

The Functional Analysis of Folktales in Eastern Wallagga Oromo
with Reference to Limmu Gelila Wereda

Addisu Temesgen

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By
Addisu Temesgen

Approved by
Board of Examiners

Name	Signature
Pradeep Sharma (PhD) -----	-----
Adviser	
Melakneh Mengistu (PhD) -----	-----
Examiner	
Olga Yasbek (PhD) -----	-----
Examiner	

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Dedication

This MA thesis is dedicated to my grandmother the late W/o Dure Debelo for bringing me up as mom. Unfortunately, she was unable to see my last moment of graduation. The more painful is I couldn't attend the funeral ceremony because of my educational engagements here at Addis Ababa University.

Glossary of some major terms used

Afaan-----	language
Aadaa-----	culture
Og afaan-----	oral literature
Og barruu-----	literature
Safuu / dudhaa-----	norm
Hawaasa-----	society
Safuu hawaasaa-----	moral code
Seera hawaasaa-----	social law
Aadaa hawaasaa-----	culture of the society
Geerarsa-----	epic song
Hibboo-----	riddle
Mammaaksa-----	proverb
Walaloo-----	poem
Oduu durii-----	folktale
Faaruu gootaa-----	Hero's song
Faaruu amantaa-----	religious song
Sirba aadaa-----	folksong
Qorannoo-----	research
Odeef kennitoota-----	informants
Af gaaffii-----	Interview
Af gaaffii banaa-----	Unstructured interview
Daawwannoo-----	Observation
Marii garee-----	Focus group discussion
Darbee dabarsaa-----	Snowball sampling

Abstract

The main objective of the present study has been to examine the function of folktales in Limmu Gelila of Eastern Wallagga Oromo based on the context of use in that society. The study is mainly concerned with the functional analysis of folktales of the society in which this study is conducted by using functional theory. To achieve this goal, an attempt was made to collect folktales that depict the socio- cultural function, socio- economic function, socio- political function and uses as a medium of instruction from six kebele of Limmu Wereda. These are; Gelila, Saphera, Bolale, Warsu, Maggibo and Lobica. The three instruments of data collection; interview, observation and focus group discussion were used in the study. In the study snowball sampling were used to select those 10 informants explained in the table of appendix iii. All the collected data were transcribed into Afan Oromo and only 20 folktales were translated into English and analyzed qualitatively. But, the rest 30 folktales were attached as appendix of the thesis without translation. The study shows that folktales are narrated for different functions in Limmu Gelila Oromo. Because, those people use folktales as a medium of instruction, express their economy and culture besides reflecting their internal feeling to ignore the idea of political leaders informally or indirectly. It is also found out that one folktale of Limmu Gelila Oromo can be multifunctional. Limmu Gelila people reflect their norm and moral codes through their folktales. Finally, the researcher recommends in the society a study to be conducted on other genres of folklore, folktales should be incorporated in Educational Curriculum and NGOs work in culture help institutions and researchers.

CHAPTER ONE

1 Introduction

The purpose of this study is to analyze the functions of folktales of Eastern Wallagga Oromo with reference to Limmu Gelila Wereda. The introductory chapter includes background of the study, statement of the problem, objective, research questions, significance, limitation of the study, delimitation of the study, about Limmu Gelila Oromo, definition of terms, research design and methodology and organization of the paper.

1.1 Background to the Study

There are some disagreements about the definition of folklore among the scholars with regard to what goes the present days, because, scholars define folklore in different ways. The concept of folklore has been, very extensive. Therefore the scholars define folklore according to their field of study. To begin with, scholars state that oral literature plays important roles in the life of the society it belongs to. For example, Melakneh Mengistu (2005:13) emphasizes that oral literature is significant as it preserves the people's traditional wisdom, records history and promotes social synchronization. In addition, Dorson (1972:35-36) asserts that folklore is one of the significant aspects of the cultural and traditional wisdom of a people. Many folklorists also explain that in the past and even at the present time either literate or semi-literate societies make use of oral literature to respond to the political, social, and economic realities of a period.

Regarding this issue, Peak and Yank (2004:184) also point out about African folklore: Africa has been a battleground in folklorists' attempts to assert the autonomy of folklore. As a result, there has been much interdisciplinary debate solving African folklore and its various derivatives such as folklorist, social, folk custom, performing folk arts, material culture, folk songs, and folk narratives and so on. Folklore is sometimes understood in the broad sense of all forms of orally transmitted traditions, including material cultures, its central emphasis have commonly been on verbal genres (Peak and Yank, 2004:135).

According to Simaz, M and Stephen, N (2005: 8) folklore is informally learned, unofficial knowledge about the world or ourselves, our communities, our beliefs, our cultures and our traditions that is expressed creativity through words, music, customs, action, behavior and materials. It is also the interactive dynamic process of creating, communicating and performing as we share that knowledge with other peoples. The above discussions of scholars demonstrate the concept of folklore. It is what we learn indirectly, the knowledge, experience, cultures, beliefs, history, customs, and forms of society by which we expected creativity through music and genre of folklore in the past and on the common time in general.

The study of folklore in our country seems to be of recent time development through attempts made to collect oral literature for quite long. Ethiopian folklore research had been limited until the second half of the twentieth century. The folkloric materials of the various ethnic groups in Ethiopia have not been studied very well and widely. It seems that folklore has a potential contribution to cultural, political, social, and economic realities and that has not been understood in context of functions.

So, the researcher believes that the range of complexity and role of research through the use of folklore have been not clearly understood particularly in Ethiopia. The researcher is interested in Limmu Gelila Oromo's social and historical as well as cultural background and feels it needs to be understood in order to understand the contextual uses of their folklore. It is strongly related to the social realities and traditional practices of the society. Thus, familiarity with folklore of those people can help a reader to understand their social, economic, and cultural background.

1.2 Statement of the Problem

There are also some debates about definition of folktales, like folklore, among scholars. Oring Eljo, (1976) defines it as I am going to use in this study. Thus folktale is a short story that comes from the oral tradition and it often has to do with everyday life and frequently features peasants getting better of their advantage. Folktales are also important for socializing children in that they incorporate various other folklore, songs, jokes and riddles. Most of the tales target children to teach the important moral and social messages, like, good behavior, kindness, respect, cooperation, and love (Oring Eljo, 1976).

The functional elements of folktales in the society have an additional importance in relation to the role of modern society in that they determine whether the mode of transmission of tales is folkloristic, that is, by words of mouth or potential literacy (Waterman, 1949: 162). It is, perhaps, the common expression of verbal art and it is often attracting the community's most responsive observations and imaginative description (Peak and Yank, 2004: 134).

Like other genres of folklore, folktales are a significant aspect of people's socio-cultural life. Hence, it needs to be studied as it is important part of people's oral tradition, custom and philosophy. Studying folktales of one society can strongly serve as a means of studying the society it belongs to. By examining other genres of folklore like folktales, anyone can learn the socio-cultural and socio-political ideas of the society it belongs to. In our country there are diverse ethnic groups and cultures. These diverse ethnic groups live with their own unique cultural, social, traditional, economic and linguistic background. Therefore, this shows that the diverse ethnic groups have unique cultural heritage, traditions and customs. But, the folklore genres of various ethnic groups in our country has not been studied and publicized widely. Therefore, the study of folklore genres in our country seems to be a recent development though attempts have been made to collect oral literature for a long time. The conducted study of folklore genres in Ethiopia had been limited until the second half of the twentieth century. According to Fekade Azeze (2001), "the study of folklore genres was started in the 1970s. Since the studies conducted by Ethiopians themselves were given due credit." The various folk literature materials are preserved and still being transmitted orally from one generation to another generation. The conducted study shows that the potential of folklore genre folktale contribution to the socio-cultural, socio-economic, socio-political realities have been understood in context of function.

However, a lot of efforts being done in the area of folktales still much more must be done due to abundance, function and uses of folktales in our country. I, thinking that, it is one contribution, I have selected folktales to analyze their major functions in the socio-economic, socio-political and socio-cultural of Limmu Gelila Oromo to contribute to the betterment of Oromo culture, language and social development. The social life of Eastern Wallagga Oromo in general and Limmu Gelila Oromo in particular has been studied in the contexts of the roles played by folktales (oduu durii) as it is known in the society. The study of function is important for

folktales. The context in which folktales are used in the society determines the functions and the meanings.

1.3 Objectives of the Study

This research paper has two objectives: the main objective of this research is to collect and examine the function of folktales in Limmu Gelila Oromo and explain what important functions they serve in the society based on the context they are used in. In other words, the study aims at discovering the contextual functions of Eastern Wallagga Oromo folktales with reference to Limmu Gelila Wereda by examining them within the socio-cultural realities and showing how they characterize the life of the people.

the specific objectives are:

1. To identify the function of folktales in the area,
2. To assess how elders correct wrong actions in the society,
3. To investigate where the folktales are used in the area,
4. To discover when the folktales are used in the area, and
5. To explore who uses folktales in the area.

1.4 Research Questions

The researcher tries to address the following basic research questions in reference to the present study and its objectives:

1. What are the functions of folktales in Limmu Gelila Oromos culture?
2. Who usually uses folktales in the society?
3. How do elders use folktales to criticize wrong actions?
4. Where do the people use the folktales?
5. When are the folktales used?

1.5 Significance of the Study

This research is believed to fill the gap of research related to the function of folktales, initiate other researchers to re-evaluate the folklore through folktales point of view, reflect the people's activities as traditional practices and prevalent moral values in the society, and give some insight to new generation about the function of folktales. It is clear that folktales reflect a society's culture, wisdom and philosophy of life. Therefore, the study of folktales of Eastern Wallagga Oromo is believed to be important and also serve the stated purpose. It can also add other dimension of knowledge about function of folklore in general and folktales of Eastern Wallagga Oromo in particular. In addition, this study is believed to reflect people's active traditional practices, common moral values, cultural codes, social wisdom, and philosophy of the society in which I conducted the research.

1.6 Limitation of the Study

The research focuses on a few selected Oromo people's folktales. It is to be conducted in Oromia Regional State of Eastern Wallagga Zone with reference to Limmu Gelila Wereda. Eastern Wallagga Zone has seventeen Wereda. These are Limmu, Haro Limmu, Ebantu, Kiramu, Gidda Ayyana, Guto Gidda, Jimma Arjo, Leka Dullacha, Digga, Sasigga, Gobbu Sayyo, Sibbu Sire, Billo Boshe, Wayyu Tuka, Gudaya Bila, Moxe, and Nunnu Kumba. The Wereda selected for the study site is Limmu Gelila. The required data for the study was also collected from that Wereda. It would be impossible to collect folktales from all the Weredas of the Zone in the time and budget provided for the study. Richard Dorson, (1972) proves that, folklore is a sunshade term consisting of customs, observances, folktales, riddles, folksongs, legends, myths, and so on. The people of Eastern Wallagga Oromo also cleave to the various genres of folk literature and different forms folklore. Then, these different forms of folklore reflect the society's culture and philosophy of their life.

In short, in this study the folklore genre selected is folktales with function in focus in Limmu Gelila of Eastern Wallagga Oromo depending on the importance of folktales in the areas. It analyses how they are used in the society and tries to reveal about the attitude of the society towards folktales. Along with this, the paper depicts their significant role and impact which they

brought in their environment. Furthermore, the significance of these folktales for the present-day users will also be considered.

1.7 Delimitation of the Study

It will be a cumbersome endeavor to embark on the analysis of folklore as a discipline since folklore covers a broad field. This study will not take other forms of folklore and other wereda in to consideration. It deals with the functional analysis of folktales in Eastern Wallagga Oromo with reference to Limmu Gelila wereda. The analyses of the study were based on the following theoretical frame works.

- The socio-cultural function of folktales
- The socio-economic function of folktales
- The socio-Political function of folktales
- Its uses as a medium of instruction

1.8 Socio- cultural background of the People

The researcher tries to express about Limmu Gelila Oromo's information that he collected from Limmu Culture and Tourism Bureau as follows, because in conducting research on any genres of folklore it is better to understand the socio- cultural background of the society. This study is concerned with the functional analysis of folktales in Limmu Gelila Oromo. Then, knowledge of some socio-cultural realities of the Limmu Gelila people is supposed to promote better understanding of their folktales. Because, folkloric forms of the society like, folktales, proverbs, riddles, etc, emerged from their socio-cultural life. Eastern Wallagga has 17 Weredas. These are Limmu, Haro Limmu, Ebantu, Kiramu, Gidda Ayyana, Guto Gidda, Jimma Arjo, Leka Dullacha, Digga, Sasigga, Gobbu Sayyo, Sibu Sire, Billo Boshe, Wayyu Tuka, Gudaya Bila, Moxe, and Nunnu Kumba.

Limmu Wereda is found in Oromia Regional State of Eastern Wallagga Zone. The Wereda town Gelila is south North West 460 km from Addis Ababa and 109 km from the town of the Zone

Nekemte. The land forms of the Wereda are generally characterized by rugged topography, dissected plateau and spur. The type of climate prevailing in Gelila town is also moderate (woina dega) and the climatic condition of the area includes Dega 2%, Woina dega 70% and Desert 20%. Limmu has the richest natural resources; like rivers, forests, mountains, and minerals and so on. From those natural resources Dhuguma Jaldesso forest, traditional museum of Dhuguma Jaldesso, Baka Mountain, and Arqumbe Mountain are the most attractive areas for tourism and a great means of income generation through tourism. But, in order to visit those areas the infrastructure leads to watch haven't fulfilled.

The population of the Wereda is 80,809. From this number of male and female is 39,973 and 40,836 respectively. Even though, there is no data at hand to verify number of people against religion, number of Christian followers is by far larger than Muslims. The main economic activities practiced in Limmu Wereda are agriculture and mixed farming.

Limmu Wereda has one public tele center and mobile network. There is one gravel road and electric line passing through the Wereda. Actually, there are no internet services. Limmu Wereda has 12 elementary schools (1-4), 19 junior (1-8), 1 high school (9-10), 1 preparatory school (11-12), 1 TVET institute, 1 health center, 5 clinics, and 9 veterinary clinics.

1.9 Definition of Terms

To better understanding of the intent of this study, three terms are clarified into this section.

The terms are: folklore, folktales and culture.

1.9.1 Folklore

Folklore is defined as all the traditions, customs and stories that are passed along by word of mouth in a culture. It also comprises the unrecorded traditions of a people; it includes both the form and content of these traditions and their style or technique of communication from person to person.

Folklore is the traditional, unofficial, non-institutional part of culture. It encompasses all knowledge, understandings, values, attitudes, assumptions, feelings, and beliefs transmitted in traditional forms by word of mouth.

It is common to all people. Understanding, appreciating and sharing another culture's folklore transcends race, color, class, and creed more effectively than any other single aspect of our lives and, as an element of our past and present society it is something we can all relate to. Its value is no less than any other part of our history and heritage and as such must be documented and preserved as a legacy for our future.

1.9.2 Folktale

Folktale is a popular story that is passed on in spoken form, from one generation to the next generation. Usually the author of folktale is unknown and there are often many versions of the tale. Folktales comprise fables, fairy tales, old legends and even 'urban legends'. Again, some tales may have been based on a partial truth that has been hidden over time. Therefore, it is difficult to categorize folktales precisely because they fit into many categories.

Folktales are any tales handed down from generation to generation by word of mouth rather than written form including myths, fables, fairy tales, and legends and so on. Folktales start briskly and continue to be filled with action. They often have humor and appeal to children's sense of justice, since many tales reward good and punish evil. There is little nuance of characterization, so all characters are presented as entirely good, bad or obedient, etc. Often includes rhyme or repetition. Most have magic.

1.9.3 Culture

Culture is socially transmitted knowledge shared by some group of people and everything that people have, think, and do as members of a society. Culture is also the non biological means of human adaptation. Therefore, all cultures are made up of material objects, ideas, values, and attitudes and patterned ways of behaving.

1.10 Research Design and Methodology

1.10.1 Methods of the Study

In this study the method that was employed to collect the necessary data for the study are derived from the theory of functional approach to the study of folklore. The major methodology that was concerned in the present study is descriptive analysis and elucidation of the responses for the given observation, interview and focus group discussion and also reviews of related issues of the frameworks. Therefore, the interpretations would put emphasis on the functional analysis of folktales. The researcher is also familiar with the folktales, because he is born in the area. In addition, the researcher was used functional theory as stepping stone for his analysis to support his experience by theory.

1.10.2 Methods of Data Collection

For this study, I translated the three folklore data collecting methods into Afan Oromo to easily communicate with my informants, so that; they express their ideas clearly and respond rightly which helped me to obtain the required data. These are observation, interview and focus group discussion. These three instruments of data collection and procedures that were used in the study are discussed as follows:

- i. *Recording the folktales from the informants.* I recorded the folktales mostly in cases where I go to the research area to conduct research on the field. This enabled me to not only save time but also get the data verbatim and therefore get the informants' version without any alterations. For this study 40 folktales were recorded by tape recorder.
- ii. *Writing the folktales down.* On the other hand, to conduct this research I collect some of the information's by taking notes on my notebook. Through this system 10 folktales and different information's about Limmu Gelila Oromo culture, norm social life which I didn't recorded were collected.
- iii. *Using unstructured interviews.* This was done in addition to seeking information concerning the meaning of folktales to the occasions or situations in which they were used, the purposes they served and their effect.

The researcher interviewed elders who are known for their knowledge of the socio-cultural features of Limmu Gelila Oromo folktales. The interview was carried out with elders who were selected through snowball sampling method with the help of the study assistant on the basis of their deep knowledge of the socio-cultural realities and other oral traditions of the society. These elders were, Reggasa Duressa, Beyene Debelo, Ababa Gudata, Abdisa Dalasa, Hunde Abbajarsa, Fekadu Kenei, Gammada Abbayye, Kenea Marara, Yadata Addamo and Temesgen Kenei who is the father of the researcher.

In Limmu Gelila Oromo, like other parts of Oromo people, these elders are regarded as the relevant and authorized persons to give important information about the socio-cultural practices of the society. They were interviewed about moral codes (safuu hawasaa), social law (seera hawasaa), and culture of the society (aadaa hawasaa) and folktales (oduu durii). They were interviewed 40 folktales with their social functions in context and the rest 10 folktales collected through observation and focus group discussion.

In general, the researcher selects informants through snowball sampling and interviewed them for a significant number of times. The interview used for the study is also unstructured interview. The information collected from the elders was also recorded on tape recorder. After that, the researcher transcribed 40 collected folktales (oduu durii) on the tape recorder into Afaan Oromo on the notebook and adds with the rest 10 folktales which were collected through observation and focus group discussion methods. However, some of them were selected and translated into English and the rest are attached as appendix of the thesis without translation.

1.10.2.1 Interviews

In qualitative study, interviews are also the most common method of data collection. These face-to-face encounters with people create opportunities for an in-depth understanding of a situation and a context. Then, the researcher has used interviews in the study.

According to Goldstein (1964:104), “it is information on what the informant knows, believes, feels, wants, does, or has done, or which explains or gives reasons for any of the preceding.”

1.10.2.2 Observation

The researcher used observation in this study to collect data for the study, because a functional study of a folkloric form compels a researcher to stay in the target society for a considerable period of time. Through observation method the researcher has observed the society day- to-day life experience.

The researcher observes society's cultural, political, social and economic experiences by going down into remote villages and contacting elders in the society. He generates enough information about the unobservable past and the present in the society. On the other hand, observing people's cultural practices, social structures and social realities also help the researcher to understand the function of folktales in the society.

1.10.2.3 Focus Group Discussion

The researcher used focus group discussion to collect data for this study as a supplementary method. Focus group discussion is other important instrument of data collection in qualitative research method. Focus group discussions are useful to cross-check and validate data that are collected. The method is also important to avoid bias. The researcher has used focus group discussion in the study for information that are not observed and collected through interview. In this method the researcher held meetings with some elders that are talented with rich socio-cultural and historical background of the Wereda and also their oral tradition that is reflected through their oral literature.

1.10.3 Sources of Data

In this study the three instruments of data collection that are discussed above will be employed. Then, the folktales were collected from the elders found in the society of the research site. The researcher is also familiar with the folktales, because he is born and brought up in the area. The researcher develops its methodology from functional and contextual theory of folklore. He also uses these theories as stepping stone for data collection and analysis in this study. The researcher employed the three instruments of data collection and analysis discussed above in order with the principles of functional approach to the study.

1.10.4 Data Analysis

According to Merriam, S. B. (1998) qualitative data analysis is a complex process that involves back and forth movement between concrete bits of data and abstract concepts between inductive and deductive reasoning and between description and interpretation. She further explained that analysis of collected data is ongoing in qualitative research and begins with data collection. Her suggestion seems sound since the objective of the study is to investigate the functional analysis of folktales in Eastern Wallagga of Limmu Gelila District Oromo. The analysis was made through the researcher's living experience based on the realities on the ground of the society by using functional theory. During the analysis equivalent English translation will be given as much as possible.

Moreover, information and opinion gathered from informants through unstructured interview, observation and focus group discussion are considered in the data analysis and interpretation. Based on the findings obtained, conclusions were reached and recommendations were forwarded.

1.11 Organization of the Study

The study is to be organized into five chapters. The first chapter is an overview of the study. In this chapter the researcher has elaborated the introduction part that embraces background of the study, statement of the problem, objectives of the study, research questions, and significance of the study, limitation of the study, delimitation of the study, about Limmu Gelila Oromo, definition of terms, and methodology of the study.

Chapter two includes a review of related literature. In this chapter works done on the function of folktales by different researchers in our country will be discussed. In chapter three, conceptual framework which helps the researcher as solid ground on the functional analysis of folktales is to be provided. In this chapter an overview of folklore, function of folklore, definition of folktales, function of folktales, characteristics of folktales, and classification of folktales, Limmu Gelila Oromo folktales and theoretical framework are presented. Chapter four will be devoted to presenting qualitative data analysis and the result. Chapter five includes summary, conclusion and recommendation.

CHAPTER TWO

2. Review of Related Literature

The purpose of writing review of related literature is to demonstrate research's knowledge about a particular field of study, including vocabulary, theories, field of study, key variables, and phenomena and its method and history. The scientific reasons for conducting review are many.

According to Hart (1998) reviewing related literature is distinguishing what has been done from what needs to be done, discovering important variables relevant to the topic, identifying the relationship between ideas and practices, establishing the context of the topic or problem, rationalize the significance of the problem, and relating ideas.

2.1 Works Done in the Area

This chapter considered a number of studies has been conducted in the area of folklore at local level in order to preserve the oral traditions that are important part of the historical past of the people in our country. These studies include BA Senior Essays, MA theses, PhD dissertations and published works. Based on, the conveniences of the materials, the researcher attempt to review some of the works according to the degree of their relevance and their relation of the present study to support and give important evidence for the present study.

To start with, a number of BA Senior Essays have been conducted on folklore. For example, Tiruneh (1982), Mulugeta (1976), Awoke (1975), Dehab (1974) Yakob (1974) and Tsegaye (1993) have conducted their studies on folktales. These researchers have shown strong interest and contributed much in collecting the folktales of the various ethnic groups in Ethiopia. Among these researchers, Tiruneh's and Mulugeta's study deals with folktales of two Oromo regional groups, namely West Hararghe's and West Shoa's respectively. Like other researchers Tiruneh and Mulugeta conduct their study on thematic analysis. Mulugeta collected twenty-five folktales and examined their contents. However, his analysis entirely relies on bare texts and it's in clash with the nature of folktales. That is besides his failure to consider the narrative perception of the takes, and performance situations, he has not classified his data at least thematically. In stand he has lumped all the tales under a title, Tales which reflect the life of peasants. However, though he failed to notice it, the tales may also reflect the life of other classes i.e. not only life of peasants.

On the other hand, Tiruneh's thesis has touched upon the performance situations, the style of jewelry and the audiences' role.

When we come to MA level, Abdulkadir (1982), Tesfaye (1990), Yihenew (1996), Sahilu (1996), Abraham (2000), Tsegaye (2010), and Wakene (2011), conducted their studies on oral prose narratives of Somali, Jablawi, Western Gojam, Borana Oromo, Jima Oromo, Qellem Wallagga and Karayyu Oromo respectively. The first four researchers focused on thematic analysis of folktales. It seems that these researchers emphasized considering the folktales only as source of information to understand the people. These researchers consider folktales as a raw material because, they give little attention to the conception of the people about their narratives and they did not examine the functional aspect of the prose narrative in the society it belongs.

However, in the studies of Abraham, Sahilu and Yihenew, we see a shift from the pre occupation with thematic study of folktales, legends and genealogy i.e. it is not entirely based on bare texts like the rest but it is contextual similar to the present study.

However, Yihenew's classification is extrorsely based on texts. Thus, Yihenew's thesis focuses on generic classification and he has categorized the prose narratives of west Gojam into folktales legend, and genealogy which is controversial as an academic category. He has further broken down the folktales into fable, humorous, and proverbial tale. He has also classified them into etymological, historical, and religious legends.

As he himself indicated in the introductory part of his thesis, Yihenew's attempt of classification is made manly on the basis of texts, and deals with subject matter, theme, characterization, and purpose of narration. Therefore, he missed the importance of local categories as better alternatives as they enable us to understand the narrative types in depth and the role they play in the society.

This can be one of the ways helpful in comparing and contrasting different forms of oral narratives, folklorists like put. Finnegan (1970) argue that this related classification does not provide accurate and permanent foundation for classification.

Abraham's, Sahilu's, Tsegaye's and Wakene's theses are almost similar to each other and to the present study. For, they conducted their studies on four of the Oromo groups namely the Jimma, Borana, Qellam Wallagga and Karayyu Oromo respectively. These groups share a common language. Tsegaye give due attention to contextual analysis than textual analysis like the present thesis, but, the research site is different from the present study. Wakene also give due attention to contextual analysis than textual analysis like Tsegayes' thesis and the present study. But the main difference between Wakenes' thesis and the present study is its research site or title, since Wakene focuses on all Karayyu Oromo Prose narratives but the present study give due attention to contextual analysis in Limmu Gelila of Eastern Wallagga Oromo folktales function in focus . Even if the Borana, Jimma, Qellam Wallagga, Karayyu and Eastern Wallagga Oromos were originally from one society and speak the same language called Afan Oromo, but, they differ in their ways of life, religion, dialects and local social organizations. Here, they are closer to each other in some ways, but, they are different in their social organizations.

Cerulli (1922), Andrezejewski (1962), and Sumner (1996) have collected a number of songs, proverbs, tales, fables and stories from different Zones of Oromia Regional State. Cerulli collected oral songs, tales, and proverbs from Mecca Oromo tribal units-Leeqaa, Limmuu, and Guma and his collection included historical and etymological texts. He is the one who conduct studies on Oromo literature earliest times. Andrezejewski also collected and studied fables and stories of Borana Oromo. He relied merely on collection; not contextual study. Sumner's (1996) collection of folktales needs to be acclaimed, too. He made attempts to collect and analyze Oromo proverbs and songs. He had also made the structural and typological study of the folktales. However, his study was merely dependent on textual sources and this makes it insufficient in contextual performances of the oral literature he collected and studied

It can be seen from the review above that, no studies have been Carrie out on the folktales of the Eastern Wallagga Oromo with reference to Limmu Gelila in general by giving contextual than textual analysis and the present study, thus attempts to fill this gap.

CHAPTER THREE

3 Conceptual Framework

This chapter is devoted to provide the conceptual framework of the research. This is accomplished by reviewing both published and unpublished materials that support and provide evidence to the targeted study. Materials are reviewed on the basis of important concept of oral literature, especially regarding folklore definition, type, characteristics, function in general, folktales in particular and theoretical frame work.

3.1 The Concept of Folklore

Folklore is as old as mankind. Before we can give a definition what folklore is, it is appropriate to give the background origin of this term, because its origin was surrounded a lot of controversy.

According to Dan Ben Amos (1972), folklore is very much an organic phenomenon. Amos states:

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

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

Finnegan, R. (1984:50) defines folklore as follows; Folklore is the generic term to designate the customs, beliefs, traditions, tales, magical practices, proverbs, saying, spells, songs, etc: in short the accumulation knowledge of a homogenous unsophisticated people.

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

Krappe (1965: xv) defines folklore also as:

an historical science, 'historical' because it attempts to throw light on man's past, a 'science' because it endeavors to attain this goal, not by speculation or deduction from some abstract principle agreed upon a priori, but by the inductive method which, in the last analysis, underlies all scientific research, whether historical or natural.

Okpewho (1992:4) has this to say:

Oral literature may be defined as those utterances, whether spoken, recited or sung, whose composition and performance exhibit to an appreciable degree that artistic characteristics of accurate observation, vivid imagination and ingenious expression.

Ruth Finnegan (1984:50) defines it as follows:

Folklore is the generic term to designate the customs, beliefs, traditions, tales, magical practices, proverbs, saying, spells, songs, etc. ; in short the accumulated knowledge of a homogenous unsophisticated people.

Richard Dodson (1972:2) also says oral literature is sometimes called verbal art or expressive literature. Therefore, folklore means literature delivered by word of mouth as the researcher understood from scholars view.

On the other hand, Alan Dundes (1965) emphasizes that it is possible to define both folk and lore in such a way that even the beginner can understand what folklore is. This is because the term "folk" share at least one common factor with a group. It does not matter what the linking factor is...it could be a common occupation, language or religion, but what is important is that a group formed for whatever reason will have some traditions which it calls its own. Furthermore, Glassie asserts that, "Folklore is the study of human creativity in its own context" (H. Glassie, 1989). Glassie asserts that:

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

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

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

3.2 The Function of Folklore

Folklore plays significant roles in the life of the society it belongs to. Both Adams (1975) and Dundes (1965) discuss “functions of folklore” in terms of what were considered to be motivations for folktale telling. Perhaps function is a more accurate term than motivation since motivation suggests a premeditated intention. Adams names these functions: validation, maintaining conformity or control, escape, and education. Folklore, they suggest, validates certain aspects of culture and justifies its rituals and institutions. There is the “explanatory folktale” or a moral animal folktales, myths or legends to “validate doubted pattern or to warn of subsequent consequences if necessary when accepted practices are violated.” Folklore also provides rationalizations when institutions and conventions are challenged.

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

One influential approach to the study of folklore is the functional approach that deals with the roles and significances of the oral art in a given situation and contextual environment of the society that produces the oral literature. Richard Dorson, (1972). Folklore helps us to understand social setting. The new generation scholars of folklore supported the functional theory of the study of folklore. “More than in America in Europe the functional theory has received a strong support from the new generation of folklorist.” (Richard Dorson, 1972:24).

Therefore, the text itself whether it is written or spoken in functional theory, it is meaningless without its living presentation. This statement can be best illustrated in understanding the role played by the folklore genre under discussion and it is best suited to study the oral art genre in its social setting and occasions of performance.

The contextual method of study of folklore and the functional approach have a strong relationship as they are interlinked. This is for the reason that in order to understand the role played by folklore it needs to understand its context of situation and performance.

On the other hand, Adams says that the telling of legends can act as an “icebreaker” to let outsiders into the group or bring the group closer together. Adams (1975) labels a third function of folklore “compensation” for something lacking in reality, and he suggests that telling the folktale may serve as an ego building device for the teller. Bascom looks at the same function from a slightly different slant and calls it “escape” in fantasy from frustrations and repressions, and geographical environment and biological limitations.

Many agree that a fourth function of folklore is to educate. Folklore can carry along and teach the history of a people as well as its cultural norms diligence, respect, perseverance, etc. dangers and how to avoid them may be pointed out. The most fascinating folktales are legends which attempt to teach why things are found as they are, for example, why the elephant has a long nose or the bear a short tail. The functions of legends are not fixed and may change as the context changes.

According to Adams, the context includes the following: (a), When and where the folktale was told. (b), Events which took place before the narration began, (c), was the legend told verbatim or not? (d), the existence of gestures and facial expression. (e), the relationship of the narrator and the audience. (f) The amount and type of audience reaction and participation. (g), the age, occupation, ethnic background, etc. of both teller and audience. For example, when and where the folktale was told, or to whom could change whether the folktale acted as an educating or controlling factor. These factors provide a good source of investigation and class discussion.

Thomas A. Green, (1997) point out that L. Karen Baldwin called families the social base for folklore. There is a difference, however, between families as the social base for folklore and folklore as the social and expressive base for families. The Zeitlin collection of US family folklore and other works suggest that traditional expressions serve key functions in establishing and maintaining family relationships and values. Zeitlin and his colleagues (1992) indicate that families select images and traits that match their beliefs to perpetuate as traditions. Families use these traditions to present themselves to themselves, to characterize each other, and to note important transitional events as they venerate the family. Selecting who can and cannot appear in a family photograph, for example, demonstrates the boundaries of the group. Both Danielson (1994) and Green (1997) emphasize defining family is variable and that dysfunctional and

untraditional families, households, and committed relationships should be included in family lore studies. Toelken (1996) discusses immediate families; horizontal families of cousins, aunts, uncles, grandparents; vertical families of ancestors; and ethnic families from larger dynamic units that family members affiliate with. Toelken also asserts that traditional expressions develop a family sense of "us" that is distinguishable from other groups. Because family often is the first group a person knows, the habits and assumptions acquired through family traditions shape perception and experience in profound ways. Most people require belonging to a group and the stability of the familiar and the intrigue of the unfamiliar as traditions are repeated and altered.

Folklorist William Bascom (1965) identifies four functions of folklore that also work in the family folk group. He asserts that folklore serves to (1) amuse, (2) validate culture, (3) educate, and (4) maintain conformity. Families retell stories and celebrate holidays and events because they are entertained by their lore and by each other. Bascom notes that there usually is more than amusement going on when folklore is being performed. He acknowledges that some traditions invite fantasy and creativity, allowing people to imagine living in a better situation or escaping the limitations of life and death. However, these fantasies often release tension to prepare group members to accept or adapt to their life situations. Moreover, if family members question how things actually are, often there is a tradition to validate what the family stands for and to indicate how members should behave.

To perpetuate the family as a unit over space and time, often traditions will validate previous behaviors and attitudes even if other options are appealing or even more viable. Traditions thus have a function to educate, primarily to instruct on how to act and live. Bascom notes from his research in Africa that children in nonliterate societies primarily are taught by stories, sayings, and ceremonies. Families can use traditions to teach appropriate behavior and to gently or openly reprimand members for making unacceptable decisions. Finally, Bascom asserts that folklore will be used as an "internalized check on behavior" to encourage conformity to group values. Although Bascom sees folklore performances as maintaining the statusquo, traditions also can be altered to allow families to recognize themselves in spite of new attitudes or circumstances.

Bascom (1965:277) witnesses the functions of folklore as follows.

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

Bascom's statement of functions of folklore shows that folklore plays a vital role in educating, advising the young, encouraging healthy feeling and discouraging the evil doing incorporated with the wrong actions and helping change the social environment interesting to live in. As explained by Fekade Azeze (1991) cited by Tadesse Jalata (2004:41), folklore is a popular heritage that bridges the life style, philosophy and attitude of a generation to the next one. It provides the new generation with social, cultural, political and economic life of the past generation from the evidence recorded from the existing folkloric elements. From this point, it can be restated that the available forms of folkloric material can help anyone to observe society across generations. This means folklore materials preserve the past traditional elements, customs, and philosophical values across generations (Ibid). In addition, folklore can depict the need, attitude, problems, visions, and philosophical conceptions of a given society.

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

performances among family members can enhance identity, esteem, and bonding. Family folklore helps members relate to each other, know each other's moods and folktales, and learn how to adapt relationships when changes occur.

3.3 The Concept of Folktales

A different scholar of literature defines folktales in various ways. M.H Abrams (1988) defines a folktale as a short narrative in prose, of unknown authorship. It includes myths, fables, tales of heroes (historical or legendary), and fairy tales.

Ruth Finnegan (1970:163) also puts it clearly, a folktale is, “The prose narrative genre” of oral literature. According to Harry Shaw (1972:163), a folktale is defined as “a legend narrative originating in and traditional among people, especially one forming part of an oral tradition.” Some scholars of folklore consider folktale as an inclusive term that covers all traditional prose narratives like legends, folktales, myths, fables and others. Cuddon (1998) also indicated that oral tradition entails folk narratives which include legends, fables, tall stories and others.

A folktale is a type of story that tries to explain or understand the world. Such stories were orally transmitted down through generation features of morals or lessons. Therefore the society teaches their children by narrating different types of folklore. From these folktales are stories that pass from one generation to another generation by words of mouth. These tales were not written down, but existed orally in the mind of mankind. It is oral now, as the tradition, or oral story telling is giving way to books and television, that such tales are being collected and written down (Peak and Yank, 2004)

Harry Shaw defines folktales in the Dictionary of Literary Terms (1905:163) as follows; Folktales are a legend or narrative originating, and traditional among a people, especially one forming part of an oral tradition. The term covers a wide range of materials from outright myths to fairytales.

According to Donald, Haase (2008: 363) folktales are; Folktales are a form of traditional, fictional, prose narrative that is said to circulate orally. In both colloquial use and within folkloristic, the term “folktale” is often used interchangeably with “fairy tale”, “marchen”, and

“wonder tale,” their histories being interrelated and their meanings and applications somewhat overlapping.

Bascom, W. (1965:4) defines folktales as; Prose narratives are regarded as fiction. They are not considered as dogma or history, they may or may not have happened, and they are not to be taken seriously. Nevertheless, although it is often said that they are told only for amusement, they have other important functions, as the class of moral folktales should have suggested. Folktales may be set at any time and any place, and in this sense they are almost timeless and placeless.

In this study, Bascom’s and Donald’s definition of folktales will be adopted as definitions highlight the idea that folktales are told for amusement and are regarded as fiction. Therefore, from the above discussion of different scholar’s, the term folktale has been considered as a genre of oral literature referring to a kind of traditional prose narrative. All folktales seem to come from different parts of the world. However, it is clear that folktales take the color and the form of the area from where they originated.

Folktales, like all pieces of oral literature, are transmitted orally through memory. They are heard, retained and transmitted. They may pass on with or without additions. In short, folktale is one genre of folklore that has proved to be popular with most scholars and a lot of research has been carried out on this.

3.3.1 The Function of Folktales

Oral literature used as for different functions. Folktales reflect a philosophy and values of a society that produces many societies; they are traditionally served many functions (Green, 1997).

As Michael Jackson (1982:1), assert oral narratives can be used to facilitate the resolutions of different problem of ethnic groups that face conflicts. These problems are specifically, related to ethnic conflicts which arise in everyday life.

According to him these ethnic problems emerged from particular social and personal situations, so that; folktales play a great role in conflict resolution. Finnegan (1976) raises the question of the function and purposes of stories and different types of the narrations. She discusses to answer

the question by asserting that morality and justifying are some of the functions that sometimes from one aspect of the stories that are narrated. She argued that in studying of oral literature of any particular peoples, it suffices to know about the view point of the people themselves with respect to outlook and functions of their narration about the local typology of the narration.

To see that whether these have significance for native assessment of their objective and nature, attitude to verbalize stories, views of actual narration, context of performances.

In addition, as stated by Tadesse, folktale is an element of a prevailing societal culture.” (Tadesse Jalata 2004:39 unpublished). As Tadesse described in his thesis work, a folktale is a reflection of the popular societal, cultural, political, economic and traditional practices. Therefore, folktales serve valuable functions in the society they belong to.

Generally, folklores are used for the reflection of social, cultural, political, traditional practices, and economic development. Therefore, folktales serve valuable function in the society and it serve for manifold purposes that formally and informally refers to various aspects of human life.

3.3.2 Classification of Folktales

Folktales are the most important known and popular elements of oral literature. Some scholars categorize different oral prose narratives under folktales. But, others consider these oral prose narratives as independent genres. Oring (1949:124) categorize prose narratives into three major division, these are myths, legends and tales. Many scholars also categorize folktales based on their function, character, form, content and purpose.

Ruth Finnegan (1966) while dealing with Limba stories seems to have categorized the stories fewer than three general types depend on the characters in the tales. These are, Stories about people, stories about animals and stories about origin. On the other hand, the Encyclopedia Americana (1985:498), put folktales genres as follows: On the basis of the form, function and purpose we may distinguish various genres, more compressive than the types, and which promise new challenges in the study. A favorite three-fold division of folklore is into myth, legend and fairy tale. Viewed as belief, myth is sacred truth, legend is adorned history, and fairy tale is plain fiction.

Okpewho (1992: 181-182) states four ways in which the majority of folktales have been classified as follows: “based on the basis of protagonists in them, the purpose revealed in the content, characteristic quality of the tales and the context.

To depict protagonists in the tale, he mentions animal tales, human tales and fairy tales; for the purpose revealed in the content, he states tales dealing with moralistic purposes depend on the characteristics quality of the tales, he lists dilemma tales, historical tales and origin tales, and on the basis of context, he mentions moonlight tales, divination tales and hunter’s tales.

To conclude the above point it seems that there is no single and consistent way of classifying folktales. But, scholars classify folktales on the basis of various criteria; these are, function, form, context, character and so on.

3.3.3 Characteristics of Folktales

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

3.3.3.1 Universality

This feature is one of the basic features of folklore in general and of folktales in particular. It is universal for the people and common cultural heritage which help to conclude that it is a universal human heritage that is common to all peoples. The folktales are under the sunshade of folklore and it is a general concept used to refer to verbal transmission of history, literature and culture from one generation to the next generation.

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

Richard Dorson suggests that folklore embrace peoples, verbal and material arts, custom and the form of cultural elements. He also categorizes folklore into four broad subdivisions. These are; verbal, material culture, social folk customs and folk arts. In addition Dudes (1965) suggests that folklore involve myths, legends, folktales, and jokes. This shows the universality of folklore in general and folktales in particular.

3.3.3.2 Timeless

Oral literature is ageless or timeless. Scholars of folktale, belonging to various works of oral literature like myths, folktales, and legends and others from that of genres product of society indefinite time.

On the other hand, Dorson, (1972) said that, folktales narration is ageless. Even though they are timeless, they serve certain functions in the society. For instance, they serve to justify the past and perpetuate the status quo of the society that produces them.

Regarding this issues Berhanu, (2008) suggests that the folklore in general and oral literature in particular has no definite time.

3.3.3.3 Authorless

The same is true to timeless; this means that it hasn't its own authorship. In other words when we compare oral literature with written literature it is authorless. In fact, specific author of oral literature cannot be determined because; it is the source of the society that it is collected from.

As Berhanu, (2008) quote from Sokolov, (1971) works of folklore are anonymous, timeless, for the reason that the name of authors, in the vast majority of cases, have not been revitalized, have not been discovered, because for the greater part they were not written down, but were preserved only in the memory of the people. It signifies that the works of folklore has no specific time and authors.

3.3.4 Limmu Gelila Oromo Folktales

Limmu Gelila Oromo has many different forms of folklore like other Oromo peoples. These folklore genres include different kinds of tales like myths, fables, and legends, fairy tales which are collectively known as ‘oduu durii or durdurii’, proverbs and saying are called ‘mammaaksa’, riddles (hibboo), folksongs (sirba aadaa), songs of heroes (faaruu gootaa), religions songs (faaruu amantaa) and so on.

According to Rikitu Mengesha (1992:12);

The rich Oromo folklore, oral tradition, music, art and particularly proverbs and sayings has given this notion a sense of identity and common heritage. It becomes the way they see, understand, interpret the world and express their beliefs and values about it.

As Limmu Gelila Oromo is a single part of Oromo people, have their own folktales called ‘oduu durii’. Most of the time, ‘oduu durii’ are told by the elders to children for different purposes. They are told based on the situations, but there is no time and place boundary to tell ‘oduu durii’ in the societies. According to the norm and culture of the societies, any person can tell to each other ‘oduu durii’ if he knows. In general, like folktales of any people the Oromo ‘oduu durii’ of Limmu Gelila express their philosophy, way of life, attitude, and code of conduct (both ethical and moral code) and so on.

3.3.5 Theoretical Framework

According to Bascom, (1965) functional theory is the major guideline to collect and analyze any prose narratives, because it enables to obtain the objective of the study and it helps to draw suitable general conclusions from the facts discovered.

In addition, according to him, the role played by folklore in a given culture is the nucleus of the functional approach. Bascom is a student of Herskovits, who was clearly articulate functional theory. Because Bascom, focus on the function played by folklore in any given culture in the preservation of social institutions. He, in particular, considers verbal arts “as creative composition of a functioning society, dynamic not static, integrated not isolated, central not peripheral components of the culture”.

Bascom support idea of Bronislaw Malinowski on Myth in Primitive Psychology and he draws attention to the numerous functional roles of folklore. Therefore, the researcher of this study use functional theory as stepping stone to analyze the collected folktales in the next chapter, because that theory is the most appropriate for the study to analyze the function of those folktales based on their context of use in the society.

CHAPTER FOUR

4 The Functional Analysis of Limmu Gelila Oromo folktales

This chapter focuses on the analysis and explanation of some selected folktales. Therefore, the analysis will be carried out on the folktales of Eastern Wallagga Oromo with reference to Limmu Gelila Wereda. During the field work fifty folktales were recorded. All folktales that were collected for this study transcribed in to Afan Oromo but, only twenty folktales those demonstrate the major functions were selected and translated into English for analysis and discussion in this section. And the rest are attached on ‘appendix one’ of the thesis without translation. In this section twenty original version of folktales were followed by their English translation and analysis.

4.1 The socio-cultural function of folktales

The knowledge of a society implies some socio-cultural reality of the people and it help to understand about society through folktales. Therefore, this shows that folklore genres like folktales, proverbs, riddles and so on emerged from society’s socio-cultural life. Folktales of any society are related to their traditional practices and present time pointer.

According to the information gathered from the informants of the research site the function of folktales are to exhibit socio-cultural function. Then, the researcher takes an example of folktales (oduu durii) which serves as socio-cultural function in Limmu Gelila Oromo of Eastern Wallagga Zone as follows:

1. Jaldeessaa fi kaannisa

Bara durii jaldeessaa fi kannisatu maabara naqatee ture jedhama. Kana booda, kaannisin dabareen ishee yommuu jalqabaa waan ta’eef dararaa ishee xuuxxee bishaan wajjin walitti maktee damma fidde jedhama. Itti aansuun immoo dabareen jaldeessaa yommuu ga’u jaldeessi kaannisaan maal irraa hojjette jedhee gaafate. Isheenis udaanii fi fincaan irraan hojjedhe jetteen. Jaldeessis udaanii fi fincaanirraa hojjettee yommuu inni qopheessu baay’ee ajaa’e. kana booda kaanisni baayyee aartee jaldeessa ciniintee ajeeste jedhama.

Translation: Monkey and bee

Once upon a time, a monkey and a bee made a life team work. The first role was given to the bee. The bee finished its role through mixing flour with water and done honey for its ceremony. After that the monkey asked the bee, how do you prepare this sweet thing? The bee says to the monkey, I prepared it from my urine and feces. Then the monkey also did from its urine and feces and called the bee to its ceremony. When the bee comes to its ceremony it gave the mixture to the monkey and the monkey killed it.

Analysis

In the society those two creatures are popular. Then the elders of Limmu Gelila Oromo narrate the folktale about monkey and bee to show how making friendships with people of different position has disadvantages in the life of human beings. So, their children understood its disadvantages by memorizing the idea of the above folktale. In short, we can replace the idea of the folktale by Oromo proverb which says, “ Harreen gita gitaan waliif hooqxi.” Which means people should make harmonious relationship according to their status

2. Qocaa fi Osolee

Gaaf tokko Osoleen Qocaa dhaan, “ ka’i dorgommii fiigichaa goona” jette. Qocaanis humna ishee waan beektuuf akka wajjin dorgomuu hin dandeenye itti himte. Osoleen ati “dadhabduudha” jettee gamsiifteef. Kana booda Qocaa erga jette haa ta’u garuu, nama dorgommii keenya nuuf ilaalu keeyyanna jette. Fiigicha jalqaban Osoleen fiigdee yommuu galagaltee ilaaltu Qocaa achuma jirti. Kun yoomiyyuu ana hin qaqqbuu jettee hirriba ishee keessaa fuute. Qocaa garuu fiigicha ishee itti fufte. Yeroo ilaaltu Osoleen ni rafti, osoo Osoleen raftu Qocaa bakka dorgommii geessaa deebite. Yommuu Osoleen hirribaa dammaqxu namootni Qocaa harka rukutaa jiru. Osoleen achii naasuun fiigicha yommuu jalqabdu Qocaa mo’atee jirti. Akkasitti Qocaa Osolee mo’atte jedhama.

Translation: A Rabbit and a Tortoise

Once upon a time, a rabbit and a tortoise meet one another on the road. The rabbit said to the tortoise, let's compete running together. But tortoise said Oh! I know you; you are the fastest of all animals, I can't compete with you. The rabbit says always you are a lazy animal. Then the tortoise said if you want let us start to run but, we may call any man who is our arbiter for our competition. They start their running. After they run a few distance, the rabbit turned back to see the tortoise. It was much late and the rabbit laughed upon the tortoise. The rabbit also said that, the tortoise can't compete with me and let me sleep for a while. He continued sleeping. But the tortoise came slowly and turns to the sleeping rabbit. When the people clap their hands for the tortoise, the rabbit woke up and started running, but, the tortoise wins the race.

Analysis

According to Limmu Gelila Oromo from the above folktale idea they can deduce many things with regards to the socio - cultural life of human beings on the earth. These people indicate the challenges of social life in the society with their environments by using those folktales. The elders of Limmu Gelila Oromo use those folktales to teach their children that one who takes much arrogance in his talent may lose most important opportunities. They express the idea of these folktales (oduu durii) by using Oromo proverb (mammaaksa) which says “ kan tuffatantu nama dhaala” which means the one who is despised, inherits or takes over. This is to tell that no need to lookdown somebody for the reason that nobody knows what tomorrow holds.

3. Abbaa manaa fi haadha manaa

Bara durii abbaa manaa fi haadha manaatu ture. Maqaan abbaa mana ishee manjararo jedhama ture. Lamaan isaanii saree tokko waan qabaniif gaaf-tokko haati manaa abbaa manaa isheen saree keenya kana kiristinnaa kaafanna jette. Abbaan manaas tole jedhee, sana booda saree isaanii fudhatanii gara mana amantaa deeman.

Yommuu achi ga'an sarichatti dirqama maqaa moggaasuu waan qabaniif haati manaa maqaa abbaa manaa itti maggaasuu akka qaba itti himte. Abbaan manaa tole jennaan itti moggaasanii gara mana isaaniiti qajeelan. Sana booda haati manaa sobdee manjaroro, jettee waamti. abbaan manaa maal jette yommuu jedhu anoo siin hin waamne saree koon waame jetti jedhama.

Translation: The husband and wife

Once upon a time, there lived a couple. The husband's name was "Manjaroro". They have one dog and his wife said, let us baptize our dog. Her husband also accepted this idea. Then one day they went to a religious place. When they reached, they must give another name to the dog and his wife said, the name of our dog will be "Manjaroro". He also accepts the name of the dog and returned to their home. After that, she called always by saying "Manjaroro" but when he said, "yes", she said I don't call you, are you crazy! I called my dog; she said.

Analysis

Even though wedding is important in the life of human beings, those elders depicted that before we enter into wedding it's better to understand the background of those two people who will marry each other. There is no respect for each other if their norm, culture and morality are not related. So, this folktale transmits that in society how the respect has a great value between wife and husband.

4. Haadha manaa fi abbaa manaa

Dur durii abbaa manaa fi hadha manaatu ture jedhan. Gaaf tokko abbaan manaa ni dhukkubsate. Kan booda yeroo inni aaduuf ol deebisu dhukkuba kee siraa fuudhee narraa haa kaa'u jette haati manaa yeroo hunda dubbatti. Gaaf tokko garuu halkan ka'ee ishee bira dhaqee yommuu inni dukkana keessa tutuqu eenyu ati Jettee gaafate. Innis ani ergamaa du'aa dha jedheen. Kanaa booda maal barbaacha dhufte jetteen. Innis si fudhachuun dhufe jedheen. kana booda maali isa jalqabadee osoo hin xumuriin moo jetteen jedhama.

Translation: The wife and her husband

Long, long ago, there were a woman and her husband living together. Her husband was ill always and vomitted. When he was in such illness his wife said, "What happened? if your illness be for me too?" One day, when she was sleeping, he went to her bed through the dark and he touched her body. She said, "Who are you?" He said, "I'm the death". Then, she said "Oh! Why you came to me before you finish about the man first?"

Analysis

By narrating the above folktale Limmu Gelila people reflect the relationship between wife and husband. In the society wife and husband are one body after they are connected by marriage. Besides this, the people show how a person gives priority of himself before other person. As they said the folktale shows the reality in the world how human being is selfish.

5. Mucaa durbaa fi dhiira tokko

Dur duri intala tokkoof gurbaa tokkotu ture jedhama. Gaaf tokko osoo waliin karaa deemaanii bosona guddaa tokko fuulleetti argan. Kana booda intalli ulee cabsatte inni dhiiraas maal goota jedhee gaafate. Isheenis bosona guddaa sana ga'uu keenyatu oola moo situ ulaa naan jechuun dhiisa jetteen jedhama.

Translation: The girl and the boy

In the past, there was one girl and one boy who were walking together on the road. While walking they saw a big forest. The girl took a stick, and then the boy asked her, "What do you do with this stick? She responded, "you will never leave me, when we reach in the forest."

Analysis

People of Limmu Gelila use the above folktale to explain the socio-cultural life of the society. They start sweet love around the forest. Then, forest is the leisure spot in the society. On the other hand, it reflects how the girl understood the idea of that boy and tried to save herself from the next consequence.

This researcher has analyzed three points related to the socio-cultural function of folktales in Limmu Gelila Oromo. First, folktales help to maintain culture as it is. Second, it assists in passing down society's culture to the next generation. Third, folktales show customs, common rules about dressing, eating, marriage and funeral ceremony, art, music and painting. Thus, folktales play a great role in maintaining, developing and passing the socio-cultural issues in short and precise way.

4.2 The socio- economic function of folktales

In addition folktales also reflect socio-economic function in the society it belongs. Any society explains their feeling, attitude, and gives their idea to depict their socio-economic function through their folktales from the past to the moment. The folktales (oduu durii) of Limmu Gelila Oromo of Eastern Wallagga Zone can be used also to report their economic function.

Under this section, attempts have been made to analyze the function of folktales in context of socio-economic setting. So that, folktales can demonstrate their people's socio-economic status in the circumstances. Therefore, Limmu Gelila Oromo of Eastern Wallagga Zone use some folktales (oduu durii) to communicate their economic status with their family. The researcher also uses the following examples of folktales (oduu durii) to depict the point.

6. Bara beelaa

Dur duri yeroon isaa beela ture. Haa ta'u malee, abbaan manaa baay'ee hamaa fi fedhii foonii guddaa kan qabu ture. Ati manaa dhoksattee waan gootu wallaaltee haa hikamuuf jettee qeessi waammatte.

Qeesinis araarsuuf gaafa dhufan maaliif akka wal loltan himadhaa jedhanii gaafatan. Isheenis natti hammaate jette. Qeesinis maal si godhe jedhee gaafate. Isheen immoo as galagalii jedhee natti hammaate jette dhoksa garaa isheeti baafatte. Qeesinis yeroo isin barbaachisu daabboo tollaatii kennaafii jedhee araarse.

Translation: The poverty period

In the ancient time there was poverty. In relation to this there was a man who had lost behavior of sexual intercourse. However, his wife does not accept always his idea and they disagreed in their life. One day, his wife called the local religious leader as an arbiter of their disagreement. The religious leader said what is the cause of your disagreement? Then, she said that, "he said always back me and sleep with me". The religious leader concluded their disagreement by saying when you need, you should prepare bread and give to him.

Analysis

By narrating the above folktale, Limmu Gelila Oromo society shows how life is difficult without enough money. Then, they teach and advise their people to do work day and night to strength their wedding. Thus, the beauty of love of wife and husband will be affected by lack of small amount of money. In addition, they also depict when the conflict happens between wife and husband they are arbitrated by elders and religious leaders those who have a great role in the society. Those elders use idiomatic expressions like when you need; you should prepare bread and give to him. To sum- up, they resolve their conflict by expressing their idea indirectly, because calling the name of sexual- body parts is not normal in the society's life.

7. Namicha beela'e

Dur duri namicha tokkotu ture jedhama. Gaaf tokko namichi osoo karaa deemaa jiruu baay'ee waan beelayeef waan nyaatu dhabe. Haa ta'u malee ooyiruu baaqelaa argee itti goree baaqelaa qola isaa wajjin dafee dafee nyaachuu calqabe. Erga xiqqoo turee booda immoo qola isaa osoo irraa hin baasiin suuta suuta jedhee nyaachuu 'calqabe. Erga nyaatee quufee booda immoo qola isaa irraa baasee nyaachuu calqabe. Yommuu inni kana hunda raawwatu abbaan oyiruu sanaa dhaabbatee ilaalaa ture. Namicho baaqelaa kana akka yeroo duraatti hin nyaatiin, akka yeroo boodaattis hin nyaatiin, akka yeroo gidduutti nyaadhu jedhe jedhama.

Translation: The hungry person

Once up on a time, there was a hungry man. One day, when he was on the journey he was too hungry he got a bean farm and started to eat. First he ate with the bean's coat fast. Then, he ate slowly the same to the first, i.e. with the bean's coat. Third time, he ate without its coat. When he did all these things the bean's farmer saw him and he said, you man, you have to eat this bean not like the first and the second, but you have to eat as the third.

Analysis

Through narrating the above folktale, the elders those are known in the society want to advise how poverty has forced people to steal the other person's property. Therefore, they teach their children to do their best and try to induce their behavior from stealing other's property. Because, a person who steals some one's property lives without the respect of the norm of that society.

8. Haadha mana donna

Bara durii dubartii qofaa godhattee nyaattu tokkodu turte. Gaaf tokko osoo isheen mooqa mooqqattee nyaattuu abbaan manaa ishee itti dhufnaan. “Mooqan mooqaam” jette. Innis akka haaruu ta’ee “anuu beekaam” jedheen. Isheenis ‘dhiirri hin nyaatum’ jette. Innis deebisee “hunduu hin dhiisuun” jedhe. Isheenis “gadin dhangalaasaam” jette. Inni immoo “gadi jedheen arraabaam” jedhe. “Isheenis lafattin rirriitaam” jette. Innis “irrattin si dhiitaam” jedheen jedhama.

Translation: Selfish wife

In the ancient time, there was a woman who liked to eat preparing alone. One day, when she was preparing soup, her husband came and she said, “I’m preparing soup”. He said I know it. She responded again by saying males never eat it; but he said any one can eat. However, she does not accept his idea and she said, “I will spill it down on the earth. He returned to her by saying I can’t leave, I will eat from the earth. Then, she said I have mixed it with the mud, but he said I will kick you for that.

Analysis

Elders of Limmu Gelila Oromo use the above folktale to explain how unwilling to give is a bad habit of individuals in the society. So, with connection to the wife they want to express how lack of generosity sometimes happened in the society. Therefore, to avoid selfishness in the society is necessary. In relation to this idea, we can use Oromo proverb which says “Harreen yoo ani du’e saardoon hin biqiliin jette.” This means the donkey said, if I am dead, the grass will not grass. But, lack of thinking for the others is not good.

9. Sa’aa fi booyyee

Bara durii keessa sa’aa fi booyyeetu ture. Gaaf tokko sa’aaf booyyeen walitti dhufan. Booyyeen siifoo bakka ciisichaa siif tolchuu dallaatti si galchuu anaan maaliif ariyatu jedhee gaafate.

Kana booda saani akkana jedhe inni iyyuu natti xiqqaata, maaliif yoo jette, aannan koo ni elmatu, foon koo ni nyaatu, gaafa kootti ni dhugu jette. Booyyeen deebisee maali kan koos foon koo ni nyaatu mitii jennaan lakkii ati foon kee gaafa duutu kennitaafii jetteen jedhama.

Translation: Cow and pig

Long ago, a cow and a pig lived together. One day the pig said to the cow, “they prepare sleeping place for you, they take you in fence, but why they fight me?” After that the cow said, “all what you said is not enough for me, because they use my milk, they eat my meat, they drink by my horn”. The pig also returned to the cow, “why? They also eat my meat”. The cow replied by saying; no you give your meat after you die.

Analysis

Based on the above folktale idea the people of Limmu Gelila Oromo express the difference between domestic animals and wild animals in case of value that they give to human beings. In order to show to the generation that natural recourse aren't given equal value human being, by comparing those two animals. How people could care for animals that give more value for human being in their life.

The main focus of folktales linked to the socio- economic issues of the society is to encourage hardworking, strengthen diligence, improve daily life, and reduce poverty. On the contrary, it criticizes laziness, theft, begging and relying on others in one or other way. So, folktales help to accelerate the economic development or progress of the society.

4.3 The socio-political function of folktales

Folktales are playing an important role in demonstrating the political practices of the society it belongs to. In Oromo people folktales can be used to show the nature of government administrative system. In the political functions of folktales stories can demonstrate a viewpoint, norms and values of this study area. The elders of Limmu Gelila Oromo of Eastern Wallagga Zone have been commenting on current political, social and economic affairs of the society by using different folktales (oduu durii).

So that, in Oromo people's life folktales play important roles in order to deal with the present condition and face the further. Then, people of Limmu Gelila Wereda create the part both time and space through narrating folktales for their children. In short, these people use folktales (oduu durii) to explain about the past administration system, criticize the present and forecast about the

future. The researcher analyzes folktales that depict socio-cultural function in the society as follows:

10. Bulguu fi nama

Bara durii keessa bulguun namatti hammaatee jennaan namni qofaa isaa mana keessa jiraachuu ni sodaata ture. Haa ta'u malee, gaaf tokko haati manaa qofaa ishee osoo mana keessa teessuu bulguun dhufee mana aseennaan sodaattee akkas jette.

Qoraan gar-malee abiddatti naqattee uffata ishee ofirraa baafttee lafa keessee abidda irratti bargaanfatee dhaabbattee yaa waaq kanoo situ natti uumee kana immoo maaltu natti fuudhe jette.

Bulguun immoo afoo yaabbatee ta'ee dhaggeeffata yommuu isheen raftu achitti nyaachuuf jedhee. Dubartiin sun immoo sanyoon ishee yommuu dhufee balbala rukkutee jimee bookaa mana naaf bani jedhu. Jaarsi bulguu tokko afoorra jiraa gara boraatti jedhi gimgimi naaf godhi jette. Sana booda namichi mana aseenee bulguu waliin reebanii ajjeessan jedhama.

Translation: Cannibal and Man

In ancient time, the people feared to live alone in their house, because they were afraid of a cannibal. One day a women was alone in her home and the cannibal came to her home. She said that, "Oh my God, you created this my sexual body but this one came from what?" to divert the attention of the cannibal by standing around the fire without cloths on.

The cannibal stood on the inner side of the roof to eat her up when she was a sleep. But she doesn't sleep and her son-in- law came in the middle. Then he said, "Please open the door!" She also opens the door and he entered. After that she told how the cannibal was there on the roof and they killed the cannibal together.

Analysis

Elders of Limmu Gelila Oromo express their internal feeling which is not directly seen, by using the folktale called cannibal and man indirectly. This type of folktale is narrated to criticize the political leaders when they use their political power unlawfully and affect the societies' resources. Since an individual person cannot change life, a group of people can make a change to

struggle those political leaders. Therefore, the idea of the folktale is expressed by Oromo proverb which says, “ Qunceen wal gargartee arba hiiti.” Which means unity is strength.

11. Sangoota afurii fi leenca

Bara durii sangoota afurtu tokkummaan jiraataa ture. Gaaf tokko leenci adamoo osoo deemuu karaa irratti wallitti dhufan. Leencichis isaan qabachuuf yaalii godhee hin milkaa'in hafe. Tokkummaa waan qabaniif lencicha salphaatti of irraa dhorkan. Gaaf biraa immoo sangootni kun osoo qofa qofaa deemanii lencichi itti dhufee isaan nyaatee fixe.

Translation: The four oxen and lion

Many years ago, four oxen lived together. One day, when the lion was hunting animals the oxen came to the lion. The lion tries to catch them; since they have unity in their life the lion doesn't hunt them. On the other day, when those oxen were walking separately, the lion saw them and ate them one by one.

Analysis

Through narrating the above folktale “the four oxen and lion” the society advises their people how unity is important to struggle against our enemy in our life. They want to teach their people how they can win their enemy, if they have unity but the lack of unity will affect them if they live alone.

12. Mootii aare

Bara durii mootii tokkotu ganamaan aaree ta'aa ture. Mootiin kun qanyalmash Baqqalaa jedhama. Namichi tokko ganamaa kaa'ee isaa bira darbaa osoo jiruu gadii jedhee al sadii fayyaa buttanii qanyalmash jedhe. Mootichi garuu, naggaa kootu qorichaayyuu fayyaa bultee nan jedhaa jedhee callise. Namichis har'a qanyalmashin siin jedhe yeroo lamataa qanyalmash siin hin jedhu Baqqalaan siin jedha jedheen jedhama.

Translation: The angry king

Long ago, there was a king who was angry and sat down in front of the road. The king's name was Kenasmach Bekele. Spontaneously, one person who passes on the road greeted him three times by saying "good morning Kenasmach Bekele". But, the king doesn't give any response to him. After that the person said, "I said today Kenasmach Bekele, but starting from today I will never say this respectful name Kenasmach Bekele, I will call you only by saying single Bekele".

Analysis

By narrating this folktale they also express how the past political situation affect their societies' life and criticize that situation. At that time the land-lord who was called "kenasmach" or "dejasmach" made a pressure on the society. Therefore, the folktale expresses how the elders criticize the leading style of the land-lord.

13. Binensota shan

Dur duri waraabessa, hilleessa, jeedala, leencaa fi qeerramsatu waliin jiraachaa ture. Isaniis gaaf tokko wal ga'ii akka godhatan walitti himan. Guyyaan walga'ii isaanii yommuu ga'u beellama isaanii irratti argaman.

Guyyaa sana hundi isaanii jireenya isaanii keessaatti maaltu akka gaarii hin taane wal gaafatan. jalqaba lenci, " ani dullomuun jibba" jedhe. Maaliif jedhanii gaafannan " har'a yommuun walga'ii kana dhufu dibicha xiqqoo qabannaan ana harkaa baate, ani duri sangaa guddaa dallaa keessaa buteen baasa" jedhee, isa bara dargaggummaa isaa yaadatee boo'e. qeerramsa gaaffii wal fakkaatu gaafannaan, " anaaf nama jalaa baqachuutu natti ulfaata" jedhe. Hilleessa gaafannaan, "anaaf osoo hin milkaa'in du'uutu natti hin tolu" jedhe. jeedala gaafannaan, " bakka bulu dhabuuti natti hin tolu" jette. Waraabessa gaafannan, " anaaf beela'uutu natti hin tolu" jedhe. Maanguddotni isaan keessaa yaada eenyuutu sirriidha jedhanii wal gaafatan, garuu waraabassa abbaa dhugaa godhan jedhama.

Translation: Five wild animals

Many years ago five wild animals lived together. These are hyena, rabbit, fox, lion and tiger. They announced they needed a meeting. According to their appointment when the time of their meeting approached they were punctual. In their decision, they asked each other which things were bad in their life. First, the lion said, “ in my life I don’t like old age”. They asked the lion why? Then, the lion responde, when I was a young I carried and ate big oxen without any problem. But, today I caught a small calf before our meeting and I can’t eat it. Then the lion cried by recalling its work during the young age. Again, they asked also the tiger the same question. The tiger respond “ running out of the human being is difficult to me”. The rabbit also says, “without reaching my vision is difficult to me”. The fox also said, “ homelessness is not good to me”. But, the Hyena said, “ Being hungry is difficult to me in my life”. The elders asked each other by saying whose idea is correct. However, they give truth for the hyena.

Analysis

Through narrating the above folktale the society expresses in human life how the person who has truth will be affected by those who like lie in their life. In that folktale, they invited elders who expose the truth. But, those elders give the truth for hyena, the one who is happy for being satisfied on eating. Then, we can show the idea of this folktale by using the Oromo proverb “ Dhugaan yoo qallatteyyuu hin cittu.” Which means lie cannot be win the true, but it appears for a short period of time and seems true.

14. Abbaa fi ijoollee isaa

Bara durii obbo Tumsaan ijoollee toorba qabu turan. Ijoolleen obboTumsaa wal faana nyaachu, wal faana hojjechuu, waliif yaaduu hin beekan. Obbo Tumsaan ijoollee isaa waliin hiriirsuu yaada tokko murteesse.

Gaaf tokko ijoollee isaa torbaan bakka tokkotti waamanii akka ulee lama lama fidan ajajan. Ijoolleen isaas maal har’a immoo abbaan nu reebuufi jechaa ulee lama lama geessan. Ulee tokko tokko irraa sassaabani walitti hidhanii kaa’an. Ulee tokko tokko isa harka isaanii irratti hafe akka cabsan ajajan. Ijoolleen sunis ulee sana osoo hin rakkatiin cabsan. Kana booda isa walitti

hidhan hangafaa hanga quxisuutti akka dabareen cabsan ajajnaan cabsu dadhaban. Kana booda ijoolleen isaanii tokko ta'an jedhama.

Translation: Father and his children

In ancient time, there was a man with his seven children. The name of this person is "obbo Tumsa". The children of obbo Tumsa didn't know to live together, to eat together and sad together. One day, obbo Tumsa make them to agree and to live cooperatively. Then, he called all of his seven children together. He asked them to come up with two two sticks each. After that, he collected one stick from each of them and tied together those seven sticks. He commanded them to break the rest one stick in their hand one by one. They simply break these single sticks from the smallest to the eldest. Depending on the first instruction, he also commands them to break the sticks which are tied together, one by one. But, no one could break them. After that, his children accepted their father's advice and lived together.

Analysis

This type of folktale is used in the society to advise their children to live together. Thus, in the society there is separation within a clan, river, district, religion etc. Therefore, those children learn how separation is indispensable by saying this, from Wallagaa, Arsi, Bale, and Shewa and so on. In short, the folktale transmits how unity has a power to change anything in human's life.

15.Muka jallaa

Bara durii mukeen waa'ee qottoo irratti mari'achuuf beellama qabatan. Gaafa beellama isaanii kabajanii wal argan. " qottoon nu fixee maal haa goonu ?" jedhan. Isaan keessaa beekaan tokko ka'ee, " qottoon maal nu godhe kan nu fixe jallaadhuma nu keessa jirudha, jallaa nu keessa jiru of keessaa haa balleessinu jedhan" jedhama.

Translation: Hunchback tree

Many years ago, trees held a meeting to discuss the issue of the hatchet. Therefore, they gathered together in order to get rid of the hatchet since they were getting extinct because of it and started to ask each other what to do. Thus, among them, one smart tree said, “we are not being terminated by a hatchet, but by the hunchback among us. Hence, let us root out the hunchback from among ourselves”. It was said.

Analysis

The society of Limmu Gelila Oromo narrate the folktale “hunchback tree” for their people to advise and teach how separation and thinking on their brothers bad things are not good and affect the unity of them and open the door for their enemy. In addition, through narrating the above folktale the society explains to their people if there are no differences between them the enemy doesn't win them.

Due to limited rights or political freedom, people have been using folktales to reveal their inner most feelings which are about their local, regional or national administration. Doing this helps them to signal where the problem is found and escape from imprisonment. This is an indirect way of expressing feeling in the community. For these sound reasons, folktales have been used widely and deeply in Limmu Gelila Oromo.

4.4 Pedagogical Purpose of Folktales

As explained in the above section, people of Limmu Gelila Wereda use folktales for different purposes, such as socio-cultural, socio-economic and socio-political functions. In this section, attempts have been made to describe the pedagogical function of folktales for people of Limmu Gelila Wereda. In other words, it explains how these people use folktales as a medium of instruction to teach their children about philosophy of life, education and intelligence. The researcher takes an example of folktales (oduu durii) which are used to show pedagogical functions in the society and analyze as follows:

16. Namoota lama turan

Bara durii namoota lamatu ture. Inni tokko moluu ture, inni biroon immoo qaaqee dha. Inni qaaqeen sun namicho karaan kun eessaa geessa jennaan, inni moluun sun immoo gama jirbii sanaa geessa jedhe jedhama.

Translation: The two people

Once up on a time, there were two people. The first person was bald whereas the other person had sparse hair highly infected with fungus. One day on the road, the one who had sparse hair highly infected with fungus said, “Oh where does this road take? But, the bald person replied to him by saying, the road takes to the cotton agriculture called known”.

Analysis

By narrating the folktale “the two people” Limmu Gelila Oromo elders teach their children how joking to the Gods’ creature not good and making look is down upon each other, absence of hearing idea of the other. They also advise their children how saying I am superior and real person, to the other person is not good. Because, when we are proud of ourselves, our problem will be twice of what we thought. Criticizing a person for his disability is not necessary.

17. Namoota lama turan

Bara durii keessa namoota lamatu turan. Namootni kun lamaan daandii irratti walitti dhufan, inni tokko magalaadhaa gara baadiyyaatti deema inni tokko immoo baadiyyaa dhaa gara magaalaa deema ture.

Namichi gara magaaladhaa dhufu iji isaa baay’ee diimaa waan tureef inni baadiyyaa dhufu namicho magaaladhaa mimmixni meeqa meqa ture? Jedhee gaafate . Namichi inni gara magaalaa deemu hidhiin haqaaqamaa waan ta’eef har’a mimmixni burcuqqoo haqaaqamaatti lama lama ture jedhe jedhama.

Translation: There are two people

Once upon a time, there were two people. These two people met each other on the road. The first one goes from town to village. The other one goes from village to town. The former one who came from town to villages his eyes were very red and the person who came from village to town his lips were split. The person who came from village asked how were the prices of “berbere” in the market today. The person who came from town replied for his idea by saying its price is two to two cups of broken one.

Analysis

Through narrating the above folktale the elders also teach their children how looking down upon others is not good in human life; the same idea as to the folktale number 16.

18. Namoota sadii turan

Bara durii keessa namoota sadiitu turan. Namootni sadanuu intala tokko fuudhuu barbaadu turan. Namootni kun abbaa intalaatti waraqaa ergatan. Saba booda abbaan intalaa intala isaa bira deemee itti himee kan siif ta’u keessaa filadhu jedhe. Intallis tole jette kan ana fuudhu nama lafa kana ol fuudhu jette. Kana booda namootni lama lafni akkamiin ol fuudhama jedhanii dhiisanii deeman. Inni tokko immoo tole lafa kana oliin fuudhaa lafa kana irraa bu’i ittiin jedhe. Akkasii namichi sun intala sana fuudhe jedhama.

Translation: There are three people

In the ancient time, there were three people who lived in one place. At that time all of them were interested to marry one lady. Then, they sent a letter to her father and her father asked her who you want to marry from among these persons. The lady said, I will marry the one who can carry this earth. After that, her father told to those three young persons. The two young people feared this idea by saying how human beings carry the earth. However, the third one said, “I will carry this earth but you have to lie down from the earth”. Then, she appreciated this guy for his idea and married him.

Analysis

In the folktale entitled “there are three people”, the elders of Limmu Gelila Oromo teach their people how critical thinking is important in the life of human being, to give a positive response to any complex issue. On the other hand, they teach and advise their people how the value of having marriage required a great ability and effort in the society.

19. Namicha hoolaa bitu.

Bara durii namicha tokotu ture jedhama. Gaaf tokko namichi kun hoolaa bituuf gaabaa bahee abbaa kanaa jedhee hoolaa duboo ishee ilaalaa oolee osoo hin bitiin gara manaatti gale. Namichi kun abjuudhaan hudduu haadha manaa ishaa tuqee abbaa kanaa! Abbaa kanaa! Jennaan rafi! Kanuma ketii jetteen jedhama.

Translation: The man who buys a sheep

Once up on a time, there was a man who buys a sheep. One day, he went to the market to buy a sheep. Then, he finds the sheep seller by saying “who is the owner of this? Many times, but, he was lost. After that, he returned to his home and he was sleeping with his wife. Then, he started to say, who is the owner of this?” By touching her buttocks three times, in his dream. She listened to him and at last she responded to him, “please sleeps, it’s yours”.

Analysis

By narrating the folktale “the man who buys a sheep”, those elders teach or advise their people that having sexual inter-Course with others wife or her husband will break the norm of the society. On the other hand, they want to teach their society how unsustainable life will destroy the sweet life of wife and husband.

20. Hiriyyoota lama turan

Hiriyyotni lama gaaf tokko osoo karaa adeemanii dadhabnii muka jalatti boqotan. Achumaan leenci tokko itti dhufe, inni tokko dursee waan argeef hiriyyaa isaa lafatti dhiisee muka yaabbate. Kana booda leencichi bira yommuu gahu inni lafatti hafe du'aa fakkaatee ciise. leencichis miilaa kaasee hanga mataatti fuunfatee du'aa waan itti fakkaateef dhiisee deeme. Inni muka yaabe hunda ilaalaa waan tureef erga leencichi sokkee mukarraa bu'ee leencichi hammaa maal siin jedhe jedhee isa gaafate. Innis hiriyyaa yeroo rakkoo si gatee badu waliin hin deemiin naan jedhe jedheen jedhama.

Translation: The journey of two friends

Once up on a time, two friends were going together through the forest for leisure. Accidentally, a lion came to them. One boy leaves his friend and climbed up a tree. The other boy sleeps like a person who was dead. Then, the lion smells him and leaves him since he was like a person who was dead. When these things happened his friend looked at them sitting up on the tree. After the lion returned back, he climbed down from the tree and asked what the lion told to you when I was on the tree. Oh! a lion is a good wild animal, it advised me by saying in your life you never have a friend who left you on the road when any problem happens.

Analysis

In the folktale entitled “the journey of two friends”, people of Limmu Gelila advise and teach their society how they think for each other or how rational thinking is important in human life. To teach, how people save each other if any problem happens is not a good friend in their life. Thus, a friend who leaves his friend on road when there is danger.

This function is mainly directed at the young and adolescent age group. It is more of pedagogical. The folktales consist of various lessons such as need for education, issues related to family, peace, unity, moral values, religion and the likes. In short, folktales have multifunctional aspects. These are what the researcher has understood from his observation, group discussion and interview with prominent elders of the local area.

CHAPTER FIVE

5 Summary, Conclusion and Recommendations

In this chapter the study deals with the summary of the findings, conclusions which are drawn on the basis of the findings to reveal the functional analysis of folktales in Limmu Gelila Oromo of Eastern Wallagga Zone.

5.1 Summary

The purpose of this study was to analyze the function of folktales in Eastern Wallagga Oromo with reference to Limmu Gelila Wereda. Therefore, like other society Oromo society has its own history, culture, norm, and language in general and Limmu Gelila Oromo in particular. Oromo people are also rich in different genres of folklore like folktales and their folktales (oduu durii) seem different in approach, to be thankful to the citizens in the given area. Limmu Gelila Oromo of Eastern Wallagga Zone use different folktales (oduu durii) to teach Oromo culture, history and language as well as their identity, like other Oromo people. Therefore, the researcher has pointed out the following main issues as the summary of all the study work.

- a. Folktales are a genre of folklore which are separate and tie together of oral narrative through which human beings transmit their culture, belief, norm, value, custom, attitude and style of life in their society from generation to generation.
- b. In Limmu Gelila Oromo the folktales help societies, primar intention in themselves. Because, they are performed in night time with full attention. They are used to teach and advise their young people. They also explain to their society their culture, economy, politics, and ethics and so on, by using folktales to depict the past, present and predict future time administration.
- c. In Limmu Gelila Oromo every one can use folktales, but most of the time elders use it. Because, Limmu Gelila people believe, the elders know the issues of what went before, the present and they can predict the future based on the current issues. In that society, the main objective of using folktales is to teach the young in traditional ways about the situation by narrating it. Though the concerned elders, mothers, and fathers to this can participate for experience sharing and guiding.
- d. Folktales describe the concerned issues for the society. It may be a time of relaxation or recreation, most of the time the Limmu Gelila Oromo narrate folktales during night at their home sitting around the fire or in home, sorounding it high of the moon at the absence of rain and cold.

- e. Elders of Limmu Gelila Oromo use folktales to correct and criticize wrong action when someone is out of the way from their norm and culture. Then, in that society folktales are a good way to teach and advise people by narrating directly or indirectly and formally or informally.

5.2 Conclusion

Folktales have common words, sayings, interpretations and expressions in different languages all over the world. But, they also contain peculiarities of the areas of the society where they are originated. The messages that are narrated through folktales for their audience concern the general group or individual life of human being. Then, folktales transmit society's life in ancient and modern class room, superstition, tradition, culture, politics and everything that happened in a day- to -day life of human beings.

Traditionally, in Oromo culture there are various types of songs, poems and so on in general and Limmu Gelila in particular. It is the richest and widest group of folk-culture still currently in use. Oromo people and folktales are really part of the traditional culture and background of the history and are taught by the Oromo elders to young by using folktales. (Marshal G, 1992: XiX)

So that, in this study attempts have been made to analyze and point out findings and some major functions of Limmu Gelila Oromo of Eastern Wallagga Zone folktales. Generally, the major function of folktales in Oromo people in general and Limmu Gelila Oromo of Eastern Wallagga Zone as follows in particular are:

- a. It is used to develop cultural heritage of the society;
- b. It is used to improve social life of the society and encourage how to know their identity, their culture, their history and their language;
- c. It is used in addressing political affairs that cannot be expressed directly;
- d. It is used as a medium of instruction to teach children philosophy and values of life;
- e. Most folktales are narrated primarily at evening for fun and relaxation, but it has a great message;
- f. It is used to understand the past and to shape the present;
- g. It is used for indirect communication with authorities in power. This method of addressing, embarrassment feeling and needs to help the people to avoid the risk of open speaking;
- h. It is used to direct the people to live according to their social orders and morality.

5.3 Recommendations

As an attempt is made to present in the analysis part, folktales of Limmu Gelila Oromo serve various functions in the life of the society. The study is delimited to only a particular Wereda of Oromia Regional state Limmu Wereda of Eastern Wallagga Zone and only one genre of folklore which is folktales. Then, the researcher recommends the following points:-

In the society a study should be conducted on other genres of folklore like; proverb (mammaaksa), epic song (geeararsa), riddles (hibboo), songs of heroes (faaruu gootaa), religious song (faaruu amantaa), folksong (sirba aadaa) to depict the socio-cultural life of the society.

To transmit from generation to generation in formal way folktales should be incorporated in the Educational Curriculum, practically in primary schools.

To document the folktales intervention by NGOs working in culture and human social heritages through encouraging the research institutions and research is the most important requirement of the day.

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Appendix: I

Folktales (oduu durii)

1. Haadha manaa fi abbaa manaa

Bara durii haadha manaa fi abbaa manaatu ture jedhama. Gaaf tokko bokkaan roobnaan haati manaa abidda bobeessitee gara horii elemuu deemte. Abbaan manaa immoo bakka hojii oolee bakkaan itti roobnaan huccuu isaa ofirraa baasee qullaa isaa ibidda bira taa'a.

Haati manaa yommuu isheen elmitee gara manaatti deebitu lafti dukkanaa'eera. Isheen ol seentee ibidda tuqachuuf jettee yommuu isheen qaama saala isaa qabdee gara ibiddaatti buttu lakki kun kan kooti kan keeti jedhe jedhama.

2. Obbolaan lama turan

Bara durii keessa obbolaan lamatu turan. Lamaan isaanii haadha hin qaban. Ijoolleen kun lamaan baay'ee rakkanaan abbaan isaanii haadha hormaa fuudha ijoollee sana lamaan gumbi keessa buusee dhoksee haadha manaa isaadhaan ayyaana abbaa kootu jiraa nyaata keessa buusi jedheen jedhama. Haati manaas nyaata keessa buusaa osoo jirtuu shakkitee dubartii ollaa gaafannaan ijoollee isaa ta'uu danda'uu buluqa buluqsii itti naqi jette. Sana booda isheenis buluqa buluqsitee itti naqnaan ijoolleen gama tokkotti baqatanii jalaa hafan.

Kana booda abbaan isaanii dhaga'ee ijoollee sana laga geessee gatuuf murtesse. Gaaf tokko yommuu isheen mana hin jirre ijoollee sana gumbii keessaa baasee gatuuf osoo adeemuu lafti itti dhinaan muka jala rafaan. Yommuu ijoolleen rafuu isaanii argu jirma itti butee suuta jedhee dhokatee deeme. Mucaan inni xiqqaan waraabeessi yuusnaan irribaa dammaqee abbaa yommuu inni jedhu inni angafni abbaan kee jirma haati kee rirma rafi hin rafna jedhe jedhama.

3. Ilmaaf abbaa isaa

Gaaf tokko ilmi hilleessa waraanee galee galgala abbaa isaan, "yaa abba ani harra hilleessa miilaa fi gurran walitti waraane" jedhe. Abbaanis "yaa ilomako gurrii fi miilli walirraa fagoodhaa akkamitti waraante? Dubbiin kun hin fakkaatuu fakkeessi" jedheen. Achumaan gurbaan deebisee, "bar abba isaa miilaan gurra hooqqataa jirun walitti waraanee" jedhe. Abbaanis, "amma fakkeessiteetta yaa ilmako" jedhe jedhama.

4. Harree fi waraabessa

Bara durii harree fi waraabessatu ture jedhama. Lamaan isaanii iyyuu wal hin beekan turan. Gaaf tokko harreen bineensota wajjin wal baruu barbaaddee osoo deemtuu waraabessa wajjin wal argite. Harreen kan na xabachiisun dhabee mee na xabachiisi jennaan bineensotni gurri harree nu waraanaa jedhanii waan sodaataniif anis sin hin tabachiisuu jedhe. Harreen adaraa na xabachiisi jedhee kadhannaan warraabessi gurra keen akka ana hin waraanne waadaa anaaf gali jedheen. Harreen kolfaa gurra ishee urgufee akka inni waraanuu hin dandeenye itti agarsiise.

Kana booda waraabessi fi harreen osoo wajjin tabatanii yeroo hedduu erga turanii booda waraabessi waa'ee harree baree harree wajjin wallansoo walqabuu jalqabe. Gaaf tokko waraabessi harree jiksee nyaate jedhama.

5. Nama maraate

Bara durii namicha maraatu tokkotu ture jedhama. Namichi maraatuun kun gara mana yaalaa deemee xiqqoo itti foyyofnaan gara manaatti deebi'e. kana booda, fooyya'uu isa kan dhageesse firri isaa tokko bilbiltee "sitti foyya'ee" jettee gaafatte. Innis "eeyyee baay'ee natti fooyya'eera" jedhe. Egaa, sirriitti fooyyoftee jechuu dha kaa jenna, durii yommuu bilbilli bilbillamu nan sodaadha tune, amma garuu yommuu bilbilamuus yommuu hin bilbilamiinis nan kaasa jedha jedhama.

6. Nama dhukkubsatu

Bara durii namicha tokkotu dhukkubsatee mana yaalaa deeme. Dooktariin maal taate jedhee gaafate. Raafu dheedhii nyaannaan garaa kootu na dhukkuba jedhe. Kana booda dooktabiin qoricha ijaan siif ajaja jedhe itti hime.

Kana booda maali kan ana dhukkubu garaa koo dha, akkamitti qoricha ijaa anaaf ajajja jedhee gaafate. Akka ati raafuu dheedhii fi bilchaataa addaan baafattuuf jedheen jedhama.

7. Dubartii ejjituu tokko turte

Bara durii dubartii ejjituu tokkatu turte. Abbaan manaa ishee gochaa ishee kanatti baay'ee waan gaddeef gaaf tokko mala malate. Ani boori karaan deema gala naaf qopheessi ittiin jedhe. Isheenis tole jette galaa qopheessiteef fudhate sokke. Dubartiin sun immoo sanyoo isheen abbaan manaa koo deeme waan jiruuf dafii kattu jette. Sanyoon ishees dhufnaan wal wajjin ciisaa jiru. Mucaa xiqqoo immoo hitillee irraa raffistee turte. Abbaan manaa akka waan deemeetti turee dhufee dhokatee arge.

Kana booda, maal akka gochuu qabu murteesse. Mucaa isaa suuta jedhee fudhatee gara mana haadha isaatti geessee dhokse. Yommuu deebie dhufu haadha manaa isaan mucaan koo eessa deeme jedhee gaafate. Isheenis anoo hitillee'rra raffisee dalagaa irra ture yommuun deebie dhaqu garuu nan dhabe jetteen. Innis maqaa. Sanyoo ishee sana dhahee inni asi dhufeera inni ijoollee namaa nyaata jedhanii jennaan eeyyen jette. Kunoo asi jira mitii gola keessa jette wajjin reebanii ajjeesan jedhama.

8. Namicha maraatu tokkotu ture

Bara durii namicha maraatu tokkotu ture jedhama. Namichi maraatuun kun yeroo maraa bakka riqicha tokko dhaabbatee nama reeba ture. Mucaan tokko osoo karaa adeemuu maraatcha argee baqatee bishaan keessa seene. Maraatchi bishaan keessaa mucaa sana yommuu inni baasu namootni lama dhaabatanii ilaalu turan.

Maraatchi erga bishaan keessaa baasee booda mucicha fuudhee deemee muka tokko jalatti fannise. Namootni lamaan sun maal bishaan keessaa baastee maliif fannista jenaan huccuun isaa haa goguuf jedhe jedhama.

9. Namoota lamatu ture

Bara durii keessa namoota lamatu ture. Namootni kun wal eebbisuu wanta barbaadaniif inni tokko ka'ee eebbisuu jalqabe. Ulfinni kee humna bishaan siif haa ta'u, malli kee mala dubartii siif haa ta'u jedhe. Kana booda ana eebbista jennaan ana abaartaa jedheen. Lakkii kottu laga dhaqeen si agarsiisaa jedhe laga geessee bishaan jirma baate demu itti agrsiisee ulfinni kee ulfina bishaanii siif haa ta'u jechuun koo kana. Ammas mana koo deemne yommuu haati manaa koo karaa kee dabartu haadha manaa koo qimmiidi waan isheen jettu dhageessaa ittiin jedhe. Haati mana isaa hirbaata dhiyeessitee yommuu isheen ittoo itti naquu dhuftu suuta jedhee qimmide isheenis ittoo lafatti naqxe. Abbaan manaa mal taate ittoo lafatti naqxa nagaa hin qabduu jedhe. Isheenis ittootu ana gube jette jedhama.

10. Kuruphee fi lafa

Bara durii kuruphee fi lafatu ture jedhama. Kuruphee fi lafti waliin maabara naqatan. Lafti maabara isaa calqaba baafte. kurupheen deemtee nyaattee dhugdee galte. Gaafa dabareen ishee gahu kurupheen waan fiddee ittiin qopheessitu dhabdee mala malatte. Gaafa guyyaan maabaraa ga'u jalaan baqadha jette. Guyyaa maabaraa lafti dhaqee gaafannaan kurupheen jalaa calliste baqachuu jalqabde. Yommuu isheen fiigdu lafti ishee bira jira, Ammas yommuu isheen fiigdu lafti ishee bira jiraayyuu achumaan naatee duute jedhama.

11. Mucaa hamaa tokkotu ture

Dur duri namicha ijoollee dhiiraa lama qabu tokkotu ture. Ijoolleen isaa kunis hangafaa fi quxisuu dha. Inni hangafti baayyee garraamii, inni quxisuun immoo hamaa ture. Gaaf tokko inni quxisuun akka inni hangafti lafa isaa irraa kutuuf gaafate. Inni hangaftis jaarsolii waamee akka dhimmicharratti mari'achiisu murteesse. Haa ta'u malee, mucaan inni quxisuun gaafa beellamaa yommuu jaarsoliin mareef dhufan na dhukkuba jedhee sobee mala uummatee beellamarraa hafe. Mucaan inni hangaftis bakka inni quxisuu hin jirretti lafa isaa irraa qooduu waan dideef jaarsoliin murtoo tokko osoo hin kenniin gara mana isaaniitti deeban. Haaluma kanaan osoo jiranii mucaa inni quxisuun isa hangafa irratti waraana bane lafaaf qabeenya isaa dhaale jedhama.

12. Leencaa fi warraabbessa

Bara durii leencii fi waraabbessi waliin duula deeman. Yommuu gala jiran sangaa fi korbeessa argatanii jennaan leenci waraabesso nuuf qoodi jedhe. Waraabbessi kan waaqni nuuf qoode akkamiin qooda jennaan, waaqni akkamiin nuuf qoode jedhee gaafate. Sangaan kan koo, gaalli kan kee, korbeessi immoo kan jeedalaatti jennaan, leenci haaree waraabessa caccabsee ajjeesse.

Kana booda leenci jeedala waamee nuuf qoodi jedhee gaafate. Jeedallis korbeessi ciree keeti, gaalli laaqana keeti, sangaan immoo hirbata keeti jetten. Leenci maaltu akkana si gorse jedhee yommuu gaafatu kan abbo waraaboo lafa ciifsu kana jette jedhama.

13. Haree fi re'ee

Bara durii harree fi re'eetu turan. Harreen re'eedhaan ani ganama bariitu nan fe'ama galgalli yommuu gahu dallaattan gala malli kiyya maali jetteen. Re'een ati halkanii ka'ii badi jennaan akkan hin badne karri cufaadha, ammas bariitu na fe'u jettee barii isaas deebitee fe'amte.

Kana booda re'een harree mari'atte, anis yommuu barbaada na qalatani foon kiyya nyaatu maal naaf malta jetteen. Harreenis odoo aduun kun bariitee guyyaan hayyaana waggaa dhufee wayya jette. Lakkii harree ati garaa keef jetteeti osoo ayyaanni waggaa dhufee na qalatu jetteen jedhama.

14. Haadha hormaa

Barri isaa bara duriitii, dubartiin tokko intala tokko deessee duutee. Abbaan mana ishee dubartii kan biraa fuudhee dubartiin inni fuudhes intala deesse intalli isheen duraa fi isheen boodaa wal faana heeruma gahan. Isheen duraa baay'ee waan bareedduuf ni ilaallatamte. Guyyaan heeruma ishee yommuu gahu boori heeruti jette har'a qoraan dhaqxe haadha hormaa wajjin yommuu guuttatanii gaalaaf ka'an haatii hormaa kottuu qoraan natti qabi jette hallayaa keessa buufte.

Intalattiin sun muka kortee bultee yeroo hamaamotni darbuu dhufan mukarra teessee kilo kilili hamaamotni kunis kanuma kooti dibaabeen kunis kanuma kooti jennaan dhiisaan darban. Yommuu isaan mana gahan haati hormaa sun intala ishee miigasitee kenninaan ishee dha jedhanii fudhatanii deeman. Mana gahanii ishee ta'uu dhiisuu yommuu baran ishee mukarra jirtu buusanii fudhatanii ishee kana arraba ishee irraa kutanii gara mana warra isheetti hari'an.

Isheenis yommuu mana geessu abab-abab jette. Haati ishee afaan maalii si barsiisan jettee dhoofta ajjeeste jedhama.

15. Haadha manaa fi abbaa manaa

Durduri haadha manaa fi abbaa manaa tokkootu turan. Yeroo hunda waan wal lolaniif warri olla isaanii jaarsummaa taa'anii akka isaan wajjin hin bullee murteessanii deeman. Gaf tokko abbaan manaa sagalee isaa ol fuudhee `yaa gooftaa haadha manaa koo daddarbachaa iddoo siree koo naaf fidi" jedhe. Isheenis fala dhabdee malee dhaquu waan barbaadduuf "yaa gooftaa akkas ana hin daddarbatii nan dhaqaa" jettee iddoo isaa dhaqxe jedhama.

16. Jaarsaa fi Jaartii

Bara durii jaarsaa fi jaartiitu bara beelaa keessa jiraachaa turan. Jaarsaa fi jaartiin kun immoo goromsa tokko qabu turan. Gaaf tokko goromsi isaanii kun dhaltee jennaan jaartiin, "anaa dhalu anaa galu" jetten. Jaarsi immoo, "dhaluu illee waan gaarii dhalte, kana beerri hin dhugdu" jedhee ofumaa dhuge. Harreen isaanii galgala gallaan jaarsi, "anaa galu badduun gale" jedhe. Jaartiin immoo, "galuullee badduutu gale, waan jaarsi hin nyaatne fidee dhufe" jettee ofumaa nyaatte.

17. Namicha tokkotu ture

Bara durii namichi tokko haadha manaa isaarratti namicha tokko shakkee yeroo hunda mana isaa jeeqa. Gaaf tokko jaarsoliin ollaa jiraan akka isaan inaaffaan wal lolan arganii walitti araarsan. Osoo kanaan jirani namichi shakkame sun dhukkubsate du'ee awwalame. Yeroo muraasaan booda haati mana namicha isa shakkaa turee sunis dukkubsatte duute. Namootni boolla qotan immoo awwaala namicha isa isheen itti shakkamaa turtee biratti awwalan. Abbaan maa ishee namicha itti shakkamtetti aantee awwalamuun ishee waan itti hin tolleef ani bade! Ani bade yaa namittii nana dhuunfadhu kaa jedhee boo'e jedhama.

18. Hilleessa tokko

Bara durii jarri tokko osoo deemanii hilleessa tokkotti bahan. Hilleessi kun ni ollata ture. Achumaan jarri hilleessichaan, “si maaliif ollatta?” jedhanii gaafannan. Hilleessichis, “rooba darbeef miti, kan si’achi dhufuufan olldha” jedhe jedhama.

19. Dubartoota lama turan

Durduri dubartoota lamatu olla jiraataa turan. Gaaf-tokko dubartiin isheen tokko waaqa akkas jettee kadhatte. “yaa waaqi dubartii ollaa koo kana qabeenyaan akkan caalu ana godhi.” Jette. Kadhaa kana yeroo dheeraaf erga kadhattee booda gaaf tokko waaqni akkas jedheen. Yeroo siif tokko laadhu, isheef immoo laman laadhaa amma ani dhufutti waan barbaaddu filadhu na eegi jedhee deeme. Guyyaa jedhettis waaqni dhufee maal siif laadhu jennaan anoo qabanya hin barbaadu ija koo tokko na jaamsi jette jedhama.

20. Re’ee fi qeerramsatu ture

Bara durii re’ee fi qeerramsatu ollaa walii jiraachaa ture. Gaaf tokko ilmoon re’ee ilmoo qeerramsaa wajjin taphachuuf bira deemte. Guyyaa itti aanus wajjin taphachuuf beellama qabatani gara mana mana isaaniitti deeban. Haa ta’u malee, re’een shakkitee ilmoon ishee akka ilmoo qeerramsaa wajjin hin taphanne gorsite, qeerramsis ilmoon ishee isa taphatu fakkaatee akka nyaatu gorsite. Guyyaa beellamaa ilmoon qeerramsaa dursitee baatee ilmoon re’ee waan hafteef, ilmoon qeerramsaa kottu hin taphannaa jette. Ilmoon re’ee immoo isa haati kee sitti himte haati koos natti himteetti jette jedhama.

21. Jaalallee turan

Bara durii gurbaa tokko fi intala tokkotu wal jaallatee ture. Mucaan sun intalaan yoon gara mana keessanii dhufe akkamiinin si arga jennaan, intalattiin galgala wal agarra kottu jettee tooftaa ittiin wal argan itti himte. Yommuun rafu wadaroo miila koottin hidhadheen rafa kottuu wadaroo sana harkisi yommuu ati harkistu ani gadin bahaa jette.

Intalli akkuma jette wadaroo miila isheetti hidhatte rafte. Abaan ishee halkan fincaan deemuuf yommuu gadi ba’u wadaroo sanaan xaxamee kufnaan intalli hiriyyaa kootu dhufe seetee dafttee gadi baate ana fudhuu badi jennaan essattin si fudhee bada jedheen jedhama.

22. Maatii gowwaa tokkotu ture

Bara durii maatii gowwaa tokkotu ture. Gaaf tokko ittoo hindaaqqoo qopheessatanii rigaa barbaacha gara lagaa deeman. Osoo deemaa jiranii namichi tokko itti dhufee eessa akka deemaa jiran gaafannaan ittoo hindaaqqoo qopheeffatanii mana kaawwatanii akka rigaa murachuu deeman itti himan. Namichis osoo isaan hin deebi'iin dafee deemee ittoo isaanii jalaa nyaatee fixee deeme. Isaanis yommuu rigaa fidatanii dhufan ittoon nyaatamee dhumeetiitiisa qobatu xuwwee ittoo irra guutee jira. Kana booda maatiin gowwaa kun titiisatu nu jalaa nyaate jedhanii titiisa ajjeesuu jalqabani. Osoo ajjeesaa jiranii titiisni tokko garaa haadha manarra teenyaan abbaan manaa titiisa sanan ajjeesa jedhee rukutee haadha manaa isaa ajjeese jedhama.

23. Warra mucaa tokkoo

Bara durii warri tokko mucaan isaanii boo'ee dhiisuu didnaan, “callisi gurbaa ta'uu didnaan amma waraabessatti gad si darbannaa” jedhan. Yommuu isaan akkas jedhan waraabessi karaarra darbaa ture tokko dhuguma gad naaf darbatu se'ee taa'ee eeguu jalqabe. Haa ta'u malee, eegee dadhabee “waa'ee mucaa silaa maal jettan” jedhe jedhama.

24. Bineensota sadiitu ture

Leenca, jaldeessa fi qamaleetu ture. Gaaf tokko osoo walumaan jiraatanii jaldeessi qamaleen akka duutu barbaadee, leencaan deemee “gooftaa osoo qamaleen kophee hodhuu beektu lafa deemtu.” Jedheen. Leenci aaree qamalee waamee akkamitti hanga yoonaa osoo kophee hodhuu beektuu callistee ana ilaalta jedhe. Qamaleen akka jaldeessi itti hime waan hubateef yaa gooftaa goga jaldeessa irraan hojjedhaayuun jette. kaa booda leenci jaldeessaa ajjeessee akka hojjettuuf itti kenne. Qamaleen bishaan keessa bu'ee deebbee dalagama jettee bishaan keessa buuste. Leenca bira deemtee bishaan keessaa kan isin fakkaatuti ana ari jennaan leenci deemee yommuu ilaalu gaddiduun isaa isa ilaala. Ija itti babaafnaan gaaddidduun isaas ijaa itti babaase jennaan aaree itti utaalee du'e jedhama.

25. Jaartii tokkottu turte

Bara durii jaartiin tokko ilma ishee wajjin mana tokko keessa jiraatu turan, ilmi ishee immoo haadha manaa qaba ture. Haati manaa isaa sun hojii hojjechuu waan hin barbaadneef haati isaaf inni baay'ee itti gaddaa turan. Yeroo hunda haati isaa ganama kaatee kosii harti, ilmi ishee ganama ka'ii harataa fidii natti kenni kana booda isheen saalfattee narraa fuutee hartii jedheen. Ganama isaa akkuma jedhame gochuuf yommuu inni harataa naaf kenni jedhu haati manaa isaa hiriba irraa kaatee maaloo natti hin iyyiinaa dabaree dabaree keesaniin haraa jetteen jedhama.

26. Hantuutaa fi jaldeessatu ture

Bara durii hantuutaa fi jaldeessatu waliin jiraachaa ture. Osoo waliin jiraachaa jirani xaa'fii waliin qotatani. Haa ta'u malee, gaaf tokko hantuutni xaa'fii boollatti guurtee fixe. Jaldeessi yommuu xaa'ficha ga'ee isaa hirachuu dhufu ni dhabe. Kana booda hantuuta wajjin wal lolanii hantuutni akka kakattuuf waadaa galteefii, akka midhaanicha hin fuune sobaan kakatte. Haa ta'u malee, gaaf tokko bokkaan cimaan roobee mana hantuutaa keessaa lolaan xaa'ficha haree balleesse jedham.

27. Aduu fi qilleensa

Aduu fi qilleensatu ture jedhan. Gaaf tokko osoo waliin deemanii namicha tokko fuulleetti arganii namichis kabbortaa guddaa uffatee dure. Qilleensis akkas jedhee dubbate, namicha kana irraa fuudhuu nan danda'a jedhe. Inni qilleensa baay'ee guddaa ta'ee qilleensa'ee namichii garuu kobbortaa isaa sirriitti jabeessee qabate. Aduunis dabaree isheetti baay'ee cimtee baate, namichis waan baay'ee itti qorree tureef qanqammatee achii baay'ee itti cimnaan kabbortaa isaa baasee qarkaan qabate. Aduunis akkas jette "ati humnaan deemtee ani garuu suuta jedhee amalaan jetteen" jedhama.

28. Namicha tokkotu ture

Bara durii namicha tokkotu ture. Namichi kun harree irratti qalqala duwwaa fe'ee osoo deemaa jiruu waraabessi horii namaa fixee baqatu tokko itti dhufee na dhoksi jedhee kadhate. Qalqala keessa dhoksee harree isaarratti fe'e, namootni sunis gaafannan hin argine jedhe. Namichi akkanaa lubbuu warabessichaa oolche. Namichi xiqqoo siqee warabessicha lafa buuse. Waraabessichi garuu harree keen nyaadha jedhee jalaa nyaate jedhama.

29. Haadha warraa abshaala tokko

Bara durii abbaa warraa hamaa hoolaa tokko qabutu ture. Namichis yommuu manaa ba’u jaartii isaatiin, “Hoolaan koo hin qalamiin, foon manaa hin dhabamiin, erbeenis alaa hin dhabamiin.” Jedhee itti himee deema.

Gaaf tokko namichi yommu galgala galu foonii fi erbee dhabee aarraan, haati warraa isaa, “Hoolaan koo hin qalamiin jette atoo foonii fi erbee eessaan fida?” jetteen. Kana booda namichi haadha warraa isaa ari’ee kan biraa fudhe. Ammas yommuu manaa deemu akkuma ishee duraan jechaa ture ishee laffaanis jedha. Haati warraa isaa kunis hoolaa isaa irraa duboo murtee foon keessaa baastee erbee ishee ala aftee abbaa warraa ishee eegde. Abbaan warraas baayyee itti gammadee waliigalteedhan waliin jiraachaa turan jedhama.

30. Imaaltuu tokkotu ture

Bara durii imaaltuu tokkotu ture. Gaaf tokko imaaltuun kun osoo karaa deemuu aduun itti dhiinaan mana jara tokkootti goree akka isa bulchan gaafate. Warri manaas, “bulaa manni kan waaqayyotii” jedhan. Kana booda, seenee taa’ee haadha manaa namichaa jaallatee ija ija keessa ilaalu jalqabe. Namichi imaaltuun sun halkan ka’ee dallaa keessa horii yaafnaan yommuu abbaan manaa ilaalu deemu haadha manaa isaa qabachuuf mala malatee raawwate. Haati manaas yommuu alaa sagalee horii dhageessu, “yaa warra keenyaa mee ala ilaala” jette. Abbaan manaa immoo, “ani dadhabeeraa atumti ilaali” jedhe. Yommuu haati manaa dallaa ilaalu deemu imaaltichi abbaa manaatu ilaalcha ba’e se’ee fiigee dhaqee siree irratti abbaa manaa dhungate. “abbaan manaa maal na gochaa jirta” jenna, “deemuuf jedheen nagaa sitti dhaama” jedhe jedhama.

Appendix: II

Interview questions of the informants

The following questions were translated to Afaan Oromoo and presented to the informants. The questions were used for the purpose of triggering the informants to speak.

1. Would you tell me your name, please?
2. How old are you?
3. What do you know about the culture of Limmu Gelila Oromo?
4. May you explain about the culture (aadaa), norm (safuu), and rule (seeraa) of Limmu Gelila Oromo?
5. What are the roles of elders in your village according to your culture?
6. Do you know any folktales? What does this folktale mean?
When do people use it?
7. Would you tell me any folktales?
8. Who usually use folktales in your society? When and where do they use them?
9. What is the function of folktale in your society?
10. Does the folktale have any division? If so depend on what you divide it?

Appendix: III

List of informants

No	Name	Age	Ocupasion	Kebele
1	Reggasa Duressa	90	Farmer	Bolale
2	Beyene Debelo	69	Dweller	Gelila
3	Ababa Gudata	97	Farmer	Bolale
4	Kenea Marara	73	Dweller	Gelila
5	Yadata Addamo	66	Teacher	”
6	Temesgen Kenei	57	Teacher	”
7	Abdisa Dalasa	71	Farmer	Warsu
8	Hunde Abbajarsa	78	”	Magibo
9	Gammada Abbaye	69	”	Saphera
10	Fekadu Kenei	74	”	Lobica