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**ADDIS ABABA UNIVERSITY
COLLEGE OF LANGUAGE STUDIES, HUMANITIES, JOURNALISM
AND COMMUNICATION
DEPARTMENT OF FOREIGN LANGUAGES AND LITERATURE**

**FUNCTION OF FUNERAL DIRGES AND INTERPRETATION OF DEATH IN
KAFICHO LAMENTATION POETRY**

By;
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Advisor
Dr. Berhanu Matthews

June, 2012

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KAFICHO LAMENTATION POETRY**

**A Thesis Submitted to the School of Graduate Studies in Partial
Fulfillment of the Requirements for the Degree of Master of
Arts in English Literature**

By

Wondimagegn Kidane

Advisor

Dr. Berhanu Matthews

June, 2012

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Addis Ababa University
School of Graduate Studies

This is to certify that the thesis prepared by Wondimagegn Kidane, entitled: *Funeral Dirges and Interpretation of Death in Kaficho Lamentation Poetry* and submitted in partial fulfillment of the requirements for the degree of Master of Art in English Literature complies with the regulations of the University and meets the accepted standards with respect to originality and quality.

Signed by Examining Committee:

Examiner _____ Signature _____ Date _____

Examiner _____ Signature _____ Date _____

Advisor _____ Signature _____ Date _____

Acknowledgments

First, I would like to thank GOD Almighty since all things were made by Him. Next, I express my heart felt gratitude to Dr. Berhanu Matthewos, my adviser, whose constructive criticisms and challenging questions often made me rethink many of the problems in my research. I am also thankful to him for his guidance, encouragement and understanding which contributed tremendously to the success of this study.

I would like to express my gratitude to:

- Ato Assefa Alemayehu, Ato Ayalew , Ato Haile Gibo, Mesfin Macho, Ato alemayehu Mengiste, Wr/o Mulunesh Mamo, Ato Tamiru Mekurei, Ato Ambese Achimano and his family, Ato Gelaw and others, who helped me in collecting, transcribing and translating the data for this research.
- Ato Mitiku Assifaw, his Wife W/ro..... Ato Wondu W/senbet and Kaffa Zone Culture and Tourism Government communication Bureau for helping me by giving documents.
- My classmate: Yewubdar Demissie who helped me in editing, giving correction and constructive comment
- Nebiyuo G/Michael and Nahom Daniel for their constructive suggestions throughout the study.
- Ato Lemma Nigatu for his constructive suggestion during preparing my proposal and the whole study.
- Nigus Zinabu and Girmaye wodajo for their indispensable contribution.

Finally, I am extremely grateful to the contribution of my Family and beloved fiancé who suffered a lot and paid much sacrifice thought the study.

Table of Contents

Contents	Pages
Acknowledgment.....	i
ABSTRACT.....	ii
CHAPTER ONE: INTRODUCTION.....	1
1.1. Background of the Study.....	1
1.2. Statements of the Problem.....	4
1.3. Objectives of the Study.....	6
1.3.1. General Objective.....	6
1.3.2. Specific Objectives.....	6
1.4. Scope of the Study.....	6
1.5. Significance of the Study.....	7
1.6. Delimitation of the Study.....	7
1.7. Methodology of the Study.....	7
CHAPTER TWO: REVIEW OF RELATED LITERATURE AND THEORETICAL FRAMEWORK	
2.1. Folklore: Definition, Genre and Function.....	10
2.2. Oral Literature: Definition and Characteristics.....	12
2.3. Oral Poetry.....	14
2.4. Funeral Dirges.....	17
2.5. <i>Kafinoono's</i> Elegiac Poems.....	18
2.6. Death: Definition.....	19
2.7. Review of Previous Studies.....	19
2.8. Theoretical Frame Work.....	22
CHAPTER THREE: THE CONTEXT OF KAFICHO MOURNIG CEREMONY	
3.1. The Old Kaffa Kings' Mourning Ceremony.....	26
3.2. The Current Kaficho Mourning Ceremony.....	27
3.3. Types of Mourning in Kaficho.....	28

3.4. Analysis of Selected Funeral Dirges and Interpretation of Death.....	30
3.4.1. Funeral Dirges before Burial Ceremony.....	30
3.4.1.2. <i>Shoosho</i> for Husband’s death.....	30
3.4.1.2. <i>Shoosho</i> for Father’s death.....	34
3.4.1.3. <i>Shoosho</i> for Mother’s death.....	37
3.4.1.4. <i>Shoosho</i> for Child’s death.....	39
3.4.1.5. <i>Shoosho</i> for other family member’s death.....	40
3.4.2. Funeral Dirges after Burial Ceremony.....	44
3.4.2.1. <i>Gommo</i>	45
3.4.2.2. <i>Hicho</i>	54
CHAPTER FIVE: CONCLUSION.....	59
References.....	62
Appendix-A.....	I
Appendix-B.....	XVI
Appendix-C.....	XVII
Appendix-D.....	XIX

Definitions of Local Terms Used

Borde- local beverage made from *teff*.

Dabboo –hunting wild animals in group.

Deffoo – a cooperative work which is done by group of people.

Domme duubo – a song which is sung when unusual **thing** born.

Giche – Name of river given by community.

Gojeb- the name of the biggest river in the district

Gommo – a funeral song which is performed by women.

Gono- an instrument which is a wooden hollow drum used for calling people for help.

Gumma- It is name of a river.

Hicho – a funeral song which is performed by men.

Hokoo- is a similar instrument like *Gono*.

Ketero- is a funeral dirge that Kaficho people perform when someone is dead.

Qeeci eefo- is a Mourning ceremony which is performed a day after burial ceremony.

Sheo- the name of tree which is good for making honey.

Shoosho- is elegiac poem which is sung by anybody.

Shuphiro- is a mat which is made from false banana.

A Key to *Kafinoonoo* Script

A. Vawels (Shemmiibeetina'o)

a

e

i

o

u

B. Consonants(Shemmeebeetina'o)

B

C

D

F

G

H

J

K

L

M

N

P

Q

R

S

T

V

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ABSTRACT

Almost no study has been undertaken so far regarding Kaficho folklore; hence not much is known regarding the society's tradition. , Therefore, this study is conducted in order to alleviate the problem by giving textual analysis of some selected funeral dirges which are collected from different sources. Therefore, the objective of this study is investigating the function of funeral dirges and interpretation of death in Kaficho lamentation poetry. It also describes the composition and performance aspects of the poems.

The major aim of the study is understanding the functions of Kaficho funeral dirges and the interpretation of death in the context of their use. To achieve this goal, an attempt has been made to collect funeral dirges from different Kaficho people who are well known in constructing the dirges. The funeral dirges are divided into three genres. They are shoosho, hicho and gommo. The three funeral dirges have their own functions with performance in their context. Through each funeral dirge, Kaficho people express their feelings, thought and interpretation towards death and other social issues.

Thus, the Kaficho funeral dirges play a great role in expressing personal grief about the deceased, in particular when shoosho is sung. Kaficho people use funeral dirges in order to make consolations for the family of the deceased and it is used to express other socio-cultural issues by reminding them to give more emphasis on the day-to-day life challenges

CHAPTER ONE

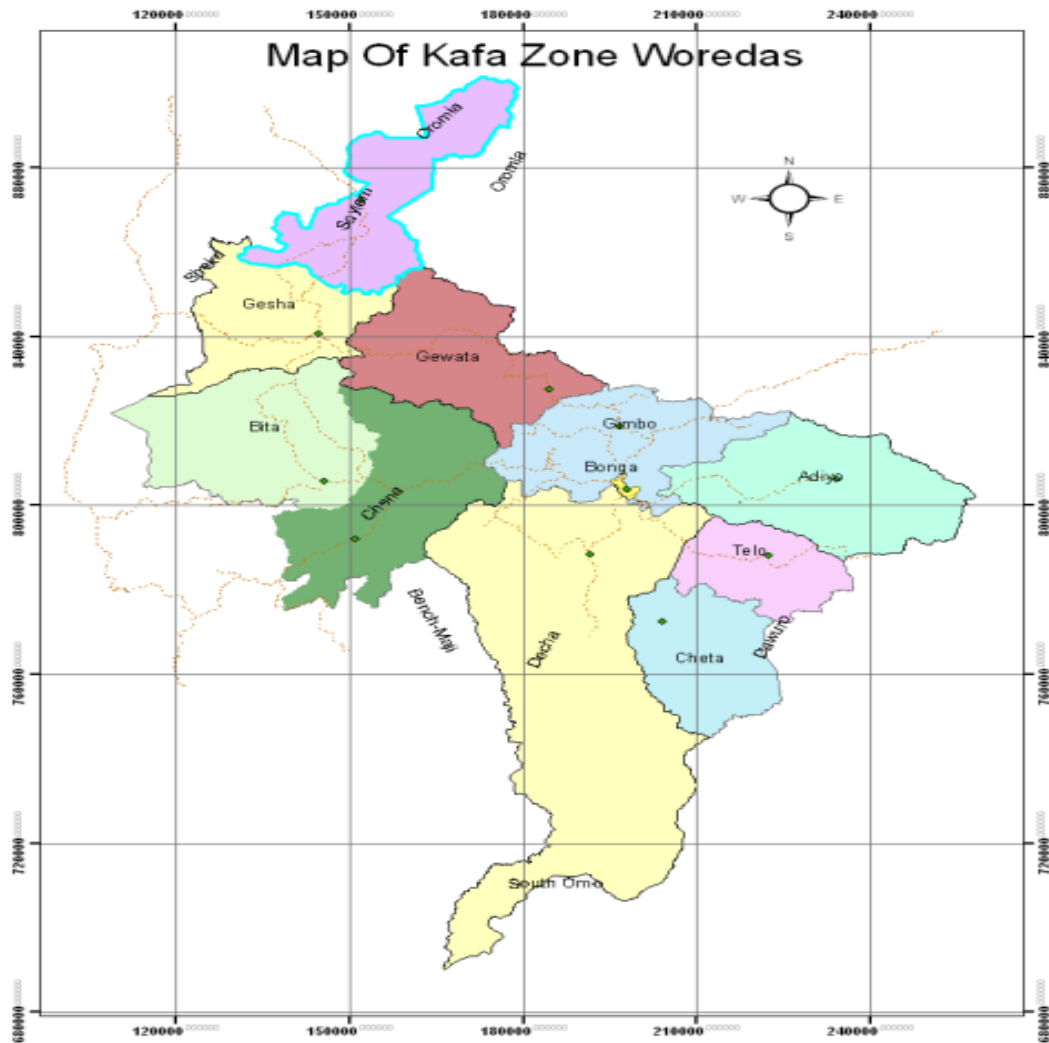
Introduction

1.1. Background of the study

Ethiopia is a country with a number of ethnic groups. In more specific terms, in Ethiopia there are more than eighty nationalities. Among these are the Kaficho people who live in Southern Nations Nationalities and Peoples Region (SNNPR). According to Gruhl Max (1932: 169), *during the medieval period and before the expansion of Oromo people, the kingdom of Kaffa extended up to the grassland of the Sudan and in the south to the Great Rift Valley.* Now a day, Kaffa Zone borders Dawro in the east, Sheka in the west, Jimma in the north, and Bench Majji Zone in south and southwest. Compared to the old Kingdom of Kaffa, the contemporary map of Kaffa has big difference. In relation to this, Freeman and Pankhurst (2001: 81) has given detail descriptions by saying,

After the devastating conquest by Menilek's army at the end of the nineteenth century, the area was incorporated in to Ethiopian state as an Awraja within Kafa province, ruled from Jimma by central appointees of the state. Since then the administrative structure of the area, become the Kafa Regional administration, administrated from Mizan-Teferi within Bench land. Under the transitional Government Kafa gained the status of the zone within the Southern region. After the establishment of the current Federal Government, the area was restructured as Kaficho-Shekacho Zonal Administration which brought together the Kaficho and Shakicho peoples, and in 2000 Kafa once again become a separate Zone.

The actual map of kaffa Zone is seen as follow:



Figur-1 the contemporary map of Kaffa Zone

Kafinoono is the language of Kaficho people. It is one of the Omotic languages spoken in the southwestern part of Ethiopia. The language is spoken in Kaffa Zone and around the town of Bonga. According to Hayward (2000), genetically *Kafinoono* belongs to the Kaf-Gimsajan group of the Western branch of Omotic. Therefore, the speakers of Kafa call their language *Kafinoono*. It implies that *Kafi* is the kingdom of Kaffa and *noono* stands for mouth. Like the other nations, Kaficho people use their language for different purposes. Those includes, for trade, for religious purpose and motivation were the main uses of

Kafinoono language. Related to this language, clear explanation is given with historical background in *BUNOO* magazine (2002: 22) as follows:

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(□□ 2002:22)

Kafinoono is the language of Kaficho people. ... This language which is one of the identities of Kaficho people has been used by the community since 1897. At that time, the language was used for trade, religious activities, professional activities and trades related with coffee and other needed goods: ivory, gold, *Zibad*, etc. in seven trade lines. (Bunoo 2002: 22)

The Kaffa people like other Ethiopian people have their own language, culture and practices which they have inherited from their ancestors and which they, in turn, are transmitting to their descendants. One of these culture elements is oral tradition that is transmitted by word of mouth. They employ it in their day to day activities, and they are aware of its vitality in relation to nature and natural phenomena like wedding, social works and funeral ceremony.

In Kaffa Zone, funeral ceremony has special ritual when we compare it with other Nationalities in Ethiopia. The oral poetries which are used during the ceremony are also unique. According to Kaficho's culture, these unique poetries can be seen in two divisions. They are poems which are said during burial and after burial ceremonies. These poems which are said during burial ceremony are called *shoosho* and the poems which are said after burial ceremony or during '*ketero*' called *Hicho* and *Gommo*. Related to this, in his

book entitle, The History of the Kingdom of Kaffa: The Birth Place of Coffee, Bekele (2010:29) gives detail description:

One means of cooperation among the people of kaffa is observed in time of death...When a person dies the call for support of the bereaved family is through beating wooden hallow drums known as “gono” or “hokoo”. When this drum, gono is beaten, first males and then females arrive at the mourner’s house. When a married person has died, they do not bury the body immediately, but wait until all his/her siblings or close relatives arrive. Until then males and females form circles separately and sing songs of mourning. The male mourning songs are associated with dances and it is known as “hicho”. The females’ dance and song is called “gommo”. These songs create sorrowful feelings, even to a person who does not know the deceased person.

1.2. Statement of the problem

Oral poetry is the oldest form of folklore in which people communicate their deepest emotions, philosophies or experiences. For example, funeral dirges are sung when some one dies. People sing a song while they are working in-groups as in the process of gathering crops, building traditional huts and ploughing land. Additionally, women sing while they are cooking, grinding grains, milking cows collecting firewood or fetching water. They might be singing about their feeling, workload and social issues.

As it is mentioned above, people use oral poetry to express their deepest emotions. The people of Kaffa have a wide range of poems with numerous themes and interpretation. Through oral literature, they express themselves in their agriculture field, on funeral ceremonies, weddings, religious holidays, social works like ‘dabbo’ and ‘daffoo’ etc. In connection with this, Okpehwo

(1992:137) said, "...there is hardly any occasion or activity in traditional African life that is not accompanied by song and chants."

The Kaficho people are not an exception in this regard and also express their emotions and feelings during funeral ceremony in oral poetry. This is done as mentioned before burial ceremony and after burial ceremony. Before burial ceremony, any friend and relative express his/her deepest grief with oral poetry when the other mourners are crying. But if a person hears the death of someone lately and can not get time to participate the burial ceremony, he/she will not come until he/she knows the right day of *Ketero*. The day will be chosen by elders of the village and it must be a Sunday or a holyday in order not to hassle people from their daily works. According to Kaficho, this day is called "*Ketero*".

There is a great deal of oral literature in Kafinoono. Specially, from the perspective of the new insights of performance theory, still there is a large potential in this field to conduct research. One of the genres of this area of literature, which has not been given much attention, is oral poetry. Compared to other aspects of Kaficho folklore, almost nothing has been done studying oral poems. In order to alleviate this problem, this study, tries **to fill gaps by giving** textual analysis on some selected poems which are collected from different sources. In short, **the study attempts to answer** the following questions:

1. What is the function of Kafinoono funeral dirges?
2. Why and how do the Kaficho people use funeral dirges?
3. Are Kafinoono oral poems mostly associated with lamentation?
4. How is death interpreted in Kafinoono lamentation poetry?
5. In what context do Kaficho people use funeral dirges?

1.3. Objectives of the study

1.3.1. General Objective

The study aims at investigating the function of funeral dirges and interpretation of death in Kaficho lamentation poetry. It also describes the composition and performance aspects of the poems. Moreover, it aims to examine the people's feelings, beliefs, thoughts, and their artistic reaction to the incidents in their setting.

1.3.2. Specific Objectives

The study sets out the following specific objectives:

1. To collect and preserve the funeral dirges poems of Kaficho.
2. To translate the collected lamentation poems of Kaficho in to English.
3. To analyze the translated poems in terms of their function and local interpretation.
4. To classify the funeral dirges based on their function.
5. To examine the function of funeral dirges of Kaficho.

1.4. Scope /Limitation/ of the Study

The study only focuses on Kaficho funeral dirges that reflect the insight of Kaficho towards death, in general. Therefore, major focuses of the study is examining function of funeral dirges and Kaficho interpretation of death in the poem. It focuses on funeral dirges and lamentation poetry of Kaficho.

The study limitation is on examining the function of funeral dirge for Kaficho and interpretation of death in their poems.

1.5. Significance of the study

The study is expected to have a number of significant. As Finnegan (1970: 519), stressed oral poetry is very essential to understand the society's way of life. This study, therefore, can contribute in preserving some of the poems that can provide a clue to investigate how the Kaficho people express their grief and

sorrows through funeral dirges. Next, to shows what look like their interpretation towards death in their oral poetry?

Additionally, this study introduces what it looks like the Kaficho funeral dirges to other nationalities. And the Kaffa Zone Culture and tourism bureau is advantages by this study because the tasks of this governmental organization are collecting, researching and preserving all cultural issues that describe the Kaficho nations. Furthermore, it might provide a base for further studies on culture, history, beliefs, and other related fields in the area.

1.6. Delimitation of the Study

One of the difficulties faced in undertaking this study was the problem of translating the Kafinoono Poems into English as far as to keep the message, originality and rhyme. The other problem is the short time to cover all the area of study. In addition, the researcher faced the problem of getting informants easily on time that they are needed. Finally, the researcher faced financial constraints as well.

1.7. Methodology and Procedures

This study is qualitative. The data used for the study are funeral dirges and lamentation poetry. The study presents the functional analysis of the funeral dirges in Kaffa and interpretation of death in their lamentation poetry. The collection and the analysis are done by employing different methods and following some procedures.

The first step was looking for former colleagues and friends who could support throughout the field work. With the help of these friends, colleagues, informants who are considered to be knowledgeable in composing, performing and reciting were identified.

As Goldstein (1964: 47) writes a collector needs “to establish rapport as quickly as possible and to maintain such rapport throughout the duration of his stay”, a good rapport were prepared with the informants. During the field work in this study, a good relationship was made by means of some incentives. This created cooperativeness from informants throughout their stay with field assistance and researcher. The informants were then informally interviewed and recorded on audiotape.

Informal interview was the major data collection instrument used in the study. In addition to the chosen informants, some funeral dirges and lamentation poetry were collected from people whom the researcher met on different occasions by chance.

In order to collect some more funeral dirges, Kafinoono language teachers from schools and Bonga College were consulted. The teachers provided a collection of funeral dirges and lamentation poetry for the researcher. Because the researcher believes that they can collect the funeral dirges and lamentation poetry from their students.

This research work used purposive sampling. The collection of the funeral dirges and lamentation poetry collected from *Gimbo Wārāda in Shocha Kebele, Gewata Wārāda in Kobech Kebele, Tello Wārāda and Adiyo Wārāda* among the eleven Wārādas that found in Kaffa Zone. Because, the researcher put the following reason for the selection of these Wārādas:

- During Dergue Regime, settlements were made in Kaffa Zone from different parts of Ethiopia such as from Tigriy, Shewa Oromo and Amhara region. Because of this, some parts of the wārādas mixed with these nations culture.
- In the area, there is no mixed culture like other Wārādas.
- The areas are also well known with richness of Kafinoono oral poetry since the existence of King of Kaffa.

- As to the knowledge of the researcher, there has been no research conducted on the area. Thus the researcher wants to fill the gaps.

After the collection of the funeral dirges had been completed, they transcribed and translated on paper. This was conducted with the help of field assistance as there were some archaic and dialectal expressions which are unfamiliar to the researcher.

Based on the different sources consulted and a close examination of the collections, the funeral dirges were classified into two categories and they have their own sub division. Then, the funeral dirges are analyzed in terms of the communities' interpretation of death. Finally, conclusion is drawn based on the findings.

CHAPTER TWO

Review of Related Literature and Theoretical Frame Work

The purpose of the review is to develop a theoretical framework for the study and to review some of the works conducted in the field of folklore. This enabled the researcher to consolidate background information on the study area and to develop theory and practice in order to fill the gaps raised in the section of the statement of the problem.

2.1. Folklore: Definition, Genre and Function

The word folklore is a compound of two words “folk” which means people and “lore”, knowledge; hence folklore is the knowledge or the wisdom of people. It was in 1846 that the word “folklore” was coined by William John Thoms in a magazine named *Athenaeum*. Before 1846, terms like *popular antiquities*, *material culture*, *popular literature*; etc were used to study those areas nowadays studied under the field of folklore. (Dorson, 1972:1)

As a new field of study, folklore emerged in the nineteenth century in Europe by antiquarians and philologists. For about a couple of centuries, there were discussions and debates on folklore among scholars. In the beginning, as Dorson (1972:1) says “*To the layman, and to the academic man too, folklore suggests falsity, wrongness, fantasy, and distortion.*” Folklore is a broad field of study that concerns itself with the way in which people make meaning in their lives. There are many definitions of folklore. Among them the American Folklore Society gave the following definition:

Folklore is the traditional art, literature, knowledge, and practice that are disseminated largely through oral communication and behavioral example. Every group with a sense of its own identity shares, as a

central part of that identity, folk traditions- the things that people traditional believe (planting practices, family traditions, and other elements of worldview), do (dance, make music, sew clothing), know (how to build an irrigation dam, how to nurse an ailment, how to prepare barbecue), make (architecture, art, craft), and say (personal experience stories, riddles, song, lyrics). As these examples indicate, in most instances there is no hard-and-fast separation of these categories, whether in everybody life or in folklorists work.
<http://www.folklore.missouri.edu/whatis.html>

And there are also operational definitions of folklore, and most of them have a similarity in the way people define folklore in terms of its parts. Indeed it seems that a better way to define folklore is to list its parts. According to Fekade (1999:3), for example, Maria Leach mentioned 21 definitions suggested by scholars and most of them define folklore by listing the genres of folklore. This is due to the multidisciplinary nature of folklore.

Under the big umbrella of folklore are sheltered many genres. Fekade (1999:3-4) quoting Dundes lists the following:

Folklore includes myths, legends, folktales, jokes, proverbs, riddles, chants, charms, blessings, curses, oaths, insults, retorts, taunts, teases, toasts, tongue- twisters, and greeting and leave-taking formulas (e.g., see you later, alligator). It also includes folk custom, folk dance, folk drama (and mime), folk medicine, folk instrumental music...folk poetry ... games, gestures, symbols, prayers, practical jokes, folk etymologies; food recipes; quilt and embroidery designs; house, barn, and fence types ... Festival and special day (or holiday) customs ...

It is Dorson who classified those genres of folklore into four major divisions (Dorson, 1972:1-4). These are *oral literature, material culture, folk custom and performing folk arts*. Each category is also divided into sub-divisions. Oral literature, for example, consists of oral poetry, songs, proverbs, riddles, myths, legends, folk-narratives, etc. Material culture is the visible aspect of folklore that includes techniques, skills, traditional equipment, traditional foods, etc. Under the rubric of folk custom fall folk traditional beliefs, celebrations, rite passages, church holidays, folk medicines, etc. By performing folk arts we mean those traditional performances like music, dancing and folk drama. It should be noted that the four divisions are not mutually exclusive (Dorson 1972:5). This implies that most of the time categories overlap.

2.2. Oral Literature: Definition and Characteristics

Of the four major branches of folklore, the focus of this study is oral literature. “*Oral literature corresponds in the sphere of the spoken (oral) word to literature as literature operates in the domain of the written word.*” (<http://www.en.Wikipedia.org/wiki/oralliterature>). The genre is defined by different scholars differently as oral literature, traditional literature, and folk literature. Oral literature is now the most commonly used term, as Okpewho (1992:2) notes -

Oral literature comes from the past and is handed down from one generation, to another even sometimes, there is prejudice to oral literature in sense that the material is simply passed on from mouth to mouth and nothing really new is even added to

Also Okpewho (1992:36)

Some scholars actually felt that way but the idea has since been dismissed by more recent studies. Oral literature identifies the creators as the folk by which are frequently meant the common, uneducated people mostly in villages or rural communities

nowadays. We collect some of our most exciting pieces of oral literature from performers who live in cities too and some not-so-rustic towns who have at least a primary school education and have traveled far and wide (even outside of Africa) with their performance.

Similar to the point above Finnegan (1977:2) defined oral literature as “dependent on a performer who formulates in words on a specific occasion—there is no other way in which it can be realized as a literary product.” That means oral literature could exist only when there is performance. Further she adds that “the connection between transmission and very existence is a much more intimate one and questions about the means of actual communication are of the first importance—without its oral realization and direct rendition by singer or speaker, an unwritten literary piece can’t easily have any continued independent existence at all.”

From this, it is possible to add that in oral literature, performance and existence are interdependent. Additionally, Oral literature is a world wide phenomenon. Each group of people, regardless of the size of population and the form of social organization it may have, possesses some kind of oral literature. People in the past have produced it; they used it in their struggle for existence and eventually passed it on to their progeny. It is a bridge that links the past generation with the present. The wisdom, the heroic deeds, the different means of survival, and in general, the history of our fore-fathers is transmitted to us by means of the various forms of oral literature.

In other words, oral literature is literature in the oral form. Orality is one feature of oral literature. There are also other characteristics that distinguish oral literature from written literature. Some of them are *performance, oral transmission, occasion, variability, and anonymity.*

2.3. Oral Poetry

Oral poetry is a [poetry](#) that is composed and transmitted, memorized and preserved orally or without any aid of writing and one of the oldest forms of folklore. Oral poetry has various songs, recitals and lamentations. Scholars like Ruth Finnegan (1970 & 1977), Okpewho (1992) and Owomoyela(1979) have discussed that the value of oral poetry especially in the rural area of African communities. According to these scholars, the day to day activities of most African rural societies have been reflecting through their oral poetry. And the themes of oral poetry reflect the peoples' way of life in general.

Most of the scholars, in their book stressed that oral poetry in African context are used in the description of cultures, the recording of historical events, building traditional value, teaching socialization and norms of the society to the new generation.

Having the common understanding, recent scholars have conceptualized the social base of folklore in general and oral poetry in particular from the perspective of social contexts and performance situations. In reaction to this view, Dorson (1972: 362) states:

...the symbolic and expressive forms we call folklore have their primary existence in the action of people, and are rooted in the social and cultural life of people...we must...view it contextual of individual, social and cultural factors that give it shape meaning and existence...

At the side of scholars such as Finnegan (1970 &1977), Dorson (1972) and Okpewho (1992), emphasize the relevance of performances and social contexts of the poems in order to have a full understanding of the feeling of the society. Finnegan (177:28-29), says:

...a piece of oral literature, to rich its full actualization, must be performed. The text alone can not constitute the oral poem...performance... is not a secondary or peripheral matter, but integral to the identity of the poem has actually realized... an oral poem has no existence or continuity apart from its performance... It is... more dependent on its social context. For this reason, no discussion of oral poetry can afford to concentrate on the text alone, but must take account of the nature of the audience and the context of performance...

The main issue is that performance involves engagement, audience, emotion; and oral poetry therefore can not be fully understood without its audience and social context. Landeg (1989:37) cited in Brown (199:19) also set out, "... in interpreting oral performance, one would wish to pay the closest possible attention to the actual meaning of the poems ...” Therefore, performance concentrates up on audience, and the social and cultural significance of the event itself.

People perform oral poetry for different purposes. Related to this Okpewho, in his book on African Oral Literature (1992:119) describes the various kinds of occasions and performances in relation with stages of life such as “ birth, initiation, marriage, title-taking and death” During this time, people gather together and sing various songs that have a relation with the occasions.

In the context of death, the people compose song to express their deep feeling in the sense of sadness and loss. In this case, the funeral ceremonies, the type of poems they compose and the length of time they perform “vary, depending...on factors such as the age of the deceased, his status in the society, his profession or cult affiliation and so on” (Ibid: 123)

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□□□□□ □□□□□□ □□□□ (□□ 2002: 26)

In the language of Kaficho, oral literature takes a great position. Kaficho people use oral literature in order to express their thought in wedding, work place, sorrow, hunting, war field, farm and any place where people gather together.(Bunoo 2002:26)

2.4. Funeral Dirges

In every culture, there are different traditions that have been done during occasions. Among these occasions, funeral dirges are the one and the main. Funeral dirges are performed only when the context allows the people to perform it and the context is when someone is dead. Therefore, funeral dirge can be explained as a form of oral poetry which is composed and performed on the occasion of someone's death. In other words, it is a slow, solemn and mournful piece of music, especially used for a funeral service. The main reason in order to celebrate the funeral dirges is death. Besides these, Finnegan (1970: 148) says:

Deaths are celebrated by memorial ceremonies later and these too are usually accompanied by songs which sometimes include strictly funeral songs, and sometimes panegyric of the dead.

According to the above quote, when someone dies, there will be memorial ceremonies. **The memorial ceremonies are called funeral dirges** and it might be about the people's grief, sorrowfulness and a good deed of the deceased. Therefore, place and time of performance are very important to understand about funeral dirges.

2.5. Kafinoono's Elegiac Poems

Elegiac poem is one of the oral literatures that Kaficho people use it to express their grief in funeral ceremony. Finnegan (1970: 6) *states that, elegiac poetry is an exceedingly common form of expression in Africa. We hear of it from all areas and in many different forms.* The elegiac poems in Kaficho are prepared in terms of age, sex and statuses. Most of the time, the content of the poems are about the good accomplishment and good behaviors that the deceased gave for the communities during alive. *The most obvious instances of elegiac poetry are those poems or songs performed at funeral or memorial rites.* (Ibid: 6) Therefore, mainly there are two types of elegiac poems which Kaficho people use in funeral ceremony. Thus are *hicho* and *gommo*. *hicho* is an elegiac poem that must be said by men and *gommo* is an elegiac poem that has to be said by women during dirges. Additionally, there is a common elegiac poem which Kaficho people use it during burial ceremony like different part of Ethiopians in order to express the deepest feeling of their personal grief when someone dies. This elegiac poem also called *shoosho*.

2.6. Death: Definition

The meaning of death is a controversial issue now a days. However, we can define it by saying "Death is life's ending. Because everyone who is born eventually dies, it is the center of many traditions and organizations. Customs relating to death are feature as every culture around the world. Part of this customs is symbols, which signify or try to make sense of the phenomena."(<http://www.itthing.com/:congrophic-interpretationof-death-in-differnetcultures>)

Additionally, death can be defined as separation of soul from body even though it is not acceptable to those who think that there are no souls. In relation this, Luper (2009: 39) says "*death is the ending of a life, but in several respects the term 'death' is unclear and ambiguous.*" According to Encyclopedia of Philosophy (2006:

163) *Death marks the end of all conscious experience...Additionally, defines that,*

Death is as old as life, and people have seldom been at a loss as to when grief is appropriate. In other words, death is not a concept which required elucidation. Traditionally, permanent cessation of birth and/or heart beat was accepted as a reliable indicator of death. (Ibid: 578)

From the above points, therefore, we can say that death is not only separation of soul from body. We can also say someone is dead during his life time because of different case. This also again may differ in terms of people interpretation.

2.7. Review of Previous Studies

In this section, the studies which are related to funeral dirges are reviewed. Among these, one prominent study is briefly discussed. Then, an overview of local studies on funeral dirges and oral literature is presented.

Different scholars have conducted research on oral poetry. However, Niketia is the first researcher who conducts research on funeral dirges. In this regard, Niketia's (1955) study on "Akan funeral Dirges" can be regarded as an influential work. In his book entitled, "Funeral dirges of the Akan people", he has tried to examine the literary, linguistic and musical features of dirges; the researcher has discussed the themes of dirge texts and grouped them under four major headings. These are:

- i. References to the ancestor
- ii. References to the deceased
- iii. References to the domicile of the ancestor and of the deceased
- iv. Reflections and messages

Under each category, he has touched upon the major themes in the different Akan dirges.

In local studies, until 2011 different MA theses and senior essays had been conducted by Foreign Literature and Ethiopian Literature and Folklore department students. Among these, most were on oral literatures, including lamentation poetry and burial ceremonies. Especially they focused on structure and the lamentation poetry. Additionally, they focused on mourning and burial ceremony, etc. Although Kaficho Oral literature had not been studied in Addis Ababa University Post Graduate program, researches were conducted on oral literature of Nation and others Nationalities. Therefore, the researcher could not get any research that had been conducted in relation to Oral literature of Kaficho People. However, among the researchers who conducted research on Oral Literature of other Nations Nationalities, the following are a few.

Megbaru Esayias (2009) had conducted MA thesis on “A Thematic Analysis of Funeral Dirges in West Gojjam.” In this thesis, the researcher tried to see the theme of the Funeral dirges and the funeral dirges are categorized under five thoughts. These are, about the deceased, death, God, socio-political issues, and other reactions to bereavement.

Moges Michael (2002) had also conducted MA thesis on “የብሔራዊ ልምድ ላይ የሚከተሉት ጥያቄዎች በሚከተለው ስልጣን ላይ የተደረገው ጥናት ላይ የተደረገው ጥናት ላይ የተደረገው ጥናት ላይ የተደረገው ጥናት” Moges in his thesis, had made analysis of the burial ceremony and analysis of funeral dirges which are presented during the ceremony.

Hadgu Teka (2009) submitted MA thesis on title of “Lamentations in Tigrigna Oral Poetry: A thematic Analysis.” This research analysis reveals that the people of Tigray use poetry to lament a dead person, to protest against tyrant leaders, and to express emotional grief.

Mesfin Messele (1999), in his MA thesis, has discussed the dirges as one of the genres of the Abawudde’s oral poetry. In this work, Mesfin explains the

2.8. Theoretical Frame work

Dorson (1972) provides twelve approaches to the study of folklore. These approaches are historical-geographical, historical-reconstructional, ideological, functional, psychological, structural, oral-formulaic, cross-cultural, folk-cultural, mass-cultural, hemispheric and contextual.

A historical-geographical approach is One of the most influential, historically-oriented approaches are the *historic-geographic* or *Finnish method*, which attempts to trace an item back to its original geographical origin and original structural form. The overwhelming emphasis on historical research that characterized the early periods of folklore studies eventually led to other perspectives and approaches.

The historical-reconstructional approach is as Dorson (1972:11) says, *the use of folklore and folk life materials to recapture vanished historical periods for which other evidence is scanty*. Additionally, Dorson says, studies of this sort not only aimed at making the past more comprehensible, but also at explaining the irrational ideas of the present.(Ibid: 13)

Ideological approach is the ideological manipulation of folklore for purposes of realpolitik in the twentieth century that derives from the romantic nationalisms of the nineteenth century. As Dorson (1972: 18) says about ideological approach, *"..folklore reflected the real life of the people in their struggle against the tsars, clergy, and landowners..."*

The psychological approach has the psychological analysis of folklore is only been enthusiastically embraced by a small number of folklorists, but is one of the most interesting contemporary methods of analysis. In most cases, scholars who engage in psychological analysis rely heavily on theories of *Sigmund Freud*. A scholar applying this type of analysis might consider, for instance, that the telling of particular jokes is a socially approved way of

expressing repressed feelings of hostility, or that there is sexual symbolism inherent in many forms of folklore.

The structural analysis of folklore seeks to uncover basic patterns or structural units that fit together to form a particular item, in much the same way that a scientist might search for the building blocks that compose various types of matter. The most prominent scholar in this area is *Vladimir Propp*, who studied the structural units of Russian fairy tales and in 1928 published his seminal work, *Morphology of the Folktales*. Similarly, the others approaches have their on purpose to study folklore.

Among these approaches, the researcher used the functional approach and contextual approach to examine Kaficho's Lamentation poetry and their funeral dirge. The researcher proposes these approaches for it considers the function and context of poetry and funeral dirge.

The contextual approach to the study of folklore was developed in the second half of the twentieth century by folklorists such as *Roger Abrahams*, *Dan Ben – Amos*, *Alan Dundes*, *Robert Georges* and *Kenneth Goldstein*. They took the concepts of “verbal behavior” from linguistics, “functionalism” from anthropology and linguistics, “ego mechanisms” from psychology and applied them in the study of folklore. In the study of folklore, thus, “they object to the text being extrapolated from its context in language, behavior, communication, expression and performance (Dorson1972: 45).

The contextual approach shares some features with the functional approach. Similar to the functional approach, it focuses on functions of folklore in a socio-cultural setting in a society. It calls attention to the function of a folkloric form in its context of use. Thus, a folklorist searches for not only text but also context (Dorson, 1972; Finnegan, 1992).The functional approach is one of the

more recent perspectives in folklore and influenced by anthropologist *Franz Boas*, who also developed what is called the *mirror of culture approach*. This approach hypothesized that expressive forms are mirrors by which researchers could gather information about the values, beliefs, and ideals of a particular group of people. It focuses on how folklore functions in the culture or society. In relation to this Dorson said, "In the functional theory, the text itself is meaningless apart from its living presentation, or performance, to a responding audience." (Ibid: 24) Therefore, the Kaficho people use funeral dirge only during *Ketero* and the lamentation poetry like *shoosho*, *hich* and *gommo* also has been used during their right time. So, according to Dorson, the contextual approach shares some features with the functional approach. Similar to the functional approach, it focuses on functions of folklore in a socio-cultural setting in a society. It calls attention to the function of a folkloric form in its context of use. Thus, a folklorist searches for not only text but also context (Dorson, 1972)

CHAPTER THREE

The Context of Kaficho Mourning Ceremony

In this part, the context of Kaficho funeral ceremony is discussed. As the researcher understands from the informants Ato Asefa Alemayehu, Ato Ejigu and other informant explained, Kaficho's Funeral ceremony is divided into two: The old Kaffa Kings funeral ceremony and Current kaffa funeral ceremony.

3.1. The old Kaffa Kings Mourning Ceremony

The ancient Kaffa Kings funeral ceremony is divided into two funeral ceremonies: rumor funeral ceremony/ *Yuucco*/ and official funeral ceremony /*eefo*/. These funeral ceremonies have their own features.

The rumour funeral ceremony /*Yuucco*/ is a ceremony which includes all duties which are done when the man is in death throes. These are:

- Sending message to relatives of the deceased./ *Wocho*/
- Gathering together all the relatives who had heard the message./*Eepi iito*/
- After all relatives come, they make a ritual ceremony praying for the deceased. This is called *goosheno*. During this time, the whole people are appreciating about the deceased accomplishments and pray to Lord to give them the new King, *Gebe Tato* or Elders.
- The next stage is when the above King, *Gebe Tato* or Elder dies; the new one was assigned. This was done before burial ceremony because they believed that without King, the people become like bees without their queen. Then the new King should not sit near the funeral place and few people sit with him. This is called *ukkiriyo*. Then the mourning (*eefo*) will continue

Official funeral ceremony /*eefo*/ is the time to weep and there were procedures that had been done. The first one is called *worabbo*. This action is telling the bad news to the people who live around the deceased house and relatives.

Next, there is called *yaacho*. During this time, the deceased's good breeding; acts sanctorum or saint's life is described by mourner and the clothes and tools that the deceased used are showed. Additionally, before the burial ceremony; the biography of the deceased is read in order to make the mourners express their grief. As Kaficho people believe that, if the biography is read after burial ceremony, the mourners will not do anything more than saying *tachooa*.

The Final step is called *shoosho*. It is the time that the mourners express their grief using different rhyming songs as it can be seen in appendix-E. The songs must be about the good breeding of the deceased however; sometimes people express their feeling which they had for the deceased.

3.2. The Current Kaficho Mourning Ceremony

Having all the above things, the current Kaficho mourning ceremony has the following procedures. The first thing is preparing the Corpse for burial ceremony, which is called *Cohé shiimo*. During this time; there are two main duties which will be done. These are *guuco* and *wocho*. *Guuco* contains four procedures which are done before the corps is buried. These are:

- *Kafeno* which is the act of preparing clothes to cover the corps.
- *Shocho*, it is giving orders to the neighbors in order to prepare food for the mourners.
- *Mayo*: it is the time that the mourners take the food which is prepared by neighbors. The food called *Shiime bixxo* which are given not to die and the food which should not make them to go toilet.
- *Kaafó*: it is followed when the above things are done. During this time, the corps will be cover by cloth.

Next, *eepi-keyo* ceremony takes the part. This is the time that mourners express their grief as the way as they can. Then, *dubene keyo* and *cahoon deeno* are continued. It is taking the corpse from the house to place where it

will be buried. During this, every individual who are above eighteen years old should participate because there is a saying in Kafinoono “*Yeeri bi halliton bi damibetoch danihee.*” It means that GOD is taking what He created. Therefore, you will be taken, too. Before that, with fear of GOD you need to participate on corpse farewell ceremony. Following the above, after the arrival of the corpse; the grave will be dug out because in Kaffa culture, digging the grave before the arrival of corpse is prohibited. Finally the burial ceremony will be completed. According to Kaficho, this is called *duuhoo*. After burial ceremony, all people pray for the deceased in order to have it the forgiveness of God. In Kafinoono, this is called “*beshee hamaane yokita bo girene daamayee aadi bi ittowaan kotibani gubbi ne yeessa kotiyaanone.*” Then, when the neighbors, relatives and others mourners return back to deceased relative family home; they sing the funeral dirges called *hicho* and *gommo*. *Hicho* is a funeral dirge which is sung by old men and *gommo* is a funeral dirge which is sung mainly by women but it can be sung by men, too. Photo and video of these three types of funeral dirges can be seen in appendix –E how they are performed.

In addition, there are four main issues that have been done in Kaffa culture when someone dies:

1. All siblings and close relatives must stay at the mourning house at least until *ketero* or until the permitted day comes.
2. The deceased family should stay at home without doing their jobs. According to Kaffa culture, doing this helps the family take time for their deepest grief and sorrow, helps to wait for the mourners who come far from the area and believed that it show how they love the deceased.
3. At least for one month, peoples (neighbors, relatives and friends) bring the so called *Hakko* (local beverage) from far places. This is because, the culture orders “*Bushe indena eepechonon shirite aaco kimi echebe*” which means a lady who born a baby and mourners should be asked although it far from the living place.

4. The last one is, the deceased family should not eat fatty foods like meat, better and others milk products for six months.

3.3. Types of Mourning in Kaficho

In kaffa, there are four types of mourning. These are:

- 1) Kings' mourning: It is a mourning ceremony which performs when Kings die. This mourning ceremony was performed before years.
- 2) Religion fathers' and elders' mourning: It is a mourning ceremony which is performed when gods died. This ceremony has been performed, yet.
- 3) Ordinary person's mourning: it is mourning ceremony which is celebrated when any person died.
- 4) Children's mourning: As the name indicates, it is a funeral ceremony when a child who is under 12 years old died. During this time *hichoo* and *gommo* should not be sing or performed. As a substitute, only *shoosho* is performed because it is levied that the child hadn't seen any bad and good life.

To sum up, Kaficho funeral dirges have their own context which can be performed. Therefore, when someone is died, the funeral dirges are used but they do have their own time to be performed. Thus, *shoosho* is performed before burial ceremony in order to express personal grief and to make others mourn. *Hicho* and *gommo* are performed by group of people. The time **which** the groups are performed are called *ketero* and *qeece eefo*. Both *ketero* and *qeece eefo* ceremony are performed after burial ceremony. *Ketero* ceremony performed at weekend or special day which people cannot have work. *Qeece eefo* ceremony is performed on ahead of the burial ceremony.

3.2. Analysis of Selected Funeral Dirges and Interpretation of Death

In this part, the major and specific poems of Kaficho funeral dirges are analyzed. For ease of discussion, the funeral dirges are categorized under two

major topics. These are dirges before burial ceremony and dirges after burial ceremony.

3.2.1. Funeral dirges before burial ceremony

In Kaficho culture when someone dies, there are funeral dirges called *shoosho*. There are funeral dirges which are used by Kaficho people. According to the culture, this funeral dirge can be said by anybody (men, women and child) who knows the deceased or had been made favor for him or her. In another words, there are *shoosho* for mother's death, father's death, children and others relative.

3.2.1.1. Shoosho for husband's death

Shoosho 1

Giche ta gishoo imbe
Woyee ta giyaa tookki mame
Shee'eexi ba'eyin koni geedaa mamot
Sheekkeexi shewexin koniwuxaa mamot
Bullin qeejjübeeti woraafo nooge
Buugii kaareebeet nee gumi nooge
Ta gishoon qaawiy
Taachon kichi imbe
Kobece waakkee kaachiton na aata maatine
Kobbee ne halloo shadditon ne aata maatine
Giche gondetine gondaa maniite
Gittiya ta giimboo dichitine
Gitteree wodaano giishebe
Gicona waaxeree taribe
Aaco ciireyee qacoo xaqqo baa echebeebe
Aalle hamiyee godefo oogoon baa kimbe.

Giche, give me my husband
Or take me, too.
Honey from *Sheo*, who is going to bring me?
Hunting the birds, who is going to feed me?
Oh! My God gives your price.
I need my husband
Take him out and give me.
Leaving the one who lie on you,
Leaving the one who change your color,
Perplexing me, you collapsed my central-pillar.
Being confounded, be small
May take you the earth quick away
Trailing your water, stay with your stones
Draying all, Gojeb may take you away.

Shoosho 2.

Koshoommi qamoo maaniitocho
Koboocha bamboocha
Koyaa qititocho
Kubb hamitabeetaa kote neexi bi wuxeno
Kobooch kindi neenna took beebonaa
Gaahoo baffaacha shaano qaataabeete
Gaawoo gonda'a ebe'e gittete
Gifoocha yaaboons kochimmocho
Godoocha sashii qoodimmocho
Ne gisheen qaawebe
Ne gijjeen eechebe

Feed me a liver like bread,

Killed in cliff and value
Grown up children with row meat
Cleaned up thrush with buffalo knot
Killer of Buffalo in the desert
Leaving buffalo meat, wishing cabbage
Losing my good looks, I become ugly.
A hero like lion
Find me my husband
Ask me your property.

Shoosho (1) is sung by a woman who lost her husband by river. Her husband is died while crossing the river and taken away by sudden water. She is asking the river to bring her husband. When she says “Leaving the one who lie on you,” she is saying that not killing all fishes. She is also expressing her grief speaking to the river as a human being and cursing the river. The poem has contained information regarding how a husband is perceived by Kaficho women. Accordingly, the husband is a provider of food for the family, the one thing that sustains the family’s life. This is why she symbolizes her husband with PILLAR. Moreover, death seems to be unacceptable to her that’s why she is arguing with the river. The expression “May God gives you your price” is an indication of the society believes in life after death and the reward and punishment that accompany it.

Shoosho (2) is about a man who was killed by robbers in the desert. His wife is crying for her husband. According to her expression, she is describing him how he was good father for his children, how he was a good husband for her, how he was the best hunter and how he was generous for his family. When she says “A hero like lion”, she is expressing him (the deceased) how he was a hero for her. On the other hand, she is expressing how he was her beauty and because of his death she is losing her natural beauty. Additionally, the society have high regard for men’s adventure and bravery that’s why she is uttering such

applauding dirges in public. It means that once the husband died, women tend to give up enjoying life. Therefore, that is why she wants to die with him or lead a very sorrowful life.

In the above two *shoosho*, the two husbands are expressed as they were good husbands for their wife and good father for their children. As well, death is seen as the bridge for the next life since the Kaficho people believe in life after death and death as victorious for any kind of person.

Shoosho 3.

Maco mechooch beeta macoommi qeeci baatechoo
Maayo madooch beeta maayuommi shaawinoonee chocho
Maaxo kexo aqqete
Maayo mishoo shawaache
Gayo gafoo tiishete
Gaaxo kella wattete
Maggo duguugoocho manjaaye gallibe

Having the horse, the fastest like horse
Having the meal, yummy like best meal
The house and the Garden become cold
The food which I eat not tasty
Your compound collapsed
My secret become opened
Please don't be cruel on me.

Shoosho (3) is sung by a woman who lost her beloved husband. She is expressing how he was active, funny and good for her. Therefore, everything becomes colorless and hopeless for her. Additionally, she is saying that all things destructed since I lost you and you were my success who gave me good

life. Therefore, this indicates that a good husband perceives as crucial for their family.

3.2.1.2. Shoosho for Father's death

Shoosho 4.

*Abo nihoocho ta abboocho
Naddo uuti kichaa goyigattechoo
Natto wudd, andiroo wudi shooho yarechocho
Nacce gaacce maccoon, gabbe keyi dashechocho
Maaraggecho wogecho
Masarecho,geexecho
Ta abo ashi gatto
Daggoocha guunomone
Haminobeeta magga gotto
Goddi mixeebe
Ta abo ashi gaahe daggocha
Yammommone
Hamino beeta maga shisho
Yallo mixeebe.*

Oh! My father,
The land lord and the owner of oxen
Not only for this year also for next year
Had enough crops
Had collected the harvest properly
Who, strong body had possessed
That hadn't got tiered riding horse.
Hold honor, guns and jewelry.
Like his slave who work-hard

Who staff his store with more than enough crops
The buffalos' tails speak your personality
Whether you were a fly in the middle of buffalos

The above *shoosho* (4) is sung by a child. In his/her expression he/she is admiring his father how he was hard-working and hero by listing out all the things that he had been doing when he was alive. When the child says "The buffalos' tails speak your personality", he/she wants to show his/her father's heroes since the society gives great value for hard working

Shoosho .5

Yeero gimbee
Damba qache
Nihi niheech ta beeshiyaachone
Ta neihoo ta shiitoch
Shaato huchetoch
Taa dujjiyaachane
Ta shiiti wurocho,
Shimine xollibe
Shimine xo'ebe
Sha'e hamiresh hamete kochocha
Abo ta shiitoch ta shiiti wurocho
Abo ta shiitoch shimine geyebe
Shaato hacheetoch nihi niheech
Ta dukkiyaachame
Abo ta shiitoch.

Oh! My Lord!
She will not give me attention,
Who a father has

My father!
She won't allow me to enter by door,
The one who has a father

My father!
May I, your child die
Where am I go with my splendor
Oh! My father
Where am I going when I get hunger?
Oh! My father who was a hero
Oh! Father, May I, your child get crazy
She won't allow me to eat by dish
Who has a father.
Oh! My Father!!!

In the above *shoosho* (5) a child is crying for her father. She is expressing her father, how he was important for her. For instance, when she says, "She won't allow me..." the child wants to express what will be going on in her life since she lost him and others will not give her respect as they gave her before. Her father was her praise, leader and splendor.

As the above two funeral dirges, losing father has a great impact in the family members especially for children. In the above two funeral dirges, death is interpreted as interruption of life.

3.2.1.3. Shoosho for Mother's death

Shoosho 6

Abo indeene ta indeene
Shashoona qulloona ceeni wurechine
Shoshoona geexoona doyi acheechine
Taindee kochi karishi bore bunoomo

Ta inde koteti shuphiro ashi beeromo

Taindeeno indene taindeene

Abo ta indene

Made shuule acheechino

Matte shaqqee gettechine

Oh! My dear mother!

With beautiful and big pot, you made *borde*

With big pot, you made a nice *borde*

Had a gorgeous and attractive body

The coffee you made from coffee straw,

Better than others coffee made from coffee beans

Your *shuphiro* which you were sitting on,

Better than others bed.

Oh! My mother!

You had tall and graceful body

Which steal others eyes.

The above *shoosho* (6) is sung for one beautiful mother who had a good outlook and good skill in household activities. The song is presented by her child. The child is crying with admiration of his mother's especial household ability, beauty and grace. Additionally, when he says "Your *shuphiro* which you were sitting on," *shuphiro* is a small mat which is made from *enst* (false banana). His mother always uses the mat to sit on it. Therefore, for him the mat is the best when he is comparing with others bed. In order to express his mother's household ability, he is saying that, "The coffee you made from coffee straw, better than others coffee made from coffee beans". This is to show that his mother was very clever in preparing all food staffs. On the other hand, it express that how a good mother is respected in the society.

Shoosh 7.

Ta indee koteti kokesho ashi beeromoocho
Ta indee kochit qarisho ashi bunoomoocho
Aaco ta getaa dooco hakkemmine
Aqqa tagetaa qeeco kichimmine
Kattoochaa qommocho kaacii giffechine
Bare kexeti buucho ta mame
Bare kexeti buno ta shaa'e
Indee gutte biyaa ikke indeshooxeexe
Indeecho kuxee boon indee mooyoyicha.

My mother's chair, for others bed
My mother's straw made coffee, for others coffee beans made
Asking her water, she gave me *Tella*
Asking her meal, she fed me fresh meal
Who, she had been leading my life
Loneliness may come on me
Hunger and thirst beat me
Mother is not two either to live with one
Losing my thumb may I become a leper

In the above funeral dirge, the mourner is saying that his mother was the only one who understands him more than anyone. For instance, the line which says, "Asking her water, she gave me *Tella*" is used in order to show his mother generosity. When she is asked a few, she gave more. Therefore, the child is saying that now I couldn't get a woman just like you who treat me. Because of this loneliness and hunger are facing me to challenge, it would have been better if I had had two mothers. I would go with one when the other died. How death is cruel which does not have empathy for anything.

3.2.1.4. Shoosho for child's death

In Kaficho culture, when a child dies, *hichoo* and *gommo* are not sung since they believe that the child hasn't seen any good and bad. In place of them, only *shoosho* is sung for the child.

Shoosho .9

Aboo ta maamine

Abo ta maacheena

Xappelle doolleena aaco deeweeshine

Xeppi xeppebe ta guudee hidiyeeshine

Naachoo deewiyee ta kexo qeechiyeeshine

Nati baaroonaa taa michiyeeshine

Aboo ta maacheene

Aboo ta maamine

Shameto shodoo hugeno waayeyaan ta beetaa

Shaakkeya geecoo danetaa began ta beetaa

Gooshoo ukkiton gedaan beetine

Gooroo haddeno bedaan beetine

Bunee guppeehinne iya qaatoota beetaa

Buuchoo kichiyehinne iya bokaa ta beetaa

Kappii bajjii daammiye

Kanete kexooche kichiye

Oh! My daughter

Oh! My daughter

Would fetch me water with bamboo

Would clean up my house, moving here and there

Would bring me brother-in-law

Would feed me when holyday comes.

Oh! My child

Oh! My child

Not listening the sound of trumpet

Not celebrating your blessed marriage

Not having dressed in the prepared jewelry

Counting the time, still you're baby.

Wishing that you will make me coffee

Staring that you will play with me

Snatched from me

Picking you only from my house.

Shoosho (9) is about a young girl. Her mother is expressing her grief how she was important for her and for family if she would be alive. Her mother is saying that her daughter was the queen, the life and wealth of the family. When she says, "Not listening the sound of trumpet" it means that you passed away before celebrating your wedding ceremony. In other words, girls' destiny is marriage, bringing a good son-in-law and children.

Shoosho 10.

Shimmo maamocho

Tamamo nati gawurocho

Ta maamo nallo buroshocho

Tagatto deqqeshocho

Ta qayoon tashowoon deggeshocho

Ta maamo maddeshuule achechocho

Ta maamo matteshaqqe gettechocho

My dear hero!

The one who going to be leader

My hero and the very young
My descendant
My hero
Who heir my oxen
Who heir my territory
My reddened hero!

In dirge (10) a father is crying for his child. The father was expecting that his child will inherit all his fortune when the child gets old enough. Unfortunately, the child died in the very late young age. According to this funeral dirge, there is a predisposition in the society that a child will inherit his parent's goods when they die. However, this is considered that he is not propitious in order to take it over.

3.2.1.5. Shoosho for other family member's death

The following *Shoosho* are sung for different family members like sister-in-law, brother, sister and others.

Shoosho 11

Maneenee teeyeene Maneenee teeyeene
Uhu ta geta gibe giddebe immine,
Ufire genoon quca qoco wojjimmino,
Uucca du'a ta itooch kaacii gijjechine,
Ubbe aabi yeeri ne wane baraaye.
Maneenee teeyeene Maneenee teeyeene
Shoollo komaa kechito,
Shokko muura hamito,
Shooddii bashiye,
Shokkibe gedebe iye.

Oh! My sister-in-law, Oh! My sister-in-law

Who welcome me when I came to your home?

Who feed me *Kocho*, preparing the *Enset*

Who gave me money, when I need it?

May God be always with you.

Oh! My sister, Oh! My sister

The meal you served me

The *Tela* you gave me to drink

Gave me very sharp pain

Said me rolled over, said me pulled over.

May my house locked!

The above *shoosho* (11) mainly talk about generous sister-in-law for her husband sister. The deceased's husband sister is expressing her deepest grief by remembering the favor which was done for her by her sister-in-law. As the dirges says, "Feeding the fatty, beloved by everyone" means, she is openhanded more than the words express her. Her bountiful made her house full. We could find whatever we need if we went to her. Now, since she passed away; no one will welcome us like her and no one will go to her house. So, the woman is complaining death since the house is collapse

Shoosho 12

Mannocho wowoo

Shiyaano maatanocho

Aboshikaallo shachaallocho

Ne mameme xollibe

Manocho guuchocho

Atto benee caammoommocho

Aafo gaangee bunoommocho

Daanete gitteete

Daashete yullete

Abo manoocho yeeyee

Hane yagginegetaawa
Ashi yacbo qoddene
Neyebbocho qadebe?
Yanbee gete wa ashi yeroo kuxene
Dannete gitteete
Daashite yulmannana gitlete
Ne mannene gitebe

Oh! My brother
You hadn't child, you hadn't eaten
You hadn't tied your belt
May I, your sister die
My younger brother
Who has, a number of relatives
Who has, eyes like red coffee beans
When I lost you, I lost my personality
Oh! My brother,
In place of making his mat,
She rolled up your mat.
May her mat rolled up!
You had been told to get new born,
You killed him.
I lost myself
May I, your sister die.

In the above *shoosho* (12), a woman is crying for her brother since he died before the age of getting marriage. She is expressing him how he was her strength, how he was her flush. Now, without him she is nothing as she expresses her feeling in the *shoosho*. Therefore, the funeral dirges show as two main thought of Kaficho. If a boy is get enough for marriage, he must have a

child in order to make continuous his generation. The secondly, a boy is considered as barricade of his sister until she get married. Regrettably, death snatched her brother without considering what is already thought in the community.

Shoosho 13

Asho bagoo bashaa, barehoo bashiimmo
Asho ballo haddaa, ballaachoo haddiimon
Aabekke shagga'a no gaaxo mittenne?
Aabekke shagga'a no gayo gaakkene?

When others slaughtered sheep, he slaughtered ox
When others count hundred, he start from hundred fifty
From where she came and destroyed our house?
From where she came destroyed our village?

Shoosho (13) is sung for one generous man in the village. The villagers' grief is very high as the dirge indicates. Within the society the deceased was known by his kindness. Because of this, they are complaining on death and considering as he was snatched by death from them. This incident also making a great distraction on them because they will not get a man like him for their problem, they will not find who welcome them. Therefore, they are considering the death as snatcher since they already snatched their generous man. Additionally, the singer is calling death using the pronoun 'she'. This intentional usage of pronoun is in order to looking down on the death since their generous man is taken.

3.2.2. Funeral dirges after burial ceremony

In Kaficho's culture, there are funeral dirges which are performed after burial ceremony. This time is called *ketero* and *qeeci eefo*. *Ketero* is a day which is appointed by elders with the agreement of deceased's family in order to express

their grief with other relatives and people who know the deceased. The actual day of the performing is the following Sunday or holyday ahead of burial ceremony day. *Ketero* is performed if the deceased is well known and must have good statues during his life. Second, *qeece eefo* is performed by the next day of burial ceremony. This is done, if the deceased is not well known. During this day, like *ketero*, people gather together and sing *gommo* and *hichoo*. This can be seen in appendix-E. Therefore, in this part of the study *gommo* and *hichoo* analyzed. During this time, recognition of the different roles that the deceased used to play in the life of the bereaved is an aspect of the funeral dirges in this section. In the following *gommo* and *hichoo*, it possible to identify the specific roles of the deceased in the life of bereaves.

3.2.2.1. GOMMO

In Kaficho culture, *gommo* is one of the funeral dirges which are used in order to express the grief being together. In this funeral dirge the participants who perform the action are mainly women. However, since the funeral dirge is too expressive and rhythmic, old men and other young people can also participate in performing it.

Gommo 1.

Haaho! yee! Haaho!

Hungoon mangoon, haaho yee hahoo!

waati wondon “ “ “

Haaho yeero no gaano “ “ “

mawo mawoone dogena “ “ “

Shaashe makkechoona biddaa “ “ “

Womee mawoonee doogena “ “ “

Aana balloo genda qajji gooroo tiqqee “ “ “

Mawoone doogena “ “ “

Haaho! yee! Haaho!

Efe ne gisheecha haaho! Yee Haaho!

Eppo ta gattoocha “ “ “

Eppo ta giurocho “ “ “

Taan yulliitochi “ “ “

Echichi magi hamochi “ “ “!

The hardship, problem and the complication, Haaho! Yee! Haaho!

Oh! Lord, it is so tiresome “ “ “

Although it cracked thirty times “ “ “

It's tired full land, please! “ “ “

Hundreds bee-hives sling last year “ “ “

But empty bee-hives for the coming year “ “ “

It's tired full, please! “ “ “

Haaho!!yee! Haaho!!

Mourn for your wife, haaho! Yee! Haaho!

Let mourn for my ox, haaho! Yee! Haaho!

Let mourn for my difficulty “ “ “

Which be ill with me “ “ “

Let go back to my home doing this. “ “ “

Gommo (1) stresses the fact that the death of the deceased will bring great destruction in the family. At beginning of the dirge says,

“Hundreds bee-hives hanged up last year “ “ “

But empty bee-hives for the coming year “ “ “”

This tells that the deceased was hard-working man because the number of bee-hives which is sling on the tree was the evidence for his potency. However, by the coming year his family will might face problem since they lost him. Therefore, the mourners who performing this *gommo* are expressing their anguish by complaining death since it brings distraction in the family. On the

other side, the mourners are also making consolations to the family by remembering that all human being are mortal and no-one will live forever. For that reason, we felt sorrow. However, we have to worry for our current problem instead of putting ourselves deep to the grief. Therefore, in this *gommo*; the mourners are saying that since death is must for all human being, we do not get much worried. Instead of it let get worry for our current problem which can be solved.

Gommo 2.

Haaho! Ee! Haaho!

Eppo ta gishoocho

Echoon ta giiroocha

Efo eretooche

Ereto koddooone

Deo de goowaana

Geeto yarooyana

Deeto wodaanoone

Deebiyoo hicoyana

Buuchoo irmmiithe

Goosho ceelo budoo

Goomo echo ikkooyaa

Efone na giroocha

Echaano no gilyoocha

Haayeho halleene

Haaho!!yee! Haaho!

I mourn for my husband *haaho yee haaho!*

The remain for my difficulty “ “ “

Mourning is credit “ “ “

More than it, taking over each other “ “ “

Generous is an endorsement. “ “ “

A generous man doesn't stay longer “ “ “
 Closing is locking “ “ “
 Loneliness is harmful “ “ “
 Copper is red “ “ “
 Comparing and inquiring are the same “ “ “
 Let mourn for our difficulty “ “ “
 The remains for our neighbors “ “ “
Haaho! Halleene!! Haaho!

The above *gommo* (2) is sung for a deceased who had a good figure in the community during his life time. The mourners are expressing their grief through the funeral dirge. At the same time, they are also trying to make consolations to feel happy the deceased family by counting all good things that the deceased did during his alive and remembering that death is a must for everybody.

Gommo 3.
Aako damba yooba, wohoo yee hahaa!
Decha yoobe diro, “ “ “
Aabo damba michaa, “ “ “
Decha michi sheello, “ “ “
Shemiye taa shembe “ “ “
Damiye ta daambe “ “ “
Echa nedaametoye “ “ “
Daami gonde beeroch “ “ “
Damiye dupaayine “ “ “
Damiye gonde mishoon “ “ “
Dami manjiyaayine “ “ “

Like birds fly on the sky wohoo yee hahaa!
 He, who can fly on the land “ “ “

Like sun flame on the sky “ “ “
 A gun-powder, who burn on the land “ “ “
 May I am taken by death “ “ “
 Who is taken him “ “ “
 If you take him like this “ “ “
 Please, don't give him the uncertain “ “ “
 Put him at haven “ “ “

Gommo (3) is about one hero who was brave, active and well known by the community. His activeness and fastness is expressed like birds which fly on the sky. This indicate that he had been making him the first in order to help anyone who was needed his hand. Again, he was the first who stand against enemies of his community. Additionally, the mourners are praying for the deceased in order to get long live for his soul. This is one indication of the society believe in after life.

For instance, “If you take him like this

Please, don't give him the uncertain

Put him at haven.”

Therefore, according to the society believe; death is taken as a bridge which passes human being from the ordinary to the new life when soul is departing from body.

Gommo 4

Wohoo yee hahaa!

Biichi indeeno wohoo yee hahaa!

Taachi amaateeno “ “ “

Taachi indeeno “ “ “

Biich amaateeno “ “ “

Maadda eppito hamaanibeeta “ “ “

Maadda xandito bishaanibeeta “ “ “

Maadda taheto shootaanibeeta “ “ “

Maadda kechito giyaanibeeta “ “ “

Cappechi di'oo taachi dihibe “ “ “
Caddiraammecho taachi gommebe “ “ “
Dambini maaxo koni qafoone? “ “ “
Daadee bechito koni shiishoone? “ “ “
Shookkii bitinnii qofaani beefa “ “ “
Shaashee eepi'I ganaani beeta “ “ “
Gaarii eepito koni bushoone “ “ “
Goobe mucceto koni xiboone? “ “ “
Eddee cuchi'I hamaani beeta “ “ “
Ebi eefonee efo bi gitooyicha “ “ “
Wohoo! Yee! hahaa!

Mother for her wohoo! yee! hahaa!
 Sister-in-law for me “ “
 Mother for me “ “ “
 Sister-in-law for her “ “
 Not went back, who went in the morning “ “ “
 Not discharge the oxen early in the morning “ “
 Not taking off the cloth he worn in the morning “ “ “
 May the cardia tree fallen on me “ “ “
 May a mourner mourn for me “ “ “
 Whose village is this street? “ “
 Whose relative is the crops on the backyard? “ “ “
 Sowing but not emptied out it “ “ ‘
 Not crying having dirges “ “
 Who cried off-putting his face? “ “ “
 Whose relative is lost by nil dawn? “ “ “
 Not tiding and taking-on “ “ “
 Is this Mourning? May she mourn for her problem “ “ “

Gommo (4) is also making consolations since the family lost the young man without knowing anything in the early age. Because of this the mourners are expressing their deep grief by saying that, “May the cardia tree fallen on me”. This mean that may my corps put in coffin in place of you. In other words, the mourners are saying that instead of losing a young man like you; it better to kill ourselves since we already get old. We will not have any more function like you if stay longer. This thought tells that the community has high expectancy in young generation. They believe that young generation can be anything in order to bring success in the community. Therefore, they are saying that we do not want to loss youngsters by death

Gommo 5

Baakki bushoommi woohoo yee haaha!

Meeti bushechi “ “ “

Gaamo gashociiti “ “ “

Geenochi girehe “ “ “

Gaadaa gangoo ciiti “ “ “

Kuushee allehe “ “ “

Shatiyoo maahe “ “ “

Shashoo xekeyee “ “ “

Daamaayi tuushibu “ “ “

Daamaayi tuuribu “ “ “

Like hen fledgling, Woohoo yee haaha!

Who has a number of children “ “ “

Who had finished his teeth “ “ “

Having all those elders “ “ “

Who lost his pedestal “ “ “

Will disappear as it was lean “ “ “

Had been atrocious like tiger “ “ “
 It looks gorgeous like vipers “ “ “
 Be confused not to take “ “ “
 Be lost not to take “ “ “

In *gommo* (5) is a funeral poem that laments the death of one's well known and respected elder. First, they are describing the deceased how respected by his children and matured man. Then, they are admiring him how he was gentleman and handsome. On the other side, they are cursing death since it took the man although it is rest for the deceased.

Gommo.6

Shimbexi bukkaani wohoo yee haaha!

Gomyooni beena “ “ “
Shinoo bi bushooni “ “ “
Oogiyaani beena “ “ “
Ne daametayeena “ “ “
Dengoo maanjaye “ “ “
Ne daametayeena “ “ “
Deehi kottaaye “ “ “
Ashoo no manoone “ “ “
Aagetttee bushoone “ “ “
Eefote tach eefe “ “ “
Efii ichi caaheya “ “ “
Eeahiiah magi hama “ “ “
Daami tuushibuye “ “ “
Dami dami buye. “ “ “

His mother hair not become, wohoo yee hahaa!

Grey all in all “ “ “
 On her top summit “ “ “

Comparing with him “ “ “
 Not grown up his child “ “ “
 If you took him “ “ “
 Don't make soil “ “ “
 If you took him “ “ “
 Don't put him below “ “ “
 He is our brother “ “ “
 The son of our village “ “ “
 Be it mourns for me “ “ “
 After we mourn, to make them feel good “ “ “
 After we mourn, to go back to our home “ “ “
 May it get confused “ “ “
 May it get baffled “ “ “

Gommo (6) is a funeral song that laments the death of young man who had a baby but died before seeing it. The mourners are saying that although you died, we promised to do whatever the child need and to make a good child. Additionally, they are praying for him in order to get all the bests for his soul. Here, the mourners are expressing their beliefs of life after death.

3.2.2.2. *Hichoo*

One of Kaficho funeral dirge is *hichoo*. It has been used for well known person or who had done remarkable deed for the community during his or her alive. This funeral dirge has its own features which makes it different from the previous two types of Kaficho's funeral dirges. Thus, it is sung by old man and elders. Children, young men and women are not allowed to participate in it.

Hichoo 1.

Woohaa...yeehaa....haaho!

Aaco taani daambee, woohaa...yeehaa...haaho!

Daamichi deewaayee, “ “ “

<i>Aayo taani qooxe</i>	“	“	“
<i>Qoxiichi aappaaye</i>	“	“	“
<i>Miimo qiti ciyaa</i>	“	“	“
<i>Emmishoon dabbii</i>	“	“	“
<i>Mixo qiti ciyaa</i>	“	“	“
<i>Kareshon baddiimo</i>	“	“	“

haahoo...yeehaa...haaho!

May water take me away, *Haahoo...yeehaa...haahoo!*

May it not return me back, “ “ “

May a crocodile swallow me, “ “ “

May it not take me out from in, “ “ “

Having lost all cattle, “ “ “

Who slaughters goats, “ “ “

Having all forest destroyed, “ “ “

Who order to be cut a big tree, “ “ “

Hichoo (1) is sung for a deceased who was wealthy and who had not material problem in his life time. Although the problem had existed, he survived since he already had the capacity to do whatever it was. Therefore, the mourners used the dirges in order to express the deceased life during his alive. In other words, they are expressing how he was hard-worker and brave for his family. This also can offer consolations for the family members.

Hichoo 2.

Aaboo damba michaa wooho...yeehaa...haaho!

Decha michi sheello “ “ “

Aakko damba yooba “ “ “

Decha yoobi dire “ “ “

<i>Qitaano kobeete</i>	“	“	“
<i>Qito nihi miche</i>	“	“	“
<i>Bihiro kimiti</i>	“	“	“
<i>Yaanoji mechech</i>	“	“	“
<i>Shataane wurete</i>	“	“	“
<i>Konin bishateshecho</i>	“	“	“
<i>Ta bi shaate shoocho</i>	“	“	“
<i>Bahirooye baqach</i>	“	“	“
<i>Bahiro kimiti</i>	“	“	“
<i>Yaanoji mecheech</i>	“	“	“
<i>Shataane wurete</i>	“	“	“
<i>Ta bi shateshoocho</i>	“	“	“

Like the sun burn on the sky *wooho...yeehaa...haaho!*

Who burn like gun-powder “	“	“	
Like birds fly on the sky	“	“	“
Who fly on the land	“	“	“
Who is immortal?	“	“	“
Mortality is must	“	“	“
Who went abroad	“	“	“
Janoy’s wife	“	“	“
Who, you don’t get fright	“	“	“
Whom are you going to fright?	“	“	“
Are you going to fright me?	“	“	“
Across the country	“	“	“
Who cross the ocean	“	“	“
Who went over the ocean	“	“	“
Who was not get frightened Janoy’s wife “	“	“	“
Is she going to frighten me?	“	“	“

Hichoo (2) is composed for an individual who was brave during his life. They are admiring him by describing his heroic deed. At the same time, the mourners are making the point of mortality by giving more stressing on it in order to remember death is must for every human being. As it described in the dirges who ever we are. So, since death is must we don't need to get too much worried about someone death. Tomorrow, we also are going to die although we are king, queen and wealthy.

Hichoo 3

Qitaano kobeto Haahoo...yeehaa...haahoo!

Qito nihi micha “ “ “

Shiyaano maataanoon “ “ “

Qito gondetaache “ “ “

Shikaallo shachaallo “ “ “

Qito gondetaache “ “ “

Eefote taache eefe “ “ “

Eefichi magi hambo “ “ “

Eefich caachebo “ “ ‘

Who will not be died? Haahoo...yeehaa..haahoo!

Death is must “ “ “

Not living his life “ “ “

How death is bad? “ “ “

Having not knife and guns “ “ “

How death is bad? “ “ “

Who will not be immortal “ “ “

Mourn for me “ “ “

Let's go home after we mourn “ “ “

Let's bless after we mourn “ “ “

Hichoo No.3 is sung for young man who died at the age of young. The deceased was young and known. Unfortunately, before he got married he passed away. As the mourners sung, dying by the age getting married is discontinuing the generation of the family. When death accrued like this, it indicts its badness. Therefore, death is taken as a destructor although it is must for everybody. Next to this, the mourners are reminding that death is normal for everyone and in place of being worried too much; we better to worry for our problem.

Hichoo 4

Woohaa yee haaho!

Baqach noocho Woohoo yee haaho!

Qetti mixo genjooyich “ “ “

Eefote teach eefa “ “ “

Eenon taan tiisha “ “ “

Aa’e ta achoocho “ “ “

Aaye ta meenocho “ “ “

Hini yaani dane giyoo “ “ “

Eeppota giyooyicha “ “ “

Echoono ta giroocha “ “ “

Eefichi cacheebon “ “ “

Eechiichi mag hambon “ “ “

Theirs, is our! *Wooha yee haaho!*

Have enough crops “ “ “

His eyes like ice “ “ “

See like mirror “ “ “

For whom, who has long nick “ “ “

Just like new sorghum, “ “ “

Grown in fertile land “ “ ‘

Let it be mourn for me “ ‘ “

My age, may it be broken “ “ “

My body, may it be feed up “ “ “

My flesh, May it become died “ “ “

This mourn is credit “ “ “

This also my neighbor “ “ “

I will mourn for him “ ‘ “

The remain for my problem “ “ “

Let's ask them mourning to them “ “ “

Let's go home saying to this. “ ‘ “

In *hichoo* (4) the mourners start with admiring the deceased by describing him. Then, they expressed their grief how they get sad by his death. However, as usual they are reminding that death is must for everybody since we are mortal.

CHAPTER FIVE

Conclusion

Oral poetry is a means through which people express their emotional, political, socio-political, philosophical and religious views about different events in their life. Among forms of oral poetry which people expose their different thoughts are funeral dirges. Funeral dirges are lyrical poetic texts that lament usually the death of someone. They are usually performed and speak publicly by funeral singers on the occasion of the death of someone.

Kaficho funeral dirges have different functions. First, funeral dirges are used to express personal grief about the deceased. In particular, when *Shoosho* are sung by mourners, sorrowfulness of the death of the individual are expressed. Second, Kaficho people use funeral dirges in order to make consolations for the deceased family by admiring the deceased's good deed during his life. Third, funeral dirges are used to express other socio-cultural issues by reminding to get more emphasis on the day-to-day life challenges.

With regard to association, Kaficho funeral dirges with lamentation, all *shoosho*, *hicho* and *gommo* are performed lamenting the dead because all dirges refer to the poems composed for the deceased.

From the analysis, we can understand that the Kaficho society believe in after life. In this case death is not seen as the final point of life because it will continue afterwards in different form. When our soul departs from our body, rewards or punishments awaits it. Thus, death is taken as a must for all human beings since man is mortal. However, when young person, a man who has good figure and hero die, mortality is not given attention. During this time death is seen as snatcher. In contrast to this, when someone who is old dies, death is taken as rest since the person has finished his or her life time.

Therefore, funeral dirges in Kaficho have been found to be helpful in gaining some insight about people's feelings, attitudes and beliefs which are reflected in response to the deceased.

In order to get a better understanding of the people of Kaffa and their oral arts, it may also be important to conduct a comprehensive study on oral poems that are inspired by other defining moments of life like *Domme duubo*, *dabbo* and *dafoo*.

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Appendix-A The Collection

Shoosho for husband's death

Shoosho .1

*Giche ta gishoo imbe
Woyee ta giyaa tookki mame
Shee'eexi ba'eyin koni geedaa mamot
Sheekkeexi shewexin koniwuxaa mamot
Eei yeeri gaace
Eche ne kashoona taggebe
Waakkee neexxiibeet haashoo hajjaabeenaa
Waaxxii giijjübeeti dajjoo kicaabeena
Neech amo aalletaa ta gishoon qaawinne
Neexee hammiton xoobbaa dichaa'a maanne
Bullin qeejjübeeti woraafo nooge
Buugii kaareebet nee gumi nooge
Ta gishoon qaawiy
Taachon kichi imbe
Kobece waakkee kaachiton na aata maatine
Kobbee ne halloo shadditon ne aata maatine
Giche gondetine gondaa maniite
Gittiya ta giimboo dichitine
Gitteree wodaano giishebe
Gicona waaxeree taribe
Aaco ciireyee qacoo xaqqo baa echebeebe
Aalle hamiyee godefo oogoon baa kimbe.*

Shoosho 2.

*Koshoommi qamoo maaniitocho
Koboocha bamboocha
Koyaa qititocho
Gaare meenona bushoo dichitocho*

*Gaahee yalloona guudo hiditocho
Goch hammi wuxi gaahechocho
Goodda doonii ginoocho
Anaamo aabbi shiitooch
Awuroona kochii neechimmoch
Gogoona doyiti qawa ka'aa echete
Gooshechi ne gino showa dappete
Gaaroo qappito teach showoo tunebe
Gaashoomo shiqiton gafetoona maat'
Gaadoo taacho yechebe
Kubb hamitabeetaa kote neexi bi wuxeno
Kobooch kindi neenna took beebonaa
Gaahoo baffaacha shaano qaataabeete
Gaawoo gonda'a ebe'e gittete
Gifoocha yaaboons kochimmoch
Godoocha sashii qoodimmoch
Ne gisheen qaawebe
Ne gijjeen eechebe*

Shoosho 3.

*Maco mechooch beeta macoommi qeeci baatechoo
Maayo madooch beeta maayuommi shaawinoonee chocho
Maaxo kexo aqqete
Maayo mishoo shawaache
Gayo gafoo tiishete
Gaaxo kella wattete
Maggo duguugoocho manjaaye gallibe*

Shoosho for Father's death

Shoosho 4.

*Abo nihoocho ta abboocho
Naddo uuti kichaa goyigattechoo*

Natto wudd, andiroo wudi shooho yarechocho
Nacce gaacce maccoon, gabbe keyi dashechocho
Maaraggecho wogecho
Masarecho,geexecho
Ta abo ashi gatto
Daggoocha guunomone
Haminobeeta magga gotto
Goddi mixeebe
Ta abo ashi gaahe daggocha
Yammommone
Hamino beeta maga shisho
Yallo mixebe.

Shoosho .5

Abo ta shiitocho
Ta shiiti wurocho
Abo ta shiitocho
Ta shiiti wullocho
Yeero gimbee
Damba qache
Nihi niheech ta beeshiyaachone
Ta neihoo ta shiitocho
Shaato huchetoch
Taa dujjiyaachane
Nihi niheechi
Shimini bogge
Nihoo taashiitocho
Shaaqqa waqgetoch
Nihi niheechi ta muuxiyaachane
Hammehe neqoyoocha
Aallete billite abo ta shiitocho

*Ta shiiti wuroocho,
Shimine xollibe
Shimine xo'ebe
Sha'e hamireshe hamete kochocha
Abo ta shiitocho ta shiiti wuroocho
Abo ta shiitocho shimine geyebe
Shaato hacheetoch nihi niheech
Ta dukkiyaachame
Abo ta shiitocho.*

Shoosho for Mother's death

Shoosho 6.

*Abo indeene ta indeene
Shashoona qulloona ceeni wurechine
Shoshoona geexoona doyi acheechine
Taindee kochi karishi bore bunoomo
Ta inde koteti shuphiro ashi beeromo
Taindeeno indene taindeene
Abo ta indene
Made shuule acheechino
Matte shaqqee gettechine*

Shoosh 7.

*Ta indee koteti kokesho ashi beeroomoocho
Ta indee kochit qarisho ashi bunoomoocho
Aaco ta getaa dooco hakkemmine
Aqqa tagetaa qeeco kichimmine
Kattoochaa qommocho kaacii giffechine
Bare kexeti buucho ta mame
Bare kexeti buno ta shaa'e
Indee gutte biyaa ikke indeshooxeexe*

Indeecho kuxee boon indee mooyoyicha.

Shoosho .9

Aboo ta maamine

Abo ta maacheena

Xappelle doolleena aaco deeweeshine

Xeppi xeppebe ta guudee hidiyeeshine

Naachoo deewiyee ta kexo qeechiyeeshine

Nati baarona taa michiyeeshine

Aboo ta maacheene

Aboo ta maamine

Shameto shodoo hugeno waayeyaan ta beetaa

Shaakkeya geeco danetaa began ta beetaa

Gooshoo ukkiton gedaan beetine

Gooroo haddeno bedaan beetine

Bunee guppeehinne iya qaatoota beetaa

Buuchoo kichiyehinne iya bokaa ta beetaa

Kappii bajjii daammiye

Kanete kexooche kichiye

Aboo ta maamine

Abo ta maacheene

Kaafu kaafiree ta shaakkiitene

Kaaci haddiree ta ichiitene

Shiyaano maataano neecho hamone

Shiqqoo tune'i bara keyone

Hammiichii waataanooch ne indene taribe

Hajji dufiichi ne indene taribe.

Shoosho 10.

Shimmo maamocho

Tamamo nati gawurocho

Ta maamo nallo buroshocho

Tagatto deqqeshocho

*Ta qayoon tashowoon deggeshocho
Ta maamo maddeshuule achechocho
Ta maamo matteshaqqe gettechocho*

Shoosho 11

*Maneenee teeyeene Maneenee teeyeene
Uhu ta geta gibe giddebe immine,
Ufire genoon quca qoco wojjimmino,
Uucca du'a ta itooch kaacii gijjechine,
Ubbe aabi yeeri ne wane baraaye.
Maneenee teeyeene Maneenee teeyeene
Shoollo komaa kechito,
Shokko muura hamito,
Shooddii bashiye,
Shokkibe gedebe iye.*

*Maneenee teeyeene Maneenee teeyeene
Basha manjaabe ashoona shucha'a beetich,
Baaraa uchaabe giyoon tiqqetich,
Baakkee bushoommi meeti bushechich,
Baakki cookkibone aderotebe.
Maneenee teeyeene Maneenee teeyeene
Mada magge teeyiin,
Maayi genneene getteete,
Manoo gisheene gatteete
Magoo taacho hichebe.*

Shoosho 12

*Mannocho wowoo
Shiyaano maatanocho
Aboshikaallo shachaallocho
Ne mameme xollibe
Manocho guuchocho
Atto benee caammoommocho*

*Aafo gaangee bunoommocho
Ta manochoo yeeyee
Abo kocikoce kottoche
Gijjo kaaccestocho
Kokochee mooyo
Dameshocho
Ta kooch gettetote
Koballe kammocho
Kootane kashocho
Ta konech getteete
Ta abi Koch shiitocho
Ta koomo nafiba
Qooroo taamaba
Daanete gitteete
Daashete yullete
Abo manoocho yeeyee
Hane yagginegetaawa
Ashi yacbo qoddene
Neyebbocho qadebe?
Yanbee gete wa ashi yeroo kuxene
Dannete gitteete
Daashite yulmannana gitlete
Ne mannene gitebe*

Shoosho 13

*Asho bagoo bashaa, barehoo bashiimmo
Asho ballo haddaa, ballaachoo haddiimon
Aabekke shagga'a no gaaxo mittenne?
Aabekke shagga'a no gayo gaakkene?*

GOMMO

Gommo 1.

Haaho! yee! Haaho!
Hungoon mangoon, haaho yee hahoo!
waati wondon “ “ “
Haaho yeero no gaano “ “ “
mawo mawoone dogena “ “ “
Shaashe makkechoona biddaa “ “ “
Womee mawoonee doogena “ “ “
Aana balloo genda qajjii gooroo tiqqee “ “ “
Mawoone doogena “ “ “

Haaho! yee! Haaho!
Eefe ne gisheecha haaho! Yee Haaho!
Eepo ta gattoocha “ “ “
Eepo ta giiroocho “ “ “
Taan yullitochi “ “ “
Eechichi magi hamochi “ “ “

Haaho! yee! Haaho!
Naachoonaa waahe gaachoo “ “ “
Naawoonaa waahe shaacoo “ “ “
Haaho! yee! Haaho!

Gommo 2.

Haaho! Ee! Haaho!
Eppo ta gishoocho
Echoon ta giiroocha
Efo eretooche
Ereto koddoone
Deo de goowaana
Geeto yarooyana
Deeto wodaanoone
Deebiyoo hicooyana

Buuchoo irmmihe
Goosho ceelo budoo
Goomo echo ikkooyaa
Efone na giroocha
Echaano no gilyoocha
Haayeho halleene

Gommo 3.

Aako damba yooba, wohoo yee hahaa!

Decha yoobe diro, “ “ “
Aabo damba michaa, “ “ “
Decha michi sheello, “ “ “
Shemiye taa shembe “ “ “
Damiye ta daambe “ “ “
Echa nedaametoye “ “ “
Daami gonde beeroch “ “ “
Damiye dupaayine “ “ “
Damiye gonde mishoon “ “ “
Dami manjiyaayine “ “ “

Gommo 4

Wohoo yee hahaa!
Biichi indeeno wohoo yee hahaa!
Taachi amaateeno “ “ “
Taachi indeeno “ “ “
Biich amaateeno “ “ “
Maadda eppito hamaanibeeta “ “ “
Maadda xandito bishaanibeeta “ “ “
Maadda taheto shootaanibeeta “ “ “
Maadda kechito giyaanibeeta “ “ “
Cappechi di’oo taachi dihibe “ “ “
Caddiraammecho taachi gommebe “ “ “
Dambini maaxo koni qafoone? “ “ “

Daadee bechito koni shiishoone? “ “ “
Shookkii bitinnii qofaani beefa “ “ “
Shaashee eepi’I ganaani beeta “ “ “
Gaarii eepito koni bushoone “ “ “
Goobe mucceto koni xiboone? “ “ “
Eddee cuchi’I hamaani beeta “ “ “
Ebi eefonee eefo bi gitooyicha “ “ “
Wohoo! Yee! hahaa!

Gommo 5

Baakki bushoommi woohoo yee haaha!
Meeti bushechi “ “ “
Gaamo gashociiti “ “ “
Geenochi girehe “ “ “
Gaadaa gangoo ciiti “ “ “
Kuushee allehe “ “ “
Shatiyoo maahe “ “ “
Shashoo xekeyee “ “ “
Daamaayi tuushibu “ “ “
Daamaayi tuuribu “ “ “

Gommo.6

Shimbexi bukkaani wohoo yee haaha!
Gomyooni beena “ “ “
Shinoo bi bushooni “ “ “
Oogiyaani beena “ “ “
Ne daametayeena “ “ “
Dengoo maanjaye “ “ “
Ne daametayeena “ “ “
Deehi kottaaye “ “ “
Ashoo no manoone “ “ “
Aagetttee bushoone “ “ “

Eefote tach eefe “ “ “
Efiu ichi caaheya “ “ “
Eeahiiah magi hama “ “ “
Daami tuushibuye “ “ “
Dami dami buye. “ “ “

Hichoo

Hichoo 1.

Woohaa...yeehaa....haaho!
Aaco taani daambee, woohaa...yeehaa...haaho!
Daamichi deewaayee, “ “ “
Aayo taani qooxe “ “ “
Qoxiichi aapphaaye “ “ “
Miimo qiti ciyaa “ “ “
Emmishoon dabbiimmo “ “ “
Mixo qiti ciyaa “ “ “
Kareshon baddiimo “ “ “

Hichoo 2.

Aaboo damba michaa wooho...yeehaa...haaho!
Decha michi sheello “ “ “
Aakko damba yooba “ “ “
Decha yoobi dire “ “ “
Qitaano kobeete “ “ “
Qito nihi miche “ “ “
Bihiro kimiti “ “ “
Yaanoysi mechech “ “ “
Shataane wurete “ “ “
Konin bishateshecho “ “ “
Ta bi shaate shoocho “ “ “
Bahirooye baqach “ “ “
Bahiro kimiti “ “ “
Yaanoysi mecheech “ “ “

Shataane wurete “ “ “

Ta bi shateshoocho “ “ “

Hichoo 3

Qitaano kobeto Haahoo...yeehaa...haahoo!

Qito nihi micha “ “ “

Shiyaano maataanoon “ “ “

Qito gondetaache “ “ “

Shikaallo shachaallo “ “ “

Qito gondetaache “ “ “

Eefote taache eefe “ “ “

Eefichi magi hambo “ “ “

Eefich caachebo “ “ “

Hichoo 4

Woohaa yee haaho!

Baqach noocho Woohoo yee haaho!

Bedditi maayeecho “ “ “

Badere aafecho “ “ “

Be'och heeraawo “ “ “

Bedditi doonone “ “ “

Yeepha'a bi dichaa “ “ “

Yexxa'a bi dichaa “ “ “

Ebini eeppenne? “ “ “

Emiraa caphenne “ “ “

Eefiichi cacheebon “ “ “

Eechiichi mag hambon “ “ “

Qetti mixo genjooyich “ “ “

Eefote teach eefa “ “ “

Eenon taan tiisha “ “ “

Aa'e ta achoocho “ “ “

Aaye ta meenocho “ “ “

Hini yaani dane giyoo “ “ “

Eeppota giyooyicha “ “ “

Echoono ta giroocha “ “ “

Eefichi cacheebon “ “ “

Eechiichi mag hambon “ “ “

Appendix-B Lists of Informants

No.	Name	Age	sex	job	Sub district	Date of interview made
1	Ato Assefa Alemayehu	40	M	Lower	Bonga	08/07/04 E.C
2	Ato Ejigu Emito	35	M	employed	Bonga	07/07/04 E.C
3	W/ro Zewiditu Kochito	40	F	unemployed	Bonga	06/07/04
4	w/ro Workinesh Busho	57	F	House wife	Ufudo	05/07/04
5	Ato Zenebe Kallo	78	M	Farmer	Ufudo	05/07/04
6	Ato Mesfin Macho	40	M	Teacher	Bonga	08/12/03
7	Ato Worku W/mariam		M	Employed	Bonga	06/07/04
8	Ato Zeleke G/michael	74	M	Farmer	Gimbo	09/07/04
9	Ato Haile Gibo	50	M	Teacher	Bonga	03/07/04
10	Ato Tamiru Mekurei		M	Teacher	Bonga	21/06/04
11	Ato Ayalew Haile	45	M	Medeia	Boang	13/06/04
12	W/ro Desta	60	F	Housw wife	Gimbo	05/07/04
13	Ato Woldetsadik Kebede	60	M	Farmer	Gimbo	09/07/04
14	Ato Ashebir W/senbet	26	M	Farmer	Gimbo	09/07/04
15	Ato Mulubirhan Gezahegn	28	M	PR	Shishinda	23/06/04

Appendix- C
Interview questions for Kaficho's elders

1. What are called the funeral dirges that used during mourning?

2. How is mourning ceremony performed in Kaffa culture?

3. Can you employ mourner? Why?

4. Do you employ a mourner for *hicho*, *gommo* and *shoosho*? Why?

5. What is the differences and similarities between *hicho*, *gommo* and *shoosho*?

6. What are the functions of *hicho*, *gommo* and *shoosho*?

7. In what circumstances do you use them (*hicho*, *gommo* and *shoosho*)?

8. How do Kaficho people define death?

9. What are the important things in the context of Kafficho's funeral dirges?

Appendix-D
A. Photo of occasions and some informants



Women performing *gommo* at Boqa



Photo-3 Elders performing *hicho* at Boqa



Photo-4 Elders performing *Hicho* at boqa