



International Journal of Humanities & Social Science Studies (IJHSSS)
A Peer-Reviewed Bi-monthly Bi-lingual Research Journal
ISSN: 2349-6959 (Online), ISSN: 2349-6711 (Print)
Volume-III, Issue-IV, January 2017, Page No. 224-242
Published by Scholar Publications, Karimganj, Assam, India, 788711
Website: <http://www.ijhsss.com>

An Analysis of Guji Oromo Folktales: Function in Focus **Gumi Boru**

*Research Scholar, Dept. of English Language and Literature, Bule Hora University,
Ethiopia*

Abstract

The objective of this article is to examine the function of folktales in Guji Oromo. To achieve this goal, an attempt was made to collect folktales that depict the socio-cultural function, socio-economic function and socio-political function. The three instruments of data collection were interview, observation and focus group discussion. All the collected data were translated into English and analyzed functionally. The study shows that folktales are narrated for different functions in Guji Oromo. Because, those people use folktales as a medium of instruction, to express their economy and culture besides instructing their children about their political, economic and social life. It is also found that one folktale of Guji Oromo can be multifunctional. Guji people reflect their norm and moral codes through their folktales. Finally, the researcher recommends that folktales should be incorporated in Educational Curriculum and NGOs working in this regard should help cultural institutions and researchers.

Key words: Folktales, Guji, Oromo, Socio-cultural, Function

1. Introduction: The study of folklore in our country seems to be of recent time development though attempts have been made to collect oral literature for quite long. Ethiopian folklore research had been limited until the second half of the twentieth century. The folkloric materials of the various ethnic groups in Ethiopia have not been studied very well and widely. It seems that folklore has a potential contribution to cultural, political, social, and economic realities and that has not been understood in context of functions. So, the I believe that the range of complexity and role of research through the use of folklore have not been exhaustively researched particularly in Guji Oromo. The researcher is interested in Guji Oromo's social and historical as well as cultural background and feels it needs to be understood in order to understand the contextual uses of their folktales. It is strongly related to the social realities and traditional practices of the society. Thus, familiarity with folktales of those people can help a reader to understand their social, economic, and cultural background.

2. The Concept of Folktales: A different scholar of literature defines folktales in various ways. M.H Abrams (1988) defines a folktale as a short narrative in prose, of unknown

authorship. It includes myths, fables, tales of heroes (historical or legendary), and fairy tales.

Ruth Finnegan (1970:163) also puts it clearly, a folktale is, “The prose narrative genre” of oral literature. According to Harry Shaw (1972:163), a folktale is defined as “a legend narrative originating in and traditional among people, especially one forming part of an oral tradition.” Some scholars of folklore consider folktale as an inclusive term that covers all traditional prose narratives like legends, folktales, myths, fables and others. Cuddon (1998) also indicated that oral tradition entails folk narratives which include legends, fables, tall stories and others. A folktale is a type of story that tries to explain or understand the world. Such stories were orally transmitted down through generation features of morals or lessons. Therefore the society teaches their children by narrating different types of folklore. From these folktales are stories that pass from one generation to another generation by words of mouth. These tales were not written down, but existed orally in the mind of mankind. It is oral now, as the tradition, or oral story telling is giving way to books and television, that such tales are being collected and written down (Peak and Yank, 2004)

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

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

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

Folktales may be set at any time and any place, and in this sense they are almost timeless and placeless.

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

Folktales, like all pieces of oral literature, are transmitted orally through memory. They are heard, retained and transmitted. They may pass on with or without additions. In short,

folktale is one genre of folklore that has proved to be popular with most scholars and a lot of research has been carried out on this.

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

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

According to him these ethnic problems emerged from particular social and personal situations, so that; folktales play a great role in conflict resolution. Finnegan (1976) raises the question of the function and purposes of stories and different types of the narrations. She discusses to answer the question by asserting that morality and justifying are some of the functions that sometimes from one aspect of the stories that are narrated. She argued that in studding of oral literature of any particular peoples, it suffices to know about the view point of the people themselves with respectve to outlook and functions of their narration about the local typology of the narration.

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

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

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

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

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

folklore is into myth, legend and fairy tale. Viewed as belief, myth is sacred truth, legend is adorned history, and fairy tale is plain fiction.

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

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

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

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

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

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

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

2.3.2 Timelessness: Oral literature is ageless or timeless. Scholars of folktale, belongings that various work of oral literature like myths, folktales, and legends and others from that of genres product of society indefinite time.

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

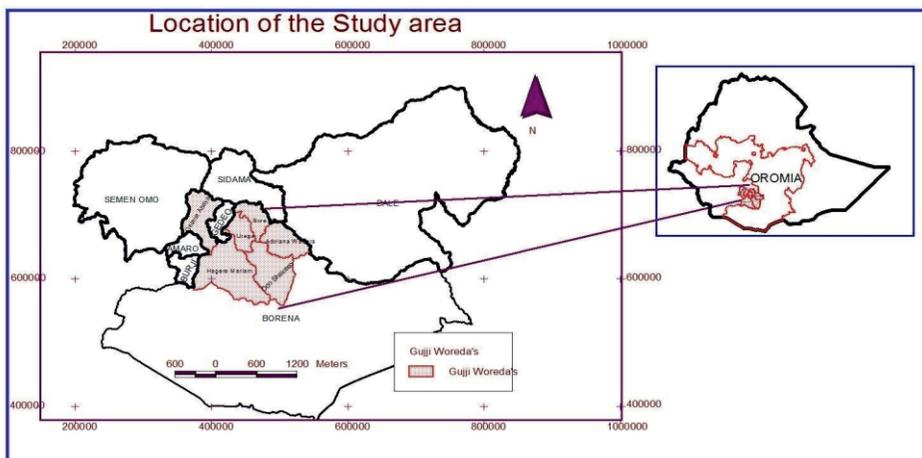
Regarding this issues Berhanu, (2008) suggests that the folklore in general and oral literature in particular has no definite time.

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

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

2.4 The Guji people: The Guji people, as stated by Beriso (2004), Debsu (2009), Hinnant (1977) and Jaleta (2009) are among the Oromo ethnic branches and speak the Oromo language—one of the most widely spoken languages in Ethiopia. According to the present administrative structure of the Federal Democratic Republic of Ethiopia, the Guji people are part of the Oromia Regional State and their population is estimated to be around 5 million, of which 90 per cent reside in rural areas (FDRE, 2008). Geographically, they are in the southern part of Ethiopia. Of these ethnic groups, the Guji people share borders with Borana in the south, Burji and Amaro in the southwest, Wolayta in the west, Arsi in the east and Gedeo and Sidama in the north (Beriso, 2009). The following map presents the geographical location of the Guji people.

Figure-1: The location of the Guji people



Source: reproduced by Abiyot Legesse in 2009 from Google Map.

Section of the map on the right shows the location of the Guji people in Ethiopia and the left points its place in the Oromiya regional state.

According to Beriso (1995), Van de Loo (1991) and Debsu (2009), the area in which the Guji people live consists of three ecological zones: lowland, semi-highland and highland. The lowland, which is below 1,500 metres above sea level, lies in the East African Rift Valley and the temperature in the area ranges from 28 to 35 degrees Celsius. This area has low average annual rainfall and suffers from recurrent drought while the population is spread sparsely over the vast land, subsisting predominantly on cattle herding and limited crop cultivation. During the dry season, as the grass withers and rivers run dry, those people living in the lowland area move, along with their cattle, to the semi-highland area. Similarly, during the wet season, those living in the semi-highland and highland areas often move to the lowland area as pasture lands are occupied by food-crop plantations and as it is in the lowland area that grazing fields are available for their cattle. The semi-highland, lying between 1,500 and 2,500 metres above sea level, has a maximum average temperature of 20 to 30 degree Celsius. This ecological area contains evergreen vegetation and big forests. The Guji population density in this area is greater than the one in the lowland area and the people practice mixed agriculture—cattle herding and cultivation of crops, including coffee. The highland, with an altitude of 2,500 above sea level, covers a small portion of the Guji land and is located on the northern part.

This area has been predominantly occupied by the Maatti — one of the three Guji phratries. The average annual temperature in this area ranges between 10-25 degrees Celsius. Here, rainfall is more frequent and many food crops and coffee are cultivated in addition to cattle herding.

As the majority of the Guji people live in the lowland and semi-highland ecological areas, it is smaller population that inhabits in the highland area.

The Guji, according to Beriso (2009), Hinnant (1978) and Van de Loo (1991), is a confederation of three culturally interrelated phratry (hagana); namely, Uruga, Maatti and Hokku. Because the three phratries are culturally interconnected they perform the Gada rituals together. According to Hinnant (1978) Uruga is the senior phratry; Maatti is the second senior; whereas Hokku is the junior phratry of the Guji people. Geographically, the three phratries occupy different areas with free inter-clan movements and residences.

Accordingly, the Uruga, the Maatti and the Hokku take the south-western, the northern and the eastern areas of the Guji land respectively. Even though the phratry have their own Abba Gada (leader), they are mutually interdependent and have their delegates in the Guji Gada council (Yaa`a) which is led by the Abbaa Gada of the Uruga as this phratry is considered to be the senior (Hinnant, 1978).

The three Guji phratries are further divided into clans known as balbala which literally means entry. The Uruga consists of seven clans known as Gola, Sorbortu, Agamtu, Halo, Darartu, Wajitu and Galalcha; the Maatti includes three clans known as Hirkatu, Insale and Handoa and the Hokku has six; namely, Obborra, Bala, Buditu, Micille, Hera and Kino.

Each clan is further divided into a category of close relatives known as warra and the category of close relatives (warra) is again further divided into family, called maatii. This Guji moiety-clan lineage system is patrilineal and categorizes the Guji people into two non-exogamous moieties known as Kontoma and Darimu (Beriso, 2004; Hinnant, 1978). Such social categorization, patrilineal heredity network, residence in rural ecology and agrarian livelihoods characterize the Guji as people with relatively intact traditions.

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

According to Rikitu Mengesha (1992:12); The rich Oromo folklore, oral tradition, music, art and particularly proverbs and sayings has given this notion a sense of identity and common heritage. It becomes the way they see, understand, interpret the world and express their beliefs and values about it. As Guji Oromo is a single part of Oromo people, have their own folktales called ‘oduu durii’. Most of the time, ‘oduu durii’ are told by the elders to children for different purposes.

They are told based on the situations, but there is no time and place boundary to tell ‘oduu durii’ in the societies, however, most of the time it is played in the night time after dinner. According to the norm and culture of the societies, any person can tell to each other ‘oduu durii’ if he knows. In general, like folktales of any people the Oromo ‘oduu durii’ of Guji express their philosophy, way of life, attitude, and code of conduct (both ethical and moral code) and so on.

3. The socio-cultural function of folktales: The knowledge of a society implies some socio-cultural reality of the people and it helps to understand about society through folktales. Therefore, this shows that folklore genres like folktales, proverbs, riddles and so on emerged from society’s socio-cultural life. Folktales of any society are related to their traditional practices and present time pointer. According to the information gathered from the informants, the function of folktales are to exhibit socio-cultural function. Then, the researcher takes an example of 10 (ten) folktales (oduu durii) which serves as socio-cultural function in Guji Oromo as follows:

I. Sangoota sadi: Yeroo durii sangoota sadittuu woliin jiraata ture jedhama. Sangooti kun Adii, Daalachaa fi Gurracha turan. Yeroo hundaa gargar hin bayanu, wolumaan oolanii galan. Gaafa tokko woraabessi nyaatuu barbaadee isaan sadiinuu waan gargar hin baaneef sodaatee mala baafate. Guyyaa tokko sangaa Gurraachaa fi Daalacha/ burree hiiqee akkana jedheen “Isin bifa dansaa qaddan bineensi isin hin dhaggu garuu sangaan adiin kun fagoo muldhata waan te’eef bineensi sababa isaa dhufee isin nyaataa isa irraa gargar bayaa jedheen.” Isaanis gorsa isaa kana dhugeeffatanii sangaa adii irraa addaan bayanii jennaan woraabessi qofitti argatee nyaate. Kana qofaan hin hafnee, guyyaa biraalle itti deebi’ee

sangaa gurraachaan ati bifa dansaa qaddaa fagoo hin muldhattu sababa sangaa daalacha kanaa bineensi fagoo dhaggee dhufee isin nyaata waan te'eef ati sangaa daalacha/burree kanarra addaan bayi jedheenii akkuma kaan dhugeeffatee yoo inni irraa addaan bayu isaan lamaanuu nyaate jedhama.

Translation:

The three bulls: There were three bulls living together. Their colors were white, black and brown. They always stay together day and night. A hyena was bothered to separate them because he is afraid of them while they are together. One day he paved the way to eat them separately. He approached the black and brown bulls and said to them, "you have to be separated from the white bull because the wild animal can easily see him from a distance and may eat you because of him" They believed that and separate the white bull from themselves. Then the hyena ate the white bull. Another, time the hyena approached the black bull and said "don't go with this brown bull because you have a good color you cannot be seen from a distance but because of this brown bull the wild animal will see you and eat you like he ate the white bull." Believing what the hyena said, the black bull separated from the brown one. The hyena ate both of them separately.

Analysis: This folktale is about unity. The elders tell this folktale to their children so that they learn from it how they can be easily attacked by enemy when they are not united. The Guji uses cattle as an example because their life was highly attached to them. They use cattles as their income source and identity manifestations as well. Regarding this, there is a Guji proverb says "saphuphuun wol ijaartee Arba hiit." To mean that if a very small animals united they can attack a very big and dangerous animals like elephants. This teaches children how unity is strength.

II. Jaldeessaa fi kinniisa: Bara durii jaldeessaa fi kinnisatu woliin jiraata ture jedhama. Kana duuba, kaannisin dabareen isaa yommuu jalqabaa waan ta'eef dararaa isaa xuuxee bishaan woliin walitti makee damma fide jedhama. Itti aansuun immoo dabareen jaldeessaa yommuu ga'u jaldeessi kinnisaan maal irraa hojjette jedhee gaafate. Innis udaanii fi fincaan irraan hojjethe jedheen. Jaldeessis udaanii fi fincaanirraa hojjettee yoo inni qopheessu baay'ee ajaa'e. kana duuba kinnisni baayyee aaree jaldeessa ciniinee ijjeese jedhama.

Translation:

Monkey and bee: Once up on a time, a monkey and a bee made a life team work. The first role was given to the bee. The bee finished its role through mixing flower with water and prepared honey for its ceremony. After that the monkey asked the bee, how do you prepare this sweet thing? The bee says to the monkey, I prepared it from my urine and feces. Then the monkey also prepared from its urine and feces and called the bee to its ceremony. When the bee comes to its ceremony they gave the mixture of their urine and feces which was with very bad smell then bee and bite killed the monkey.

Analysis: In the society those two creatures are popular. Then the elders of Guji Oromo narrate the folktale about monkey and bee to show how making friendships with people of

different position has disadvantages in the life of human beings. So, their children understood its disadvantages by memorizing the idea of the above folktale. In short, we can replace the idea of the folktale by Oromo proverb which says, “ wol fakkataan wol barbaada.” Which means people should make harmonious relationship according to their status. It can be more expressed by this proverb “birds of the same feathers fly together”. In addition to that, their children should not believe any instruction from their enemy is also the theme of this folktale.

III. Qocaa fi Osolee: Gaaf tokko Osoleen Qocaadhaan, “ ka’i dorgommii fiigichaa goona” jette. Qocaanis humna isii waan beekuuf akka woliin dorgomuu hin dandeenne itti hime. Osoleen ati “dadhabduudha” jetteen. Kana booda Qocaan eegii jette haa ta’u garuu, nama dorgommii keenna nuuf ilaalu keeyyanna jedhe. Fiigicha jalqaban Osoleen fiiddee yommuu garagaltee laaltu Qocaan achuma jira. Kun yoomiyyuu ana hin dhaqqabu jettee hirriba isii jalqabde. Qocaan garuu fiigicha isaa itti fufe. Yoo inni laalu Osoleen raftee jirti, odoo Osoleen raftu Qocaan bakka dorgommii dhaqqabee deebi’e. Yoo Osoleen hirribaa dammaqxu namootni Qocaaf harka rukutaa jiran. Osoleen achii naasuun fiigicha yommuu jalqabdu Qocaan mo’atee jira. Akkasitti Qocaan Osolee moo’e jedhama.

Translation:

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

Analysis: Guji Oromo can deduce many things with regards to the socio - cultural life of human beings on the earth. These people indicate the challenges of social life in the society with their environments by using folktales. The elders of Guji Oromo use folktales to teach their children that one who takes much arrogance in his talent may lose most important opportunities. They express the idea of these folktales (oduu durii) by using Oromo proverb (mammaaksa) which says “ ka lafatti teessoo jibbanitti ka,ee namatta sirba” which means the one who is under looked, in his/ her did may takes over lastly. This is to tell that no need to look down somebody for his/her current status who knows what tomorrow holds.

IV. Geedalaa fi Simbirree: Yeroo tokko Simbirreen ilmaan isii sadi woliin mukarra adoo jiraattuu guyyaa tokko geedalti itti dhuftee akkana jetteen “ addee muka kana ol koree ilmaan teeti tana cufa nyaadhu tokko naa buusi” jetteen. Simbirreen Geedalti akka muka koruu hin dandeenne waan hin beenneef tokko buucheef. Guyyaa biraalle mi’eeffatee itti deebitee akkuma kaan jetteen Simbirreen ammalle tokko buucheef ilmee tokko qofa woliin

adoo isiin gadditee mukarra teettuu obboo Hilleensi deemaa dhufee aadde simbirree maaf gadditee teetta jedheenii jennaan Geedalatti addee ani muka sitti koree ilmaan teeti tana mara si duraa nyaadhu tokko tokkoon naa buusi jettee ilmaan tiyya lama na duraa nyaatte tanaaf gaddee tee'a jetteen. Obboo Hilleensa guddoo gaddee akka Geedalti muka koruu hin dandeenneef akka simbirreen gowwite itti himee bira dabre. Kanaan duuba akkuma baratte Geedalti ammalle dhuftee simbirreen ilmee teeti naa buusi jette. Simbirreen ta qara gowwoomsitee na jalaa nyaattee naa deebisi jetteen. Geedalti akka nami biraa itti hime beekke, eentu ardha karaa kana dhufe jedhee gaafannaan Simbirreen Hillensa te'uu itti hinte. Geedalti Hilleensa kana haaluu bayuuf Obboo Neenqa/Leenca bira dhaxxee akkas jetteen "ati adoo Hilleensi kophee qoruu beekuu maaf miila duwwaa deenta." Jennaan Obboo Neenqi/Leenci Hillensa yaamee kophee naa qori jedheenii jennaan ee hinuma sii qoraa garuu kopheen gogaa Geedalaarra hujanti jedheen. Achiin duuba Obboo Neenqi Geedala qabee gogaa irraa baasee itti kenne. Hilleensi gogaa Geedala fuudhee beellamaan biraa deemee sobee gatee bira dabre. Guyyaa tokko adoo deemanuu Neenqaan wolta fulla'anii jennaan Neenqi Hilleensa qabee meeti kopheen tiyya jedhee gaafate. Hilleensi qaroo waan te'eef sobee namicha si fakkaatu tokkotti narraa fudhate jedheen. Me itti na geessi jennaan fuudhee Galaana geessee fakkii/gaandidduu isaa galaana keessatti itti muldhisee kunooti yoo inni jedhu Neenqi qabuuf gaafa galaana seenu galaanni fuudhatee ijjeese jedhama.

Translation:

Fox and the bird: The bird was living on the tree with all its forbears/ pullets. One day the fox was hungry and meet the bird while searching for what to eat. She asked her to drop one of her pullets telling her that otherwise, she'll climb the tree and eat all of them. The bird feared and dropped one. The fox came back another time and said the same thing and then she dropped the second one and left with only one pullet. Another time, while the bird is sitting very sadly, she met Rabbit. Mr Rabbit asked her why she is sad and she told him what happened to her. Oh! You are fooled said the rabbit because, fox cannot climb tree. After she understood fox cannot climb tree, the fox came back for the third time and asked as usual. The she asked to give her back the one she had eaten let alone dropping another one.

Understanding that, someone had told her how the fox cannot climb trees, he asked who have passed through this road. She told that it was the rabbit that passed. Then the fox understood that it was the rabbit who told her. The fox then paved the way on how to attack the rabbit. The fox directly run to the lion and asked why he is going bare foot while rabbit knows how to make shoes. Then after, the loin called the rabbit and asked how she can make shoes. She told that she can make shoes but it is made from the skin of the fox. Then the lion immediately killed the fox and gave her the skin. After she escaped from the sight of the lion she threw the skin. Unfortunately, they met on the road another time and the lion asked her "where is my shoes?" she then said, I have given to the man like you and lets search for him. To search for the man like the him, she took him to the river and showed his image in the river. The rabbit said to the lion showing his image in the river, "he is the one

whom I have given your shoes". To catch the one in the river, the lion dropped in the river and died.

Analysis: According to the Guji tradition, a rabbit was the very wise animal. In a very difficult time she comes with a solution always and she knows how to escape from enemies because she is physically weak but very intelligent minded. Based on this folktale, the Guji elders teach their children to be wise even if you are physically weak you have to be wise enough to escape from challenges in a difficult situation. Therefore, this folktale tells the children how to be wise like a rabbit in any challenging situation.

V. Qalamee fi Bulguu: Guyyaa Qalameen muka gubbaa teette firee mukaa adoo nyaattuu fireen tokko harkaa buute. Firee tokkittii harkaa buute san fudhachuuf yennaa isiin mukarraa buutu Bulguun beelayee muka jala tee'u qabatee nyaachuuf ka'e. Mala harkaa baatuun baafattee akkas jetteen "na hin nyaatin anin takkittiin womaa sii hin bayuu Qalameen hedduun mukarra waan jirtuuf olba'ee gad sii harcaasa" jetteen . Bulguun dhugeeffattee yennaa gad lakkichuu Qalameen mukarra baatee itti kollite. Maaf kollita jedhee gaafate Bulguun. Takka si kollee takka ammoo ifi kolle jetteen. Maaf na kollite maaf ifi kollite jedhee gaafate Bulguun ammalle dabalee. Akkas jettee deebicheef Qalameen, wonni ifi kolleef fireen mukaa hedduun adoo jirtuu firee takkatti harkaa na buute fudhachhuf mukarraa bu'ee nyaatamee dhabe, wonni si kolleef ati gowwoomtee adoo na nyaachuu dandeettuu mukarra naa harcaasta jettee amantee na gad dhiisuu keeti jetteen jedhama.

Translation:

Ape and Cannibal: Once upon a time, an ape was eating fruits while on the tree. Cannibal was under the tree. While ape as eating fruits being on the tree, one fruit dropped from her hands. She came down from the tree to take it. The cannibal then, caught her to eat. The ape asked him not eat her, because she'll go up the tree and drop many apes from the tree for him then he eats all of them. The cannibal left her climbs the tree believing that she'll drop all the apes on the tree. After escaped from him and confirmed she is safe, she laughed at him. He asked why she is laughing. She responded, "I laughed both at myself and at you." The cannibal asked, "Why you laughed at me and yourself?"

I laughed at myself, "dropping from the tree for one fruit while there are many fruits left on the tree and was nearly to be eaten by you"

I again laughed at you, "who was cheated easily and let me escape while I cannot drop any apes on the tree for you while I'm safe."

Analysis: This folktale teaches children not to be fooled like an Ogre/cannibal and while you have something in your hands don't run for another one.

Guji Proverb "Hin tuqadhaarra tuqaan ala bu'e" this means sometimes you lose what is in your hands while looking at what is far from you. Based on this, Guji elders teach their children to secure what is already in their hands before running for another one making what is in their hands unsecured. Because you may miss what is already in your hands.

VI. Woraabessa fi Geedala: Dur dur woraabessa fi Geedalti adoo karaa deemanuu wolta dhufan jedhama. Woraabessi Geedala dhaggee nyaatuuf yoo afaan bane itti utaalu, Geedalti abuyyoon lakkii ana diqqoo tana nyaatee womaa siif hin bayuu na hin nyaatin ka'i bineensota biraa woliin barbaannaa jetteen. Achiin duuba adoo barbaassa woliin deemanuu, woraabessi sangaa gabbaa fi cuuphee argate. Geedalti ammo sangaa huqqaa fi koola allaattii argatte. Kanaan duuba ka Geedalti argatte kun woma faayidaa waan hin qabneef ka woraabessi argate kana irraa fudhatuu yaadde hunnaan waan hin dandeenneef mala baafatte. Abuyyo woraabu koottu me sangoota keenna kana tarbatti ol ariinee ka coomi hudduun bu'u laallaa jetteen eegii singoo qottee sangaa isii huqqaa hudduu keessa keetteen duuba. Yo isaan sangaa gabbaa fi huqqaa tarbatti ol gussanu ka isii singoon hudduu buute. Jennaan abboo abuyyoon na jijjiiri jedheen. Jennaan qalameen ana jeedu jechaa si woraabu jecha sangaa adii jechaa woliin badii jechaa fudhadhu jetteenii sobdee sangaa gabbaa irraa fudhatte. Ammalle sangaa kana waan qalatunuun worabessi cuuphee qaba isiin ammo koola allaattii heddu qabdi, cuuphee tanallee irraa fudhatuuf mala bafattee akkasi jetteen woraabessaan "amma abuyyon ati cuuphee takkatuu qabda anin bacaa qaba ani tun duuddu taan qaladdha atin sun duuddu kamiin qalatta?" jetteen. Jennaan woraabessi gowwoomee abbo abuyyo Jeedu na jijjiiri jedheen, Jedaltille akkuma qaraa jettee irraa fudhatte jedhama. Ammalle guyyaa biraa adoo mana barbaadatanuu worabessi mana fayyaaleessa balbala qofa qabu argate. Geedalti ammo mana ona caccabaa urata bacaa qabu argatte. Mana kanalle irraa fudhatuuf mala baafattee, abuyyo woraabessa anin mana kana keessatti yoo bineensi na nyaatuuf dhufe addee bacaan bayuu dande'a. atin balbala takkattii tanaan yoo sitta dhufe eessaan jalaa baata jetteen? Woraabu ammalle sobamee abbo abuyyo Jeedo naa jijjiiri jedheen. Geedalti akkuma kaan jettee irraa fudhatte jedhama.

Translation:

The Hyena and Fox: Long, long ago, hyena and fox met each other's on the road. When they see each other's, hyena hurried to the fox to eat it. Then, fox said please don't eat me Mr. Hyena because I am such a small thing for you to eat and asked Hyena to search together for a big animal for him to eat. Then, while they are wandering together, Hyena got a fatten bull and a knife and fox got a thin bull and feathers of the bird. Then, fox thought that what she got is bad and she decided to take what Hyena got by cheating the hyena because fox knew that it cannot get hyena's properties using force. Then, fox said Mr. Hyena let us chase our bull up this hill to see from which the fat come out through its anus. In the meantime, fox has already inserted into the anus of its thin bull what is locally called *singoo* (an oval thing like a mango fruit). When they chase the bulls up the hill, the oval like thing come out of the anus of the fox's thin bull; being tricked by this incident, the hyena asked fox to exchange his fat bull with the fox's thin bull. Then the fox said I am such a humble person, you are also such a humble man, please take this white bull and disappear from the scene.

Fox has no knife to slaughter her bull because she has only feathers and she decided to take the knife of hyena through her trickery means. And then she told Mr. Hyena referring to its many feathers that if this one fail to work I will use this one, if this also fail I will use

this one, if the only one you have failed, what will you do? Then being fooled by this drama, he begged her again for exchange. Then, she repeated what she has said before and she has given the feathers for an exchange with the knife.

Again, when they were searching for a house, hyena got a normal house and fox got the house with many holes. And again fox decided to trick the hyena and told him if the enemy come to me through this I will escape through this and this and this. If the enemy came to you through this single door, what would you do, she asked hyena? Then, being fooled also by this incident, he begged her again for exchange. Then, she took the house as well by lying and fooling the fool hyena.

Analysis: By narrating this folktale, Guji people indicated how the untrue friend fool his friend and take his property simply by maneuvering and manipulating the existing state of affairs which is very difficult for the true friend to understand and the concept here is to be cautious and suspicious of the relationship you have with anybody. The folktale indicates that, there is high possibility that someone may dig a grave for you on the opposite side of the coin you have at your hand. It is like stepping on the crocodile in the water believing that it is stone. It means do not look at only one side of the coin in your human relationship.

VII. Abbaa fi ijoollee torba: Namichi tokko ijoollee torba qaba ture. Ijoolleen isaa tun wolii hin galanu, halkanii guyyaa wol lolan, wol arrassan, wol rukutan. Kabajaa fi jaalala wolii hin qabanu. Abbaan gaafuu afaaniin gorsaa dhaqee dadhabee jennaan gaafa tokko isaan cufa wolta yaame. Isan duudiin ulee qaqqalloo tokko tokko naa fidaa jedheen. Isaan duudiin fidaniif. Kanaan duuba ulee qaqqalloo torba wolitta hidhee tokko tokkon caccabsaa jedheen, caccabsuu dadhaban. Ulee kaan ammalle gargar baasee tokko tokkoon itti kennee me caccabsaa jedheen. Uleen addaan baanaan haaluma salphaan caccabsan. Kanaan duuba abbaan isaanii akkasi jedheen, argitanii? Yoo isin torbaanuu wolii galtanii akka ulee tana tokko taatan human guddaa qabdu, nami kamiyyuu isin cabsuu hin dande’u. Yoo akka ammaa kanatti yeroo hunda wol dhabaa gargar faffacaatan, akka ulee tanaatti diinni keessan tokko tokkoon isin caccabsaa jedheen. Kanaaf tokko ta’aa jedhee fakkeennaan barumsa guddaa kennef. Isaanis tole jedhanii wolii galanii jiraachuu jalqaban jedhama.

Translation:

Father and his seven children: Once upon the time, there was a father with seven children. All of them were against one another, they fight daily and there has been no agreement among them. Their father repeatedly advised them and could not bring them together. One day their fathers called them together and order each of them to cut a thin stick and bring to him. They did as he told them. Again their father told them to break the stick one by one. They all did very soon. Later on, he tied all the thin stick together and told them to break at once. At this time, they could not find any one who can break the sticks. Then father said, did you see my children, if you are apart the enemy could easily annihilate you like what you did to the stick and if you are united no enemy will ever annihilate you at all because unity is strength. And he advised his children to be united together and the children also accepted and united to the pleasure of their father.

Analysis: The folktale is about how the unite is the strength. Togetherness is strength. However thin and insignificant you are, if you come together, you can be very stiff and strong. In this folktale, the main theme is to fully survive and defend yourselves; you must be united with your relatives or families. Being separated from your families and living among the enemies like an island will leave you at the disposal of your many enemies which will do whatever they wanted to do for they keep their biased advantages.

VIII. Saree fi Woraabessa: Gaafa tokko saree fi woraabessi adoo karaa deemanuu galgala lafaa wolitta dhufan. Woraabessi abuyyo saree eessa dhaxxa jedhee gaafannaan ilmoolee sagal dhalee saddeeti gama keyadhee tokko na jalaa haftee jennaan isii fudhachuu dhaqa jettee bira dabarte. Woraabessi waan beela'ee jiruuf ati dafttee deebitaa jedhee gaafate. Sareen ammumaan tana deebi'a jetteen. Woraabessi yoo turte maan jedhee si yaama jennaan qalbii dhabeettii jedhii na yaame jetteen. Achuman sareen mana ifiitti galtee hafnaan, woraabessi qalbii dhabeettii jedhee yaamee jennaan atuu qalbii hin qabduu ka qaddee gad na dhiiche jetteen jedhama.

Translation:

The Hyena and Dog: Once upon a time, the hyena and the dog met one another on the road at around dusk. The hyena asked the dog, Mr. Dog where are you going?, then the dog replied I gave birth to nine offsprings and I have crossed eight of them to the other side of the river and I am going to take the one I left over the other side. By this time the hyena is very hungry and asked the dog whether she come back soon because hyena wanted to eat her offspring in the meantime. Then the dog replied I will come back soon. And then the hyena asked, by what name should I call you if you late so? Then the dog say call me saying the less equanimous one. Then the dog went to its home and left there. Then one day the hyena called her the less equanimous one. Then the dog replied you caught me at that time and left me alone you are the less equanimous too.

Analysis: This folktale indicated that speaking the truth is not always right. At a time, it is right to cheat/fool someone and save yourselves from the emerged fatality. The main point is, in a given circumstances when the issues is about violent and immediate death at the hand of your true enemy, it is acceptable to violate the general truth which says lying is not right. Here it shows precisely that lying is sometimes right when the issues demand immediate decision to save someone's life or your life as well.

IX. Hiriyyoota Lama: Yeroo tokko hariyyooti qaroon lama waliin karaa deemaa turan. Addee bosonaa tokko geyanii boqataa adoo jiranuu bineensi itti dhufee lamaan isaanii keessaa inni tokko dursee fagootti dhaggee fiigee muka kore. Inni lammeessoon bineensi eegii bira geyeen duuba waan dhaggeef nama du'e fakkaatee mammaratee ciise. Bineensille namicha ciise kana mataa haga miilaatti eegii ssunfateen duuba nama du'e itti fakkaatee dhiisee deeme. Namichi muka yaabe sun waan bineensi godhe hubataa waan tureef eegii bineensi deemeen duuba mukarraa bu'ee bineensi ammaa maan siin jedhe jedhee gaafate. Jennaan namichi muka jala ture kuun "nama addee rakkootti si gatee baqatu waliin hin

deemin” naan jedhe jedhee deebiseef. Yoosumaa jalqabee hiriyyummaan isaanii hafe jedhama.

Translation:

The two friends: Once upon a time, two friends were going together somewhere, when they reached under the shadow in the forest, they decide to rest for a while because they were exhausted after going a long distances. While they are resting under the tree, the animal came towards them to eat them. At this point, one of the friends observed the animal from a distance before his friend and immediately hurried to the top of the tree. At this moment, one friend could not escape because the animal already came near to him and he decides to lie down like a corpse. The animal then smelled him and left the man believing that it is a corpse. His friend is watching the events from the top of the tree believing that they are communicating with one another. Then, coming down from the top of the tree, he asked his friend who is unable to escape, what did the animal told him? Then the man replied the animal told me not to go with someone who betrays you when you are in the imminent danger.

Analysis: By narrating this folktale, Guji people instruct the children to select the right friend who would/will not betray him/her at a very important juncture. A friend in deed is a friend in need. You must identify friend who will not betray you when you are in the imminent danger.

X. Weennii fi Jaldeessa: Gaafa tokko Weennii fi Jaldeessi adoo karaa woliin yaa’anuu waan nyaatanuu lafaa argatan. Weenniin jaldeessaan addee lamatti wolqixxeessii nuu qoodi jette. Jaldeessi saddii waan te’eef ka ifii irra guddisee qoodate. Weenniin ammo akkamitti ifiif guddaa fudhatta fudhattee anaaf diqqaa kennita jettee wol lolan. Kanaan duuba gara qalamee dhufan. Qalameen mukarra teettee laalaa turte waan te’eef maan teetan jettee gafattee jennaan weenniin waan te’e itti hinte.

Qalameen “me natta kennaa isinii sirreessaa” jetteen. Yeroo isaan itti kennatan harka isii lamaan keessa keettee kun guddaa jedhaa irraa kutataa adoo jettuu fixxe jedhama.

Eegii fixheen duuba “adoo beettanii ka waaqi isinii kenne wol galtanii qoodattu” jettee muka gubbaa deebite jedhama.

Translation:

Ape and Monkey: Once up on a time while walking together, an ape and monkey found something to eat on the road. They sit together to share it. It was the monkey who holds the food in his hands because the monkey is voracious animal. The ape says “please share it equally for us”. But Mr Monkey took a lion share for himself and gave a little piece for the ape. “How did you took a big part and give me only a small piece?” said the ape. Then, they quarrel. They decided to find a mediator and went to qalame to mediate them. She was watching their disagreement being on the tree. She asked what happened to them and they told her everything.

After listening to them, she ordered both of them to give her the food in their hands. They hand it over to her. She intentionally separated into two unequal parts and asked them which one is big. When they identify pointing to the big one, she eats some parts and asks them again when they identify she again eats some parts and asks as usual. In this process she eats all the foods in her hands and finished. After that, she run to the top of the tree to escape and said to them “you have to peacefully share what God gives you; otherwise, you lose all like this if you disagree.”

Finally, monkey and ape lose what they found to eat, due to disagreement.

4. Summary, Conclusion and Recommendations

4.1 Summary: Oromo people are so rich in different genres of folklore like folktales and their folktales (oduu durii) seem different in approach, to be thankful to the citizens in the given area. Guji Oromo use different folktales (oduu durii) to teach their culture, history and language as well as their identity, like other Oromo people. This researcher has analyzed three points related to the socio- cultural function of folktales in Guji Oromo. First, folktales help to maintain culture as it is. Second, it assists in passing down society’s culture to the next generation. Third, folktales show customs, common rules about dressing, eating, marriage and funeral ceremony, art, music and painting. Thus, folktales play a great role in maintaining, developing and passing the socio- cultural issues in short and precise way.

Therefore, the researcher has pointed out the following main issues as the summary of all the study work.

- ✓ Folktales are a genre of folklore which are separate and tie together of oral narrative through which human beings transmit their culture, belief, norm, value, custom, attitude and style of life in their society from generation to generation.
- ✓ In Guji Oromo the folktales help societies, primer intention in themselves. Because, they are performed in night time with full attention. They are used to teach and advise their young people. They also explain to their society their culture, economy, politics, and ethics and so on, by using folktales to depict the past, present and predict future time administration.
- ✓ In Guji Oromo, everyone can use folktales, but most of the time elders use it to teach children.

Guji people believe that, elders know the issues of what went before, the present and they can predict the future based on the current issues. In that society, the main objective of using folktales is to teach the young in traditional ways about the situation by narrating it. Though the concerned elders, mothers, and fathers to this can participate for experience sharing and guiding.

- ✓ Folktales describe the concerned issues for the society. It may be a time of relaxation or recreation, most of the time the Guji Oromo narrate folktales during night at their home sitting around the fire or in home, or around the home outside when there is moon light at the absence of rain and cold.

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

4.2 Conclusion

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

Traditionally, in Oromo culture there are various types of songs, poems and so on in general and Guji in particular. It is the richest and widest group of folk-culture still currently in use.

Oromo people and folktales are really part of the traditional culture and background of the history and are taught by the Oromo elders to young by using folktales. (Marshal G, 1992: XiX) So that, in this study attempts have been made to analyze and point out findings and some major functions of Guji Oromo folktales. Generally, the major function of folktales in Oromo people in general and Guji Oromo as follows in particular are:

- It is used to preserve cultural heritage of the society;
- It is used to improve social life of the society and encourage how to know their identity, their culture, their history and their language;
- It is used in addressing political affairs that cannot be expressed directly;
- It is used as a medium of instruction to teach children philosophy and values of life;
- Most folktales are narrated primarily at evening for fun and relaxation, but it has a great message;
- It is used to understand the past and to shape the present;
- It is used to direct the people to live according to their social orders and morality.

4.3 Recommendations

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

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

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

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

References

1. Abrams, M.H. (1988). *Glossary of Literary Terms*. 5th(ed.). New York: Holt, Rinehart and Winston.
2. Bariso,T. (2004). ‘*The Pride of the Guji-Oromo: An Essay on Cultural Contact Self Esteem*’, *Journal of Oromo Studies*, 11 (1& 2) 13-27.
3. Bariso,T. (2009). ‘*Changing Alliances of Guji-Oromo and their Neighbours: State Policies and Local Factors.*’ In G.Schlee and E.E. Watson (eds), *Changing Identification and Alliances in North- East Africa*. London: Berghahn Books.
4. Bascom, W. (1965a). "*Folklore and Anthropology*". Dundes,A. (ed.): *The study of folklore*. N.J: Prentice Hall, Inc.
5. Berhanu Bekele (2008). “*The Portaryal of Women in Folktales and Popular Saying of East Wallagga Oromo*”. Addis Ababa University.
6. Debsu, D. (2009). ‘Gender and Culture in Southern Ethiopia: *An Ethnographic Analysis of Guji-Oromo Women’s Customary Rights.*’ *African Study Monographs*, 30 (1), 15-36.
7. Donald Haase (2008). *The Greenwood Encyclopedia of Folktales and Fair tales*: vol. 1.Greenwood publisher.
8. Dorson, R. (Ed). (1972). *Folklore and Folk life: An Introduction*. Chicago: The University of Chicago.
9. Dundes, A. (ed). (1965). *The Study of Folklore*. Englewood Cliffs: Prentice Hall Inc.
10. _____. (1965b). "*Four Functions of Folklore*". Dundes, A. (ed.) *The Study of Folklore*. N.J.: Prentice Hall, Inc.
11. Cuddon, J.A. (1998). *The Penguin Dictionary of Literary Terms and Literary Theory*. 4th ed. Clays Ltd. Ives Plc: England.
12. Finnegan, R (1970). *Oral literature in Africa*. Oxford: Oxford University Press.
13. Harry Show (1972). *Dictionary of Literary Terms*. Mc Graw- Hill Book Company: New York.
14. Hinnant, J. (1977). ‘*The Gada System of the Guji of Southern Ethiopia.*’ PhD Thesis, University of Chicago.
15. Hinnant, T. (1978). "*The Guji: Gada as a Ritual System*". Baxter, P. and U. Almagor (ed) *Age,Generation, and Time*. London: C Hurst and Co.
16. Jackson, M. (1982). *Allegories of the Wildness. Ethiopian and Ambiguity in Kuranko Narratives*. Bloomington: Indiana University press.

17. Jaleta, T. (2009). *The Contextual Study of the Social Functions of Guji Oromo Proverbs: The Savor and Rhetoric of Verbal Arts in Everyday Communications of African Peoples*. Deutschland: VDM Verlag.
18. Marshal, G. (1992). "*Oromo Folktales for a New Generation*". England. London.
19. Okpewho, I. (1992). *African Oral literature*. Bloomington: Indian University Press.
20. Oring, Elliott (1949). "*Folk Groups and Folklore Genres*": An Introduction. Logan Utah: Utah University press.
21. Peak, Ph. M. and Yank, (2004). "*African Folklore: An Encyclopedia*". New York. Rutledge.
22. Richard Dorson, (1972). *Folklore and Folklife: An Introduction*. Chicago and London: The University of Chicago press.
23. Rikitu Mengesha (1992). "*Oromo Oral Treasure for a New Generation*". Top print: England.London.
24. Ruth Finnegan, (1966). *Limba Stories and Story Telling*. Connecticut: Greenwood press.
25. -----, (1976). *Oral Literature in Africa*. Oxford: Oxford University press.
26. Sokolov, M. (1971). *Russian Folklore: Council of Learned Societies*. New York.
27. Tadesse Beriso. (1995). "Agricultural and Rural Development Policies in Ethiopia: A Case Study of Villagization Policy Among the Guji-Oromo of Jamjam Awraja". Ph.D.Thesis. Michigan State University.
28. Tadesse J.(2004). "*A Contextual Study of Guji Oromo Proverbs: Functions in Focus*". MA thesis, Addis Ababa University.
29. Van de Loo, J. (1991). *Guji Oromo Culture in Southern Ethiopia*. Berling: Dietrich Reimer Vrlag.