

*Addis Ababa
University*

(Since 1950)



Addis Ababa University
School of Graduate Studies
Faculty of Humanities

**A Descriptive and Interpretive
Documentation of Enemor
Household Utensils**

By: Nebiyu Hundissa

**August 2012
Addis Ababa**

**A Descriptive and Interpretive
Documentation of Enemor
Household Utensils**

**A Thesis Presented for Partial Fulfillment of the
Requirement for the Degree of Master of Art in
Documentary Linguistics and Culture**

**To the School of Graduate Studies
Addis Ababa University**

By: Nebiyu Hundissa

August 2012

Addis Ababa University
School of Graduate Studies
Faculty of Humanities

A Descriptive and Interpretive
Documentation of Enemor
Household Utensils

By: Nebiyu Hundissa

Approved by Board of Examiners

Signature

Advisor

Examiner

Abstract

This is a qualitative study conducted to identify, classify, describe and document the house utensils of Enemor in an effort to document endangered elements of material culture of the Enemor people in south Ethiopia. To achieve this general objective, participant and non-participant observations and unstructured interviews were used to gather relevant data. The audio-video and image data collected from Enemor consultants were digitally documented and employed for the data analysis in the study.

The data analysis revealed that the following research findings are worth considering in any effort geared towards documenting and preserving cultural household utensils of the Enemor people in this age of globalization.

The current free market economic policy of Ethiopia appears to have opened many socio-cultural and business opportunities for foreign household utensils produced by different foreign factories (for instance, from China) to dominate domestic household utensils produced by factories in Ethiopia in terms of price and quality. Due to this, the Enemor people seem to have been attracted towards these foreign household utensils instead of frequently producing and using their indigenous cultural household utensils. Thus, the level of endangerment of their indigenous knowledge of producing the utensils has been increasing from time to time.

The utensils identified are made of different kinds of raw materials. From enset and qia, they produce endera, quachiqiche, kap'wat, itfoko, and chefad. There are utensils produced from bamboo tree such as sisha, tekuya (in different size and shape), and satera. Mektefia, zenb'^were, sheta, and yechuceqye are produced from zigeba tree. There are also house utensils produced from clay soil such as bitter and jebena.

The common utilities of the utensils are linked with the day to day activities of the community. They utilize some of the house utensils for cooking, serving and sleeping. They produce the utensils to subsidize their livelihood, to offer as a present and to decorate their house. Most frequently women are involved in the production and sale of the utensils.

The utensils on brink of extinction are inajapa, container to drink water, milk and traditional drinks, and finjan, lit. coffee cups, which are made of clay. Ankefue which is produced from animal horn and wooden utensils waqema, yeje, yegir and gebete are no more produced in the community.

On the whole, it is recommended that stakeholders (e.g. NGOs, cultural departments of the government, the Enemor community) should work together and identify possible ways of preserving the indigenous Enemor knowledge and practices of producing and using the household utensils. They need to involve researchers for further research on issues out of the scope of this study. Eventually, such initiatives can result in reliable ways of transmitting the Enemor culture of producing and using the utensils to the future generation.

Acknowledgment

A number individual have contributed a tremendous effort to the accomplishment of this thesis. First and most I would like to thank God who has given me the opportunity to attend in this program, enable me to finalize my study effectively. I praise him through out my life. I would also like to thankfully acknowledge with truthful appreciation of my advisor Dr. Bayeleyegn Tasew. His careful observation, encouragement and remarkable comment have helped me to the improvement of my thesis to the present form.

I would also like to extend my special, deepest and grateful thanks to Ato Hailu Azmachseged who hosted me at their home and advised me the way to get information as well as to contact those individuals who have permanently engaged in making house utensils. He exhaustively explained about the former utensils. My special gratitude also goes to those individuals who have given me their time and effort to have the information required for the fulfillment of the thesis. They have showed me initiation to be with me and to give response to the question I raised. Their contribution has been very great to develop interest in making the research in this area. Ato Wondimu and Adot Amelework sherefa deserved special thanks for their support and encouragement till the end of the paper.

My respectful gratitude has extended to my beloved family who encouraged, motivated and supported me in every aspect to complete my education successfully. Their involvement has given me strength, and courage to finalize the paper in appropriate time.

Last, but by no means least, I wish to express my deep appreciation to my sister, Selome Hundessa, whose unfailing and consistent financial support to finish my education. Her support contributed a lot in the effective accomplishment of the program.

Contents

	Page
Abstract.....	i
Acknowledgements.....	iii
Glossary.....	iv
Chapter One: Introduction	1
1.1 Background.....	3
1.2 Statement of the problem.....	5
1.3 Research question.....	6
1.4 Objective.....	7
1.4.1 General objective.....	7
1.4.2 Specific objective.....	7
1.5 Significance of the study.....	7
1.6 Scope and limitation of the study.....	8
Chapter Two: Review of Related Literature	9
2.1 Literature review.....	9
2.1.1 Definition of material culture.....	14
2.1.2 Definition of Household Utensils.....	17
2.2 Theoretical frame work.....	18
2.2.1 Contextual approach.....	20
2.2.2 Functional approach.....	21
Chapter Three: Methods of the study	23
3.1 Method of selecting consultants.....	23
3.2 Method of data collection.....	24
Chapter Four: Findings of the study	26
4.1 General points.....	26
4.2 Specific points:	
Endangerment, Types and Functions of the Utensils.....	29

4.2.1 Endangerment of the Utensils.....	29
4.2.2 The Qia ‘q’acha’	30
4.2.3 Utensils Made from ‘Qia/q’acha’ and ‘Enset’	31
A. Endera.....	31
B. Quachiqiche.....	34
C. kap’wat.....	35
D. Chefad.....	37
E. Itfoko.....	39
4.2.4 Utensils from bamboo tree.....	39
A. Tekuya.....	41
B. Satera	42
4.2.5 Utensils from zigba tree.....	43
A. Mektefia	43
B. Zenb’ ^w ere, Sheta, Echuqeque.....	44
4.2.6 Utensils made from clay	46
4.2.7 Utensils made from palm tree ‘Selien’.....	47
4.2.8 The extinct Enemor utensils	49
Chapter Five: Summary, Conclusion and Recommendation.....	51
4.1 Summery	51
4.2 Conclusion.....	52
4.3 Recommendation.....	53

References

Appendix A Observation checklist (Translated into Guarage)

Appendix B Unstructured interview (Translated into Guarage)

Glossary

- Amicho.....the root part of enset used for eating
Ankofa.....a spoon made of horn
Antankert.....any type tree called 'antankert'
Barik.....an elder individual from the society
Bitter.....a bowel (taba) made of clay served the cultural food called 'Kitfo'
Bula.....traditional stable food made from the root of 'Enset'
Chefad.....a utensil used a seat for 'Jebena'
Endera.....a utensil locally said 'kesha'
Enjapa.....a utensil made from clay soil used to drink 'irgo'
Esset.....a false banana tree grown widely in this area
Finjan.....a cup (sini) made of clay soil
Hara.....the outer part of a tree
Ifoko.....a utensil used to prepare 'kocho'
Kap'wat.....a utensil made of 'enset' used to sleep on
Mektefia.....cultural flat board used to mince only meat
Okot.....staple food made of 'ayeb' and 'gomen'
Qesha utensil used to sleep
Qia.....a tread (fiber) made from enset
Qinqe.....a seed any tree
Quachiqiche.....a type of utensil used to sleep on it
Satera.....mattress made of palm tree
Shebera.....tree particularly 'shola'
Sheta.....a knife used to cut kocho
Sisa.....a ruler type made of bamboo tree
Tekuye.....a utensil used to carry things while they go to market
and made of bamboo tree
Teshemb.....a tool used to make kesha
Tikul.....traditional hut (gojobet)
Watar.....a utensil used to scrape enset
Wisach/ Wusa.....local name for kocho
Yechuceqye.....a utensil that support the kocho whil it is cut
Zemamejad.....staple mixed food from 'ayeb' and 'gomen'
Zange.....a utensil used to separate amicho from qacha
Zenb^were..... circular wooden board

References

- Bauman, R. (1983). *The Field Study of Folklore in Context*: In Hand Book of American Folklore, ed. by Richard M. Dorson. Blomington: Indian University Press
- Creswell, W. John. (2009). *Research Design (3rd Ed.): Qualitative, Quantitative and Mixed Methods Approaches*. U.S.A.:SAGE Publications, Inc.
- Cohen, C. Manion, L. and Morrison, K. (2003). *Research Methods in Education*. London: Routledge.
- Dorson, R. M. (1972). *Folklore and Folk life Field work*: ed. by Richard M. Dorson. USA: The University of Chicago Press
- Gebreyesus H/Mariam (1991). *The Gurague and Their Culture*: New York Published by Vantage Press, INC.
- Glassie, H. (1977). "Meaningful Things and Appropriate Myths: The Artifact's Place in American Studies," in Prospects: An Annual of American Cultural Studies, ed. Jack Salzman, vol. 3: (New York: Burt Franklin,)
- Goldstein, K.S. (1964). *A Guide for Field Workers in Folklore*. Hatboro, Pennsylvania: Folklore Association, INC.
- Jones, M. O. (1988). In Search of Meaning: Using Qualitative Method Research and Application inside Organization. *Understanding the Human Dimension*. Michael Owne Jones, et al. New York. C. A: SAGE Publication.
- Kothari, C. R. (2004). *Research Methodology: Methods and Techniques*. (Second edition). New Delhi: New Age International Ltd. Publishers.
- Krober, A.L.(1948). *Anthropology*, New York: Harcourt, Brace
- Leslau, W. (1965). *Essay on Gurage Language and Culture*: Wiesbaden: Harrassowitz, Germany
- Melakneh Mengistu (2008). *Fundamentals of Literature*: Addis Ababa, Ethiopia 4th edition: Addis Ababa University press.

- Prown, D.J. (1982). *An Introduction to Material Culture Theory and Method*, Chicago: The University of Chicago Press on behalf of the Henry Francis du Pont Winterthur Museum, Inc
- Roberts, W.E. (1972). *Folklore and Folk life, Field work: Material Culture and Recording material culture*. ed. by Richard M. Dorson. USA. The University of Chicago Press
- Shack, W.A.(1966). *The Gurage: A People of the Enset Culture*. New York, Nairobi. Oxford: University Press, London,
- Sims, M. C and Stephens, M. (2005). *Living folklore: An Introduction to the Study of People and Their Traditions / Logan, Utah*. Utah State University Press
- William, R.S. (1967). *Field Methods in the Study of Culture: USA*. by Holt: Rinehart and Winston INC,
- Worku Nida (1966). *Essays on Gurage Languages and Culture: Dedicated to Wolf Leslau*. Ed. By Grover Hudson Wiesbades: Germany Harrassowitz
- Vlach, M. J.(1983). *Hand Book of American Culture*. Folk Craftsman, ed. by Richard M. Dorson: Bloomington Indian University Press

Appendix A

Unstructured Interview

1. What kind of utensils are designed and produced in this area?
2. What are the ingredients used to produce the utensils?
3. From where does the society get these ingredients?
4. What are the functions of the utensils produced in this area? Do the utensils reveal the social and cultural value of the society?
5. Is there any utensils served for a particular occasion? If yes, can you briefly explain the type of utensils and the particular occasions?
6. Who is responsible to design and produce the utensils? From where do they learn the knowledge and skill of making the utensils?
7. What are the purposes of producing utensils by the women or men from the society?
8. What kinds of tools are used to produce the utensils? Where are the tools designed and produced and who designed them?
9. Is there a particular season used to produce utensils?
10. What is the intention or reflection of the society towards for the utensils and for the individuals who produced and designed the utensils?
11. Is there utensils get lost from the society?

Appendix C

The informants: Some Background Information

Amelewerk Sherefa (55) has lived in the Enemor Woreda since birth. She is a peasant and a house wife. Mostly, she has led the women's in the surrounding village to produce the utensils. She has also been famous in designing and producing utensils for decades. She got married and has two daughters.

Hailu Azmachseged (65) is a farmer. He got married and has three children. He is an elder in his vicinity. He has lived in this place since birth. He can speak three languages including the Gurage language. He has come to Addis to visit his son. He has known in the village and is rich in the history of the Gurage society. He can read and write.

Meseret Azmachseged (27), a merchant and lead her life by producing and selling utensils. She is literate. She is single. She is known in making utensils.

Nirito Kemal(35) was born in Enemor woreda. She got married and has two children. She is a merchant; she has produced different utensils and brought them to the Gunchire Market. She earns her income from the utensils she produced. She has been known in the society in producing utensils.

Teshera Lendaga (55) was born in the Geto group. She has moved to this place due to marriage. She is a farmer and a housewife. She has involved in making utensils. She can not read and write. She has produced the utensils for sale. She is known in designing and producing Selen.

Weletu G/Mariam (58) is a farmer and a house wife. She has lived in this place since then. She has been designing and producing utensils together with other women in a group. She is a widow. She has led her life alone.

Wondemu Azmachseged (25) is a merchant. He was born and grown up in the area. He is literate. Now, he lives in Addis. He directly or indirectly contact with the society.

Declaration

I, the undersigned, declare that this thesis is my original work and has not been presented for a degree in any university and that all resources used for the thesis have been acknowledged.

Name: _____

Signature: _____

Date of Submission: _____

Place of Submission: _____

Chapter One

Introduction

The study of folklore, a combination of two most important concepts referred as 'folklore', which comprises of a number of major categories in it. Material culture is one part of folklore which encompassed a number of genres studied independently. The main reason of the study was to identify, classify, describe and document the house utensils of the Enemor which has been arisen from the understanding of its values in expressing and defining the material, social and cultural lives of the particular society as it does well in other cultures.

The cultural meanings assigned and associated with the utensils make a distinction among diversified society. The meanings and functions of utensils not only make a distinction but also encode and convey identity, belief and value systems, and way of thinking and philosophy of a particular society. According to Michael Owen Jones (1988: 20), 'material culture is the objects that manifest the cultural aspect of the society and mostly the objects are used by the society in their day to day activity which has meaning far more from its utility purpose.' Therefore, the study of house utensils not only center on the objects produced but also it has had significance behind its utility function.

The thesis attempted to describe and interpret Enemor Household Utensils. The first subsection of the study centered on the background of the speech community that emphasis on the brief explanation of the society, the problem that motivates the researcher to make the research, the purpose of making the research, research question and scope of the study.

The second chapter dealt with the review of related literature. In this part the researcher attempted to observe some of literatures that go with the scope of the study and to examine literatures that centered in the various aspects and provided information about the targeted speech community.

The third chapter dealt with the method of the study. Under this chapter, the researcher tried to describe the method used to select consultants from the speech community to the study, the method of data collection and method of analysis.

The fourth chapter is the description and interpretation of different Household Utensils designed and produced from various raw materials in the Enemor area. It presented the type of raw materials used to produce the utensils, the role of gender in the production of the utensils and the function of the utensils in the society. Additionally, the section showed the social, economical and cultural value of the utensils, and the utensils on brink of extinction from the society.

The last chapter included the findings from the research, their implication to the society and the recommendation. In addition, the researcher forwarded his suggestion in order to retain the utensils that are on the verge of extinction.

1.1 Background

This section centers on describing, Enemor society, one of the groups of the Sebat-Bet-Gurage, with emphasis on the settlement, the social, economical and cultural aspect of this targeted speech community.

According to one of my informants named¹ told the researcher that the name of the society took from the former Gurage leaders who came back from war and settled in the present area. Worku (1966:134) also shared this idea and proved that ሳገራ ገራይ Sebat Bet is the name of a tribal confederation of the seven tribes of Gurage long before Menilik II ስጋጋጃጃ incorporation of the entirety of Gurage into the Empire.።

The language of the Gurage is known as *Guragigna* which belongs to Semitic language family. Enemor is part of the Gurage ethno linguistic group whose language is part of this group but which has its own dialect that makes it different from the rest of the groups. Most of the people have inhabited in this area are able to speak Amharic in addition to their mother tongue.

They have traditional way of establishing family through marriage. The traditional way of marriage is very similar with the rest of the Sebat-Bet-Gurage. The family of the bride groom chooses the bride from their own tribe or society and sends the selected elders from the very close family and/or elder from the society to propose marriage. After having got willingness from the family of the bride, the ceremony of sending dowry to the bride and her family takes place. There is a particular time the youths are ready to marriage specifically girls are very young compared with boys when they are engaged for marriage. There is a culture in this society not to have any kind of sexual relation with each other before marriage. Most of the time the youths delay not to engage themselves in marriage due to the fact that they could not get adequate money which is needed for paying and purchasing things for the bride and her family. (Shack 1966:119, Gebreyesus 1991:107) The other point to be mentioned here is that it is strictly forbidden to propose for a marriage coming from ምዕራባዊ people. These people have been considered to be overcast by the rest of the society; and are

¹ Ato Wondemu, who was born and has lived in this place for a decade, now, he is a merchant and lives in Addis Ababa. He is literate, he can read and write.

also engaged their life by making various kinds of objects. Now a day; this trend changes due to modernization and urbanization.

Sebat-Bet-Gurage as a whole divided into three different traditionally recognized attitude/ climatic zones known as *kolla*, *woina-dega* and *dega*. According to Muluneh (1993:53), *kola* (tropical) is between about 1040-1700 meters above sea level, *woina-dega* (sub tropical 1700-2400) above sea level, and *dega* (temperate) 2400-3400 above sea level. There is a single principal rainy season between June and September. From September to May is a hot dry season. October and November are the coldest months of the year in this geographical place.

The landscape is located in the *Butajera* district which is situated in the south west of Addis Ababa about 160 kilometers away on the way to Jimma. According to Worku (1995:133), Shack (1966:7), "The Gurage ethno linguistic grouping are divided into eastern, western and northern based on the political and geographical location of the community." The Enemor society is settled to the western region together with Gyeto, Endegen, Eza, Gogot, Chaha, muher and Masqan. Enemor is bordered in the east by the Hadiya zone, in the west Omo River, in the north by Cheha, and in the East Ghetto. The administrative center of Enemor is Gunchire. Local land marks include Ener Emanuel monastery, which was founded by a regional governor (balabat) named Aba Gada Agallo during the regime of Emperor Menelik II. It was located 59 kilometers from Welkite. Aba Geda Agallo, who was a governor of significance part of Gurage during the regime of Emperor Menelik I, was one of the most influential personalities in the Southern Ethiopia. Shack (1966:9), Gebreyesus (1991:4)

As the research observed during the field work, there are a number of small Woredas in Enemor region which adjacent to other Sebat-Bet-Gurage. The vicinity where the community lives is highly fertile and green in which many utensils are produced from the plant called *enset* which is found in the back yard of each of the community.

The majority of the inhabitants in the Enemor woreda are followers of the Ethiopian Orthodox Christianity. There are churches in which the people attend to

praise God named after the name of the angels. They build the churches using their own design and the doors and the widow of these churches are the hand made of these people. The most common Church which the society gives value is the Church of Medehanealem. There is also part of the society who practiced Muslim religion. Some parts of the Enemor people are Protestant and Catholic converts. As the information given by Ato Wondimu¹, there were few people who believe in the traditional belief of the Enemor society; but now a day, these people are condemned by the leaders of the Church and they associate themselves with one of the major religion system.

1.2 Statement of the problem

Material culture, as reflected in the production and utilities of household utensils, can be a reflection of indigenous knowledge of a speech community. For example, many different speech communities in Ethiopia use different patterns which are unique markers of the innovative capacity of members of the communities. Cross-shaped plates or symbols on costumes imply, for instance, the community that owns the items has something to do with Christianity. The Konso people draw cultural photos on wooden materials in commemoration of a deceased member of the community. Many studies have been conducted on the Mursi colorful body patterns made of different types of soil. All these and many other cultural practices imply elements of indigenous knowledge of the speech community. These elements define the culture of the communities. The endangerment or gradual loss of these elements of knowledge is a threat to the identity of a speech community. That is the main reason for conducting this study.

Specifically, the researcher came up with the idea of conducting this study due the information the researcher obtained from native Enemor colleagues in Egezie Wereda(district). The researcher got an opportunity to stay and visit the society that gave chance to observe the way the people designed and produced different utensils for various functions as a result encouraged and inspired to take up the research under the topic.

In addition, the researcher was motivated to lay great emphasis on the issue which could potentially have the power to express the material life of the society. In order to preserve the household utensils, it is believed that cultural documentation and description plays a vital role to keep the indigenous knowledge of making the utensils for the coming generation. If the utensils left unscripted and undocumented, the coming generation and other interested researcher misplace the indigenous knowledge, creativity and skill to produce the house utensils of the society as well as other things that relates with these materials.

1.3 Research Questions

In order to address the problems stated above, these key questions have been formulated here with finding response for the following specific questions become indispensable. The questions are:

1. What are the types of house utensils traditionally used in Ænemorø community?
2. What are the raw materials used for making the house utensils?
3. How the indigenous skills are employed to make the house utensils? Who makes them?
4. How does the knowledge of producing the household utensils transmitted in Ænemorø?
5. How do the people learn the knowledge of making the indigenous household utensils?
6. Is the indigenous Ænemorø household utensils exposed to extinction?
7. What is the impression of the society towards the indigenous household utensils?

The researcher envisioned of building the whole research process largely upon original cultural data to be obtained from field with the view of fulfilling the following objectives defined and formulated from the outset.

1.4 Objectives

1.4.1 General objective

The general objective of the thesis was to document the indigenous knowledge of the Enemor (Egeze Woreda) speech community in the making of cultural household utensils by identifying, classifying and, interpreting samples of the utensils. The general objective served as a stepping stone to develop the specific objectives.

1.4.2 Specific objective

The specific objectives of the study were:

1. to identify the type of house utensils produced in this particular community.
2. to describe the inputs used as a raw material for the production of the house utensils;
3. to describe the skills applied to the making of the house utensils.
4. to figure out participants roles during the production of the household utensils.
5. to document and describe the process of making the utensils.
6. to indicate functional values of the house utensils.
7. to figure out factors contributing to the endangerment of the 'Enemor' indigenous knowledge in the making of cultural household utensils.

1.5 Significance of the Study

The thesis has a number of significance for researcher, for the targeted speech community as well as for those who would have interest to know more about the society. The importance of folklore studies focuses on the retention of endangered genre for different purposes; and makes it available through interpretation, documentation and description of the particular genre for those who are dedicated in using the manuscript which makes to be known the specific speech community.

The first importance of the study is to preserve and keep the material culture, house utensils of 'Enemor' for wider use such as for preparing educational material and reference material. The researcher would like to attribute that this research add value to

academics and the targeted speech community due to the fact that the study consisted of a number of items and other interrelated issues about the society.

The other importance is to make the description and documentation of house utensils available for those who need to make further studies of material culture in this particular area. It also serves as a reference and source of information for those who wants to know about this community; and contributes its part as a source of resource material for other interdisciplinary field of studies like Anthropology and Sociology. In addition, it has also an importance to create awareness among the concerned body; and to take action to maintain the utensils by providing a place to accommodate these utensils like cultural museums.

In general, the thesis has focused on the documentation, interpretation and description of endangered folklore genre in which it contributes to the retention of the particular material culture to be studied and keeps for the coming generation.

1.5 Scope and limitation of the study

The scope of the study was the particular ethno linguistic groups called -Enemorø. The researcher made a description, interpretation and documentation of the sample material culture, house utensils produced in the particular area. The study included the description of household utensils, the process, the raw materials and their functional. In addition, the researcher attempted to identify the extinct household utensils. The study was limited to the particular Woreda, Egeze, which is one of the Woredas found in the -Enemorø ethno linguistic geographical area, in relation to utensils.

Chapter Two

Review of Related Literature

This section provided literature review and theoretical frame work in relation to material culture, house utensils. It is evident that until recent years, this has been a relatively under-researched subject. The researcher attempted to cite two fundamental ideas in relation to material culture, house utensils. The first part examines related work; researches conducted by different researcher, which directly or indirectly describes house utensils which were made in the targeted society called, "Enemorø The second part focuses on the general theories that guide the study.

2.1 Literature Review

In early time, the prehistoric society formed materials to make life easy; it is vividly known that the first hand tool was created from stone. As time goes by these people customized the tools they produced for hunting and farming. This shows that man is unlikely considered as only tool user for a range of purpose but also a tool maker. Globally, the notion of material culture has been given very little reflection compared with other part of folklore genres. According to Robert (1972:431), "field works in the area of material culture can not be too vastly stressed in which these objects were destroyed without leaving a back ward glance"

The material objects in folk compilation should add to a clear understanding of the community studied. The interpretation and description of objects is not an end in itself but merely the means of attainment of people to whom these material objects have meanings of every day life. According to Glassie (1983:379) "a very small number of the world population is and has been literate; this led the people not to leave their culture through written script." The objects made by the particular speech community are used to represent the society and provide more information about the people. They offered the possibility of a way to understand the mind of the great majority of non-literate people, past and present, which remain otherwise inaccessible except through impersonal records and the distorting view of contemporary literary elite. Thus one of the wider importance of studying material culture is that it

potentially represent illiterate society who is hardly represent themselves through written text.

On the other hand, the study of material culture, household utensils, brought a number of controversial issues of folklore or culture among Anthropologists and Folklorist since it integrates objects or things which are concrete or tangible and the value or meaning attached to this material culture, household utensils. The question rose when coming to the studied area. The claim extracted in relation to materials which have to be taken into account as a culture. It set up in the material object which has to be considered as a culture or the process, the ingredients, the skills and the kind (size and shape) of the material objects, household utensils. Kober (1948:295), stated that

What counts is not the physical axe or coat but the idea of them and knowledge how to produce and use themselves, their place in life. It is this knowledge, concept and function that get themselves handed down through the generations or diffused in to other cultures, while the object them quickly consumed or worn out.

Kroeber mentioned this idea in apparent way supporting the latter idea. Many scholars in the field of folklore recently argued that the focuses of the study of any kind of material culture, household utensils should consider not only the objects to be studied but also the individuals who have contributed a lot for the existence of these objects. Some scholars strongly targeted on the objects without give much attention to the creator of the objects, but one could not separate objects from the society of the individual who produce these objects and bring to life. Kober (1948) one can make a distinction in the focus of consideration in the study of household utensils. It is overtly stated these household utensils are consumable and even depreciated from a speech community without living any trace; what have to be passed on to the coming generation is not only the utensils made by the society but also the body of understanding, the skills and creativity of the craftsmen/craftswomen, and the cultural and social meaning attached that enhance the community to produce these materials which are the sole expression and characteristics of an individual community.

The objects people produced may take in to account for the purpose of getting income or for the exploitation of the material for diversified purposes which reflect their daily life; and supply great insight into their society. Thus, becoming a skilled

observer of house utensils are an important part to reach to the intention, the philosophy and the social and cultural value given to the objects by the particular speech community. However, learning from objects can actually be much more subjective than reading about a culture in written texts, since there is no specific voice attached. The material culture could not be seen independently with other genres. Robert (1972:432) suggested that

A number of things have to be studied together with the tools or the objects in order to see their true significance, for instance, the belief associated with the object, the custom of cooperative labor, and the songs sung while they produce the objects.

The underlying premise is that objects customized by man reflect, deliberately or instinctively, directly or indirectly, the beliefs of individuals who made, commissioned, purchased, or used them, and by extension the beliefs of the larger society to which they belonged. In addition, the field worker have to attempt to discover whether or not the craftsmen knows and use a general or traditional principle or knows an inherited rule of thumb that they pursue in making a new design. In addition, the raw materials for the manufacture of these household utensils are brought from the very near agricultural product and geographical area in which a certain society dwells. The term material culture thus refers quite directly and efficiently, both to the subject matter of the study, material, and to its purpose, the understanding of culture.

According to Robert (1972:237,238), "the first point that some craftsmen still grow in different district is that they need to repair factory made items even if it would not occur in all parts of crafts like weavers." This shows that the expansion of material culture grown up due to fixing of things fabricated by the machine.

The other point which is raised in relation to this is that "craftsmen manage to survive for various economic and technological reasons." From economical point of view, the craftsmen have to do something or engaged in the production of objects in order to sustain their life economically, on the other hand, from technological point of view, some objects manage to survive because machine have never been developed that can do the work of the craftsmen.

The third point refers to the hand made items has had a reputation that factory produce items can not contest quite a part from the question of better work man ship. There are a number of people all over the world show interest for the objects made by hand due to the fact that they imagine hand made objects are more durable and strong; and has used for a wider period of time. In addition, the reasons that objects continuously exists till this days is that the particular community produce objects which is used for their day to day activities, for instance, a farmer can make a farm objects by his own. Robert (1972:237,238)

Coming to the Gurage community, researches and books have been written in relation to the over all activities of the Gurage ethno linguistic groups, Sebat-Bet-Gurage. They potentially give a primary overview for any one who wants to make a research in this area. The books provide information such as the political, social, economical and cultural attribute of the Sebat-BetGurage ethno linguistic groups. There were researches made so far in the area of Gurage Migration as a whole, Yjoka traditional way of resolving conflict and other interrelated issues in relation to the groups as a whole Gebreyesus (1991), Shack (1966). In addition, many scholars have made a detail observation in the language of the society Leslau (1965).

Worku Neda(1995:141) raised issues in relation to the cultural, social, economic and the cause of the improvement of house construction and the purchase of household objects of the Gurage community as a whole. But coming to the house, he mentioned that the emergence of the production of household utensils and the type of utensils available in the house are related to the migration of the society. He further mentioned the individuals who engaged in the production of household utensils such as special artisans, potters, wood worker, tanner and iron smith and the replacement of the household utensils by objects produced in the factory. He identified the items which are made of clay as bitter (bowls of various size and quality), enjapa (containers used to drink water, milk traditional drinks) and wooden utensils such as different types of waqemas, yeje yegir, yesafira and gebete and eating object made

from glass and parts of Enset plant such as sefe, yewedere and sleeping object like jipe and kapuat as well as quchiqicha are disappearing as a result of remitted object.

The study presented the types of utensils produced in the particular speech community. He mentioned that the utensils were remitted, but some of the utensils are still designed and produced by the speech community, and they produce the utensils to earn income and lead their life from the economical point of view, on the other hand, they utilize the utensils for various functions at home. The other issue is that his study did not include the raw materials in detail used to produce the utensils, the process of making the objects, the function of the utensils among the community, the value, social and cultural. He described the groups from various perspectives in order to show the economic, cultural and social aspects of the society.

Gebreyesus (1991) wrote a book in the culture of the Gurage community as a whole. He forwarded in detail about the people of the Sebat Bet Gurage in the book entitled "The Gurage and Their Culture". He mentioned the facts which practice among the Gurage speech community including the material culture. Gebreyesus identified the kind of objects which have been made in this geographical area which reveals the massive body of knowledge of this group. For instance, the community uses the various types and parts of false banana plant, Enset for different purposes. They use it for medicine, making household utensils, for food and other things.

In addition, the book inclusively touched many things like the marriage system, the political organization and the social and cultural aspects in relation to the Sebat-Bet-Gurage. It potentially contributes a great deal to the study of these groups but it has not mentioned each of the group independently. Firstly, most part of the book showed the general overview of the various aspects of the Sebat-Bet- Gurage as a whole. Secondly, the writer mentioned the objects made from different raw materials without describing its function and process. It lacks the process, the social and cultural meaning of this material culture. Thirdly, the members of the group were not treated independently. The intention of the writer of the book is to provide a brief and detail explanation of the Sebat-Bet-Gurage.

The other foreign scholar made a research in this society is Shack (1966). As cited in his book entitled "The Gurage, A people of the Enset Culture". The contents of the book revolved in the life of the Gurage society. Shack included issues about kinship and marriage, the religion and belief system, the history of the Gurage people and other important identification of these people. The book was considered as an enormous spring board to be acquainted with this ethno linguistic group due to the fact that it could be used as a map for supplementary study of the Gurage.

Worku (1966) in the title said "Gurage Urban Migration" deals a number of topics. Among these topics, he focused on the material objects produced in this specific geographical area. He stated that the objects have been replaced by other technological innovations. Most of the objects made deteriorated basically due to modernization and urbanization. He forwarded ideas in relation to these material objects, but there is a gap to be filled. For instance, the impression of the people in relation to this change, the actions made to retain the objects by the society and other significant things incorporated that contribute for dealing with the utensils. Therefore, the present study would contribute its role in relation to one aspect of material culture, household utensils made by the particular society, Enemor. The researcher attempted to focus on material object, household utensils made in this particular geographical area, the raw materials and other vital issues that contributed directly or indirectly to this study.

In addition, the researcher has faced a problem in relation to written materials that focused on one aspect of material culture, household utensils conducted in this particular speech community. The above books mentioned the economical, the social and the cultural issues of the Sebat-Bet-Gurage. In addition, they raised some facts in terms of material culture, folk costume and other essential facts about the group of ethno linguistic group in general.

2.1.1 Definition of Material Culture

The concept of material culture served in two different ways. In the first place, the name is given to the research area and the other one is for the particular genre to be studied. "Material culture is the study through artifacts of the belief, values, ideas,

attitudes and assumption of a particular community or society at a given time" (Justor, 1)

It is unlikely to find the definition of house utensils, but one can take the broad notion of the definition of material culture due to the fact that it is the hand made production of a particular speech community. The word material in material culture refers to a broad, but not unobstructed, range of objects. It embraces the class of objects known as artifacts-objects made by man or modified by man. It excludes natural objects. In many Anthropology books the definition have been clearly stated as objects which is the result of technology and the mind product of a community that reveal the social, cultural and economical aspect of the society.

(Sims and Stephens 2005:13; Dorson 1972:3) forwarded their idea about the form of material culture. They stated that

Material folklore takes a number of different forms, some of it "permanent," such as architectural structures or functional tools, and some of it ephemeral, such as food, body painting or paper ornaments. Permanent or not, material culture has in common that it is tangible" can be touched, seen, eaten or lived in. In many cases, these material objects are handcrafted, but they also may be mass-produced items that are used in expressive ways.

Material culture is the study through objects of the beliefs-values, ideas, attitudes, and assumptions of a particular community or society at a given time. The term material culture is also frequently used to refer to objects themselves, to the body of material available for such study.

Studies of material culture have had their chief concern the mutual relations between people and objects. In particular, studies of material culture are concerned with what people put objects to and what objects do for, and to people. Furthermore, scholars working in the field of material culture studies aim to analyze how these relations are one of the important ways in which culture and the meanings upon which culture is based are transmitted, received and produced. Readers have observed from the previous case studies that objects have various symbolic meanings for individuals, as much as their physical presence is important in structuring the pragmatic aspects of social life.

In its popular scholarly usage, the term 'material culture' is generally taken to refer to any material object (e.g. shoes, cup, pen) or network of material objects (e.g. house, car, shopping mall) that individuals perceive, touch, use and handle, carry out social activities within, use or contemplate. Although it is not easy to give a short definition of what material culture studies encompasses, the definition of material culture recommended so far has been similar in such a way that they centered on the display of material object like housing, house utensils, tools and other important objects that a particular speech community used to face their daily life.

According to Beals (1944), Material culture is applied to the sum of artifacts (manufactured goods and devices of all sorts) which are the result of a technology. Such artifacts include tools and containers of all kinds, processed foods, shelters (from rude huts to elaborate temples), items of clothing, and any other material object or device used by member of the society. (Beals 1944:229, Melakneh 2008:5, Prown 1982)

Beals attempted to clearly categorize what has to bear in mind in the study of material culture which precipitates with in time; and one could distinguish from the former objects to the very technological innovation of objects used by a speech community.

A number of studies have been shown that material culture has been considered as the wisdom of the society before the existence of the discovery of communication through writing. Material culture predates verbal culture by several thousand years, since tool making almost universal in all cultures, preceded the invention of writing in practically all of them. Material culture is, with out question human kind's oldest legacy of cultural expression.(Jstor 2) . It is possible to understand that human beings, from the time they designed and produce materials, have a close relationship with the objects they produced.

(Fekade 1999:15; Dorson 1972:2) and other scholars forwarded the category of material culture which has to be studied independently. The parts are folk craft, folk costume, folk cookery, and folk art.

2.1.2 Definition of House Utensils

It is clearly stated in different books that house utensils are parts of material culture which could be studied independently to know the way of life of the society, their environment and other important points. According to Dorson (1972:3) mentioned some of the items included in material culture. He advised that the student of material culture should focus on "how men and women in tradition-oriented societies build their home, make their clothes, prepare their food, fashion their tools and implement, and design their furniture and utensils."

The word Household utensil is a combination of two words, house and utensils. Concise Oxford Dictionary defines the word household as a house and its occupants regarding as a unit, and utensils are tools or containers, which is made by hand or passed through factory, especially used for household purpose.

The intention of this study focused on handmade house utensils which give various function to the society, have different structure and meaning attached to the objects. Based on these definitions one could perceive the definition of house utensils which is any kind of tools made by human being in a particular community for household use.

2.2 Theoretical Framework

Approaches to Material Culture

There are different approaches forwarded by many scholars in relation to the study of folklore in general. The approaches observed the various perspectives of folklore genres, for instance, psychoanalytical approach focus on reading of myths and folktales substitute sexual symbolism of heavenly phenomenon, structural approach which elaborate a general pattern of any work.

Material culture is part of folklore which has been studied and documented independently. The materials are highly associated with other folklore genre, the food the society prepare, the kind of cloth they wear, and the house they live and other important features are highly magnifies the identity of the society. Material culture like

any other folklore genre clearly shows the cultural, social and economic aspects of the particular society. As cited in the book *Mind in Material* by David (1982:112), "Material culture reveals a number of values that ensue from efficacy will inherit as long as an object continues to be useful and can return when an obsolete object again becomes useful such as material and utilitarian values and some express attitudes toward other human beings." House utensils has attached and inherited value that depends on the identity, the philosophy and belief system of the particular speech community. In studying people in action with different media will enable folklorists keep their attention on the issue of values. It is not merely the form and the way they produce the objects given high concentration but its values, cultural priorities and the ordered and enacted of material culture.

The other point to be mentioned here is that the study of objects lies in the surviving of history. Materials or objects created in the past time reveal the identity and the way of life of the society. According to (Prown 1976)

They provide an opportunity by which we encounter the past at first hand; we have direct sensory experience of surviving historical events. Artifacts may not be important historical events, but they are, to the extent that they can be experienced and interpreted as evidence, significant. (Prown 1976:3)

In the study of material culture one not only examine the former story but also get the opportunity to know more about the practice of the society and the way the interpreted the material objects they produced it. Material culture or objects have the power to represent a society in compared with other folklore genre. They have presented the possibility to understand the mind of the great majority who contributed a lot for the continuation of these objects found in non literate people, past and present, which remain otherwise unapproachable except through impersonal records and the distorting view of contemporary literary elite.

Material culture has come from the field of folklore and folk life; and has studied indigenous objects which need the indigenous knowledge of the particular speech community. In addition to this, in the study of material culture one could easily grasp art factual creativity which is reminded of the utilitarian value and economic realities, since most objects are overtly tools. The craftsmen have produced the objects for many

functions, for instance, to fulfill the daily life of the craftsmen and his family as well as to get income for a living.

In addition to the above points, in order to understand the cultural aspects of a society, the study of material culture plays a significant role. The evidence we study is the product of a particular cultural environment. They, the interpreters, are products of a different cultural environment. They are pervaded by the attitude of their own social groups-nation, locality, class, religion, politics, occupation, gender, age, race, ethnicity-beliefs in the form of assumptions that they make unconsciously. The points that must be closely observed is the study of objects, the manipulation of materials, enables the field worker to grasp the environment, the physical and social constraints as well as their art factual creativity will relocate them on the earth as real beings .

By undertaking cultural interpretation through objects, we can engage the other culture in the first instance not with our minds, the seat of our cultural biases, but with our senses. This affective mode of apprehension through the senses that allows us to put ourselves, figuratively speaking, inside the skins of individuals who commissioned, made, used, or enjoyed these objects, to see with their eyes and touch with their hands, to identify with them empathetically, is clearly a different way of engaging the past than abstractly through the written word. Instead of our minds making intellectual contact with minds of the past, our senses make affective contact with senses of the past.

The following approaches used by many scholars in the study of folklore in general. It is essential to mention one of the approaches in order to associate the study of folklore genre. The scholars of these approaches have advocated their own view in relation to the area of their research. Now a day a single approach to the study of folklore may not make the work complete due to the fact that there is no folklore genre existed independently. For example, if one need to study, utensils, it is not sufficient to document the final product or material, it is essential to incorporate the study with other related issues.

2.3.1 Contextual Approach

Material culture is the object- based aspect of the study of culture that touches on the allied concerns of social and cultural meaning. A society, a group of interdependent individuals forming a single community, has a culture, a set of beliefs and other significance that has made the particular society different from others. Obviously there are significant areas of overlap. Society and culture are inextricably intertwined, and their study cannot and should not be isolated. There have been several theories developed in relation to folklore studies in general. Among the theories formulated in the early time, the field study of any kind of folklore in context has provided a brief out look about the particular society as well as the genre to be studied. Contextual theory has been the recent and the growing approach in the study of folklore, house hold utensils.

According to Bauman (1983:363), "The symbolic and expressive forms we call folklore have their primary existence in the action of people, and rooted in the social and cultural life of these people." Whenever one wants to make a field work in the study of material culture, household utensils, it would be a corner stone to study the contextual social and cultural meaning or values attached to the objects rather than simply focuses on the lifeless object made and used by the particular society. The meaning found behind the objects could be merely accessible by approaching people from the society who contribute their own role for the existence of the objects.

Bauman further classified the context into two broad parts, "cultural context and social context in which these contexts encompassed other contexts entertained independently." It is obviously understood that when the craftsmen make the objects, they may directly reflect their way of life through singing or gesture expression which reveals the real identity of the society as well as they sing a kind of song which is directly or indirectly connected to the object they make. Mostly, this kind of activity may be done in collaboration with other fellows who are involved in the manufacture of the objects.

The craftsmen also produce the objects based on the social context, the environment and the indigenous knowledge in which they are engaged in. They

possess through time or inherit from their ancestors and make it as it is or modify or make a complete change using their talent. According to John Michael Vlach (1983:301)

, òa craftsman's work is related directly to his social context, immediate ecology, historical period and economical circumstance as well as his personal training, development of skill, and expression of talent.ö

Thus, in the description documentation of house utensils, one has to consider the personal philosophy of the craftsmen in which they attempt to reveal what they think, what their environment looks like and other symbolic meaning attached to their cultural and social context related to the objects in which they have been a society in which written documents are not developed.

2.3.2 Functional Approach

The other approach in the study of part of folklore, material culture, is functional in which it centers on the functional value of the folklore genre. The question they give much emphasis on the folklore, material culture, function in the culture rather than relate the objects to other issues. According to Bogatyrev in the book òFolklore and Folk lifeö edited by Dorson (1972:25), òthe functional method expands the subject matter of ethnography so that village building, farm implements and verbal folklore can all be examined from the functional point of viewö. The folklorists give much attention to the description of the community and cultures with reference to their particular customs and characteristics.

This approach has touched a number of folklore genres from the perspective of their function implemented in the community. In this theory, the material object itself is meaningless apart from its living presentation, or performance to a responding audience. As the material object, house utensils, produced by the crafts men/women, they all the time keep in mind the function value of the utensils in their setting. According to Robert (1972:237) mentioned some of the purposes that the craftsman engaged in this kind of activity.

òSome of the craftsmen involved in the production of objects, because there are handmade items which are hardly made through factory. In other cases people are made these objects to survive and to manifest their tradition and culture through these objects.ö

Cultural objects, house utensils, can also serve a functional purpose as well as a symbolic one. Determining the function of utensils is not always straight forward. Furthermore, understanding why it was can be an even greater challenge Sims and Stephens (2005:15). The first step in the process is to determine the ingredient, and the way in which that contribute to bring the final product into life which has to be considered as the more understandable elements of an object (i.e. the material, household utensils, the structure and its function).

The second step is to make a close investigation in order to address the points regarding the value, belief and cultural view of the object's creator, the particular community. The third points that should be considered are the kind of tools that the society uses to make the products; the name attached to this objects and the meaning given to these tools by the community.

This part of folklore does not examine only the solid objects made by a particular community but also it has its own social, economical and cultural value given by the society .Material culture as a study is based upon the noticeable fact that the persistence of a man-made object is concrete evidence of the presence of a human intelligence operating at the time of fabrication. The community attaches certain kind of significance to the indigenous products so as to disclose their true identity, and produce the material, household utensils which is highly enlarged the day to day activity and way of life of the community.

Chapter Three

Methods of the study

3.1 Methods of selecting consultants

In order to select consultants (persons who can provide valid and reliable data), in this study, two types of deliberate sampling (convenience sampling and judgment sampling) were used before data collection. Kothari (2004: 14 - 15) elaborates on them as follows.

All the items under consideration in any field of inquiry constitute 'universe' or 'population' [í] The researcher must decide the way of selecting a sample or what is popularly known as the sample design. In other words, a sample design is a definite plan determined before any data are actually collected for obtaining a sample from a given population [í] Samples can be either probability samples or non-probability samples. With probability samples each element has a known probability of being included in the sample but the non-probability samples do not allow the researcher to determine this probability. Probability samples are those based on simple random sampling, systematic sampling, stratified sampling, cluster/area sampling whereas non-probability samples are those based on convenience sampling, judgment sampling and quota sampling techniques [í] (i) *Deliberate sampling*: Deliberate sampling is also known as purposive or non-probability sampling. This sampling method involves purposive or deliberate selection of particular units of the universe for constituting a sample which represents the universe. When population elements are selected for inclusion in the sample based on the ease of access, it can be called *convenience sampling*. If a researcher wishes to secure data from, say, gasoline buyers, he may select a fixed number of petrol stations and may conduct interviews at these stations. This would be an example of convenience sample of gasoline buyers. At times such a procedure may give very biased results particularly when the population is not homogeneous. On the other hand, in *judgment sampling* the researcher's judgment is used for selecting items which he considers as representative of the population. For example, a judgment sample of college students might be taken to secure reactions to a new method of teaching.

The sampling in this study draws on the fact that the study is qualitative which Jone (1968:34) explains as follows.

Qualitative research often emphasizes the emic orientation óthe conceptualization of the organization from within rather than the ethic-the view from the outside from a detached observer. The qualitative research is likely to experience the situation, in which others are immersed, we either directly through participation or indirectly through extensive and intensive interview.

As this study is qualitative research and is, thus, geared towards descriptive interpretation of data (cf. Creswell, 2009; Cohen and Morrison, 2003), that the study was based on non-probability sampling was of great help. Specifically, *convenience sampling* was used since the researcher's ease of access to consultants among the

Enemor people and to their household utensils was considered as a criterion to select consultants for the study. Moreover, *judgment sampling* was used in the study to check the extent to which the selected consultants were familiar with the Enemor cultural household utensils. After a nearly one hour discussion with selected elderly members of the Enemor speech community, it was confirmed by the elderly that the consultants selected were qualified to provide valid and reliable data for this study. Then the consultants had no problems in addressing all the questions posed to them during fieldwork. In short, no bottlenecks were observed due to the sampling and the consultants provided the researcher with relevant data for the study.

3.2 Methods of data collection

Kothari (2004: 96 - 100) states that "there are several methods of collecting primary data, particularly in surveys and descriptive researches" and "observation method [i.e. participant or non-participant and structured or unstructured] interview method" are among the most important ones.

Goldstein (1964:79) states that "the strength of participant observation is that it enables the researcher to observe the natural and unaffected actual situations. It will also have an advantage to obtain further information on the internal content." However, the major weaknesses of participant observation are it does not allow the researcher to take note, follow up the process of making the utensils during the noisy situations because recording quality information may be difficult. The other type of observation is inactive participant which has its own strength and weakness. One of the strengths of this method is that it allows the researcher to follow the activities closely and capture the essential information needed for the research. The weakness of this method is that the target community may have lack of interest to show the process of making the utensils and its raw materials if they consider the researcher as an outsider (cf. Goldstein, 1964:79).

According to Goldstein (1964:88), "one of the steps to use the induced context is by interviewing persons who have participated in such context, and then depending upon their verbal descriptions of the situations to decide what context is to be

recreated. Goldstein (1964) by using such context, the researcher will take pictures (photos) of house hold utensils produced.

Both observation and interview were used in this study for different purposes. Observation was used while the researcher was on-looker taking down field notes as consultants were describing and making some Enemor cultural household utensils. Unstructured (open-ended) interview was used by the researcher in Amharic and the interview was interpreted into the Gurage language of the Enemor by interpreters during fieldwork for collecting data on the meaning or function of each Enemor cultural household utensil. In general, the data collection through the observation and interview (see Appendix A and Appendix B) was successfully conducted and the data gathered were coded based on the types of questions raised to consultants and in line with qualitative research tradition (cf. Creswell, 2009; Cohen and Morrison, 2003). Then, descriptive explanations and implications of the primary data collected (regarding facts about the cultural and social values attached to the utensils) from the consultants were paraphrased (cf. Creswell, 2009; Cohen and Morrison, 2003; Goldstein 1964; William 1967:25) and presented preceding conclusions and recommendations in this study. It should also be noted that secondary data sources such as books, journals and relevant literature used to figure out facts about the community, theoretical and methodological views pertinent to the research were of great help in the study. Besides, induced natural setting of the study of the Enemor household utensils was used in the research since the utensils were used as part of staged communicative event which was mainly conducted for the study rather than the natural setting of the making and use of the utensils.

Chapter Four

Findings of the study

4.1 General points

i. Gender Role

Like any other society, the Enemor has division of labor based on gender. The role of gender relies on the type of work to be conducted. According to Worku (1995:135), traditionally, women carry the major responsibility than men in Sebat Bet Guragie as a whole. Some of the responsibilities that the women hold are household maintenance, child care and processing of the staple food *wusa* from *enset*. The process of *enset* is locally called *wisacha* and is carried out during the season of Meheba which represents one of the four seasons (September, October and November). Mostly women are responsible in the domestic activities such as preparing food, fetching of water, cutting *kocho*, collecting fire wood, cleaning the house, and carrying animal dung. They engage in different activities in different seasons, for instance, they produce utensils and involve in the construction of *tukul* (the traditional hut of the society) when they are free from farming activity. They have taken part in the farming activities together with men. Women are especially busy in October, November and December when the *enset* is harvested. They start suffering from backache in November and are sick in November, December and January.

The most significant role of men in the society is agricultural activity, for instance, land preparation, plough and related farming activities. They are also responsible to take care of cattle in grazing, and other activities such as cutting fodder, providing water, maintaining and constructing hut. Men are less busy on the farm from February through May and most busy October through January. The elders are responsible to resolve problems that arise among the society. During this time, men in the village have the right to participate in the discussion in which the selected elders in the society implement the decisions. Women hardly attend in this ceremony as a group. In addition, the elders have passed blessing in different occasions as well as engaged the bride and bridegroom.

ii. Livelihood

Farming constitutes the major economic basis of this community. Basically, they are engaged in cultivation of false banana plant called *enset* which is the most predominant raw material used to produce a number of utensils. For instance, the society uses *enset* for such purposes as medication, food and production of household utensils. Mainly, the women earn their income from the house utensils in which they produced from false banana tree.

The second means of earning income is from cultivating different types of cash crops like chat, coffee, cabbage, maize, potato and tobacco. They plant the crops in the backyard of the house. *Enset* and coffee are not usually sold, but chat is mostly planted for the purpose of earning money. There was a crop history at the end of the profile which shows that the newer crops of sugarcane, coffee, chat and banana were introduced in the 1960s and early 70s. (Gebreyesus 1991:125)

Mostly younger men from the society migrate to the urban cities in need of job and earn money. They are engaged in trade and other kinds of work. The economic benefits are used to support the elder unemployed tribesmen and invest in cattle, land when available, marriage and other social obligation. These people are considered as a hard worker due to the fact that they do not choose any kind of work for a living. This is the other economic basis of the society. The elders who accept the gift offer blessing, in which blessing has a value in the society. The very interesting thing of the society is that every one who engages in any kind economic activity in the urban city should go back to the homeland at least once a year to his/her village and visit his/her parents.

iii. Local Organization

Enemor has local organizations served for diversified function. *Yejoka Barik*, the most known and respected cultural organization used to resolve any kind of conflict among the individuals. This organization is led by the most highly respected elders in the society which normally called *barik*. These elder people are greatly heard and given social value in the Sebat-Bet-Gurage as a whole. The individuals believe that if these elders pass cursing or blessing to someone who transgress the social system of the

society and do not give value to what they said, it will be come true in the life of the individuals. When youths make mistake in the society, they have a culture of collecting elder people from the society and offer their apology. They are highly respected each other.

The elders pass decision on the lower level of the society in the village. If the elders in the village can not solve the problem, it is sent to the highest hierarchy leaders of the Sebat-Bet-Gurage called *Ijoka Barik* a pan Gurage judicial and administrative assembly of elders. This is the top cultural hierarchy of getting justice traditionally. In addition, the kind of costume the elders wear has something to do with material culture, folk costume. The costume they wear while solving the problem of the society has been *buluko* made by weavers and also traditional drinks has been served during the occasion. There are utensils used in this ceremony like *endera*, *kapwat* and others. (Shack 1967:127)

The other local organizations establish to socialize their way of life and lead it smoothly; and they are considered this as useful to provide support for each other as possible. In times of personal crisis people get financial, material, labor or other help depending on the problem they have faced. They have an interesting trend to see each other in times of joy and sorrow through the local organizations. The selected individuals have administered this organization, and they have their own members to run the system efficiently. These local organizations are *idir*, *ekub*, *mehaber* and *elders meeting*.

iv. Staple Food

As like other ethno linguistic groups, the Enemor have cultural food. These staple foods have expressed the geographic, the environmental and other essential aspects of the society. Most of the food have prepared from the common plant of the society called false banana tree, *enset*. The most common and usual food eaten has been *kocho* with the dairy products like *ayebe* and *irgo*. *Kitfo* is also the most common and known staple food in the society. They prepare it from minced meet in different form like roasted, row and medium. Most of the time they prepare *kitfo* during wedding ceremony and festivity like *Meskel* and served with the leaf of false banana plant.

Anber the vegetable widely grown in the area is the other food served together with *kocho*. They prepare a number of varieties of food from *kocho*, *anber* and *ayebe*. The women are skillful to prepare different kinds of food from *enset* like *amicho* and *kocho*. These foods need much effort, process and skill to prepare. *Amicho* is prepared from the root of false banana plant. These staple foods of the society are highly related to the utensils produced in this geographical area. For instance, the cultural food, *kocho*, is prepared using *itefko* made of the dry part of *enset*, *bula* using *zenb^mere*, *sheta* and *ychuceqye*, *Kitfo* is minced using the most unique flat plane called *mektefia* and served with bitter.

Coffee ceremony is also one of the traditions of the society which is served together with some kind of roasted grains. The clay to make coffee is a bit different from other society which is bigger than found in other places. They mostly serve coffee with salt. During the holiday and other ceremonies, coffee is made together with fresh butter in the clay pot. These kinds of practice have a great value even in the society which has lower economical standard.

4.2 Specific points

Endangerment, Types and Functions of the Utensils

This chapter focuses on samples of indigenous utensils produced in the Enemor community and the function of household utensils. The researcher attempted to indicate the cause of endangerment of the indigenous knowledge of the Enemor in the production of the utensils, and to describe and document the raw materials, the process of making the utensils and their utility and other relevant issues.

4.2.1 Endangerment of the Utensils

According to the consultants, the current free market economic policy of Ethiopia appears to have opened many socio-cultural and business opportunities for foreign household utensils produced by different foreign factories (for instance, from China) to dominate domestic household utensils produced by factories in Ethiopia in terms of price and quality. Due to this, the Enemor people seem to have been attracted towards these foreign household utensils instead of frequently producing and using

their indigenous cultural household utensils. Thus, the level of endangerment of their indigenous knowledge of producing the utensils has been increasing from time to time.

4.2.2 The Qia ‘Q’acha’

Before explaining the kind of utensils produced in this particular community, it is essential to mention the most predominant raw material used for making a number of household utensils. *Qia*, in *amh.* *q’acha*, (lit. the thread/ fiber), the raw material is produced from the leaf of false banana plant which is grown widely in the community due to the fact that the society uses the plant for wider use such as for medication, for food and for making a number of household utensils. One can find the plant in the backyard of each of the member of the community which gives stunning surroundings to its geographical area. Specially, the women are in a great extent busy in the district, are accountable to fabricate most of the utensils exploited for diversified functions and to earn their income.

Qesh (lit. the cover of false banana tree/ not the dry one) is the raw material to produce *qia/q’acha*. In order to prepare *qia/q’acha*, the women use instruments which enable them to separate *qia/q’acha* from the leaf of false banana plant. The instruments used for the formation of *qia/q’acha* are fashioned by the men in the society. Mostly, the type of tree they use for the purpose of making the tools is *zigba* and *shebera*. These trees are grown widely in the geographical area of the community. The tools have given name by the community, *watar* (lit. a flat smooth wood board), *sisha* (lit. a thin flat ruler type of stick made of bamboo tree) and *zange* (lit. a tool circle in the middle, narrow in one edge, and the other edge looks like a fork). *Watar* is made of *zigba* and *shebera*. They make it flat and smooth using a simple axe. *Sisha* is produced from bamboo tree which is roughly fifty centimeter long. They use the thin bamboo and split it into two parts. To prepare *qia/q’acha*, first, the women use *watar* to lean on a wall or a tree to make it inclined to lay the leaf of the plant on it. After that, they cling/ stick the plant on the flat smooth board with their right foot firmly not to be moved; and to make it content to rub using a thin flat ruler called *sisha*. It assists the women to easily separate *qia/q’acha* from the other part. The outer layer of *enset* has two folds in the society.



Figure one: - This figure refers to the instruments which enable them to produce ‘qia/q’acha’. watar’ (lit. a flat smooth wood), ‘sisha’ (lit. a thin flat ruler type of stick made of bamboo tree) and ‘zange’ (lit. a tool which is very narrow to the bottom and like fork to the top).

The part which is lied down on the floor is one of the foodstuffs to make the staple food of the community called *amicho*; and the other component left on the smooth wood is the thread or fiber found from the leaf of the plant. After sorting out *qia/q’acha*, it has to be left to dehydrate for various purposes. For instance, the women use the product to generate income to build their house and to tie different things.

4.2.3 Utensils from ‘qia/q’acha’ and ‘enset’

A. Endera

One of the researcher consultants who are known in the village in designing and producing the utensils for almost two decades gave me the information the way to make *endera*, lit. traditional carpet. This household utensil is divided into two types based on their use, their quality and their size. The first type of *endera* is served as a carpet in which one can get this type of carpet in almost all the house of the society.

Endera is made of the outer layer and dried leaves of *enset* and *qia/q’acha*. The outer layer of *koba* is sliced from the growing plant, and bring together to prepare the carpet. The women have a culture of separating the dry part of the leaf from the plant. First, the needless part kept away from the outer layer and dried leaves of *enset*; and arranged it so as to tie together using the thread/fiber in the size of the carpet or depend on the interest of the women. *Endera* is ordered on the floor of the traditional hut, local name *tukul*. This utensil sometimes called mat for eating due to its function

in the society. As the name refers, the society has used the mat to sit on and eat. *Endera* does not take much time to produce; and it can be produced by individual woman independently. However, this utensil is highly exposed to extinction due to the expansion of modern objects like plastic carpets in the region which is considered by the community as a manifestation of modernity. They can easily get the plastic carpe from the very near market as well as the youth live in the city have a culture of taking different items to their vicinity out of which the plastic carpet has been the one which has been commonly taken to the place.

The second sort of *endera* is used for the function of mattress which is made from *teshemb*, lit. kind of grass and *qia/q'acha*. First the grass is sawed from the field and left to dry; and then the thread/ fiber is twisted to make it rope which is used to bind the *teshemb* together as shown in the figure below. This type of mattress is strong enough to be used for a longer period of time; and it is also so attractive due to the white color got from the raw materials, *qia* and *teshemb* while it is brand new.

They mostly accommodate the raw material at home and make it ready to produce the utensils whenever needed. In order to make this type of mattress, it needs knowledge, skill and patience. As the researcher consultant said that it takes much time to prepare the twisted thread which enables them to stick the lawn together and needs great effort to finish and make the mattress ready for different use.



Figure two: - ² Adot Amelewerk Sherefa has shown the second type of 'Endera'

² . Adot Amelewerk Sherefa (55) has lived in the Enemor Woreda since birth. She is a peasant and a house wife. Mostly, she has led the womenø in the surrounding village to produce the utensils. This picture was taken in the house of the woman.

The women do not make this mattress any time they like. There is a particular season in which the women come together to produce it. May to July are the season chosen by the women to make this utensil which may be considered as the time in which women get free time to make the utensils and make them busy in the production of utensils. The other information the researcher got was they make the utensils in a group of seven in different houses of the group members. They do not sit together to make the mattress in the same house twice.

This type of mattress is designed in different size. The size of the utensil relies on the concern of the women as well as their customers. As the informants told me that the maximum size of this mattress is six arms by four arms. The society predominantly the women make their livelihood by selling the mattress so that they have a strong relation with their customers. According to Robert (1972:235) there were close personal contact between the craftsmen/ women and the customer. The women make this type of mattress; and reserve it in a safe place so as to make use of it when there are cultural and/ or social ceremony takes place like *Meskel*, which is the most popular festivity in the community celebrated in mid September, or *Wedding ceremonies*, which has been given high social value by the elder or the family of the society. They also make use of the household utensil when strangers stay in their house as well as there is a tradition of offering goods and/or money mostly by the family of the groom to the bride~~s~~ before the wedding ceremony come in to being which has its own name called *yegered waga*. The utensil is offered by families or grooms to furnish the house. These would be displayed during the wedding ceremony. After the wedding ceremony, the utensil becomes the property of the bride.

The community manages the raw materials utilized for the making of the household utensils from the backyard of their house. This shows that the geographical, environmental and life mode of the society is highly associated with *enset*. The society does not find any raw materials for the preparation of the household utensils outside their surroundings. They do not use any kind of instrument to make this mattress which is produced manually, and it requires only the effort, knowledge and skill of the women.

As the consultants told me that they inherited this indigenous knowledge of making the household utensils from their grand fathers and grand mother; and they have an immense enthusiasm to retain the indigenous knowledge and skill they manipulate to prepare the household utensils and pass to the next generation due to the fact that they have had a strong fear not to misplace one of the manifestations of their culture because of modernization and urbanization.

B. Quachiqiche

Quachiqiche (lit. traditional mattress) is additional type of household utensil made from the outer layer and dried leaves of *enset* which is used for the purpose of a mattress and a seat. It is considered as a little bit easier than that of *endera*. The raw material to produce this utensil is the same as the first two types of mattress. The dry part of the leaves and the fiber/ thread is used whenever they are ready to make this traditional mattress. They arrange the dry part by the size of their bed and tied each dry leaves with *qia/q'acha* and the tip part of the leave turned down and tied with the fiber not to loose its form. They add other leaves if the first one is not enough to finish the whole mattress as shown in the picture below. After that, they tied with the gap of a palm or roughly $\varnothing 25$ cm. In the urban cities, *quachiqiche* is mostly used to cover a wall and a ceiling in a traditional or modern *kitfo house* to give the house traditional flavor.



Figure three: - the last product of a mattress, locally called 'Quachiqiche'

The traditional *quachiqiche* is served as a mattress which is kept below the *endera* to give comfort to the bed while sleeping. When *quachiqiche* is served as a seat,

it has to be turned round four or five times to make it suitable to sit on. Now a day, this household utensil is rarely seen in the house of the community.

C. kap'wat

Kap'wat, lit. mattress of *enset* fiber, is also used as a mattress which is ordered in the bottom of the above two types of mattress. They traditionally arrange their bed on the floor which is composed of *endera*, *quachiqiche* and *kap'wat*. All these utensils are prepared from the outer layers and dried leaves of *enset* called *enewa* and *wedere*. The way of designing *kap'wat*, the time taken to finish it and the raw materials employed to prepare make *kap'wat* vary from the above household utensils are The way of making *kap'wat* and *quachiqiche* are almost the same; the thing that makes them different is the gap one use to tie the outer layer and dried leaves using the fiber/thread. The leaves is prepared in a thick way and tied with *qia/q'acha*, but one can not identify how the raw materials are attached together. It does not take much time to design this type of utensils; and the utensils are hand made which means they do not use any kind of instrument to produce it.



Figure four: - the 'Kap'wat' ordered under the two crafts. As shown in the picture, it seems it is not tied with the 'Qia', and it is very comfortable to sit or sleep on it.

Now a day, these utensils are about to be swamped by the product fabricated in the factory; and ready to pass on. The community gradually changes their way of life due to the fact that they replace the indigenous household utensils used to sleep with the modern bed which is designed and prepared by carpenters. The changes lead the society

to leave their cultural and traditional way of arranging bed using the products produced by the community. This fact, by implication, stretch out its shadow in the authentic manifestation of the identity of the community as well as the economic, social and cultural aspect of the society.

On the other hand, the women in the community who are highly fascinated these utensils have been at the age of sixty and above. This has showed that unless the next generation would become skilled at this knowledge, these individuals may be a tendency to lose these incredible utensils, knowledge as well as their identity and culture. As it is known that the utensils are not the only thing exposed to extinction, it also the type of food related to the utensils, the cultural aspects, the raw materials as well as the instruments used by the community to produce these utensils will be in danger.

As shown in the picture below, the utensils are arranged and ready to sleep on. The bed has a splendid sight to look at and seems modern type of bed which really offers a remarkable comfort. The size of the bed relies on the interest of individuals. In addition, this type of bed is culturally designed and arranged to the head of the house called *barik*. They have also had a culture of serving a stranger in their house. One of the services they provide is leaving their bed to the guest to whom they show high respect. They commonly use the utensils *quachiqiche* and *kap'wat* while they order the bed but they add *endera* only for the head of the family and under certain occasion like the stranger host in their house as well as during different social and cultural ceremony. From this perspective, the false banana plant is the source of producing these utensils in which the houses of the community confirm the fact.





Figure five:-The above three pictures shows that the type of bed in which the society used in common, from the top, 'Endera', next 'Quachiqiche' and at the bottom of the bed 'Kap'wat'.

D. Chefad

Chefad is a kind of household utensil produced in this geographical area. It is used as a seat of coffee pot, lit. *yejebena maskemecha* which is made of the *hana* local name, lit. cover of any type of tree or *trunk*. They particularly use *zegeba* and *shebera* to make the seat of clay pot *jebena* which is widely grown in this area. In order to prepare the seat of the clay pot, first, they split the cover of the tree, the trunk, from any type of tree and circled or rounded it according to the size of the *jebena* or the interest needed and wrapped with the knitted *qia* or fiber/thread till the trunk is completely covered.

Chefad is painted blue and gray to give beauty to the utensil; and drawn different kind of pictures. One of the consultants told me that she got the color from the market and mixed with water to paint the knitted thread using a brush made of wood which give the *Chefad* different color. The picture below showed that one of the researcher consultants made the utensil in the market place. The seat of the clay pot is taken to market which is one of the sources of income to the craftswomen. The size and color of the seat of the clay pot relies on the interest of the customer as well as the size of the clay pot. This household utensil is highly interrelated with the culture of the people in which they have different type of preparing coffee ceremony. Thus, they mostly design and make the seat of the clay pot based on the utensil produced in the environment.



Figure Six: - ³ *Nirito Kemal colored the 'Chefad' in the market place.*

The seat of the clay pot has other function by the community. They utilize it to decorate the house by hanging it on the wall. Whenever a stranger is hosted in their house, the new 'Chefad' is taken from the wall and give service. The society has an interesting social and cultural trend in relation to strangers. One thing the researcher observed from this community is that though the utensils are produced in the *Enemor* geographical area; there are particular Woreda \AA s in which the utensils are formed. There are utensils which are not produced in this Woreda such as *Jebena*, *ankofa* and *fenjal*.

The other utensil mentioned in relation to the seat of the clay pot is the cover of the clay pot which is made of any kind of tree. The design of the cover looks very tick in the tip and has a long tail which is inserted in the clay pot. The utensil has different size which relies on the size of the clay pot; and painted the tip of the cover the same kind of color with the seat of the clay pot. This utensil replaced the former cover of the clay pot which has been made of the fiber and the seed of the tree culturally called *antankert qinqe*. The former utensil was designed by wrapping the seed with the fiber and makes a kind of circle hole at the tip of the cover. The circle hole helps to pick up the utensil; and the other part is to cover the mouth of the clay pot. This type of utensil is no more produced in this area which is replaced by the type of utensil posted in the figure six. The society may not leave the trace of this type of utensil for the next generation. The researcher hardly got any of this type of utensil in the place where this study was conducted.

³ Nirito Kemal:(35) was born in Enemor woreda. She got married and has two children. She is a merchant; she has produced different utensils and brought them to the Gunchire Market, She earns income from the utensils she produced.

E. Itfoko

Itfoko, lit. a tray (*Yekocho metefetefia*) is used as a tray to make the cultural food ready to be baked called *kocho*. The *wusa* got from the false banana plant is prepared in the tray in a size which is appropriate to *itfoko*. As shown in the picture below the *itfoko* is made of *teshemb*, lit. the lawnø and *quac'a* which is designed and prepared by the women in the society. This is the most common type of utensil which is socially used in the day to day activity of the women, and it has linked with the cultural and staple food of the people called *kocho* which is baked after preparing *amicho* in the tray.

The researcher observed that most of the household utensils produced in this area greatly attached with the false banana tree. The other interesting aspect one has to consider is there is no instrument used by the craftswomen to produce these utensils.



Figure seven:- Adot Amelewerk Sherefa held the 'Itfoko' in the backyard of her traditional hut 'tukul'

4.2.4 Utensils from bamboo tree

A. Tekuya

Basket makers weave containers of many size and shapes for a wide variety of uses. The society has also employed raw materials of the same kind available in the geographic area in the making of *tekuye*. A number of utensils are designed from bamboo tree. *Tekuye* (lit. serving dish) is one of the utensils made of bamboo tree. *Tekuye* is used as a dish to serve different kinds of dry food, for instance, bread and roasted grains. They mostly use during the coffee ceremony which is culturally given

high value. It is also served as taking food from one place to other. Behind these services, the utensil is hanged in the wall of their hut to decorate the house. They regularly use the utensils while a stranger host in their house.

In order to prepare *Tekuye*, first the bamboo tree is cut and separate/split/ into long thin strip to weave a basket ; and then crossing or coiling the strips across, over and under each other by hand. In addition to the bamboo tree, as it is shown in the picture below, the community makes use of the manes of cattle and horse as a raw material to get ropes which applied to tie /stick with the sliced straw in a designed way which has given a wonderful sight to the utensil. The hide is painted black to give it prettiness to the serving dish. This kind of utensil has a cover on it; which is also made like the other part, but the center of the cover and the bottom part of the dish is not tied or left uncovered using the hide.



Figure eight: - these are one kind of 'Tekuya' produced from bamboo tree. The picture was taken in the Gunchrie Market.

The other type of *Tekuye* has a wider use by the community. Certainly the same kind of raw materials and techniques are used to produce this type of utensil. The difference between the above utensil and this type of utensil is that the type of service they provide for the community and the size of the utensil. This kind of utensil has a wider function in the community; one of the functions is the women take different items to the *market* called *gebeya*. The other function is to serve food in the house in which it is used as a *gebeta* as well as used as a *messob*. Some of the members of the community use this utensil to keep grains in it. It means that it gives service for them as *barn* to store grains.

The women are in charge of doing these utensils; and the other very fascinating things to be observed is the women not only design and produce these utensils at home but also they bring all the raw material in the market and produce it. They are highly skillful and knowledgeable to design and prepare different types of *tekuya* in the market within very short period of time and make it available for customers as shown below in picture nine.



Figure nine:-⁴ Meseret one of the informant was making other type of ‘Tekuya’ Guncherie market; a local market in the area. This is the second type of tekuye

The other type of household utensil made from bamboo tree is the utensil in which the society used for the purpose of placing different materials in it like forks, spoons, knives and other utensils. The society does not give name to this utensil. The name follows after the function of the utensils provided for the society. This utensil is produced from bamboo tree is *ye mankia maskemecha*. This utensil is designed the same way as the other utensils made from the bamboo tree; the things that makes this utensil differs from the rest is the size and function of the utensil. As it is demonstrated in the picture below, the size of the utensil is very thin at the bottom; a bit longer in its height and narrower in the tip; and the mouth of the utensil are wider which allows putting utensils in it like forks, spoons and knives. The craftswomen add a hide from the cow or other animals to give it beauty to the object; and bring to the market for sale. Now a day this object lost its function in the society in which it is served as a decoration by hanging it in the wall.

4. W/t Meseret (27), a merchant and lead her life by producing and selling utensils. She is literate. She is single. She is known in making utensils. This picture was taken in the Gunchrie market while she produced the utensil and made it ready for sale.



Figure ten: - “Tekuye” served to place forks, knives and spoons in it.

The utensils are the clear manifestation of the Enemor social, economical and cultural aspects of the community. The utensils are made by the women, and they have social value among the society. Additionally, the utensils are economically made the women sustainable which means that it has been the source of income for most women; and culturally the utensils express the identity, and the geographical aspects of the society. The bamboo tree is grown widely in this geographical area in which they do not afraid to face scarcity of the raw materials. The utensils are directly or indirectly related to the kind of plants grown in this area as well as related to the cultural and staple food; and ceremony of the society. One can find this utensil in the house of each individual in which they have placed or hanged their hand made objects on the walls which give the house a different view.

B. Satera

Satera is the common household utensil which is produced from bamboo tree in this particular community. The bamboo tree is split in a thick way to make it capable of holding materials. Mostly, the function of this utensil is to put different house hold furniture on it like cups (seni), plastic dish, glasses and plastic jug as well as it serves as a table. It is roughly fifty centimeter long, a meter width and two meter long which hold various household utensils. Particularly, this utensil is made by men who earn their living by brining it to the market.

As shown in the figure, there are a number of utensils are put on it. They design the two utensils independently and swing together to make it large to hold many utensils. The society uses this type of utensil as a shelf. While they want to use as a table, they designed a single *satera*. Like any other utensils, this utensil is also produced in different size and shape.



Figure ten:-“Satera” in the market as well as in the house gives service as a shelf.

4.2.5 Utensils from zigba tree

A. Mektefia

Mektefia which is a very unique type board produced in this area. It is made of any kind of tree found in the place where the community resides. This type of utensil is particularly used by the community in a special occasion to provide the most known cultural food of, *kitfo* (minced meet) the society. It portrays the skill and knowledge of the society. Menø are responsible to make the utensil from the very near trees. This is the most traditional type of board which does not serve for other purpose other than to mince meet. As the consultant told me, this type of board is found only in this region.

As shown below, the center of the wood is a bit flat and bend/ curved in which its part is left without scrape; the rest of the *mektefia* seems like a bowel in order to hold the minced meet in it. This type of utensil is small in size. They colored it to make very attractive using various color and bring it to the market for sale. The tools used to prepare the utensil are a simple axe and brush. They use a simple axe to make the

utensil smooth and flat while the brush is to paint the color in which the society used to paint other utensils.

They have traditionally prepared the most staple food during a holiday especially in *meskel* and other special occasion like in marriage ceremony and *mahaber*. *Kitfo* (minced meat), *okot* and *zemamejad* made from 'anber are considered to be the most common staple food in Enemor society which is prepared using this type of board called *mektefia*. The society makes this utensil for two purposes; on one hand they use it in the house in the special occasions as well as they bring to the market in order to earn income for a living.

Now a day, this utensil, like some the utensils produced in this area, becomes in the verge of extinction due to the hard work required to design and produce. In stead, the society uses a simple flat smooth wooden board to mince meet and to chop different food staff.



Figure eleven:- 'Mektefia' which made from any kind of tree.

B. Zenb^were, Sheta, Yechuceqye

The utensils in the subtitle are utensils which is inseparable due to the fat that the society uses them to prepare *wussa*. *Zenb^were*, lit. circular board, is made of any kind of tree like the other utensils which is produced in the area. Particularly, they prefer to use *zigba* and *shebera* tree. The circular board is used to prepare of *wussa*, which is a type of raw food. The *wussa* is cut and put it in this flat circular wooden

board. The size of the utensil is identical in all parts which has a shape oval in the middle of the circular board. The circular board has become white after a long use.

The other utensil which is not separated from this circular wooden board is *sheta*. The women use it to prepare their cultural food called *kocho*. *Sheta*, lit. seems like sward, is designed from iron that has two face blade. This utensil has a handle which is made of the tree mentioned above. In order to attach the iron and the wooden part, the tree or the handle is screwed to make a hole by firing a pointed iron; and the tip of the iron is turned to make it firm. This utensil is used to chop *wussa* putting on the circular board.

Yechuceqye is also the utensil that is inseparably used with the above two utensils. They employ the same kind of tree used to produce the utensils. The design of the utensil looks like the letter 'L'. The women utilize *yechuceqye* for two purposes; the first function of the utensil is to keep *wussa* protected from poring while they cut it. The other function is to keep their hand from the *sheta* while they slice *wussa*. These utensils are the most familiar utensils in the society in which it is strongly related to the day to day activities of the society. They use a simple axe to prepare these utensils from the very near raw material except the iron. As shown in the picture, my consultant describes the utensils independently and their function. These utensils have found in the house of each individual which clearly identified the society.



Figure twelve:- ‘Zenb’ere’, which is the circular wooden board, ‘Sheta’ ,the long two side blade, ‘Echuceqye’, made of wood used to keep safe the wussa

4.2.6 Utensils made from clay

A. Bitter

Bitter, lit. a clay plate of variable size and quality, is the most known household utensils in this region which is made of clay. First the clay is mixed with water, and designed in the size they needed and left to dry using a furnace which gives the black color to the clay dish. This clay dish is highly related to the cultural food of the society called *kitfo*. This household utensil is almost produced in all part of the Gurage people. Particularly, the Enemor has produced *bitter*. The utensil has different size which relies on its function. The biggest of all the bowels of variable size and qualities is served to hold the minced meet in which is used as a big plate to mix the meet with butter. The small size of the bowels is used to give service to the individuals. This clay dish is mostly used in the cultural ceremony, festivity and other social events. The utensils also give service in the city, Addis Ababa, in relation to the staple food of the people *kitfo*. Due to this reason, the craftswomen have produced the utensils not only their own use in the house but also to sell in the market.

In addition, the utensils are used to decorate the house by hanging on the walls which gives a wonderful sight to the house. They have used the utensils hanging at the time of their cultural ceremony, festivity and social instances.



Figure thirteen: - Bitter of variable size and quality

4.2.7 Utensils made from palm tree, ‘selien’

The other plant flourished in this geographical area is palm tree. The women have used the tree to produce ‘*Selien*’. It gives various functions in the community. In order to produce *selien*, the women cut the branches of the palm tree and leave to dry; and the leaves of the branches are separated from the main part by hand. The parts departed from the stem are collected, and brought together as a raw material for the production of *selien*. And then, the craftswomen crossed the dried long thin strip of the leaf of the palm tree weave each other to design and produce *selien*; and then crossing or coiling the strips across, over and under each other by hand.

As one my informant from the women who made the utensil informed me that the utensil has various purposes in the community. One of the main functions is to serve as a carpet in the house which is replaced by the factory product known as plastic carpet. The second use is they leave their children at the early stage and engage in their work so that the child is to play and get crippled on it. The third and may be the most significant use of the utensil is to serve as casket when the individuals dies which is served particularly for those who are the follower of Muslim religion and others. In some parts of the community, the utensil uses to cover the wall of their house.

The women are responsible to make the utensil which has be done in a group at the market place by bringing the dry part of the branch of the palm tree. The size of the utensil is almost the same. The very interesting thing is that they are extremely skillful to decide the length and width of the utensil without using any type of modern way of measurement.

The craftswomen sometimes give the utensil a different outlook by inserting the dry part of the leaf of the branch of the palm tree into the mixed colored water. When it dries, they design it in a very attractive way. They make this utensil for their own household use or to earn income for leaving by selling the product.



Figure fifteen: - ⁵ Adot are engaged in making 'selen' in the market place.

The other significant feature to be mentioned here is that they use a very simple instrument to produce the utensils. Most of the utensils are designed and produced without needing any kind of instrument. They make it manually.

The most important aspect to be raised here is that the women are responsible to make the utensils, to utilize at home or to obtain an income by selling the utensils. This shows that they have a strong contact with their customer; and sometimes decided the size, the shape and the quality of the utensils based on the interest of their customers. In addition, the utensils have revealed that the women are adapted the skill and indigenous knowledge to design and produce these utensils.

According to Ato Hailu Azmachseged, there is a season to produce the utensils which has to be considered as the busiest moment in the life of women in the way that many of the burdens have fallen up on the shoulder of the women. They schedule their time for different activities among which May to July is the time they work together, and one can easily consider that these individuals are hard worker in which they even produce the utensils in the market place.

5. Adot Teshera Lendaga (55) was born in the Geto group. She has moved to this place due to marriage. She is a farmer and a housewife. She has involved in making utensils. She can not read and write. She has produced the utensils for sale.

4.2.8 The extinct household utensils

House utensils are one of the deep seated and persistent of folklore, material culture classifications which identify and characterize a society as a whole. In situation of endangerment of the folklore genre, household utensils, it is not merely the genre which is exposed to extinction but also the indigenous knowledge, the creativity and the skill possessed by the society perished along with it. The endangerment of house utensils reduces the social and cultural values, the identity of the society and some other essential effects that manifest this particular society would be in vain together with the material object. The researcher attempted to mention some of the utensils which are not produced any more in this area without leaving skill and knowledge of making them for the coming generation.

From clay there were utensils designed and produced which portray the image of the society, the geographical area, and the cultural and economical aspects of the society. Traditional pottery *inajapa*, lit. container to drink water, milk and traditional drinks, and *finjan*, lit. coffee cups, is fully replaced by 'sini cups'. Formerly the society used this utensil in the day to day life of the community. Now a day, one can find this utensils in a very restricted home of the society which has been replaced by glass or plastic cup. They no more give service to the community.

Modern iron spoon and fork also replaced the most skillful and knowledgeable product of traditional spoon *ankefue* made of animal horn which was particularly designed by the group of people from the *Enemor* society called *fuga*, the small groups of people have been isolated from the rest of the society due to the fact that they are engaged in making these utensils. This utensil strongly express them and related with the cultural staple food of the community called *kitfo*. The horn also had other use rather than the utensil mentioned above which is exploited to design the handle of the knife which is misplaced by wooden handle.

The other wooden utensils lost from this community were made from the *zigba* or any kind of trees in which the women from this society used for various function. *Waqema*, *yeje*, *yegir* and *gebete* used for washing the hands and feet; and used for other

activities were replaced by plastic objects and metal trays which are no more produced in this area.

As far as the researcher observed, the utensils are fully replaced by the fabricated items in the factory due to the fact that, at least, one member of this society live and work in the urban cities in which they have a culture of returning to their birth place not less than twice a year. At that moment, they bring house utensils to their relatives whom they feel that it is easy to use the utensils rather than producing their own cultural utensils. This condition has contributed its role to the loss of many utensils produced by the craftswomen in the society. As they informed me, they feel comfort to utilize the materials made in the factory. The objects are easily accessible by the community. They even easily get the material from the very near market. The constructive thing the researcher perceived is that the community has an optimistic outlook to the society who engaged in the production of the utensils as well as they are very much proud to use the objects at home.

The endangerment of the utensils occurred due to many significant points. First, they make themselves busy in doing other activities and not consider the objects as their cultural manifestation of the society; secondly, they found the utensils produced in the factory easy to use and access it. The other reason is they consider that the exploitation of modern objects is a sign of modernization.

The other fact to be studied about the community intensely is that their life is vastly attached to the false banana plant called *enset*. They use the tree for various purposes like for medication, for food and for making objects. Other interested researcher can make a study in the use of the plant.

Chapter Five

Summary, Conclusion and Recommendation

5.1 Summary

This section dealt with a summary of the whole paper. The thesis consisted of five parts of which the first part has encompassed with the background of the studied area called Enemor (Egeze). The Egeze people is part of the Sebat-Bet- Gurage ethnic group and settled to the western region together with Geta, Endegane, Ezha, Cheha, Muher and Gumer. It was believed that the Sebat-Bet_Gurage named after the group of the leader of that era. The language of Enemor belongs to Semitic language family, but which has its own dialect that makes it different from the rest of the group. Their livelihood has mainly been relayon farming and trade. *enset*, *coffee* and *chat* are some of the most common plants grown in the area. They have different traditional organization like *ijoka barik*, which has been the traditional justice institution that has given solution for any kind of conflict raised among individuals. *ekub* and *maheber* has been considered as local organizations. The society established these organizations to support each other in the time of happiness and grief. Most of the individuals have been Orthodox Christian and Muslim as well as there are other religions entertain in this area.

The society has indigenou traditional utensils which are exposed on the verge of extinction that made the researcher to center in the utensils of the society. In order to achieve the objective of the thesis, the researcher provided research questions to address its objectives mentioned above. The thesis encompassed with a number of significance to the community, the researcher as well as for academic purpose. In addition, the study has shown the way to retain the utensils to the next generation. Consequently, it has been crucial to make field work to collect the raw data from the targeted community to accomplish the facts mentioned above. In order to do so, the researcher implemented *convenience sampling* and *judgment sampling* method to select consultants and used different kinds of research methods like observation, interview (unstructured) and group discussion.

The thesis also included literary review and theories in relation to material culture, utensils. It was attempted to observe the definition of the key concepts as well as the various approaches implemented by a number of scholars in the study of folklore like contextual approach and functional approach. The last part of the thesis has embraced the findings from field work in relation to house utensils which is mentioned below.

5.2 Conclusion

After having done a field work and collected the required data from the target community, the researcher identified the cause of endangerment of the indigenous knowledge of the Enemor people in the making of household utensils, ingredients, the types of utensils and their function, the role of gender as well as list of utensils that got lost from the society. Below are the findings.

The current free market economic policy of Ethiopia appears to have opened many socio-cultural and business opportunities for foreign household utensils produced by different foreign factories (for instance, from China) to dominate domestic household utensils produced by factories in Ethiopia in terms of price and quality. Due to this, the Enemor people seem to have been attracted towards these foreign household utensils instead of frequently producing and using their indigenous cultural household utensils. Thus, the level of endangerment of their indigenous knowledge of producing the utensils has been increasing from time to time.

The most predominant raw material used to produce a number of utensils originated from the false banana tree *enset* which has had many uses in this community. For instance, the society has exploited the plant for medication, for food and for the production of utensils. *endera*, *quachiqiche*, *kap'wat*, *chefad* and *itfoko* are utensils currently produced in the area from *q'acha* and the dry leaf of *esset*. There are also utensils produced from bamboo and zegba tree such as *tekuya*, *satera* and *mektefia*, *zenb^{were}*, *sheta*, *yechuceqye* respectively.

These and other utensils have cultural, social and economical values in the day to day activities of the community. The women have socially been responsible to

design and produce most of the utensils. They inherited the knowledge and skill from the former individuals from the society. They engage in making the utensil to earn income as well as to utilize the utensils for different function in the house. Culturally or traditionally, the society uses the utensils in different occasions such during festivals, meskel, and wedding ceremony. They arrange the bed for the stranger while hosting in their home and to decorate the traditional hut, *tukul*. They offer the utensils as a gift or a dowry during marriage ceremony.

There are also utensils got lost from the society like *ankefue* made of animal horn, *enajapa* container to drink water, milk and traditional drinks, *finjan*, *yeshekela sini*, and wooden utensils of different kind *waqema*, *yeje*, *yegir* and *gebete* used for washing hands and feet. The loss of the utensils has an impact in the identity and cultural aspect of the society. The society lost both the utensils and the knowledge and skill they have possessed to design and produce the utensils.

5.3 Recommendation

On the whole, it is recommended that stakeholders (e.g. NGOs, cultural departments of the government, the Enemor community) should work together and identify possible ways of preserving the indigenous Enemor knowledge and practices of producing and using the household utensils. They need to involve researchers for further research on issues out of the scope of this study. Eventually, such initiatives can result in reliable ways of transmitting the Enemor culture of producing and using the utensils to the future generation.