garraamii

Bara Dur-durii namichi tokko ilmaan lama qaba ture. Inni hangafti garraamii, inni quxisuun immoo dabaa (hamaa) ture. Inni quxisuun akka inni hangafti lafa isaa irraa kutuufiif gaafate.

Achumaan inni hangafti maanguddoota ollaa waamee irratti mariisiisuuf murteesse. Manguddoonnis dhimma kana irratti haasa'uuf dhufan. Gurbaan inni quxisuun na dhukkuba jedhee mala uumee hafe. Gurbaan inni hangafaa bakka inni quxisuun hin jirretti lafasaarraa kennuu waan hin bArbaadneef ni dide. Manguddoonnis gara mana mana isaaniitti deebi'an.

Gaaf tokko gurbaan inni quxisuun sun isa hangafaa irratti waraana bane. Farda abbaasaa yaabbatee obboleessa isaa lolee ajjeesee lafaa fi qabeenya obboleessa isaa dhaale jedhama.

Dur-durii 30: Ijoollee Sadeenii fi haadha buddeena

Bara Dur-durii maatii ijoollee sadii qaban tokkotu ture. Haati ijoollee kanaa jalaaduunaan namichi haadha manaa biraa fuudhe. Dubartii inni fuudhe kun garuu ijoollee namicha kanaa ija isheetiin arguu hin feetu. Achumaan, abbaa manaa isheetiin, "Ijoollee kana narraa adeemsi" jetteen. Abbaanis ijoollee kanaaf mana keessatti boolla qotee mana tolcheefii achi keessa kaa'e. Haadha buddeenaatiin garuu "Ayyaana warra kootiin soora" jedhee guyyaa guyyaan nyaata kennisiisaaf. Gaaf tokko dubartiin sun ollaa dhaqnaan namootni sun akka abbaan manaa ishee dhoksee ijoollee isaa achi keessatti sooru itti himan. Achuman ijoollee sana ajjeesuuf kaayyeeffatte. Bulluqa xuwwee guutuu bulluqsatee itti naquuf yaaadde ollaa isheetiin mari'ate. Abbaan manaa ishee kana dhaga'ee halkan ijoolleesaa manaa fuudhee bakkeettu gatuuf deeme. Dhaqee holqa mukaa tokko keessa ciibsee osoo isaan rafaa jiranii jalaa bade. Ijoolleen yagguu hirribaa dammaqan waan Godhan wallaalan. Achiin booda intalti isheen hangafti obboleessa ishee fi obboleettii ishee manatti dhiiftee nyaatabarbaacha osoo deemtu mana "Bulguu" agarte ol itti seente. Bulguun garuu sa'a tika deeme. Isa booda nyaataa fi waan isaan bArbaachisu hunda fuutee gara obboleessaa fi obboleettii isheetti deebite.

Gaaf biroo ishee quxisuun akkuma ishee hangafaa nyaata bArbaachuu mana bulguu dhaqxe. Mana seentee yagguu asiifi achi ilaaltu warqee fi meetii akkasumas meeshaalee babbareedoo mana Bulguu keessatti argite ilaaluudhaan raatofte. Utuma kanaan jirtuu Bulguun itti dhufee, "Maal inni namuu namuu natti jedhu?" jedhe. Intalattiis qabatee qalqalloo keessa buufatee qooxii irratti fannifatee deeme. Sa'a tika deemee loon isaa ilaaluuf yagguu bahu, intalli isheen hangafaa obboleettii ishee ilaaluuf gara mana Bulguu deemte. Yagguu isheen dhaqxu obboleettiin ishee qalqalloodhaan fannifamtee argatte. Achumaan dhagaa fuutee qalqalloo sana keessa keessee fanniftee obboleettishee keechaa baaftee fudhattee galte. Bulguun galgala yagguu loon isaa fudhatee galu abidda giimessee qalqalloo sana jala kaa'e. Intalatu keessa jira se'ee yagguu inni eeboo fudhatee asii ol tumatu dhagaan qalqalloo sana keessaa irratti lafa

dhahee Bulguu ajjeese. Intalli isheen hangafaa ganamaan kaatee waan ta'e ilaaluuf gara manasaa deemte. Yagguu Bulguun akka du'e agartu dhaqxee obboloota ishee waammatee Bulguu mana keessaa reeffa isaa gadi harkisanii gatan. Booda manasaa haratanii itti galanii dhaalan. Utuma kanaan jiranii gaaf tokko namootni lama osoo karaa deemanii manasaaniitti goranii buluuf gaafatan. Achumaan ijoolettiin, "Bulaa kaa manni kan Rabbiiti" jedhaniin. Isa booda ijoolleen durbaa lamaanuu jara lamaan jaallatanii itti heeruman. Gaaf tokko abbaan ijoolleetti beela'ee gara mana ijoolleesatii warra duraan gatee sana midhaan kadhaa dhaqe. Garuu akka ijoollee isaa ta'an hin barre ture. Ijoolleen garuu abbaa isaanii akka tahe baraniiru. Midhaan kenniifii "Haadha manaa kees fudhuu booda kottu" jedhanii itti himan. Gaafa inni galu boolla qotanii citaa (marga) irra afaanii kaa'an. Gaafa abbaan isanii haadha buddeenaasaanii wajjin dhufu abbaa goor-duuba, ishee immoo diinqatti waamanii bakka qopheessan irra teessifnaan isheen boolicha keessa buutee duute. Achumatti ishee awwaalan. Abbaan ijoolleettiis haadha manasaa eegee dadhabe jedhama.

Dur-durii 31: Bineeyyii Sadeen

Bar tokko, uummoo, gogorrii fi Waraabessaatu Harree walitti bitatan. Dabaree dabareen tiksuu eegalan. Uummoon Harree tiksaa achumaan immoo kuruphisa funaannataa ooltee galti. Gogorriinis dabareen ishee geenyaan Harree fuutee marga lalisaatti baafttee isheen immoo raammoo funaannachaa ooltee galti. Warraabessis gaafa dabaree isaa Harree fudhatee tiksuuuf bakeetti bahe. Harree bosanatti harkisee achumaan fixee gale. Galgala galee, uummoofi gogorriitti akka waan Harreen baddeetti itti hime. Sadan isaaniyyuu "Kottaa dhaqnee bArbaadnaa" jedhanii wal fudhatanii deemsa eegalan. Osoo kosorruu keessa bArbaadani, gogorriin, "Shokaa, faanni kunoo, shokaa faanni kunoo" jechaa bArbaadduu itti fufte. Uummoon immoo garaan isaa akka waraabessi Harree nyaate baratee "Muu gaddeebituu, dur waraabessaa wajjin harree bituu!" jedhe jedhama.

Dur-durii 32: Hunda Keessaa Kan Caalu Eenyuu?

Dur-Dur-durii tulluu, sibiila, abidda, bishaan, qilleensa, nama, hirriba, du'aa fi Gooftaa Yesuustu waliin turan. Isaanis wal dorgommii, "Eenyutu caalaa?" adeemsisan. Namootni murtoo kennanis wal gahan.. Akkas jedhani: Tuulluun hunda caala. Lakkii kan tulluu diigu sibiilatu caala. Abiddi sibiila baqsa, kanaafuu isatu caala. Abidda bishaantu dhaamsa. Bishaantu caala. Qilleensi bishaan asii fi achi oofa. Isatu caala. Qilleensi danda'ee nama ol hin fuudhu, namatu caala. Lakkii, kan nama of wal'aalchisu hirribatu caala. Waawuu, kan nama fudhatee achiin hafu du'atu caala. Lakkii, kan du'a mo'ee, du'aa kaasuu Gooftaa Yesuustu caala jedhan, jedhama.

Dur-durii 33 Hattoota sadeen

Bara Dur-durii, hattootni sadii waliin hataa turan. Isaan keessaa inni tokko haadha isaa waliin jiraata. Warri lameen garuu haadha warraa qabu. Gaaftokko warrilameenii kun namicha is haadha isaa waliin jiraatu qooduu eegalan. Saawwa waliin hatan qalatani lama ta’anii hirmaatanii isa sana dhorkatan. Gaaf biraas osoo isaan saawwa hatanii qalatani foon isaa nyaachaa jirani dhokatee ilaale. Achumaan gogaa saawwa isa kanaan dura gogsee kaa’ee fuudhee dhaqee muka guddaa tokkotti ol bahee gogicha ulee dhaan tumee, sobee “Uuu’... uuu ... maaloo na hin ajjeesinaa” jedhee iyye. Jarris baqatanii gaafa mana isaaniitti galan namichi tokko waan namichi hattichi isaan godhe itti hime. Isa booda jarri sun osoo namichi hin galin manasaa guubanii eegani. Gaaf galee mana isaa gubachuu isaa argu, sobee daaraa dooniyaatti guutee gabaa bahe. Isa booda mana jara tokkoo bira gaafa gahu, daakuu koo kana naaf ilaalaa jedhee jaratti himatee deeme. Achiin booda deebi’ee sobee maaltu dooniya koo keessaa daakuu koo fudhatee daaraa itti na duraa naqe jedhee iyya keessa buuse. Achumaan jarri qaana’anii maaloo hin iyyin nuyyuu daakuu siif kennina jedhanii dakuu dooniya lama kennaniif. Isa booda fudhatee manatti gale. Yagguu galu hattoota warra lamaanii sanaan kunoo ani gabaa dhaqeen daaraa mana kootii daakuutti jijjiirradhee gale isin ofumaa gowwomtanii mana koo gubdan jedheen. Isa booda jarri mana isaanii gubanii daaraa gabaatti n geessanii “Daaraa bittuun, daaraa bittuun ...” jedhanii gabaa keessa asii fi achi deemanii lallabu. Namootnis jaratti kolfan. Jarris aaranii namicha ajjeesuuf gara manaatti yagguu deebi’an, namichi haadha isaa fudhatee biyya biraatti bade, jedhama.

Dur-durii 34 Waraabessaa fi Dubartii tokko

Bar tokko dubartiin tokko bosona gobbuu tokko keessa jiraachaa turte. Bosonichuma keessa waraabeyyii hedduun ni jiraatu turan. Gaaf tokko waraabessi tokko karaa mana dubartii kanaa osoo darbuu “Maaloo lafee xiqqoo” jedhee kadhate. Isheen immoo mooqa mooqqachaa achumaan lafee affeellachaa turte. Achumaan lafee xiqqoo waraabessaaf kenniteef. Waraabessis, “Lafee akkas mi’aawu eessaa argattee?” jedhee ishee gaafate. Isheenis “Yoo ati yagguun guyyaa guyyaa manaa deemu mucaa koo naaf eegde gatiisaa lafee siifan kenna” jetteen. Achiin booda waraabessaa fi dubartiin sun waliif galan. Walii galtee isaanii keessatti dubartittiin akka waraabessi yagguu mucaa dugdatti baatu lafee nyaachuu hin qabne itti himte. Gaaf tokko waraabessi osoo ariitiidhaan lafee nyaachaa jiruu mucaa dubartittii ofirratti rukutee ajjeesee, isa booda waan Godhu wal’aalee reeffa mucaa dhadhaa dibee sukkuumee akka waan rafaa jirtuutti kaa’e.

Dubartiin sun yagguu galtu, “Mucaan koo meerre?” jettee warraabessa gaafatte. Waraabessis, “Rafaa jirti” jedheen. Mucaan hirribaa ka’uu didnaan yagguu dubartittiin dhaqxee ilaaltu, mucaan diilalloofteetti (duuteetti). Isa booda gaddi guddaan isheetti gale. Waan gootus wal’aaltee, “Dhaqii reeffa mucaa kanaa gati” jettee itti kennite. Isa booda waraabessi reeffa sana bakka dhihootti gatee deebi’e. Achiin booda

eessatti akka gate gaafatte. Innis, “Godoo kana duubattin gate” jedheen. Isheenis, “Hin ta’u, dhaqii mukeen gama sanaa duubatti gati” jette. Hamma waraabessi reeffa sana gatuu dhaqetti bulluqa bishaanii keessatti ‘mismaara’ danfiftee qopheeffattee eegde. Yagguu inni deebi’u qabdee mukatti isa hiitee ol deebite. Gaaf tokko waraabeyyiin biroon osoo achiin dArbaa jiranii waraabessa isa hidhamee jiru arganii “Maaliif hidhamte?” jedhanii gaafatan. Innis, “Mooqa koo keessatti tisiisa tokko argee dhuguu didnaan dubartiin mana isheetti galu na hiite” jedheen. Inni tokko, “Meerre mooqichi nan dhugaa” jedhee isa hidhame gaafate. “Kottuu na hiiki” jedhe inni hidhame. Achumaan isa tokko qabee hidhee “Yoo isheen dhufu mooqa isa tisiisa qabu nan dhuga, jedhiin” jedhee sokke. Dubartittiin yagguu fagoo irraa darbattee mismaara sanaan waraanuu egaluu, “Mooqicha isa tisiisa qabu nan dhuga” jedhee wawwaachuutti ka’e. Isheen garuu waansaa hin barre. Waraabessa isa mucaashee ajjeese seetee adabbii isaa itti cimsite. “Mucaa Koo ajjeefte. Hoo’u kana hoo’u kana...fuudhi isa kana...” jettee waraansa itti cimsitee ajjeefte, jedhama.

Dur-durii 35: Manaa fi Mala Dhabaaf

Bara durii qeerransootni mana Arbaa deemanii intala isaanii fuuchuuf gafatu. “Intala keessan ilma keenyaaf kennaa” jedhaniin. Isa booda arbi, “Arbi intala isaa Qeeransaaf kenne jechuunuu maqaa keenya miti, isin akkamitti dhufanii: jedhee isaan gaafate. Achumaan arbi oldeebi’ee “Jarri kun intalaaf dhufne jedhu, maal wayya?” jedhee intala gaafate. Isheenis, “Yaa abbaa, ati hamaa hin ta’in, tole jedhiin” jetteen. Itti fuftees, “Isaan mana dhabaa fi mala dhabaaf na dhaban” jetteen, Achumaan arbi Qeeransadhaan, “Dura dhaqaa mana ijaarradhaa booda deebitanii beellamaan intala fuutuu” jedhe. Isaanis, “Haaya” jedhanii gara mana isaanitti deebi’an. Isa booda firootan isanii waammatanii, “Kottaa kaanee mana Arba itti galchinu ijarraa” jedhanii itti himan. Mukni biyya isaanii xixiqqaa waan ta’eef muka gurguddaa bArbaachuuf gara gammoojjii dhaqan. Isa booda mukni gammoojjii hundinuu xixiqqaa waan turaniif (waan gaggabaaboo ta’aniif) Qeeransan hanga har’aatti mukabarbaacha gaammoojjii keessa naanna’u jedhama.

Dur-durii 36: Namoota Sadii (2)

Bara Dur-durii Namoota sadiitu turan: inni tokko goota, inni tokko arjaa , inni tokko immoo beekaa ture. Namootni kun sadeen osoo waliin deemanii bosona cillimii tokko bira gahan. Leencotni hedduun kan bosona sana keessa jiraatan namoota kanneen nyaachuuf wal waamanii itti dhaqan. Leenci inni tokko maaliif bosona keenya keessa dhufanii?” “Nuhi nama as dhufe hin dhiifnu ni nyaanna?” jedheen. Itti dabalee, “Nama tokko as nuuf kennaa” jedheen. Achumaan namichi inni hayyichi, nama isiniif kennina garuu dura mari’anna jedheen.

Isa booda, inni arjaan, “Kan hafe haa galu tokko ni kennina kaa” jedheen . Inni gootni garuu, “Maal abbaasaa diina gabbarra; didnee ofirraa waraanna” jedhe. Inni hayichi, “Nu illee biyya keenyatti mootiidha, mootii mootii nyaatu as fidaa” jedhe. Leencis waliin mari’achuutti ka’an. Namootni sadeen sunis, waliin “ Ati Leenca jechuuf, innillee Leenca, rakkanne,” waliin jedhan. Inni gootni, “Ani Leencaa ana kennaa” jennaan, leenci deebisee, “kan ati Leencaa, nu Saree taanee?” jedhee aare. Osoo kanaan gungumanii lafti isaanitti bariitee jennaan namootni sun harkaa fiiganii of baafatan jedhama.

Dur-durii 37: Bineensota Shanan

Bar tokko, waraabessa, hilleessa, Jeedala, Leencaa fi qeerransatu shan ta’anii waliin jiraachaa turan. Isaan kun gaaf tokko wal gahii akka Godhatan walitti beeksisan. Guyyaan walgahii isaanii geenyaan akkuma beellama isaaniitti argaman.

Guyyaa sanatti hundumti isaanii jiruu isaanii keessatti maaltu akka badduu ta’e (itti hin tolle) wal gaafatan. Jalqaba leenci, “Jiruu keessatti d ulloomuutu gaarii miti; ani kanuman jibba” jedhe. “Maaliif?” jedhanii isa gaafannaan, “Amma kana jibicha tokko qabadheen na harkaa luqqifatee bahe,” jedhe. Itti fufees, “Ani duri sangaa cimaa iyyuu dallaa kessaa buteen baasa” jedhee isa bara dargaggummaa isaa yaadatee boo’e. “Siif immoo maaltu jiruu keessatti badduu dha?”, jedhanii qeerransa gaafatan. “Anaaf nama jalaa dheessuutu badduu” jedhe. Hilleessaan , “Siif hoo maaltu baddu?” jennaan, “Anaaf osoo hin milkaa’in du’uun baddu” jette. Jeedala gaafannaan, “ Anaaf beelti badduu” jetteen. Maanguddoonni, “Isaan keessaa kamtu sirrii dha?” jedhanii wal gaafatan. Kaan Leenca, kaan hilleensa, kaan Jeedala, kaan immoo qeerransa jedha. Haa ta’u malee murtii deebii waraabessaaf kennanii waraabessa abbaa dhugaa Godhanii hambisan jedhama.

Dur-durii 38: Kara- deemaa

Gaaf tokko namichi tokko osoo karaa deemuu aduun itti dhiinaan mana jara tokkootti goree akka isa bulchaniif gaafate. Achumaan jarris, “Bulaa kaa manni hoo kan waaqayyootii” jedhaniin. Isa booda ol seenee taa’e. Xiqqoo turee haadha manaa namichaa jaallatee ija ija keessa ilaaluu jalqabe. Halkan walakkaa ka’ee gadi bahee dallaa keessaa horii dammaqsee akka abbaan manaa ishee gadi bahu mala male. Yagguu alaa sagalee horii dhageessu haati manaa , “ Maaloo jara keenyaa ka’aa ala ilaalaa mee” jetteen. Inni immoo, “Atumti mee dhaqii ilaali” jedheen. Yagguu isheen kaatee gadi baatu, namichi imaltuun sun niitii namichaati se’ee bakka ciisichaatti dhirsa ishee yaabbatee dhungachuutti kaanaan, “Ani bade, akkam na gochaa jirta aboo!” jennaan, keessumichi rifatee, “ Deemuufan jedha; kanaafan nagaa sitti dhaamaa jira” jedhee fiigee sokke jedhama.

Dur-durii 39: Jaartii Abshaala tokko

Bar tokko dhirsa hamaa hoolaa tokko qabu tokkotu ture. Innis yeroo manaa bahu jaartiisaatiin, “Hoolaan koo hin qalamin, foon manaa hin dhabamin,erbeen alaa hin dhabamin,” jedheenii itti himee deema.

Namichi yagguu galgala galu foonii fi erbee dhabee jaartiitti aaree jeennaan, jaartiin, “Hoolaan koo hin qalamin jettehoo, foonii fi erbee eessaan fidaree?” jetteen. Achumaan namichi jaartiisaa mana ari’ee kan biraa fuudhe.Yagguu ammas manaa deemuuf ka’u, akkuma ishee duraatiin jedhe jaartiisaa ishee booddanaattis himee deeme. Jaartiinis eegee hoolaa irraa murtee foon keessaa baaftee erbeee ishee immoo ala aftee abbaa manaa ishee eegde. Dhirsii ishees gaafa galu baay’ee itti gammadee walii galteedhaan wajjin jiraachuu itti fufan jedhama.

Dur-durii 40: Michoota Lamaan

Dur, adurreewwan lamatu michummaadhaan waliin jiraachaa turan. Gaaf tokko beelli itti cimnaan midhaan barbaaddachuu deeman. Osoo asii fi achi joojja’anii mana sooressa tokkoo gahanii utaalani karaa foddaatiin manicha lixan. Akkuma lixaniin foon manicha keessaa argatanii baay’ee gammadan. Foonichas afaan isaaniitti fudhatanii karuma lixan deebi’anii bahan. Isaan keessaa inni tokko foon muraasa; inni kaan immoo foon baay’ee fudhatee ture. Isa booda inni muraasa fudhate sun walitti haa makannu jedhee isa baay’ee fudhate gaafannaan inni immoo dide. Osoo sababa kanaan wal lolaa jiranii wangoon itti dhuftee, “Maaliif wal loltu?” jettee gaafatte. Isaanis sababa wal lolaniif tokko tokkoon itti himan.

Yagguu kana wangoon, “Ganda kana keessatti abbaan murtii ana ; kanaafuu waldiddaa keessan isiniin ilaala jedhee muka jala taa’e. Yagguu kana , “ Foon irratti wal loltan kana addaanan isiniif qoodaa dhaqaa madaallii fidaa” jedhe. Achumaan madaallii fidanii itti kennan. Yagguu madaallii irra kaa’ee ilaalu kan caalu irraa kutatee liqimsu, kaantu caala. Ammas yagguu isa kaan irraa kutatee liqimsu, kaantu caalee itti argama. Utuma walqixxeessuuf yaaluu foon xiqqaachaa adeemte.Isa booda adurreen, “Abbaan seerummaa kee nutti haa hafuu, nuyyuu addaan qooddanna foon keenya nuuf deebisi” jetteen.Wangoon immoo itti kolfee, “ Walii galuu dur diddan; dubbiin keessan akkuma seeraan jalqabametti seeraan xumurama” jedheen. Itti dabalees, “Ani ganamaa eegalee hamma galgalaatti dhimma keessanitti dadhabaa ooluun koo maaliif dagatamaa?” jedhe. “Foon isheen hafte kun gatii dadhabii koo iyyuu hin baafuu” jedhee jara lamaan harka duwaa galche jedhama.

Dur-durii 41: Hiriyoota Afur

Bar tokko jarreen tokko afur tahnii nyaata walii fiduudhaan gamtaan wal gargaaraa turan. Jalqaba qeerransi dhaqee hoolaa qabee isaaniif fidee nyaachise. Itti aansuun jaldeessi maasii namaa keessaa boqqolloo guuree fidee isaan nyaachise. Gaafa dabaree ishee Lafti dhadhaa, damma, aannaan, hoolaa, bishaanii fi midhaan gosa hundaa fiddee isaan nyaachifnaan hundumtuu quufee lafa eebbise.

Dabareen kuruphee geenyaan, isheen immoo bakkee ooltee harka duwwaa itti galte. Achumaan qeerransi aaree, “Meerre nyaatni ati nuuf fidde?” jennaan kurupheen rifattee fiigde. Qeerranisis faana fiigee dadhabee itti dhiisee deebi’ee jennaan jaldeessee itti fufee faana fiige. Innis xiqqoo fiigee dadhabee deebi’e. Isa booda laftis aartee duukaa fiiguutti kaate. Kurupheenis lafti bakka hundumaa waan jirtuuf bakka lixxu dhabde. Hamma har’aatti kurupheen sababa kanaaf osoo fiigduu hafte jedhama.

Dur-durii 42: Dureessaa fi Hiyyeessa

Bar tokko namicha dureessaa fi namicha hiyyeessa tokkotu waliin turan. Inni soressi sun horii baay’ee qaba ture. Inni hiyyeessi garuu saroota qofa qaba. Gaaf tokko inni dureessi sun , “ Saroota keetu hoolota koo nyaate; kanaafuu maanguddoota biyyaattan himadha,” jedhee isa hiyyeessatti hime. Gaafa inni jaarsoliitti himatu, isaan immoo, “Dhiisiif” jedhaniin. Inni soressichi garuu in dide. Inni soressichis akka sarootni namichaa sun qalamanii gaaraa isaanii keessa hoolota isaa illallatuuf yaa’ii sana gaafate. Achumaan jaarsoliin waan Godhan wal’aalanii saroota sana qalanii garaa keessa yagguu ilaalan homaa hin arganne.

Gaaf biraa midhaan hiyyeessichi harkaan itti dadhabee qotate horiin soressichaa nyaattee fixxe. Achumaan namichi jaarsoliitti isa himate. Yaa’icha irratti namichi inni soressi horiin koo midhaan isaa hin nyaanne jedhee haale. Inni hiyyeessichi immoo, “Akkuma saroota koo qaltanii horiisaa keessa ilaaltanitti, horiisaa hunda qalaatii midhaan koo keessa naaf ilaalaa” jedheen. Jaarsoliin sun garuu , “ Isin lachuu hiyyoomuu irra” jedhanii horii soressichaa hunda walqixxeetti addaan qoodaniif” jedhama.

Dur-durii 43: Niitii fi Dhirsashee

Bara lolli ammaate tokko namichi niitiisaa akkuma fuudheen osoo mucaa irraa hin Godhatin dhiisee deeme jedhama. Yagguu deeme sana gurbaa tokko qacaratee akka mana isaa eeguuf dhiisee deeme. Abbaan manaa sun yeroo dheeraaf duula sana irra ture. Gidduutti niitiin isaa namicha mana eegu sana waliin jaalala jalqabdee ilma deesseef. Abbaan manaa ishee bara shan duula turee yagguu galaa jiru osoo gurbaan inni qacarate lagaa uffata miicuu argee, “ Aboo akkam jirta, warri nagaa qabaa?” jedheen. Gurbaan deebisee, “ Eeyyee naguma, garuu lukkichi inni guaddaan du’e,” jedheen. Abbaan manaa, “ Lukkuun maal tahee du’e? jedhee gaafate. Gurbaan, “ Foon sangaa nyaatee du’e” jedheen.

Abbaan manaa, “Sangaan maal tahee duhe?” jennaan, gurbaan , “Aayyo dahanii daa’imni jalaa duunaan itti qalani” jedhe. Abbaan manaa, “Eenyurraa daa’ima deesse? jennaan, gurbaan immoo, “Ormi si jedha; ani ana mitin jedha; akkanumatti waliin jirra” jedheen jedhama.

Dur-durii 44: Jaarsaa fi Jaartii

Bara durii jaarsaa fi jaartiin bara beelaa keessa jiraachaa turan. Isaanis raada tokko qabu turani. Raadni isaanii kunis dhalteefii jennaan , jaartiin “ anaa dhalu anaa galu” jetten. Jaarsi immoo, “ Dhaluullee waan misha dhale” jedhe. Achumaan, “Kana beerri hindhudgu” jedhee ofumaa dhuge. Harreen isaanii galgala galee jennaan jaarsi “Anaa galu gal badduu gale” jedhe. Jaartiin immoo “ Gala illee badduu gale garuu waan jaarsi hin nyaanne fide jettee ufumaa nyaatte. Jaarsi immoo “Waan niitiin hin nyaannes waan jaarsi hin dhugnes walitti dabale,” jedhee walumaan nyaatanii dhugan jedhama.

Dur-durii 45: Adii fi Sadii hin Dhiisinaa

Bara Dur-durii warri tokko cidha qabu turan. Hattootni sadii ta’anii deeman tokko immoo osoo karaa darbanii kana dhagahanii ol seenanii isaanii wajjin jeekkara itti fufan. Isaan keessaa tokko warra cidhaa kanatti siqee akka Qaalluu ta’etti itti hime. Achumaan, jarra ofitti isa butanii waliin jeekkaruutti ka’an. Hattootni hafan laman gadi baanaan inni mana keessaa jeekkaru immoo, “Adiii hin dhiisinaa dukkanaaf tolaa; Sadii hin dhiisinaa hirmaataaf tolaa” jedhee yaboon warra alaa sanatti himnaan isaan dhaqanii sangoota sadii dallaa baafatanii deeman. Namichis ganamaan ka’ee qajelee. Haala kanaan abbaan horii horii isaa dhabe jedhama.

Dur-durii 46: Bulguu

Bara Dur-durii Bulguun ollaa namaa jiraachaa ture. Haata’u malee bulguun niitii waan hin qabaanneef durboota ollaa isaa jiran keessaa fuuchuuf gaafatullee namni tole jedhee intalasaa itti heerumsiiisu hin argamne.

Guyyaa tokko Bulguun mucaa durbaa olla isaatii galtu tokkoon, “Dhaqii waanan gubbaa sana coree kaa’ee ture tokko naaf fidi” jedheen. Gaafa isheen dhaqxee fidduuf qabachuuf jennaan intalti irratti bartee jalaa fiigde. Bulguunis, “Aayya, aayya, na eegi” jechaa yagguu inni hordofu isheen diddee fiigdee mana abbaa ishee bira geessee, “Aayya aayya naan jedhaa maal abbaa isaa na beekaa; aabba balbala naa irraa bani,” yeroo ishiin abbaadhaan jettu, abbaan ishee waan Bulguu sodaateef banuufii didnaan baqachaa mana obboleessa ishee dhaqxee, “ Aayyaa aayya naan jedhaa maal abbaasaa na beekaa Obbole narraa bani jatee” jetteen. Obboleessis waan bulguu sodaateef irraa banuu dide. Intalli dabartee gara mana soddaa dhaqxee, “Aayyaa aayya naan jedhaa maal abbaasaa na beekaa; soddayyo narraa bani” jetteen. Soddaan ishiis faaruu ishii gaafa dhagahu balbala jalaa banee ol ishii galchee, booda eeboo qopheeffatee yeroo bulguun intala qabachuuf fiigaa dhufu eeboodhaan waraane ajjeese, jedhama.

Dur-durii 47: Hilluu fi Sangaa

Bar tokko Hilluu fi sangaan osoo waliin deemanii aduun isaanitti dhiitee jennaan muka tokko jala buluuf itti goran. Halkan walakkaa gahanii jennaan Hilluun sangaadhaan, “Muka kana gaafa keetiin nuuf uri keessa bulla,” jette. Sangaanis muka sana gaafa isaatiin tumee ure. Gaafni sangichaas muka keessaa bahuu didnaan Hilluudhaan “Maaloo naaf iyyi” jedheen.

Hilluun immoo,” Beela’een jira waan ta’eef danda’ee hin iyyu jetteen. Sangaan immoo , “Luka koo gar- tokkoo nyaadhuutii naaf iyyi jedheen Isheenis luka Sangichaa fixxee “ammaimmoo quufeen jira waan ta’eef danda’ee hin iyyu” jetteen. Sangaanis achumaan du’e.

Hilluunis Sangicha qaluuf gara haaduu bArbaaddachuu osoo deemtuu Leencatti dhufte. Leencis, “Eessaa deemta? jedhee ishee gaafannaan, “Sangaa tokkotu du’ee jeennaanan haaduu bArbaaddachu deema jira,” jetteen. Leencis, “Ani haaduu sii wajjin barbaadeen sangicha qallee waliin hirmaanna,” jedheen. Laamaan isaaniiyyuu erga haaduu argatanii booda gara Sangaa isa du’eetti deebi’an.

Haaduun Hilluu dooma; kan Obbo Guddaa (Leencaa) garuu qara qaba ture. Achumaan Hilluun haaduu Obbo Guddaa harkatti hawwitee karaa ittiin harkaa fudhattu mala dhawuu qabde. Isheenis, “Haaduun koo qax, qax godha , kan keessan garuu dooma dha; itti rigaa ooltu” jetteen. Achumaan Obbo Guddaan, “Sinliqimsa moo naaf geeddartaa?” jedheen. Isheenis, “Maaloo gooftaa koo, fudhaa” jetteen. Achumaan haaduu Hilluu fudhate. Hilluun haaduu isa qara qabuun daddaftee foon sangichaa nyaattee fixe; Obbo Guddaan immoo isa dooma wajjiin osoo rakkatuu agabuutti hafe.

Erga foon sana nyaatanii fixanii karaa isaanii itti fufan. Osoo deema jirani manaa citaata caccabaa tokkoo fi qorqorroo tokko wal biratti argatani. Hilluun mana isa citaatti, Obbo Guddaan immoo mana isa qorqorrootti galan. Gaafa bokkaan cimaan roobu, lolaan mana Hilluu keessa yaa’ee halkan guutuu hirriba malee ishee bulche. Ganama kaatee Obbo Guddaadhaan, “Ani yoo wanti nama nyaatu natti dhufe , asiin shuf , achiin shuf; isin karaa baatan hin qabdan” jetteen. Achumaan, Obbo Guddaan immoo, sinliqimsa moo kankeetiin naaf geeddarta ?” jedheen. Isheenis, “Maaloo gooftaa koo, kottaa itti galaa,” jetteen. Achumaan halkan itti aanu bokkaan Obbo Guddaa tortorsee bule. Ganamaan ka’ee mana Hilluu deemee , “ Maaloo abidda naaf kenni,” jedheen. Isheenis, ija aduu itti agarsiiftee , kunnoo gama sanaa dhaqaa fudhaa” jetteen. Innis guyyaa guutuu deema oolee dadhabee itti dhiisee deebi’ee gale. Hilluun immoo waqaraa diimaffattee eegdee, “ Guyyaa guutuu dadhabaa ooltanii hoo’aa kana nyaadhaa” jettee akka nama nyaata qopheessefiitti afaan keesse. Achumaan waqarichi afaan isaa gubee jennaan Obbo Guddaan du’e.

Isa booda Waraabessaan, “ Obbo Guddaa dhukkubaa kottuu dhukkuba gaafadhu” jetteen. Yagguu warabessi gaafachuu dhufu ol darbii jetteen. Achumaan Waraabessi ol darbee yabboo (gulantaa) irra

taa'e. Hilluunis, "Mee ishee kana qorqi," jettee lafee waraabessaaf kannite. Hamma inni lafee sana qorqutti eegee waraabessaa fi eegee Leencaa walaitti hodhitee raawwate. Achumaan Hilluun, "Obbo Gudda, maal eegdu eгаа!" jennaan, warabessi nahee utaalee fiige. Laga gahuuf jennaan garagalee ilaalee du'aa ta'uu isaa bare. Isa booda ciniinee ofittii baase. Isa booda gara mana Hilluutti deebi'ee ishee marmaree boolla keessa kaa'e. Hamma waraabessi ibidda fudhachuu dhaqetti, boolla keessaa baatee hiddii cirtee boollichatti naqtee muka yaabbatte. Waraabessis dhufee ibidda boollichatti naqee jennaan hiddiin xaxxaaaxa'e. Achumaan waraabessi, "Iji Hilluu xas, xas... jedhe" se'ee gammade. Hilluun immoo muka irraa, "Iji Obbo Guddaa xas jedhe," jettee itti baacce. Waraabessis, "Eesssaan baate muka yaabde jennaan, "Aara Keessa lufeen yaabe," jette. Waraabessi immoo, "Anis aara keessa bahee yaabuu ree?" jedhee gaafaate. Hilluun "Eeyyee," jennaaniin ibidda lixee du'e, jedhama.

Dur-durii48: Boo'icha Harrootaa

Bar tokko ilmoon waraabessaa duunaan harrootni du'aa gahii dhaqan. Akkuma mana obbo waraaboo gahanin, "Yaa obbo waraabo, ilmoo keessan maaltu argate" jedhanii boohicha keessaa fuudhanii waraabessa illee boossisan. Waraabessoonnis, "Keessummaa keenya dhufu maaliin geggeessinaa?" jechaa Harroota ija ija keessa mimil'ate. Achumaan dubbittiin harrootaf galtee dafanii kaa'anii deemani. Harrootni warri ciccimoon dafanii jalaa fiigani dhokatan. Warri dullattiin garuu boodatti hafnaan waraabessi fiigee isaan qaqqabee, "Isin sanas, kanas gootanii garaa nu hin geenye nuhi isin nyaachuu keenya jedheen. Achumaan Harree ishee dullattiin, "Silaa nu nyaachuun keessan hin oollee dafaa warra gagabbatoo fuuldura keessan darban qabadhaa" jetteen. Waraabessis isaan qaqqabuuf kotte na fuudhi" jedheen fiigicha keessa kaa'e. Isaan ari'ee dadhabee garuma ishee dullattiitti yagguu deebi'u isheenuu immoo hin jirtu. Isheen mana namaa ol seentee jalaa dhokatteetti. Achumaan waraabessi Harree furdo fi gabbattuu barbaacha jooraa turee, ishee huqqattuu iyyuu dhabee harka duwwaa gale. Harreen immoo gamnummaadhaan waraabessa jalaa baate, jedhama.

Dur-durii 49: Gamni Du'a Gowwaarraa Waa Barata

Bara durii Jeedala, waraabessaa fi Leencatu waliin jiraachaa turan. Gaaf tokko, "Kaaneetu waan nyaannu barbaaddanna," jedhanii mari'atanii manaa bahani. Erga deemaa oolani gara galgalaa tumaaleessa tokko, sangaa tokkoo fi raada tokko argatani. Erga mana gahanii xiqqoo boqotanii booda Obbo Guddaan, "Mee waan fiddan kana addaan nuuf qoodaa," jedhe. Yagguu kana waraabessi ka'ee, "Anuu addaan nan qooda kun maal nama rakkisa?" jedheen. Sangaa Obbo Guddaaf, goromsa ofiif, tumaaleessa immoo Jeedalaaf kennee deebi'ee taa'e. Osoo waraabessi dubbii isaa hin xumurin Leenci ka'ee dhahee isa ajjeese. Isa booda Jeedalaan, "Waan kana akkam goonee hirmaanna?" jedhee gaafate. Itti dabalee immoo, "Mirga siif kenneera; ati nuuf qoodi," jedheen. Jeedallis, "Erga akkas jettanii, sangaan laaqana keessani, tumaaleessi ciree keessani, goromsi immoo irbaata keessani," jetteen. Obbo Guddaanis, "Ati hoo maal nyaattaree?"

jedheen. Isheenis, “Ana waanuma isin irraa hafutu nagaha,” jetten. Leencis, “Maaltu kana si gorse?” jedheen. Isheenis, “Mataa achi ciisu sana,” jetteen. Leenci immoo deebisee, “Innool gowwummaa isaatiif du’ee attamiin si gorsa?” jedheen. Jeedaloonis, “Du’a gowwaarraa abshaalli waa barata,” jetteen, jedhama.

Dur-durii 50: Qamalee fi Naachaa

Bara durii Naachaaa fi niitii isaatu ture. Isaanis, laga keessa jiraachaa turan. Dhirsi Naachaaa kunis utuu nyaata funaannachuuf bosona keessa deemuu Qamalee waliin wal argan. Qamaleenis Naachaa wajjin wal barte. Midhaan qabdu kenniteefii waliin nyaatan. Gaaf tokko, niitiin Naachaaa kun, “ Yeroo hundumaa ganama baata galgala galta, eessa ooltaa?” jettee dhirsa ishee gaafatte. Waanuma nyaannun funaana kaa jedhee itti hime. Isheen immoo, “osuma bakka ooltan kana natti himatanii wajjin dhaquu dandeenyaam” jetteen,. Innis, “ qamuu biraan nyaata funaannachaa oolee gala” jedheen. Achumaan niitiin Naachaaa qamuutti hinaafuu qabde. Gaaf tokko qamuutti maluu bArbaaddee yagguu abbaan manaa ishee qamuu bira oolee galu akka waan ishee dhukkubuutti ciiftee dhirsa ishee eegde. Abbaan manaa ishees galee, “Maal taate? Giiftii koo” jennaan, “Na dhukkuba, in duuta naan jedhan,” jetteen. Inni immoo, “Qorichisaa maaliree?” jedheen. Isheenis, “Qoricha isaa illee isinumtuu salphaatti argattu,” jetteen. “Eessaa argamaa?” jedhee ishee gaafate. Isheen immoo, “Onnee Aayyoo Qamuutu na fayyisa,” jetteen . Achumaan, qamuu bira dhaqee itti dubbachuu sodaate. Isa booda, “Qamuu, ani mana kee baree, ati garuu mana koo hin barre” jedheen. Achumaan akka isheen mana isaa bartuuf itti hime. Achumaan qamuun, “ Ati bishaan daakuu ni dandeessa; ani hin danda’u akkamin ta’aa?” jetteen. Anuu sin ceesisa jedheen dugda irra kaa’atee bishaan walakkaa erga gahanii booda, “Qamuu maalan si dhoksaa mitii niitiin kiyya dhukkubsattee jennaan, “Onnee Qamuutu si fayyisa naan jedhan jette”, kanaafan si barbaade jedheen. Achumaan isheen immoo, “Ani sila onneen koo bishaan keessa na duraa bu’a jedhee sodaadheen muka irratti fannifadhe” jetteen. Achumaan Naachi, “Achi si deebisuuree?” jedheen. Erga bishaan keessaa bahanii irraa buutee muka kortee, “Atuu onnee hin qabduun ani qabaadhaa,” jetteen, jedhama.

APPENDIX B: LIST OF INFORMANTS

No.	Name	Age & Sex	Occupation	District/Sub-district
1	Rev. Fite Birri	65 M	Evangelism	Dembi Dollo
2	Mr. Sambato Sirno	55 M	Teaching	Dembi Dollo
3	Mr. Garoma Rare	65 M	Farming	Sayyoo
4	Mr. Galata Yadessa	60 M	Health Professional	Lalo
5	Mr. Mitiku Dafa	50 M	Teaching	Lalo
6	Mr. Magarsa Lamu	52 M	Teaching	Lalo
7	Mr. Namarra Beyene	60 M	Farming	Lalo
8	Mr. Gudata Dilgasa	60 M	Teaching	//
9	Mr. Befikadu Dhaba	58 M	//	//
10	Mr. Jirata Rasso	65 M	//	Dambi Dollo
11	Mr. Tamene Mengesha	40 M	Teaching	Lalo
12	Mr. Tesfaye Magarsa	60 M	Teaching	Sayyoo
13	Mr. Dheressa Amante	70 M	Farming	Lalo
15	Mr. Tolasa Guma	79 M	//	Lalo
16	Mr. Garoma Tullu	80 M	//	Dembi Dollo
17	Mrs. Kasaye Karorsa	55 F	Housewife	Lalo
18	Mrs. Warkitu Lecho	80 F	//	Dogano
19	Mr. Wajira Tuta	70 M	Farming	Wankir
20	Mr. Sharo Walo	102 M	//	Adare Haro
21	Mr. Wagari Banti	25 M	Teaching	Dambi Dollo
22	Mr. Yadessa Bekele	24 M	Banking	Dambi Dollo
23	Mr. Dhugasa Beyene	40 M	Managment	Dambi Dollo
24	Mr. Fayer Dagu	24 M	Law	Dambi Dollo
25	Mr. Bati Dhab	88 M	farming	Dambi Dollo
26	Mr. Lata Lamma	65 M	//	//
27	Mr. Dagagaa Hirpha	87 M	//	//
28	Mr. Wako Doyyo	80 M	//	//
29	Mr. Bonja Dilgassa	62 M	//	//
30	Mr. Danu Akkasa	75 M	//	//

APPENDIX C: INTERVIEW QUESTIONS

1. What are the functions of folktales in Laaloo /Sayyoo areas?
2. What do you understand from the term dur-durii (folktales) in its socio-cultural context?
3. What is the relationship between folktales and the Qellem Oromoo in social setting?
4. Why and when do you use folktales?
5. Is there any role played by folktales in social, political, economic, moral, and pedagogical and reinforcement settings? Would you narrate one folktale for each function?
6. Are there oral traditions that validate the history of Sayyoo/ Laaloo Oromoo in relation to their names?
7. Is Gada System being exercised currently? If not, why?
8. Could you describe the setting for Oromoo folktales told at your locality?
9. What age group of the people usually narrates the folktales? Why?
10. Could you describe the traditional life of Sayyoo and Laaloo Oromoo that they have been practising?
11. Do elders use folktales to criticize wrong actions? How? Would you narrate one durdurii that serves this function?

Thank You!

Declaration

I, the undersigned, declare that this is my own work, and all the sources of materials used for the thesis have been duly acknowledged.

Name: Tsegaye Tessema Tola

Sign: _____

Place: Addis Ababa University, School of Graduate studies, Institute of Language Studies, Department of Foreign Languages and Literature

Date of Submission: June, 2010