



Full Length Research Paper

Generic Typology of Hararghe Oromoo Oral Narratives from Functional Perspective

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Abstract

The major objective of this research was to identify generic typology of Hararghe Oromoo oral narrative, sheekkoo from function perspectives for further analyses in line with its roles, value systems, wisdom, knowledge, philosophical thoughts and messages. Besides, the study also up turns our knowledge on such constituents, as they are emanated from the interactivity and performances of the genre in question. The data for the research were gathered from elders, village leaders, cultural experts, religious leaders and Abbaa Gadaas. The focus group discussion, interview, participatory and onlooker observations, and document analysis from secondary sources were used as instruments of data collection and the data were analyzed qualitatively using the method of content analysis. Besides, the children-parent-peer interactions upon sheekkoo performances were captured in the contextual settings using audio recorder. The key Oromoo concepts were written in Qubee Afaan Oromoo to maintain originality. Consequently, the five generic typologies identified: myth, legend, fable, fairy tales and jock/anecdote have paramount importance in the day to day lives of the community. They help them in communicating range of lessons on the social values, knowledge, wisdom, artistic thinking and philosophical thoughts. Such multifaceted educational and entertaining functions of sheekkoo have long lasting, reliable and relevant lessons that teach different members of the community. Hence, the research community and other stake holders should give special attention in the documentation of various genres identifying the existing forms, their functions and wisdom communicated in the various forms as oral tradition of the local community.

Key Terms: Generic Typology, Narrative, Sheekkoo, Social Values, Wisdom, Functionalism

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Axareeraa

Kaayyoon gooroo qorannoo kanaa gooroowwan seeneffamaa, sheekkoo Oromoo Harargee, adda baasuun gaheewwan, sonoota hawaasaa, ogumaa, beekkumsaafi yaadawwan falaasamoota isaaniitiin walqabsisuun kallattii ilaalcha fayyadamiinasaatiin xiinxaluudha. Qorannichi qoqqooddii seeneffamaa, sheekkoo sakkatta'uun alatti, ruqootni kunneenii akka gumaa'ummaafi raawwatamummaa gooroowwan irraa bu'uureffamaniitti beekkumsa keenya akkamitti akka cimsan adda baasa. Ragaaleen qorannichaa namoota buleeyyii, hooggantoota gandootaa, beektota aadaa, abbootii amantiifi Abbootii Gadaa irraa funaanaman. Mariin garee xiyyeeffaannoo, afgaaffiin, daawwannaawwan alaafi keessaa, galmeewwan maddeen maxxanfamaniifi hinmaxanfamnee ragaalee funaanuuf dhimma bahamaniiru. Ragaaleen meeshaalee ibsamaniin funaanaman mala qaaccessa qabiyyeetti fayyadamuun xiinxalamaniiru. Kana malees, waliin gumaa'uu daa'imman-maatii-hiriyoootaa yommuu raawwii sheekkoo meeshaalee dhagdubbiitti fayyadamuun galumsawwwan keessatti waraabamaniiru. Yaadrimeewwan ijoon Qubee Afaan Oromootiin barreeffamuun bu'uurummaan isaanii akka eegamu taasifameera. Haala kanaan gosooowwan seeneffamaa, sheekkoo shan: raagamtaa, afseenaa, durdurii, himtee feeriifi himtee falqaa/bohaartii jiruufi jireenya guyyuu hawaasaa keessatti barbaachisummaa bu'uuraa qabu. Gooroowwan kunneenis hawaasti barnoota gama sonoota hawaasaa, beekkumsa, ogumaa, aartiin yaaduun ergaa dabarfachuu irratti daran akka dabarfatan isaan gargaaru. Tajaajilaaleen hundagaleessaa barnootaafi bowaartii sheekkoo ibsaman beekkumsa fulla'aa, amanamaafi qabatamaa gareewwan hawaasaa addaaddaa barsiisan of keessatti hammata. Kanaafuu, hawaasni qorannoofi qooda-fudhattoonni kaawwan gooreewwan seeneffamoota addaaddaa galmeessuun unkaalee jiran, tajaajila isaaniifi beekkumsa hawaasaa achi keessatti hammatan adda baasuun xiinxaluu irratti xiyyeeffannoo addaa kennuu qabu.

Jechoota Ijoo: Akaakuuwwan Gooree, Seeneffamoota, Sheekkoo, Sonoota Hawaasaa, Oguma, Fayyadeessummaa

1. Introduction

Oral wisdom literature is the most abundant with its diverse roles, forms, magnitudes and practical attachment with people day to day lives as existed in different societies. However, ironically, they are the least studied verbal arts (Finnegan, 1970, pp.309-10, Fekade, 1991, pp.1-5; and Sumner, 1996, pp. 2-3). Especially the oral narratives having constituents of various genres communicate diverse values, wisdom and artistic qualities which are invaluable for the preservation of society's folk wisdom that lack written traditions. Such generic forms also serve as sources of organized knowledge for narrating Oromoo traditional value systems in spite of inadequate research works in the area (Asafa, 2010, p.2). On the other hand, a century's colonial occupation and destruction of Oromoo indigenous institutions resulted in the claim "Oromo people lack the educational, cultural, ideological, and experiential resources..." to transfer the knowledge to the posterity (Asafa and Schaffer, 2016, p. 9), though such forms have highly reliable educational and entertaining values in Oromo society. Specially, indigenous society relies on oral wisdom as the base of education and means of training various skills. They use various genres of oral literature like narratives to establish good relationships, enhance social intimacy, promote peaceful coexistences, and create good personhood, teach linguistic and sociolinguistic skills, and educate people how to socialize and socialization processes.

The communities shaped and brought up by wisdom of oral literature are supposed to be more productive, develop sense of belongingness, love and care for their value systems, nation and other belongings. These elements are basic lessons for social constructions and their impacts are realistic in the representations of communities' long year collective wisdom and life experiences. The value systems imbibed in oral narratives are the building block for human survival and are important to fill a gap of knowledge created in the changing and continuity process. Despite this, the anthropological findings stated that oral wisdom and verbal arts of large number of folk societies have been undermining and marginalizing (Salzmann, 2007, p. 208). This writer opposed the pessimistic argument claimed that "traditional community lack intellectual capacities and aesthetic sensibilities to express their thoughts." This view watered down the various forms of long-lasting oral wisdom which addresses the desires and feelings of the bearer of the culture to determine their humanity as a whole. Bukenya et al (1994, p.1) also pointed out that people's exposure to oral literature could enable them to have available educational experiences for their total growth, development and self-fulfillments. Especially, through oral literary oriented lessons, member of the community live successfully achieving cognitive, affective and psychomotor skills. Hence, through successful exploitation of oral literature, people live a rewarding life and become useful member of the society having emotional feelings and sensible responses towards self and other fellow human beings in the environment (Bukenya et al, 1994, p. 1), constituting reflective complex social values with lasting impacts. The societies' immense oral wisdom serves as the source of fundamental knowledge, skills and attitude. In every human society ninety percent of the communication passes through oral mode of delivery and there are only limited number of societies who employ parts of their communications through writing (Bukenya et al, 1994, p. 97). Thus, the civilizations, history, culture, wisdom and values are originated and stored in society's oral communication before the advancement of writing system. Such knowledge and wisdom usually found in the form of genres like oral narratives, oral poetry, proverbs, riddles, songs: the forms that can be interpreted both spatially and temporally.

Generally, the oral mode of communication can teach members of the community to be more competent, skillful and concerned communicators. Consequently, using genres of oral literature like narratives as 'the life, dynamics and participatory experiences', people could established negotiate power; peace or progress of the nation (Bukenya et al, 1994, p. 1). From this, it can be concluded that oral literary as elements of communication is vital for social in many aspects: for personal growth, knowledge of society and expressing people's feelings and belongingness. The study on oral narratives is significant for communicating both the indigenous knowledge oriented ethical lessons and the potential effects of verbal arts of the society.

Oromoo society highly depends on oral narratives for various purposes: to impart knowledge and wisdom, as means of guiding principles, as source of ethical and moral value called *safuu* in Oromoo, as means of expressing identity and rituals, and as foundation for written knowledge, to mention some (Emana, 2015, p. 71). Each team enhance one the other and help in magnifying cultural groups, their knowledge and experiences. Scholars such as (Asmarom, 1973, and 2000; Geda, 1988; Sumner, 1996; Gemechu, 1998; Tesema, 2006; Knutsson, 1967),

who studied Oromoo culture and history, agreed that Oromoo Oral traditions like songs and narratives are the best means to teach the society. All of them agreed long-established Oromoo oral traditions are the means to express Oromoo society together with their cosmic orders. According to Gemechu (1998, p. 41) Oromo oral wisdom constructs and determines Oromoo identity through *jiruufi jireenya* (work and living), “it is constructed by the conditions of life and works that Oromoo oral tradition characteristically taught the paired called *jiruufi jireenya*”. According to the writer, the *jiruu and jireenya* are holistic philosophical terms that demonstrate the Oromoo personality, cultural identity, belief systems and world views working together and bring meaningful unit. This can be realized in expressing Oromoo world out looks in relation to the cosmic orders and the physical environment where people live.

Due to their comprehensive lessons, different social groups consistently and outstandingly taught oral wisdom as means of guiding principles. They enable them towards attaining social norms and ethics. But there are very limited researches done in these areas. For example, Bartels (1983, pp.1-3) and Lemmu (1994, p. 48) investigated Oromoo culture and history and emphasizes that the Oromoo indigenous religion and oral wisdom are the major source to teach ethics and values. As of Lemmu (1994, p. 48) in the late *gam'oma* age group, the roles and responsibilities of children are determined as member or *miseensa* and whereby the process of socialization into the *Gadaa* culture gets materialized. During this time they start to learn *safuu* of the society which is exploited through various verbal arts to acquire knowledge and skills that make them active and creative thinkers.

Birth of children ritual ceremony is another important ritual happiest and enthusiastic instant for Oromoo parents in different households. During birth ceremonies, neighboring women express their joys in songs as customary practices. The purposes of such songs are to express the belief of keeping safe children and brought up with good manner through the guardian spirit to spirit *ayyaanaa* that guides them in the right track. So, the Oromoo should express their thanks to *aayyolee*/female spirit. Tamene (2004) and Adem (2008) tried to collect children's songs and tales of the same theme and analyzed their significances on Oromoo families to express their romantic feeling, wishes of long life, children-mother relationships and other cultural activities.

In Oromoo there are various instances of these kinds of development since recent time. For instance, Oromia Culture and Tourism Bureau designed project works that focus on the development and expansion of Oromoo oral literature studies at regional level. This Organization has been working to preserve the past Oromoo knowledge and wisdom through publications of books, magazines, journals and articles on Oromoo socio-cultural, historical, literature, anthropological, and linguistics themes which have advanced the knowledge and wisdom of Oromoo society. In advanced case, wide and multidimensional lessons are also disseminated through Journal of Oromo Studies which has been publishing in series of volumes since two decades. Furthermore, MA and PhD works like Dejene (2002), Sahilu (2002), Abbabaa (2007), Eshete (2008), Hailu (2009), Tadesse (2013), Emana (2015), Aberham (2015) and Aseffa (2015) have profoundly analyzed Oromoo oral knowledge and wisdom on different themes. Even many other MA and PhD works that emphasized

collections of different forms are found but yet with inadequate analyses of oral knowledge, wisdom and values. In view of this, the major objective of this study is to present the functional analyses of typology of Haraghe Oromoo oral narratives for farther documentation to enhance Oromoo knowledge system via transmitting their oral wisdom and experiences to the posterity.

2. Literature Review

One of the abundant areas of oral wisdom literature is narratives with their generic typologies. The word 'narrative' is originated from Latin word *narrate* meaning "to recount or tell" (Harry, 1972, p. 372). Most of the time narrative may appear in formats like history, news, stories, biographies, writing, film, television and theatre. However, the concept is usually applied to different forms of narrative genres like fable, fairy tales, myths and legends. The term is also sometimes known by tales, oral folk tales or oral narratives to mean the forms are predominantly imparted in verbal media to express various social phenomena (Zipes, 1991, p. i). Narrative can also be well-defined as "a form of discourse with the principle purpose of which is to relate an event or series of events" (Harry, 1972, p. 372). In 'English Dictionary for Advanced Learners', narrative is defined as "a story or an account of a serious of events" and a folktales/ stories having traditional content certain kind of plot structure (Sutton-Smith, Mechling, Johnson and McMahon, 1999, p. 199). This plot structure is one of the pillar elements that carries the major events or incidents of the story. Summarizing the above quotations, narrative is a story with series of events presented in fictional and non-fictional materials for entertainment and educational purposes.

Narratives are characterized by tracing the human struggle against immorality, its desires and constitute words carefully selected to articulate the speakers or writer's position, dreams, needs, wishes, and experiences in the world. So, carefully selected stories help the children and adults in diverse ways. Elswit (2009, p. 1) emphasized this as "a good story has the power not only to entertain us for the moment, but also to penetrate walls and come to reside within us." This implies that stories are powerful tools to elaborate why things are existed naturally in the world, to inform on dangers, to teach lessons, to create extraordinary characteristics and adventures that capture the imaginations and to open mind and heart of attendants to show behavioral changes. Elswit (2009, pp.1-2) also stated that adventuring, laughing, and empathizing with a protagonist who may look different and may be a first step toward understanding the ties that bind people as a human family as one step toward forming tolerance.

Folktales and legends have significant effects in the fields of sociology, psychology, linguistics, etc. The psychoanalytic of folktales helps children to cope up with psychological problems in order to move toward adulthood (Sutton-Smith et al, 1999, p.199). As the writer demonstrated, during medication therapy, the doctors begin with a storytelling to the patient. As the treatment progresses, the doctor's stories develop from narrative material supplied by the patient. As a patient grows more confident about telling stories and dreams, the doctor can use stories to focus on key aspects of the patient's feelings, convey messages about positive development, and bring about changes in behavior. As soon as the patient starts to tell stories

that sound entertaining, quieter in their conclusions, the doctor knows that treatment can successfully come to an end (Sutton-Smith et al.,1999, p. 199). Generally narratives have dynamic nature and communicate multidimensional lessons of paramount importance to inculcate social values.

There are different typologies of oral narratives classified by different writers. Based on theme, Okpewho (1992, pp.181-82), classified narrative into four categories: (a) by characters (animals, people and fairy tales); (b) by content and function (good and bad, morality, etc), (c) by narrators' character (trickster tale whose message evokes deceiving, dishonest...; dilemma tales, whose main characters tensioned between two ideas to give judgment; historical tales, war stories, origin tales) and (d) by context (moon light tales and hunter's tales). However, the writer identified legend, explanatory tales and fables as the common ones. Sumner (1996, p.102) classified Oromoo narratives as historical legend, mythical legend, etiological tale and fable. The historical legend is a combination of facts and fictions i.e. the narrator has both a rigid faith in the facts of his description and uses his liberties as a creative genuine. In mythical legend, the attention is given to heroic qualities dealing with great figures belonging to remote and epic age. In the historic legend, the supernatural is much more prominent in which the narrator brings forward his "motifs and attitudes in his glorification or denigration of a chosen society in a chosen place and time". The story is an illustration of large or vehicle of large, timeless abstract ideas. Aetiologial tales, according to Sumner, are primarily intended to explain the roots of society's traditions, customs, or natural phenomena. A present reality is given as the basis for the narrator's excursion in the past. Age-old customs and natural phenomena are rationalized. On the other hand, Sumner explained that the main purposes of fables are for entertainment through creative imagination in the form of play. Sahilu (2002, pp. 212-39; 243) also listed extension classifications and sub-classifications such as narratives include animal tales (wild animals, domestic animals, man, birds and other animals), ordinary folktales (tales of magic, religious tales, novella or romantic tales, and jokes as well as anecdotes (numskull stories, stories about marriage couples, and a stories about a man or boy).

According to Finnegan (1973, p. 342) narrative stories can be related by characters on animals, ordinary and extra peoples, legendary heroes and ancestors and a few narratives relate about supernatural power or overlying characters. Oral narratives can be classified based on their aims (Okpewho, 1992, p. 22). These are legend- aimed at recording historian experiences or some stages of people's cultural growth, explanatory tales-focused on educating people by providing origins to a familiar, accepted phenomenon; fable- aimed at entertaining the audience by exposing them to the aesthetic delights of the tale communicating freely driven message.

In this research the common known narratives: legends, fables, myths and fairy tales and jocks are selected for discussion. Legend is commonly accepted type of narratives which present about popular peoples and events. English Dictionary for Advanced Learners defined a legend as "a story that people talk about, concerning people, places or events that exist or are famous at the present time." Harry (1976, p. 218) also defined legend as "a traditional or story handed down from earlier times and popularly accepted as true." According to Okpewho

(1992, p. 181) legend has two main kinds: historical legend and mythical or romantic legend. The first one deals with details of real events associated with life that the society easily understands from a very ancient time to very recent time being free of people's imagination. On the other hand, mythical or romantic legend deals with the primitive events and peoples disregarding tangible evidences and gives freedom to the imagination for the narrator.

Legend originally denotes a story about the saint but it is now applied to any fictitious tales concerning with real person, events or place (Harry, 1976, p. 218). Legend is likely to be less with the supernatural than the myth but the two are related terms. Legends could tell people about dangers and problems that may arise in their lives; its potential for meaning that remains powerful (Trucker, 2008, p. 39). For instance, the theme of the legend elaborates the thinking behind the Americans lasting richness and its being land of opportunity with boundless wealth (J. Bronner, 2007, p. 186). In Oromoo society different legends deal with human issues and famous events related to the victory over enemy, role of woman in military affairs, origin of human being, and the relationship among the clan and so on. As a whole, legend deals with human actions and historical events realized in human history which is probably considered as true, miracles, and realistic events. Legend also transmits historical lessons regarded as usually true but the underlined lesson and can be the combination of facts and fictitious.

Fables are the most common and frequently used oral narratives by parents or children themselves for entertaining and educational purposes. Etymologically the word fable is originated from Latin *fibula* means a story or "a little story" with a clever remark containing the moral lesson. Harry (1976, p. 178) stated that terms like allegories, parables and fables consists of animals as the principal characters sometimes said to be beast fables. He also specified sometimes the term fable is applied to stories about supernatural persons, extraordinary events, legends, myths and outright falsehoods.

Among other groups, children are made to entertain narratives using fables in different culture. Probably, once the children identify their families they are exposed to issues of pate and wild animals to broaden their analytical and thinking abilities. Animals like cat, dog, horse and other pate animals are commonly found in the children's immediate environment. In their first trial to make verbal communication, very young children also like to imitate the sounds of animals like dog, cat, a hyena, etc. A fable is different from other narrative in presenting a story in an amusing manner (Okpewho, 1992, p. 211). This is probably why children get attentively listen and curiously observer animal's stories more than other types of stories. Such stories are widely used to teach children about academic matters, social values, and imaginative thinking. As entertainment and satisfaction, children could very much rely on fable. In fable, character of human beings are endowed to the represented animals in which case they behave and act roles assigned to human beings. Thus, the human like attributes of the character animals show how people live successfully identifying the behavior of foolish or wise people. They can also illustrate how they can solve problems, escape from dangers and achieve victories.

Myth is famous oral narrative that deals with religion issues, supernatural being as well as social custom. English Dictionary for Advanced Learners defined myth as "a well-known

story which was made up in the past to explain natural events or to justify religion beliefs or social customs". Harry (1972, p. 248) also defined myth as "a legend or traditional story usually one concerning the super human being and dealing with events that have no natural explanation." The central focus of the two definitions is the communication of oral narrative presented religion matters and belief through myth that cannot be scientifically proved but accepted uncritically as an invented idea. In spite of the above definitions, the traditional society may take myth as a true account to express people's day to day secular and religious activities in the absence of historical lesson. In folklore studies myths are accepted as "oral narratives that are considered to be trustful accounts of what happened in the remote past" Finnegan (1973, pp. 36-62). Thus, myth are accepted on faith, taught and widely used in giving answers to ignorance, doubt and disbelief. Especially, the writer indicated that the actions performed by the heroes in myth are set in earlier world when the earth is different from what it looks like today or in another world like the sky. Hence, animals' deities and cultural heroes are the main characters in myth.

Fairy tales are also common children's narratives. In English Dictionary for Advanced Learners, a fairy tale is defined as "a story for children involving magical events and imaginary creatures." However, Zipes (1991, p.i) stated the difficulty of putting exact definition of fairy tale though fairy tales were first created to the children and main domain of children. From a very ancient time to the present, people have been using fairy tales in both written and spoken "fairy tales provide hopes in the world seemingly on the edge of misfortune" (J, Bronner, 2007, p. 344). In spite of its limited use than other types of stories, fairy tales are usually told as true being considered as legends (Zipes, 1991, p. i), and such stories widely used to control children's behavior.

Generally, different literature stated that, establishing with in the process of western civilization that grows through all ages, literary fairy tales become very important in various aspects of social lives. They are the source of spiritual search for universal standards, tell history of people and show the specific struggle between human hosts and, serve as the lesson for children to observe and identify wicked behavior.

3. Description of Research Site, Methodological and Theoretical Considerations

This research was directed towards the identification, classification and functional analyses of selected generic typologies of Hararghe Oromoo oral narratives commonly called *durdurii* or *sheekkoo* focusing on Haramaya District. As Alemayehu, (2006, p. 243) stated, the major moieties of Eastern Oromoo include Barentuma that branched into *Ituu*, *Humbana* and *Afran Qalloo*, each consisting sub-clans and detail clans residing in different districts in Western and Eastern Hararghe. The *Afran Qalloo* clans, *Oborraa*, *Baabbilee*, *Daagaa* and *Alaa* are living in Eastern Hararghe including Haramaya District. The research district was selected in terms of good experiences of the people to use oral narratives in their day to day activities. The predominant economic activities of the area include cash crop production, trading and animal rearing. Especially, the khat business as in the 24 hours open Awaday jimaa business and leading exporting activities are the major economic activities of the area. The snow ball and purposive sampling techniques were selected to identify subjects of the study. While the first

one was used in selecting informants like oral historians and experienced people in oral literature, the second one helped for selecting informants from cultural experts, religious elders (Sheiks) and *Abbaa Gadaas*.

The structured and non-structured interview, focus group discussion, participatory and on looker observation and text collection were employed as data gathering tools carried out during the year 2013 and 2014 in series of field work activities. The interview was conducted with 3 male and 1 female cultural experts, 4 male religious elders (Sheiks) and 3 *Abbaa Gadaas* and they provided relevant data on the significances of oral narrative, their status and the nature of interaction between and among participants of *sheekkoo*, narrative. The focused group discussions was made once with 2 female and 4 males consisting of experts, religious elders (Sheiks) and *Abbaa Gadaas*. Instantaneously, attempts were also made to capture various events and incidents related to storytelling at family level when the participants of the narratives acted out the stories in the real contextual settings at 2 family houses during night time. The narrator-respondent relationship upon *sheekkoo*, its procedural performance, the reaction of the participants and other extra linguistic and sociolinguistic features were analyzed. Besides, knowledgeable children in oral narratives provided different *sheekkoo* as we capture the data going the place where they had been keeping the cattle during the day time.

Both theory of functionalism and method of content analysis were employed in data analyses. As quoted by Burrowes (1993, p. 4) the functionalism theory, emphasis is given to “the consequences (functions) of the phenomena under study for the social system”. The functions of oral traditions like *sheekkoo* is mainly seen from the perspective of social significances behind narrating or presenting the stories as holistic elements including skills, knowledge and value systems. In the method of content analyses “the data are transcribed, classified and analyzed in their full social contexts characteristically focusing on language as communication with attention to the content or contextual meaning of the text” (Hsieh and Shannon, 2005, p. 3). Especially, the contents of communicative meanings of cultural texts like *sheekkoo* can be qualitatively analyzed using questions like who, what, how, when, where and to what extent. These key questions help to analyze contents and functions of cultural events, oral wisdom, values and other communicative events existed in the contextual settings of performance based acts.

4. Data Presentations and Discussions

The data captured at the natural settings are classified and presented on the basis of explaining the essence of *sheekkoo* (*durdurii*), its procedure, generic typological analyses from function perspective in the subsequent subtitles.

4.1. Narratives (Sheekkoo or Durdurii) and its Procedural performances

Sheekkoo or *durdurii* is common term to describe different forms of narratives or folktales in Oromoo society. As Desta (2018, p. 79) explained in reference with information from various sources, the word ‘*durdurii*’ means ‘*sheekkoo*’ can be oral narratives or oral prose narratives. In the study area it is also be named as *oduudurii*, yet *sheekkoo* and *dudurii* are mainly used

interchangeably to name different types of oral narratives. As an informant stated, etymologically the word sheekkoo meaning ‘tale’ is originated from Somali language and gradually adapted to Afaan Oromoo due to genetic relationship between the two language families. The word durdurii literally ‘antiquarian’ is associated with very primitive and orally transmitted narratives. Even if there is no reasonable distinction in what context and why the people use either of the two, sheekkoo is the most frequent and widely applicable in the study area to name narrative.

Sheekkoo has a bit more diverse contexts and attract different audiences. It is narrated by children and adults at night and during the day time. The mothers in Oromoo family usually engage in works during the whole day and thus busy in preparing the dinner in the right time. So, the fathers are the facilitator and teller of sheekkoo at night to entertain the children until the anticipated dinner time. During the day time, children narrate to each other when they keep cattle. But, the adults are said to use sheekkoo when they travel to the market and other long way journey.

Sheekkoo are presented in certain sequential procedures: the on setting, progressive and winding up stages. At the outset, the narrator, the listener and the audience are called upon and made to sit in linear or spherical arrangements. This is followed by actual presentation of sheekkoo in which both the listener and narrator are restricted to certain rules. The narrator asks saying sheekkoo sheekkoo (meaning let me tell you a tale and listen to me). The listener responds saying sheekkoo hariiroo (meaning let me listen to you and our relation becomes strong). As the informants stated, in case of ‘oduu durii’, the narrator says durii durii (I am to tell you an antique mythical story and ready to listen to me) and the listener respond saying ‘gadi guuri’ (please narrate down the series and endless stories). The concepts show the antique, time free and abundant nature of the narratives.

Pragmatic to this dialogical beginning, the relationships observed during actual performance among the three groups of people gets attracted by outsiders and motivate them towards achieving some common goals. Hence, from this emerges the sense of mutual engagement among participants in performing duties: turn taking in keeping cattle, hoeing jimaa, cutting animals' menu, and sharing responsibilities. After dialogical opening, the narrator proceed by phrases like, ‘jabana tokko’, ‘jabana durii’, ‘durdur’, ‘bara tokko’, ‘yeroo tokko’ and each phrase stands for relating the old oral traditions and wisdom of time free remote past. The narrator uses third person plural pronoun ‘jedhan’ (they said) to show that one is not sure about the ownership of the story. But, the narrator only communicates what he or she had recited from elders or reference groups. The listener and other audiences, on the other hand, independently or at a time, start to say continuously ‘hayaa’ (okay/agree) at the points of major and sometimes minor intonation units to attest their strong interaction and sign of agreement for attentive follow up. It also has an implication to keep up the interaction among the participants in a funny and an amusing manner until the end of the story.

As the narration progresses, the narrator presents his story in both direct and indirect speech modalities. In addition, a narrator keeps flexibility in the use of supra segmental/extra linguistic features (intonation, loudness and quality of voice, the use of body language, etc).

Most narrators imitate the actual characters' sounds and act out the stories showing the behaviors of fierce wild beast, wise animals, fool people, evil sprites and others to make the story tangible. These enable the listeners and audiences to be attentive, keen observer, and emotionally enthusiastic towards extracting the meaning and themes of the story. The listeners also examine the functions of a given story and construct their own meaning to apply them in the real world life.

As conclusion, the narrator tries to summarize the major points and significance of tales. Hence, a narrator uses phrases like 'saniin booda akkasiifi akkana ta'e jedhama', (it is said after that particular point, that and this thing happened) 'ergasii kaasee wanta akkanaatu umame jedhama', (since this distinctions come about/ 'ergasii kaasee taatonni' /since then characters (animals or human beings) becomes isolated, develop these or those features, etc. The narrator use the word 'jedhama' (it is said that) to indicate the story doesn't belong to him/her but it is still keep transmitting from generation to generation since time immemorial. The phrases also show the story is an illustration of large timeless abstract ideas.

4.2. Generic Classifications and Analyses of Sheekkoo

Under the subsequent topics, generic classification, functional and content analyses of Hararghe Oromoo oral narratives in general and sheekkoo in particular are briefly presented.

4.2.1. Generic Classifications

Under this title, the classifications of Hararghe Oromoo oral narrative, sheekkoo has been presented based on the thirty-four sheekkoo or narrative stories collected from the study area. The identified data first labeled by the title. Before actual analyses, the contents of the identified narratives were sorted out to align them with each generic typology identified through exhaustive reading of their contents. Of the collected lists, only the most relevant ones are selected and used to demonstrate under generic typology; their contents and functions analyzed under separate titles. However, since it is difficult to list examples from the data at hand for the entire major and sub-classifications, only the major classifications are found relevant for the analyses based on generic names (common classifications of narratives). Accordingly, the conjoint and available narratives in the study area fall in either of the sub-genres including myth, legend, fable and jocks or anecdotes. Their illustration by examples and messages of each forms are as presented below.

4.2.1.1. Myth

A Worsen Plenty Cattle or One Holy Calf for Inheritance? Many years ago, there was a man who had children from his two wives. Five of them were born from legitimate wife while the remaining one was born from wedlock of with whom he has love affairs. As he grew up, his father took him to home to bring him up jointly with the rest of his children. As time pass, they all became mature, got married and started to live independently. Through the course of time, their father thought to commence that he would share his inheriting property among his children. He called for all of them and said, "I am getting older, I may suddenly pass away.

So, I need to endorse heritages to be transferred to each one of you. Choose from either worsened hundred cattle or one deteriorated holy calf with my heartfelt blessing."

All children legitimately born agreed to receive a worsened plenty cattle. However, the unlawful one happily accepted a deteriorated holy calf with his father's heartfelt blessing. His day reached and their father passed away. His children started to live in harmony allocating the suggested inheritances among themselves. As time passed, the five legitimate children gradually lost most of their cattle and finally left with empty hand. In the contrary, the unlawfully born son got his deteriorated calf fatter and fatter without grazing suitable grassland. It also grew to a fully-fledged fatty ox.

One day he asked for his brothers to care for his properties and took of a distant place. Biding him good bye, they came back to home, killed out his ox and ate its meat. When he came back to home, he lost his ox in the yard. So, he asked them, "where is my ox?" They replied, "he has got died eating a poisoned grass called siddisa." He asked, "Probably can I get his hide?" Thinking that the hide is no more use for him, they gave him. The next day, he rapped the hide and took it to the big tree under which the weekly market was used to hold. He climbed up the tree. The moment that the market was held fully, a torrential rain started pouring down. Soon he threw a hide down ward. All the merchants ran away being terrified by the sound of the storm disappeared. Then, he collected all the items ready for sale in the market. He loaded on the mules' back, and directed to his home. He said to his brothers, "you fool; you are ignorant of the attractive price of the hide, and simply sit here holding dozens of hide!"

Then, they asked for the villagers to take the hides of all their lost cattle to the market for sale. But nobody who asked the price since it is traditionally shameful to barter the hide. They finally started to call and identify the seekers one by one as ; "do you want a hide?" They got a response, "let all your property changed to hide!" They felt ill of this cursing. Consequently, they went home and soon burnet out his hat. When he came to his home, he found his burned out hat in his absence. He asked without much feeling, "what has happened to my hat?" They replied, "a strong storm that happened this morning has burned down your hat." Then, in smile face, he asked "can I get its ashes?" Considering as foolish, they let him to take the ashes.

He took a full sack of ashes and departed for a long distance. It got dark. He directed to the home of rich man in the village, and asked them, "I am from a distant place, it got dark before arriving my destination, can I stay the night with you?" The owner replied happily "please stay; it is Waaqaa's /God's home, not ours. It is Waaqaa (God) who gives to us." He informed them the sack contains precious things and they should put it in safe place. They well treated him by providing him with food and proper bed. They also washed his legs. He woke up at the day break and asked them a sack. As soon as he opened it, he saw a sack full of ash. He started yelling, "UUUUU! They cheated my money full of sack and instead filled the sack with ashes!" The villagers came out in response to his yelling and imposed on them a full sack of money to be paid. He went to home with full sack of money and said to his brothers, "you fool! You are still ignorant of the attractive price of the ash!" He poured the money from the sack. Amazingly, they burnt down their houses to sell the ash in the same manner. They took

to the market started "do you buy?" Everybody replied, "It is mystery to get people barter ash. Let all of your property changed to ash!"

They got annoy at the consistence tricks made upon them and hence determined to kill him. So, they took off all of his clothes and threw him into the running water. But he gripped a brunch of tree and remained untaken by the running water. A rich man with servant walking behind came with his dashing mule. He asked, "Why do you sit here?" And he replied, "I want to be appointed as a king. This is why I sit here." Soon he agreed to take his position as he is eager to be a king. Hence, he removed his clothes and replaced him. He suddenly threw the rich man into the running water, got into his mules back and directed to his home with a servant accompanying behind. He proudly said to his brothers, "you are still too fool; you are ignorant of the advantages one can get from the running water!" They could not believe as their real brother. They all suggested "if such and such advantages can be obtained from the water, please throw us into the water!" Finally, he took off all of their clothes and threw them into the water; he managed to live having his father's inheritances.

Message: the positive effects of blessing and the negative effect of curse as inheritable legacy and means of teaching the children about religious ethics and principles.

4.2.1.2. Legend

The Moving Plain: according to the legend, Galab Deni king of the Arla of Derbiga would have placed his daughter at a kind of observation post on the rocky sloppy of Gara Dagle, and would have entrusted her with the mission of being on the lookout for advance of his enemies in the Djidjiga plain. Now his daughters' lover was among the enemies. His father told her: "Stay here, watch and warn me." She lay in wait. During the mean time the enemy arm cut some grass dress men and horses with it. Then, the army moved forward unseen the under green grass. The father came back: "What have you seen up to now?"..." Nothing, father except that the plain seems to be moving forward." The fatter smiled and returned home without any apprehension. But all of a sudden the enemy reached the city casting away its grassy mask, stormed the place, vanquished and put to flight, the father said to his daughter: "You have betrayed me for the sake of your lover." And he cut her head. His name was Galab Deni and he was a king of Arla of Derbiga (Sumner, 1996, p. 103).

Message: the glory of opposite sex love and its value than love of blood tie relative

4.2.1.3. Fable

The Chimpanzee and a Hyena: there was once a chimpanzee and a wild beast called seventy horns ass. The chimpanzees came to the river and asked a hyena "do I drink this water?" The hyena said "yes, drink and at the same time care for it," then, came a hyena and said, "let me drink this water." The chimpanzee replied, "no, no, no, a seventy horns ass, remarked me anybody not to drink." The hyena forcefully drank it. A chimpanzee singing "a seventy horns ass, a seventy horns ass! Come and disappear, come and disappear..." Soon he came fiercely, alienated the hyena, lashed out him and got into bed. The other day the chimpanzee went hyena's house to ask him. He invited her to sit nearby. But, she sat at the very entrance of the

door for fear of the hyena. He stretched out himself and said" I feel relaxation!" then the chimpanzee replied" let me move; somebody called me to attract my attention".

Message: being thoughtful is wisdom from rational thinking that helps in overcoming problems.

There is another story whose title is 'The Man, the Cock and the Dog' with similar category need for the analysis. It runs as "Many years ago, it is said that a man, a dog and a cock left their home. They decided to depart for a long way journey. When it is getting dark, they went to stay under a big tree. They sat dawn one following the other. Suddenly, the cock flied to the brunch of the big tree. When it is around 3 a.m., the dog started crying 'ku ku lu luu'.The fox from the nearby forest heard the voice of the cock, came soon and said," lazima, come down please, let as conduct the down pray together." Then, the cock replied" I am willing to do so, but the responsible man sitting under the tree should first allow as the pray, unless he does so, we can't pray. So, first arouse him from sleeping." This moment the dog awakened and started barking 'wu wu wu.' Then, the fox heard the sound of the dog and said to the cock" excuse me, I found my walking stick break up, I should stake it first" and soon disappeared.

Message: being a wise and a critical thinker enable one to survive amidst dangerous situation.

2.2.1.4. Fairy Tale

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The Mystery of the Twin Sisters: once there were two twin sisters whose mother had died. Their father got married another wife and step mother took the responsibility of leading the family. Their father found that she is cruel and harmful to his children. Thus, he hid them in the grainer half filled with beans. He stressed and informed that his father's sprit lives in the grainer and thus she should always cut from each part of the meals and throw into the grainer. However, through the course of time she got sick. As a cure, she went to the magic and his spirit told her that the children live in the grainer and unless she removed or killed them out, she would have no more health. She went home with determination to kill them out. To do this, she boiled over the water and poured down into the grainer.

Unfortunately, the children took the other corner and never affected by the boiling water. Rather it helped them to get cooked the beans. But their step mother felt happy for killing them. One day, when their step mother left for the market, the two children decided to escape. They carried on their journey and finally came to the big tree around the bush when it got dark.

They frightened to be eaten by the hyena, and thus prayed looking at the big tree" you tree, if there is authenticity behind our mobilization, please get cracked into two and form a house." Soon, the big tree cracked and formed a good house. They got into the house. One of them demanded to climb up the ceiling to escape from the expected danger, but the other one refused and slept on the floor. At the mid night came a monster, broke into the house, snatched the children and slept on the floor and took to his huge home. He shaved her hair, added into the sack and hanged her hoping to eat after cooking. As soon as the monster left to fetch water, her sister that had been moving in search of her in the forest since the day break arrived around while screaming saying"my lone sister, where do I lost you! Why don't you

hear my voice? "Immediately, a whispering voice heard "I am here; the monster shaved my hair and added me into the sack. He would cook and eat me soon after coming from the river." She soon climbed up the ceiling, untied the sack and let her climbed down. Instead, they rolled the huge stone along, put inside the sack and hanged in similar position. They soon left the area.

Now the monster came with pleasure to eat her. He put down the pot and started firing in order to boil the water in a huge pot so as to cook her. He sat to get relaxed. He started striking over a hanged sack," do I eat your head, do I eat your intestine, and do I eat your rib..." No sooner than he dealt with his choices, then the huge stone in the sack dropped onto his body. He died soon. At the day break, strange things happened to the houses of the monster. All the animals became restless: the dog barking, the cock crying, the hoarse neighing etc. The twin sisters that hid themselves in the nearby forest are uncertain that the monster faced some problems. They gradually advanced to his home while bending down and listening. Finally they checked that he had already died. Soon they take over all of his heritages and started to live making the monster's house their own.

Message: the glory of patience and systematic thinker in helping one to overcome a danger

4.2.1.4. Jock (Anecdote)

The Rude Boy: once up on a time, there was a mother and her son who were used to living together. One day the mother asked her son to give her a wash. The son refused to obey to his mother. She again asked him to give her a wash. Again he refused to obey to her order. Then, she gave him money and ordered him to buy some meat and a camel. However, going half way, he lost the money. He soon met his friend along the road and told him what had been happened. He explained the entire incidence including the money he had lost. Then, he advised him "pass your urine; cut your buttock and take to her." He said "okay." He did it, she again asked him to give her a wash. He said "no". Tirelessly, she asked him to give her a wash. He said "no." When she asked him to give her a wash for the last time, he said "okay." She asked "where is your buttock?" He replied "it is the one you have consumed before". With similar category, there is a story entitled 'The Three Lairs'. The story begins: "Once up on a time there were three people who extremely eager to have money. While going along, they came across one birr. They divided it among each other and each receives 30 cents and ten cents was left. They agreed that only a liar person among them that can receive the remaining 10 cents. After that, the first person reacted saying "when I throw a stone, it penetrate deep into the earth", the second person said "I stored a pocket of water at home and went to work, when I came back, I got the water was knotted to the rope" and the third one said "when I run into a stone along the road, I found the thorn pushed into my hand".

Message: disobedience and lie are extreme ruddiness and self-deception as deep-rooted people's bad behavior

2.2.2. Functional Classifications

The significant function of oral wisdom literature such as narrative is diverse based on the nature of the genres. From historical points of view, Oromoo had been under the influence of tyrannical ruling system that banned their history and tradition from being written down for

several years and passed to the generation in formal setting. Under this condition, the Oromoo used to educate their children about their history, their genealogical branches, their identity, and their traditions. The narratives on tokkoyyee, lammooyyee, tokkeen tokkituma, raada jibicha, tayitayi are narrative games in which members of the society depend to count genealogical lines. In this regard, narrative is helpful to preserve historical accounts and assist in overcoming problems related to the preservation of social traditions. Through such oral narratives, firstly, knowledge, history, culture and tradition of the society are transferred from one generation to the posterity in the absence of writing systems. Secondly, narrative is helpful for the advancement of people's psychological development. They sharpen children's thinking and increase their knowledge and enable them to travel on the right track by respecting social norms and moralities.

Thirdly, narratives teach children about adventure and timorous (gutless). Listening about the story of heroic people, the children mime (act out) the same heroic character and strive for the same heroic achievements. It teaches children how and in what manner they could learn and performed social traditions. For example, they achieve these either through observation or performance that they curiously learned from the roles of characters in stories. The characters represented traditions which can be taboo and non-taboo, bad and good, acceptable and non-acceptable norms, etc. The narrative are also relied up on as a means of passing time and entertainment especially upon when childer are keeping cattle taking long day time and at home during the night to keep entertaining themselves until the dinner time.

Generally, as other folkloric genres the various generic typologies of oral narrative, sheekko teach about values, knowledge and skills, experiences of the society, challenges and opportunities, good and bad, adventure, numeral system and issues of the family hood and communit. It also help to teach groups about the entire life and living conditions of the society including religion, norms, identity, history and touching in all aspects of life.

4.2.2.1. Values and Value System

The major content of most narratives or folktales in Oromoo is the prevalence of moral concerns. Specially, folktales which are the most frequent and commonly used are source and means of transmitting personal, social or communal value systems. The moral values imparted through Oromoo folktales can be transmitted both from negative and positive ways. Based on system of values established on some basic standard set by the society, good behaviors are restored or inculcated in and bad behavior are attacked.

Positive values like helping the people, being overt, being wise, well behaving, polite and respectful to the angafaa (senior), being honest etc. help as guiding principles. As a result of adapting these values by playing, narrating or exchanging experiences using different narratives, different groups can evaluate themselves; consequently, there is less social control over their activities and limited incentives provided to attract them towards certain activities. In the myth entitled 'A Worsen plenty Cattle or one Holy Calf for Inheritance?' one comparatively examines the consequences of curse and blessing which as significant values in indigenous Oromoo religion.

On the other hand, bad behaviors like being mischievous, naughty, ill-mannered, the use of taboo words, disobedience, being covert, and sinfulness are discouraged. The stories entitled 'The Three Lairs' and 'The Rude Boy' demonstrates effects of falsehood and unethical standards respectively. The first one teaches us the negative value of falsehood, how it distorts or suppresses the truth through deception or misleading to achieve some benefit. In the second story, the final remark forwarded of the boy from the communication done between his mother and a child is not natural speech: the mother got ashamed at his taboo response and psychologically affected; the motherhood relationship is diverted to the sense of hatred and enmity. The value with regards to religion is also communicated through stories whose title is 'The Unsatisfied Rat' and 'The Man, the Cock and the Dog'. In the first story, the rat persistently attacked the food belongs to a man. Finally, the man took her to the mosque to perform the vow. Similarly, in the second story, the character animals found while cooperatively conducting down praying.

2.2.2.2 Knowledge and Wisdom

Different Oromoo narratives or folktales are the sources of knowledge, society's wisdom and peoples' world out looks. After listening folktales, one can imagine and discover the human experience and their potentialities. Knowledge or good virtues such as: peace, justice, social harmony and unity, love, purity, etc is prevalent in narratives. These virtues are used as input and imprinted into peoples' mind as wisdom and make the children to be responsible and ethical citizens. The story entitle 'Literate and Non-literate' demonstrates the power of knowledge for survival through comparing the interactive response of literate and non-literate; in the story entitled 'The Mystery of the Two Sisters', the twin sisters systematically escaped from being eaten by a monster. It communicates a great wisdom, artful thinking as well as logical thinking behind overcoming challenges. Through such practical wisdoms, the two sisters managed to overcome obstacles which are impossible or unimagined even for adults. Through systematic and artful investigation they finally took over the entire properties belongs the monster- their common enemy.

In addition to elaborating the consequences of curse and blessing, the story entitled 'A Worsen plenty Cattle or one Holy Calf for Inheritance?' communicates the wisdom and spirit of purity, which is basic human quality. In this story, lack of purity observed on the five legitimate brothers led to their final destruction. All the stories have similar themes and functions. The roles played by fool characters like a hyena, and monkey, etc and their foolish hood behaviors lead them to the loose of various opportunities. To the contrary, the wise character like the fox and chimpanzees are found to be talent, tactical and opportunity seekers.

Similarly, in Oromoo society, the wise people are appreciated and constantly seize attentions of experienced people, cultural teachers and wise people for their rich advice or consultations. They transfer reliable knowledge that leads one to seek for wisdom and knowledge or all round personality development. The fool lack knowledge and get deceived easily and this resulted in his despise and luck of acceptance in the society. The comment of the society on

such kinds of people is unsound and thus resulted in unacceptable, shame or humiliation effects.

Therefore, knowledge and wisdom are the integral part of lessons contained in different Oromoo narratives in dealing with both good and bad experiences of paramount importance on children's day to day life. After listening narratives, conversation and age specific events and children acquire words of wisdom in the stories and use them in real life situations. They compare and contrast similar and difference attributes shared by the community. They feel and add some values to their current understanding and realize how to communicate the wisdom through different narratives to make them utilize in their future life.

We can compare similarities or variations from one incident to other ones to share things important for children's life or perhaps just reminding ourselves of the simple wisdom of our forebears and how we should be applying them today. In Oromoo the whole living situations witnessed in any form of wisdom literature manifested as jiruufi jireenya (work and living). Themes encompassed in such means of knowledge and wisdom could demonstrate ways in which Oromoo personality, cultural identity, belief systems and world views work together and brings meaningful unit.

5. Conclusions and Recommendations

The studies of knowledge and wisdom imparted through oral narrative achieve multidimensional purposes. However, many of the societies' oral traditions have not been properly studied to address various issues. The existing works are fragmented and lack appropriate scientific documentation. Hence the society has not been benefitted from oral knowledge and wisdom to the expected standard. But yet various oral wisdom are realizable and relevant sources of knowledge which properly guide people towards understanding the living conditions of the society. The societies' values, world outlooks, ritual and secular lives as well as their humanity as a whole depend on oral wisdom. The oral narratives is also one of the most important forms of the folk genres through which multidimensional lessons are transmitted specially to attack bad behavior and reinforce good behavior.

The Oromoo in Hararghe (*Ituu, Humbaanaa and Afran Qalloo*) clans are unique in terms of exchanging views and at the same time in expressing their ideas using folk wisdom regardless of rural and urban sites. This consistency is largely related to jimaa ceremony which attracts many people disregarding of their age, sex, economic, social and political background. This communal ceremony exists among different social segments create good opportunities for the materialization of orally transmitted folkloric traditions as sources of knowledge and means of teaching members of the society. Besides serving as the source of modern education and means of transmitting applicable lessons in the day today life of the people, many of such oral wisdom are the source of artistic principles and means expressing people's living conditions spatially and temporally. As one of such form, oral narrative, shekkoo traditions designed to educate different social groups in various settings exploiting their oral knowledge for awareness creation on tradition, skills, values, etc. Hence, especially children should carefully practice

age-based folklore in the form of narratives and advance their abilities, creativities, thinking capacities, and language and sociolinguistics skills.

The generic typologies of Hararghe Oromoo oral narrative, sheekkoo can be categorized as myth, legend, fable, fairy and jock/ anecdote of which their availability vary from the most frequent one, fable to the least available one, legend. Besides, such various forms are widely available in theory but scarcely found in practice. In spite of this, the community relied upon those limited ones for different functions especially to teach the children in multiple ways. They serve as the sources of their cognitive, social and psychological developments. They used as means of educating children, develop their imaginative thinking, social wisdom, societal history and norms, critical and creative thinking abilities, oration and language skills as well as their linguistic and sociolinguistic skills. The characters and incidents represented in different forms of oral narrative, sheekkoo bring to views issue that the children imitate, make analogy and put themselves amidst the event of the story to bring their talents to their real life situations. As a result, the children develop memory, intellectual entertainment, and normative, observational skills language competence skills. Parents also rely on such specific narrative, sheekkoo to criticize children, to express their love, to appreciate them, to attack their misbehaving, to shape and train children about social norms, to tell them history and culture of the society, to exercise secular and religion practices, to control children's violation of norms, to teach them to have retaliation not to be bitten, to identify things of positive and negative outcomes and to form harmony and to teach children get restricted to the truth right from early child hood.

Like in other African traditional societies, the oral narrative of Hararghe Oromoo are not identified and categorized based on generic typologies in line with significant values and social functions imbibed in such forms to enhance children all round education system. This seems resulted largely from the effect of modernization or technological fast moving, modernization, the shift in parental style of upbringing the children, the impact of religious education, etc. That factors largely challenge children's practicing of various oral genres including narratives in real life situation for various stated purposes. Systematically controlling the drawbacks of various forces on the one hand and inculcating the lessons, virtues and wisdom of oral tradition in question on the other hand, it is possible to expand education using folk knowledge and practices so as to make social groups like children active, productive, culture-conservative and to have sense of belonging for their holistic personality make ups and proper upbringing of children from the perspective of different social groups.

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