

Discourse Analysis on 'Waa Sadii', the Analogical Method of Witty Speech: Arsi Oromo in Focus Ethiopia

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Abstract -This research deals with the discourse analysis as to 'waa sadii's' witty speech among the Arsi Oromo, Ethiopia. 'Waa sadii'(which literally mean three things) is an oral speech art which is frequently used in discourse to express people's oral communication analogically. In addition to its artistic nature, 'Waa sadii' does have also a poetic and prose nature. On the process of uttering a speech, the five sense organs of a conveyer should be active. This research paper aims at describing the symbolic value and importance of 'waa sadii' in enhancing the educational and entertainment skills in social and natural environments of the Arsi Oromo. Ethnographic methods of data gathering were employed in generating relevant data from primary and secondary sources. Researchers have spent some time as to the research area to collect data. Interpretive approach was used to analyze data. The analysis showed that the witty speech among the Arsi Oromo involves both social-cultural and natural phenomena. Items which signify 'waa sadii' are presented mysteriously and symbolically in line with the value system of the people and the physical character of the part. 'Waa sadii' also involves analogical representations of symbols vis a vis their type, size, shape, color, organization, co-affiliation, rank, and the like. 'Waa sadii' is one of the mechanisms commonly used to teach young people the knowledge of their social behavior and environment vital for their future achievement. The study concluded that the witty speech/waa sadii/ is a traditional oral art which is still playing a pivotal role in shaping the day to day activities or lives of Arsi people. Now a days, Arsi Oromo practice it so especially in educating children to have a good understanding of their social and physical environments. They are also adapted to the changing world. The study mainly indicated the importance of contextualizing such witty speech in teaching literature to make education affordable and enjoyable.

Key words—Waa sadii¹, Oral art², indigenous knowledge³, witty speech⁴

CHAPTER ONE

1.1 Background of the Study

All human history is fundamentally oral. The role of oral tradition in constructing African history is enormous as Africans transferred their natural and cultural heritage orally (Curtin et al., 1995). Zewde (2000: 34) stated: "The value of African oral tradition for historical reconstruction attests to the contemporary relevance of orality". Oral arts enable their society to consciously evoke the religious world that they have not lived in. Through artistic expressions, "the world invisible is viewed, the world intangible is touched, the world unknown known and the world inapprehensible clutched" (Idowu, 1973: 30).

Every African society south of the Sahara has a long history of transmitting knowledge and human experience through the medium of oral tradition. Africa is a continent known for its rich oral traditions. The African oral arts are part and parcel of the continent's long-standing tradition of folk culture. "Africa's long tradition of oral artistry still wields a remarkable influence on the contemporary life of its society" (Zewde, 2000). The African oral traditions facilitate the transmission of knowledge and conventions from generation to generation.

Oral literature as part of oral art, dramatize situations and advocates ideas. Oral art is literature expressed in vivid words of mouth. As Roberts (1995:2) writes: "Before the invention of writing, literary works were necessarily spoken or sung and were retained only as long as living people performed them. In some societies the oral tradition of literature still exists, with many poems and stories designed exclusively for spoken delivery." In some societies, especially African, oral narratives still plays a

¹ **Waa sadii** is an oral speech art which is three in one composition used in discourses

² **Oral art** is that literature is expressed in vivid words of mouth

³ **Indigenous knowledge** is to mean a popular knowing group who are born as native

⁴ **Witty speech** refers to intellectuals capacity as to conducting a wise speech

dominant role in shaping their lives in many ways. Moreover, since each and every matter of literary societies can not only be expressed via writing, oral narratives play their part in line with writing system.

Oral art and oral narratives in particular, link people with the broader cultural, philosophic and religious world. It is obvious that the purpose of oral narratives is to entertain. However, they are also important for training listening skills. Oral narratives have a moral function. The youth are taught to be responsible adults. They mold children into persons their parents would like them to be. They teach the young rising generation about matters that are affecting their history.

Oromo are among indigenous African societies with rich enormous lore. But, they compelled to stayed oral society for more than a century. All lore that the nation acquired starting from time memorial has been passed from generation to generation via words of mouth.

The Oromo are the largest ethno-nation in East Africa and the speakers of one of the most widely spoken languages on the continent. "The Oromo did not have written literature in the past. Oral traditions thus remained as the sole source of knowledge about the society's socio-cultural experiences" (Legesse, 1973). Oromo lore in general and 'Waa Sadii' among short forms in particular is diminishing because of colonial structures, deliberate imposition of dominant culture and etc. Arsi is the single largest clan among Oromo nation that occupy the Arsi and Bale lands and some part of the Rift Valley. Like other Oromos, Arsi has much folklore that passed down from generation to generation by words of mouth. Like other Oromo, its wisdom banned and dismantled by successive colonial forces and arrogant military junta. As a result, some of them completely lost, some other subjected to content and form change and the others are on the brink of lost. Among the one on the eve of banishment is the analogical method of witty speech, 'Waa Sadii' is the despised short form among Arsi Oromo Oral Literatures which was coined for the first time by Haji Alii Wolee from Ilaannii (the last child of Arsi) and later on became the resource of the society.

1.2 Statement of the Problem

The Arsi Oromo have been expressing different types of their social, political and economic matters via Oral literatures that emanated from their wit mind for a long period of time even in those bad days. Among these ways, 'Waa Sadii', the analogical method of witty speech plays a decisive role in the everyday life of Arsi Oromo in fascinating fashion. Most of them are highly linked with historical, philosophical and sociological matters that Oromo in general and Arsi Oromo in particular for a long period of time. Since the incorporation of Arsi Oromo into the present Ethiopia by the last quarter of the nineteenth century by Menelik II, Arsi Oromo's folklore in general and 'Waa Sadii' in particular suppressed more than a century. So, it has undergone considerable changes due to internal dynamics and external influences and due to imposition of dominant culture. As a result, some of them completely disappeared; some others were losing their original content and form and the rest are on the brink of dynamism. Moreover, as far as the knowledge of the researcher is concerned, there is no research conducted on it at any level by foreign or domestic researchers yet.

Even though Afan Oromo has a well-developed oral literature which is millennia old that has been transmitted from mouth to mouth and preserved in the memories of the people, its written literature is not more than one hundred fifty years old. As a result, most of them were subjected to evaporate from the mind of old men women because of old age and mental related disease like Alzheimer. So, it is compulsory to be proactive and save such bulk area of knowledge from permanent loss.

Moreover, Oromo old men and women were/are the custodian for the survival of Oromo folklore. Asafa (2010:1), "each time an old man [or woman] dies a library is lost". This may result in the loss of valuable cultural heritages that can't be replaced by any means. The rationales that stipulated above are the vanguard driving force behind focusing on this research thesis. The main questions that guide this research will be:

What are the major areas of emphasis of 'Waa Sadii'?

What are the importances of using 'Waa Sadii' among Arsi Oromo in discourse?

What is the significance of 'Waa Sadii' in the development of language skills?

What are the symbolic values of 'Waa Sadii' for Arsi Oromo?

1.3 Objectives of the Research

General Objective

The general objective of this research is to understand the discourse analysis of 'Waa Sadii'.

Specific Objectives

To state the major areas of emphasis of 'Waa Sadii'

To describe the importance of using 'Waa Sadii' among Arsi Oromo in everyday discourse

To examine the significance of 'Waa Sadii' in the development of wittiness

To explore the symbolic values of 'Waa Sadii' for Arsi Oromo

1.4 Significance of the Research

The study of oral literature in general and short forms ('Waa Sadii') in particular could be important from the following perspectives:

It may serve as benchmark for those individuals who interested to carry out further and in-depth investigation on 'Waa Sadii' or some related topics from different point of view

It will be an additional contribution to the few works that have already been done on Oral narratives in general and on the role of riddles for children during childhood in particular for the district.

It provides information for curriculum designers and textbook writers to consider oral narratives while designing syllabus and writing student's textbooks.

To transcribe orally existing short forms/'Waa Sadii'/ in to written forms keeping its originality in content and form. This to say, to promote and compile in the written form these virgin cultural heritages in order to safeguard from lost.

1.5 Scope of The Research

Arsi Oromo has abundant cultural heritages that passed down from their ancestors from time of immemorial. These are: folk tales, short stories, folksongs, puns, proverbs, myths, short forms, oral poetry, rituals, festivals and etc. Because of through emphasis, time and money constraints, it is impossible to include all of them in this entire research at once. So, the particular focus of this research will be a discourse Analysis On 'Waa Sadii', The Analogical Method of Witty Speech: Arsi Oromo. The sample areas selected for the research are Assasa, Dodola, Adaba and Kofale which are found in the Oromia regional state of the country, Ethiopia.

1.6 Limitations of the Research

While conducting this research, researchers had faced some limitations. Some town and kebeles are very far from the capital of the district, i.e. Asella city. Moreover, since the district found in Chilalo Mountains scenery, its landscape is full of hills and valleys. Such panorama hindered an act of outreach to collect data that helps for triangulation. As a result, researchers have faced time constraint during both data collection and analysis; have become the major limitation that is worth mentioning. Because of multiple factors, the time for field work will be limited to few days or weeks. These few days or weeks of field work is inadequate for the qualitative collection of data on such sensitive issue. To capacitate these limitations, researchers have intensively interviewed and observed the scene very carefully while they were discussing on issues in group in dramatized fashion. For analytical purpose, too, it was not easy for researchers to identify and also to have easy access to relevant materials on such newly developing concepts and issues. Lack of relevant works on Arsi Oromo was also worth mentioning in this regard. Researchers believe that the existence of previous relevant works would have been useful, had they had existed. We are Oromo and native speakers of Oromo language. Thus, we had no language constraints and culture barriers. Nevertheless, it does not mean that we had accomplished our research without encountering any problem. Hence, we do not claim our study to be comprehensive. It does not enable the researchers to observe the whole events and processes pertaining to the proceedings of the research works

CHAPTER TWO: REVIEW OF RELATED LITERATURE

Theoretical and Conceptual frame work

2.1 Theoretical Framework

The major theoretical frame work that the researchers have dealt with in this study is "the role of Oral Literatures". The reason why researchers have chosen to closely examine this phrase is emanated from the notion of the role that oral narratives play in educating society, elaborating past and present situations and teaching moral lessons. All of them are dealing with the versatile functions of oral narratives. Among them stories, children plays and riddles play a vital role in pre-school education in each and every pocket of the world in general and in Oral society like Africa in particular. They reflect the outlook of people in various cultures and teach valuable lessons. Some of the riddles and children plays were extremely old and have been celebrated through hundreds of years of African literature. By being able to identify some of their themes and understand their roles, you can develop a better appreciation for African literature as a verbal expression of art that is reflective of many cultures and steeped in valuable life lessons.

When we study folklore genres in a broader literary form, we reframe them to make our judgment and show their artistic functions in a particular light. Oral literature is that part of traditional expressive culture comprising a people's verbal art or lore (also called oral narratives). For all humans, life is shared symbolic existence, a common social experience of abstraction and language.

People learn the perception of the world as it comes to them in the talk of people around them and is encapsulated in the categorization of reality and the presumptions about time, space, and causation in the world. The rich complexity of the narrative about reality that each of us get sets the tone and character of our lives (Goldschmidt, 2000, 802).

In a non-literate setting, a culture's narratives are an especially important medium for conveying premises of belief and

perception. The concepts often are expressed in mytho-poetic language favoring memorable comparison and evoking vivid imagery. Such stories serve as signposts for people navigating together through the richly symbolic landscape that is the human condition.

Oral narratives, as part of oral art, dramatize situations and advocates ideas. Oral art is an Oral literature that expressed in words of mouth that passed down from generation to generation for long periods of time. They have been serving as a custodian of social values and norms that play a paramount role in the maintenance of social security and social order. Moreover, they have been serving a society as a sole medium of communication and mirror of life in Oral societies like Oromo people in the past.

Before the invention of writing, literary works were necessarily spoken or sung and were retained only as long as living people performed them. In some societies the oral tradition of literature still exists, with many poems and stories designed exclusively for spoken delivery. (Roberts, 1995:2)

In some societies, especially African, traditional oral art still plays a dominant role in shaping, guiding and determining their lives from simple family matters to tribal or nation matters. Oral art exposes the listeners to realities of human situations, problems, feelings and relationships. Therefore, oral art and oral narratives in particular, link people with the broader cultural, philosophic and religious world. It is obvious that the purpose of oral narratives is to entertain. However, they are also important for training the four macro language skills such as: listening, speaking, reading and writing and the micro language skills such as: grammar and punctuation as well. Oral narratives have a moral function in creating children to be competent, informed and good citizens. The youth are taught to be responsible adults because; a today's child is a father of tomorrow's man. They mold children into persons their parents and societies would like them to be. They teach the young rising generation about matters affecting their identity, culture, religion, positive thinking, moral values, patriotism, history and etc.

However, the dramatization of oral narratives is diminishing among the Africans in general and in Oromo in particular as a result of the introduction of colonial education, imposition of the cultures of the colonizers over the colonized people and foreign technologies such as radio, television, video games and etc. Consequently, the present youth do not have time to sit down at the fire place and listen to tales of narrators. The decline of the narration of oral narratives has led to the decline of morality among the present generation of youth. The aim of this paper is to highlight the importance of waa sadi among the elements of oral literature which has a great in educating the new generation (children) and to recommend strategies of retaining this art in the society in the future by ensuring it's continuity keeping their originality.

Oral narrative's explanatory bent makes for a retrospectively oriented gaze these stories "anchor the present generations in a meaningful, significant past, and functioning as eternal and ideal models for human behavior and goals" (Cruikshank 1994, 407). One who can't control the past can't control his future. Yesterdays and today's experience play a vital role in determining the outcome of tomorrow. Trying to make sense of the past, some oral narratives not only talk about history, they also attempt to reconcile a view of 'what really happened' with an understanding of 'what ought to have happened. Oral narrative can transform the experienced past and guide one's experience of history (Bricker 1981; Erickson 2003). Far from opposing one another, history and oral narrative work together as a unified strategy for coping with new problem. In societies like Oromo people, history, tradition, culture, religion, system of governance and different types of philosophies escaped the barbarous act of Abyssinian rulers of assimilation policy in the ocean of Oromo oral literature. So, we can wholeheartedly say that, they are the two sides of one coin.

Moreover, oral narrative doubtlessly does many other things as well for a given society or folk group. For one thing, it entertains and provides aesthetic satisfaction for members during their leisure or recess time. More or less formal creations polished in the retelling, stories please in the art of their figurative and poetic expression. Oral narrative also is an important agency for educating and socializing a society's young or little people. The stories of a group "teach more indirectly by means of a consistent and coherent set of underlying assumptions about the nature of reality which in one way or another is repeated in them again and again" (Overholt and Callicott 1982, 140).

There are many theories of folklore developed by scholars like Dorson (1972). Among these the one that employed to conduct this study is the functional theory. This is because; it deals with the role that played by oral narratives (riddles and children play) for that particular society.

2.2 Conceptual Approach

2.2.1 Oral Literature

The concept of an oral literature is an unfamiliar one to most people brought up in cultures which, like those of contemporary Europe, lay stress on the idea of literacy and written tradition. In the popular view it seems to convey on the one hand the idea of mystery, on the other that of crude and artistically undeveloped formulations. In fact, neither of these assumptions is generally valid. Nevertheless, there are certain definite characteristics of this form of art which arise from its oral nature, and it is important at the outset to point to the implications of these. They need to be understood before we can appreciate the status and qualities of many of these African literary forms (Finnegan, 2012).

Finnegan also described its importance as the significance of performance in oral literature goes beyond a mere matter of definition: for the nature of the performance it can make an important contribution to the impact of the particular literary form being exhibited. This point is obvious if we consider literary forms designed to be delivered to an audience even in more familiar literate cultures. If we take forms like a play, a sermon, 'jazz poetry', even something as trivial as an after-dinner witty anecdote—in all these cases the actual delivery is a significant aspect of the whole. Even though it is true that these instances may also exist in written form, they only attain their true fulfillment when actually performed. The same clearly applies to African oral literature.

On the other hand, Ashenafi Belay, referring Appel said that it is believed that oral literature in its diverse form provides a portrait of the meaning of life as experienced by the people in their lived contexts. It is based on such feature that oral literature is thought to encapsulate the indigenous beliefs, knowledge and values about nature and the peoples place in it.

Assefa Tefera (2015), citing Eric Hobsbawm, said "concepts are not part of free-floating philosophical discourse, but socially, historically and locally rooted, and must be explained in terms of these realities. Besides, he represents Folklore/Oral literature as a tool to serve as the source of oral discourse.

2.2.2 Pragmatics, Discourse and Speech Act

2.2.2.1 Pragmatics

Pragmatics is generally considered to be the study of the ability of speakers to communicate more than that which is explicitly stated.

'Pragmatics is essentially about the users of language in a real-life situation, and about the conditions that enable those users to employ linguistic techniques and materials effectively and appropriately.' (Mey, 2004:49)

Also, Yule (1996) has defined, the holistic definitions of pragmatics bench marking different sources that give a clearer insight into what pragmatics involves thereof as:

- Pragmatics is the study of how people use language.
- Pragmatics is the practical knowledge needed to use language for communicative purposes.
- Pragmatics "studies the factors that govern our choice of language in social interaction and the effects of our choice on others."
- Pragmatics is a way of investigating and understanding, without ambiguity, 'meaning beyond the words'. The extra meaning is there, not because of the semantic aspects of the words themselves, but because users (either as speakers/writers or hearers/readers) share certain contextual knowledge with the writer or speaker of the text.

Pragmatics, as the above discussion shows, is all about communicating appropriately in context. Communication involves language, verbal or written, but it involves many other aspects that go beyond the words in specific speech acts. All aspects of appropriate communication is defined as "pragmatic elements".

2.2.2.2 Discourse

Scholars define discourse and discourse analysis from various perspectives based on the theoretical or philosophical orientation of their respective disciplines

For at least recent years now, 'discourse' has been a fashionable term. In scientific texts and debates, it is used indiscriminately, often without being defined. The concept has become vague, either meaning almost nothing, or being used with more precise, but rather different, meanings in different contexts. But, in many cases, underlying the word 'discourse' is the general idea that language is structured according to different patterns that people's utterances follow when they take part in different domains of social life, familiar examples being 'medical discourse' and 'political discourse'. 'Discourse analysis' is the analysis of these patterns (Jorgenson and Phillips, 2002).

There are two broader conceptions of the term discourse. The first one consider discourse as actual instance of written and spoken texts which involves units above the level of a sentence (Tracy and Mirivel, 2009; Thomson, 2003). Such conception is often shared by scholars in the field of structural linguistics. The second, rather broader, conception of the term emphasizes the social functions of language. It considers discourse as representation or expression of one's identity, belief, and world view in a text (written and spoken) and other means of signification (Johnstone, 2008; Jørgensen and Phillips, 2002; van Dijk, 2001; Wodak, 2001; Fairclough, 1995;).

Gabriel Griffin also states the word 'discourse', then, in the sense of certain kinds of actual language use, has a variety of meanings not least in its relation to formal and informal language use. Thus 'discourse' may refer to the spoken word only, or all utterances written and verbal, or a particular way of talking delineating a specific domain with its own particular vocabularies and sets of meaning such as legal discourse, medical discourse, scientific discourse; in other words, a 'regulated practice which accounts for a number of statements.

As the significance of language in social research has increasingly been recognized, 'discourse' (or, sometimes, 'Discourse') has come to refer to just about any use of language. Chilton (2004) concisely distinguishes between 'language' and 'discourse' by proposing that discourse may be conceptualized as the use of a language, or 'language-in-use'. Wodak offers a helpful definition to guide our use of the term as:

'Discourse' can be understood as a complex bundle of simultaneous and sequential interrelated linguistic acts, which manifest themselves within and across the social fields of action as thematically interrelated semiotic, oral and written tokens, very often as 'texts', that belong to specific semiotic types, that is, genres. (Wodak, 2001: 66)

2.2.2.3 Discourse Analysis

The term discourse analysis is very ambiguous. It does not presuppose a bias towards the study of either spoken or written language. In fact, the monolithic character of the categories of speech and writing is increasingly being challenged, especially as the gaze of analysts' turns to multi-media texts and practices on the Internet. Similarly, one must ultimately object to the reduction of the discursive to the so-called "outer layer" of language use, although such a reduction reveals quite a lot about how particular versions of the discursive have been both enabled and bracketed by forms of hierarchical reasoning which are specific to the history of linguistics as a discipline (e.g. discourse analysis as a reaction against and as taking enquiry beyond the clause-bound "objects" of grammar and semantics to the level of analyzing "utterances", "texts" and "speech events")(John Benjamin, 2005).

According to Brown and Yule (1993), Discourse analysis is defined as a general term for a number of approaches to analyzing written, spoken, signed language use or any significant semiotic event.

From the linguistic perspective, they have also stated that it refers to attempts to study the organization of language above the sentence or above the clause, and therefore to study larger linguistic units, such as conversational exchanges or written texts. It follows that discourse analysis is also concerned with language use in social contexts, and in particular with interaction or dialogue between speakers. Moreover, it has an affiliation with other approaches. On the basis of this perspective, they have summarized categorizing as follows:

Areas mentioned	Their interest	Their data
Sociolinguistics	Social interaction in conversation; social context	transcribed spoken data
psycholinguistics	Issues related to language comprehension	short constructed texts (toxoids) or sequences of written sentences
philosophical linguistics	Semantic reels bet pairs of sentences; relation sentences and the world, truth-values	constructed sentences
Computational linguistics	Models of discourse processing	Short constructed texts

Discourse analysis thus assumes from the outset that language is invested, meaning that language is not a neutral tool for transmitting a message but rather, that all 'communicative events' whether these be annual reports of companies, an interview, or an argument constitute 'a particular way of talking about and understanding the world (or an aspect of the world)' both on the part of the producer (the writer, the speaker) and on the part of the consumer (the reader, the audience). As such, discourse analysis references both a theory of language use - language use as not neutral but invested - and a method for analyzing language in use. That analysis of language in use has two aspects: the first relates to the language itself that is used, and the second to the process of using language, for example, the amount of verbal space a speaker occupies, or the pauses or inflections oneself utilizes (Ibid, 2007).

Stef Slembrouck also describes discourse as it is an integration of different disciplines as follows:

Discourse analysis is a hybrid field of enquiry. Its "lender disciplines" are to be found within various corners of the human and social sciences, with complex historical affiliations and a lot of cross-fertilization taking place. However, this complexity and

mutual influencing should not be mistaken for "compatibility" between the various traditions. Nor is compatibility necessarily a desirable aim, as much is to be gained from the exploration of problematical and critical edges and from making the most of theoretical tensions. Traditions and crossover phenomena are best understood historically - in antagonistic terms and as subject to internal developments.

(Stef Slembrouck, 2003: 48)

2.2.2.4 Discourse as Compared with Pragmatics

Margarida Bassols(2001) comparing with the term pragmatics says discourse analysis goes beyond structural study of the phrase and focuses on higher units -speech acts and conversation turns: What is more, it focuses on its object of study through consideration of the context and its construction, through recognition of speaker intention, and through the establishment of implicit elements which the hearer has to access.

On the other hand, it is plain that discourse analysis has objectives that lie very close to, if not shared by, those of pragmatics. This is because discourse is none other than a sequence of sentences in operation -in other words utterances. But while discourse analysts explain the interpretation of the elements in question without going outside language, pragmatics resorts to other ambits of human activity (beliefs, feelings, knowledge, intentions...). Only in this way can one explain how utterances are interpreted and how successful interpretation of utterances is managed. It is only with the aid of considerations of a pragmatic nature that we can go beyond the question "What does this utterance mean?" and ask "Why was this utterance produced?"(Gumperz,2001).

2.2.2.5 Ways and Means of discourse Analysis

As to (Levinson, 1983; Mey, 1993; Thomas, 1995; Yule, 1996; Grundy, 2000), ways and means of discourse analysis has been organized as follows:

Rules and principles • pragmatics (including speech act theory and politeness theory)
• Conversation analysis

Contexts and cultures • ethnography of communication
• interactional sociolinguistics

Functions and structures • systemic-functional linguistics (SFL)
• text-linguistics

Power and politics • pragmatic and sociolinguistic approaches to power in Lg
• critical discourse analysis

2.2.2.6 Speech act

According to Austin (1962),an utterance in dialogue is an ACTION

Speech acts: Performative sentences uttered by an authority (they change the state of the world)

Any sentence in real speech contains:

Locutionary act – utterance with particular meaning

Illocutionary act – asking, answering, promising, etc.

Perlocutionary act – effect upon feelings, thoughts, etc.

According to Searle (1975),all speech acts are classified as

Assertives – suggesting, boasting, concluding, etc.

Directives – asking, ordering, inviting, etc.

Commissives – promising, planning, vowing, etc.

Expressives – thanking, apologizing, deploring, etc.

Declarations – performatives (state-changing)

Magdalena wolska (2007) has stated speech acts beyond theories in terms of the following perspectives:

- **Conversational Analysis:** Shows that the function an utterance performs is in large part due to the place it occupies within a specific conversation sequence.
- **Ethnography of speaking** (Cross-cultural study of language usage): Shows that the function an utterance performs is in large part due to the social situation in which the utterance takes place.
- **Computational Linguistics:** Discourse and Dialog Modeling Development of algorithms that capture generalizations about utterance functions in context, to support various NLP applications, e.g., dialogue systems.

Oromo in general and Arsi Oromo in particular express their social, political and economic matters in different ways from time of immemorial in the way that potted in the memories of young generation from mouth to mouth. These are: via myth, folktale, legend, short story, waa sadii (the three things), riddle, children play and etc. Among these, waa sadii is used by Arsi Oromo critically to address socio-economic and political issues analogically to increase the probability comprehension. The above

theoretical and conceptual aspects are used to support the research with pertinent literary issues contributed by different researchers so that the research fall in such facts and theories in one or another way.

CHAPTER THREE: RESEARCH METHODOLOGY

3.1. Research Design

Qualitative Method

Qualitative method seeks to understand a given research problem or topic from the perspectives of the local population it involves. It is especially effective in obtaining culturally specific information about the values, opinions, behaviors, and social contexts of particular populations. It is very important to provide complex textual descriptions of how people experience a given research issue.

Moreover, it provides information about the “human” side of an issue that is, the often contradictory behaviors, beliefs, opinions, emotions, and relationships of individuals. Qualitative methods are also effective in identifying intangible factors, such as social norms, socioeconomic status, gender roles, ethnicity, and religion, whose role in the research. When used along with quantitative methods, qualitative research can help us to interpret and better understand the complex reality of a given situation and the implications of quantitative data. It is a form of systematic empirical inquiry into meaning (Shank, 2002:5).

So, that is why the researchers implement qualitative method type of research which is pertinent to the topic and the objective of the research.

3.2. Population of the Research

The populations of this research is dwellers among Arsi Oromo society of Adaba, Dodola, Assasa and Kofale districts (Male and/ female) that are highly acquainted with the discourse of ‘Waa Sadii’.

3.3. Sample and Sampling Techniques

While quantitative methods typically depend upon probability samples that will permit confident generalization from the sample to a larger population, qualitative inquiry typically focuses on non-probability sampling that paves a way in depth investigation on relatively small samples selected purposefully. In conducting this research, the researchers have implemented two types of sampling methods: Purposive and Snowballing sampling. Since, the knowledge of Oral narratives is an art, any ordinary person may not have known how to promulgate, enforce law and make decision according to the law. In purposive sampling, researchers handpick the case to be included in the sample on the bases of their judgment of their typicality. In this way, they build a sample that is satisfactory to their specific needs.

One person does not know everything that the researchers may ask. After he told the information that he knows, for further information, he may refer to somebody else that can give more and additional data the supplement the research. In this case, snowballing techniques should be employed. Snowball sampling uses a small pool of initial informants to nominate, through their social networks, other participants who meet the eligibility criteria and could potentially contribute to a specific study. The term “snowball sampling” reflects an analogy to a snowball increasing in size as it rolls downhill (Morgan, 2008).

As a result, the researchers preferred to select purposively the community elders to get adequate information for the research. Accordingly, four elders from each district, totally sixteen elders have been selected purposefully as samples.

3.4. Data Collecting Instruments

The researchers had used 3 types of data collection instruments: Interview, participant observation and focus group discussion. In the process of data collection, interview laid a decisive role. Moriarty (2011:8), interviews remain the most common data collection method in qualitative research and are a familiar and flexible way of asking people about their opinions and experiences.

Pope and Mays, (2006), Participant Observational methods go some way towards addressing the issue that what people say is not necessarily what they do. In this process, the researcher takes part in ideas based on the asking and taking notes carefully while they are asking each other. By so doing, he managed to collect his data to supplement other instruments.

Moreover, it is possible to get more fertile data when informants answer your questions alone than being in group. Focus groups rely on the spontaneity and synergies created when different member of the group question and respond to each other so that data are generated by interactions within the group (Kit zinger 1995; Finch and Lewis 2003). To cross check whether the gathered data is valid or not, the researcher were form two groups of elders and one group women for triangulation.

Therefore, researchers have implemented all those tools mentioned above effectively based on their relevance and merit so that the required data has been gathered.

3.5. Sources of the Data

Primary data are those items that have had a direct physical relationship with the events being reconstructed. This category would include not only the written and oral testimony provided by actual participants in or witnesses of an event, but also the participant themselves. Cohn (1994) documents considered as primary sources include manuscripts, characters, laws, archives of official minutes or records, files letters, Recordings, and research reports. All these are, intestinally or unintentionally, capable of transmitting a firsthand account of an event and are therefore considered as source of primary data.

3.6 Method of Data Analysis

The data that have been gathered by various types of data collecting tools especially by using tape recorder and video camera, has been transcribed, classified and organized before its analysis and interpretation qualitatively. It is important to note here that the first basis of data analysis is an ethical consideration about objectivity and neutrality rather than experience and personal emotion or perception. Therefore, based on the above justification, the researchers have tried carefully to analyze, interpret and evaluate the data pertinent to the objectives and stated problem of this research.

Ethical Considerations

All research participants who were involved in the study were up on their willingness and full consent. Research participants have told about the objectives of the research before commencing the interview. Moreover, tape recordings and video capturing had taken place with their knowledge. Regarding the right to privacy, the research withholds the identity of each participant. In all cases, their names will keep confidential where necessary.

CHAPTER FOUR: DATA PRESENTATION, ANALYSIS AND INTERPRETATION

Oral art is literature expressed in vivid words of mouth in different forms for different purposes from time of immemorial. Among these oral literatures, the one that frequently used in discourse like proverb to express things analogically not only to simplify utterance but also, to embellish it; that is why waa sadii is playing its pivotal role. In some societies, like Arsi, traditional oral art still plays a dominant role in shaping their day to day activities or lives.

Oral art exposes the listeners to realities of human situations, problems, feelings and relationships. Therefore, oral art and oral narratives in particular, link people with the broader cultural, philosophic and religious world. It is obvious that the purpose of oral narratives is to entertain; however, they are also important for developing language skills and the ability to express things analogically that foster easy to comprehend and widen the horizon of wittiness. Waa sadii is used as an ornament/art for oral discourses or utterances among Arsi Oromo. It is the part of oral literature that was mostly confined to the elite of a given society and gradually transferred to few members of the society. This is to say that it the folklore that is known by few elders among outgoing number of people. Waa sadii, since it works comparing and contrasting among two or three things, it requires high order mental wittiness. To do this, his five sense organs and ESP (extra sensory perception) should be active and the mind should be sharp.

As to this research, using different types of data gathering tools, discourses on waa sadii which were collected from the selected samples of the four areas of Arsi Oromo have been presented with their analysis and interpretation as follows:

Arriin sadii;

1. Gara arri
2. Faana arri
3. Mata arri

Within Oromo society, symbolism plays paramount role in representing different things with various meaning in the society. For instance, according to Arsi Oromo elders, they are the first people to use Daabaloo or flag with different colors that symbolize different things in the world for the first time. Daabaloo of Arsi Oromo has three colors with horizontal stripes. These are: red, blue and white. The red symbolizes patriotic and bravery, blue symbolizes purity, positive thinker, and innocence and white symbolizes societal lore.

According to philosophy and theory of knowledge of Oromo in general and Arsi Oromo in particular, there are two important and inseparable concepts known as Jiruu and Jireenyaa. According to Oromo philosophy, a given idea took forty years to develop. This well full-fledged idea is represented by arri which is literally gray hair.

So, according to Arsi Oromo, as stipulated above, there are three types of arri/gray hairs. These are: garra arri/literally gray hair of abdomen, faana arri/ gray hair of foot and mata arri/ gray hair of head. According to Arsi Oromo, mata arri/ literally gray hair of head is a person who his hair changed from black to gray as a result of old age. Here, moreover, there are other Oromo maxim that goes, "Beekumsi dubbii; areeda wajjiin baati, arrii wajjiin dagaagdi ykn guddatti, ilkaan wajjiin buuti" which is literally means knowledge starts growing with beard, develop with gray hair and decline with fall out of teeth. Faana arri is a person who traveled to various places or countries at his youth age and develops a great deal of knowledge from his living experience. Here, there are also an Oromo maxim that goes, "Nama deemeefi nama deegetu waa hima." Gara arri is a person who able to learn a great deal of lore or wisdom of his society at his youth age.

As to Oromo society, Gadaa is age grade system which has responsibilities through its stages from birth to death. As mentioned above, a person only comes to the scene of leadership after the age 40. As you whole know, under normal circumstance a person commence to grow gray hair at this age. For instance, this Oromo experience was scaled-up by America that a person that want to the scene of America presidency after the age of 40.

Ilmi Sadi;

Kan abbaa caalu

Kan abbaa dhaalu

Kan abbaa dhaanu

Every human being needs offspring to ensure the continuity of their lineage. Moreover, they work up the ceiling of their capacity to ensure the successful life of their children in each and every aspects of life. They also, wish all good things for their children more than themselves. This is completely true for Oromo people. Hence, Arsi Oromo classify children in two three functional categories as highlighted above. These are: Kan abbaa caalu, Kan abbaa dhaalu & Kan abbaa dhaanu which are literally means who surpass his father, who substitutes his father and who bully/harass his father.

Among the three types of children stated above, the one that preferred among all families is kan abbaa caalu or the one who surpasses his father. Being surpassing his father is not limited to few points rather he should be in whole rounded personal success, achievements and personalities in his course of life. So, it is the type of ideal child that everyone aspiring for both to maintain the continuity of one's ancestor and lifelong personal success that serve as role model for others to scale up in a community. Such type of child become good citizen, competent and informed that in advance play paramount role in nation-building. So, this type of child is his father plus or father = child plus ($F=C+$).

The second type of child is kan abbaa dhaalu which means who substitute his father in all aspect of life in the community. He is the second preferred type of child by his family next to the one we have stipulated above (i.e. kan abbaa caaluu or the one who surpasses his father). He neither surpassed his father nor bully nor pesters his father. He is the same or equal in all aspects of life with his father. Simply, he is equal to his father (child = father).

The third and the last type of child which is destructive and is not desired by all families to have or bear is kan abbaa dhaanu which literally means who bully his father. Having such type of child is loss not only for his family but also for the society, community and nation respectively. Moreover, such type of child does not bully or harass his family or his father but also he intimidates his society and community at large. That is why, Oromo says, "guddattu kan biyyaa ta'u ta'i, san dhabdu kan warraa ta'u ta'i, san dhabdu kan abbeetii taatu ta'i; kanneen maraa dhabdu kan shafi'aa ta'i" which is literally if you grow up be good for the society, if you can't be that be good for your immediate family, if you can't be that be good for your father, if you can't be good for all these kick a bucket or die. From this maxim one can easily understand that it is far better to die than ilma abbaa dhaanuu or the one who harass.

Korpheessi re'ee waa sadii fakkaata;

Areeda qabaa jaarsa fakkaata

Ofirratti fincaanaa daa'ima fakkaata

Iyyaa deemaa maraattuu fakkaata

As stipulated above, waa sadii is highly characterized by analogical method of expressing different things vividly and easily understandable by the listener in the process of conversation or utterance. Analogically expressing, various things is not as simple as one imagines or talk. It needs high order of cognitive process to create, analyze and interpret waa sadii or witty speech. Since most of the time they are presented in short form, they need selection of words like poetry to express much ideas within few words.

In the above witty speech, male goat resembles three things. These are: with his beard, he resembles old person, while he urinate on himself, he resembles baby and while he wandering here and there yelling, he resembles mad. In this witty speech, simile is used to express the behavior of male goat with old man, baby and mad.

Waa sadi qabdaa? sadiin abbee qabu qabdaa?

Harkaa arjuu

Arrabaa hayyuu

Onnee jannuu

Like other Oromo, Arsi Oromo's moral values and ethical practices are valued as they play paramount role in creating good, responsible and competent citizens that are accountable for their deeds and society's as well. So, the society highly encourage young generation to develop those qualities to be accepted and respected in their society. Among these values are the three that stated above are being moderate, bravery and orator are few cost mentioning. This clearly express that the society voraciously hate being greedy, coward and gauche. According to Oromo philosophy, even though property is owned by a given member of society, practically it belongs to the whole society. This shows that how much Oromo support each other and live communal way of livelihood and life as well.

According to Oromo people, being coward is very shame. So, coward is socially despised and gives low status. He is not respected in that society by any means by anybody whenever and wherever. Even sometimes, coward does not considered as human being by Oromo. As a result, if somebody kills him, his blood price is not equal to brave person. So, did this to create brave member of the society that defend the liberty and dignity of their society from aggressors. "Cowards die many times before their death."

Being an orator (hayyuu /ofolee/) is the desirable quality by Oromo to persuade and give direction to the member of the society. This expresses the role of charisma and language competency in bringing something to the attention of the people especially in the process of solving dispute between different parties.

Keessummaa waa sadiin bulchan;

Gogaa rifeensa hinqabne

Lafee foon hinqabne

Foon lafee hinqabne

Guest is highly respected among Oromo in general and Arsi Oromo in particular. The secret is that they are taken as keessummaa Rabbii literally means guest of Rabbii/Waaqaa. Waaqaa is the one and the only God that Oromo people worship, ask for help during hard times and give thanks twice a year at Harsadee. This thanks giving ceremony is known as Irreecha/ssaa.

During Gadaa Orom-durii if a guest comes to one's house at any time, he is well come by the owner of the house. They don't ask him where he is from and why he comes to their home. They host him very well with all what they have without any problem. During those best days, Oromo welcome their guest by karra cufaan sadi which is literally called three options: Harceefi dhadhaan karra cufaa hoolaa, Hoolaan karra cufaa looniiti, Loon karra cufaa Gaalaati which approximately means with butter and flour of wise woman, with sheep, with an ox and Camel.

In addition to the above food, there are important qualities that Oromo host/welcome his guest. These are: the hide without hair (i.e. face), the bone without flesh (i.e. teeth) and the flesh without bone (i.e. tongue). If a given guest comes to your home, first of all you should show him good facial expression from your face, smile from your teeth and good speech or words from your tongue. If you provide the best meal and drink you have to your guest and he doesn't observe the three qualities that play paramount role in welcoming a guest, he concluded that he hate him. As a result, he couldn't get happy by the food and drink that they gave him. But, if they fail to provide him without any food and drink but provide him with these qualities, he will be happy. That is why Oromo says, "Afaan gaariin afaa gaarii caala" which literally means good words are far better than good mat.

From this one can conclude that, good facial expression, good speech and smile are better than food and drink to welcome a guest. That is why Oromo says, "afaan baduu manna garaa baduu wayya" which literally means it better to think bad things in heart than speak it out. Three qualities are the gift that cost nothing to give.

Aanan sadi aanan bade;

Aanan Harree

Aanan Saree

Aanan Fardaa

During Gadaa Orom-durii and even today, the livelihood of Oromo is his cattle according to yayyaba shananii which is literally means the five classificational creations according to Oromo theory of knowledge. These are: Queencaa such as cow, ox, sheep, goat and kottee such as horse and Donkey. Domestic animals in addition to these animals are called bineensa garaa warraa such as camel, cat, dog and hen. Here, Mule has not recognized by Oromo customary law as domestic animal that reared by Oromo.

Among these animals, those their milk is drink by Oromo are cow, sheep, goat and camel. That is why Oromo says in waa sadii/ witty speech that specified above that the milk of three animals is the waste or useless milk. These are: the milk of dog, horse and donkey. From this witty speech one can conclude that, even though there is milk, if it is not allowed by customary law of the Oromo society it is not drink. That is Oromo called such types of milk of no use.

Aanaan sadi aanaa bade;

Aanaa Dondhaa

Aanaa luuynaa

Aanaa Makkalaa

According to Oromo, there are different types of classification based on one's ancestor or lineage. These are ascendingly: ibidda, bitimaa, warra, aanaa, balbala (clan), gosa (tribe) and etc. Among these, aanaa which is literally means immediate family is very important in helping each other during bad times more than anybody. That is why Arsi Oromo says, "aanaan reeffatti aana" which is literally mean immediate family look after corpse or dead body or blood is thicker than water. But, this immediate family should exhibit good moral qualities and values that desired by Oromo such as brave, trustworthy, diligent, competent, informed, moderate and etc to be welcomed or respected.

On the contrary, immediate families with undesirable characteristics or personal traits are not respected among the Oromo people. These are: covetous, coward and ignorant. For instance, concerning coward Arsi Oromo says, "haati luuyna deette; otoo

martee hobbaatii wajjiin kosii keettee” which is literally means it is best for a mother who gave birth to coward to bury him with that day. According to Arsi Oromo, the symbolism of coward is sheep. Arsi call sheep, “warra mara luuynaa” which is literally the all coward. Being all cowards is not desirable quality. If you are all cowards, you, your country and your property are easily surrender by enemy. So, Oromo call these three types of aanaa or immediate families as useless or wasted one. From this one understand that, immediate families with undesirable behavior are not needed by Oromo in general and Arsi Oromo in particular.

Sidiin waa sadiin nu fixxe;

Qaanqee

Daargee

Gaangee

In 1855, Sahela Mariam latter Minilik II, the son of Haile Meleket, the grandson of Sehale Sellassie was surrendered and taken away as hostage to Maqadalla after Theodore invaded Shoa. He stayed there under house arrest for more than 10 years until he managed to escape from the prison by the help of Queen Worqitu of Wallo in the expense of her single son that later cut into pecies by Tewodros as vengeance.

In 1878 Yohannis IV moved in to Shoa and forced Sahela Mariam to give up his title of king of kings; he was however confirmed as Negus of Shoa. Adal Tassama (Tekle Haymanot of Gojjam) became Negus as well. The expansion of the south and west was regulated _but both of them were involved and a clash came in 1882 at Imbabo and he defeated Tekle Haymanot. But, on hearing this news, Yohannis was highly tempered and call both of them to his palace and punish and warn them not to repeat such things again without his knowledge in the future. But, he continued the expansion to south, south east and west secretly. In the course of these expansions, Oromos were the vanguard victims of Abyssinian cannibals.

Before that, the Oromo people and other nation’s nationalities and peoples of these areas of the present empire of Ethiopia of Abyssinia were remained independent until the last decade of the 19th century. After that, they were colonized during the last quarter of the nineteenth century by Abyssinia intruders during African scrambling with the help of firearms, other technical supports from European colonial powers of the day. So, after the death of Yohannis IV in 1889, he mounted to the throne without any challenge.

With the support of Great Britain, France, and Italy, Menelik’s colonization of non-Abyssinians, particularly the Oromo, allowed him to gain access to the abundant human and material resources that he mercilessly exploited so that he could purchase the modern weaponry and expertise necessary to create and maintain the Ethiopian empire (see Jalata, 1993; Holcomb and Ibssa, 1990). Since the extraction of produce was very limited in Abyssinia proper, the main economic resources were obtained from the colonized and radicalized population groups. Glen Bailey (1980: 12) notes, “The creation of the empire-state was financed by the southern expansion. Tribute along with revenue from the control of the slave trade (an estimate 25,000 slaves per year in the 1880s) and valuable ivory, coffee and civet exports financed Menelik’s consolidation of power.”

Using a Christian ideology and the willingness of the Abyssinian ruling class to collaborate with the European imperialist powers, Menelik gained access to the European technology, weapons, administrative and military expertise, and other skills that allowed him to consolidate the modern Ethiopian clientele state (Pankhurst 2001: 179).

At that time, he managed to buy and get as gift more than one million rifles and 47 million bags of bullets from Europeans power of a time. Moreover, he also got firearms and bullets from France, America, Britain, Russia, Italy and etc to control Blue Nile under the tutelage of Menelik leadership. For instance, he got 42,000 firearms as a gift from Italy government. Menelik invited Leontief to return to Ethiopia with a Russian military mission. In 1895 Leontief organized a delivery of Russian weapons for Ethiopia: 30,000 rifles, 5,000,000 cartridges, 5000 sabers, and a few cannons.

Then, by using these modern artilleries, he managed to conquer the northern and central parts of the country, there have existed during millennia kingdoms loosely organized into an Abyssinian empire. Borders between these petty states were not very stable and the struggle to achieve imperial dominance and control over the vast Abyssinian conglomerate was continuous. In general the borders between states or chiefdoms seem to have coincided with the boundaries separating major ethnic groups inhabiting the Abyssinian plateau (Knutsson, 1969:86).

The Abyssinian warlords created the Ethiopian empire by terrorizing and committing genocide on the Oromo and other peoples during the last decades of the 19th century (Jalata, 2005; 36).

Arsi Oromo resisted ferociously and victoriously the war of Minilik from 1879- 1886 under the command of Leenjiso Diigaa, Gooloo Lobee, Roobaa Buttaa, Hasan Nageessoo and etc for the dignity and liberty. But, at the end of the day only because of the imbalance created as a result of European weapons, the victory went to the aggressors and Oromo people in general and Arsi Oromo in particular fell under the yoke of Nafteгна’s rule.

Arsi Oromo shortly summaries this long history by using three words as stated above in waa sadii or witty speech. These are: Qaanqee which symbolize guns, Daargee is an uncle of Minilik, a person who killed more than 12,000 Arsi Oromo at one night at Azule three weeks before Anole massacre. Gaangee which is Mule that they used as a means of transportation to colonize Arsi Oromo and the others. From this, one can conclude that the power of waa sadii in summarizing vast concept of that may take a couple of pages to explicitly express.

Waa sadii Waaqa komanne; waa sadii ammoo isa jajane jedhe Waraabessi;

Waa sadiin komate;

Waan du'eefi shame nu nyaachise

Bukkee nuun jechisiise

Miila duuba nu naaffise

Oromo teach a great deal of lessons to his young children by using different strategies or techniques. Such as hyena, fox, rat, rabbit, lion, tiger monkey, ape and etc by giving these animals personal behaviors. This is the part and the parcel of applying appropriate pedagogy to make the lesson more concrete and easily understandable by children. Moreover, it is vital to commence teaching from known to unknown, simple to complex and from near to far. Such type of characterization is often takes place in Oral literature such as fables, folktales, fairytales, short stories and etc.

As stipulated above, in the waa sadii or witty speech presented, the main character that blame Waaqaa is hyena. He did this because of the way He created him when he compares himself with other animal. He blames Waaqaa for three things. These are: He makes us to eat carcass and rotten things, human being called us hermaphrodite and He created our hind leg lame. Via this witty speech, Oromo teach his children the physical structure of hyena or what he looks like.

Waa sadiin jajate;

Waan feenes nyaannu adii udaannaa, jajanne

Bukkee nuun jedhanis ofumaa wal horraa/sanyii hinmaknee jajanne

Miila duubaa nu naaffisus ariinu nidhaqqabnaa; dheennu jalaa baanaa jajanne

Nature has a compensation for everyone or everything in the universe since anything in the universe is relative. The hyena that bitterly blames Waaqaa latter managed to recognize why He created him in the way he looks like now. After he realizes the compensation made, he thanks Waaqaa for three things that reimburse his lack. These are: whether we eat carcass or rotten things we excrete white, whether they called as androgynous, we reproduce each other without mixing our race and even though our hind leg seems lame, we can escape from our enemy and catch our prey.

From this one can understand that, it is better to thank for what we have rather than blaming and complaining Waaqaa by comparing oneself with other person. It is better to enjoy your own life without comparing it with others and live in reality but not in illusion.

Ittuu toleen Sadi ;

Soddaatiin tee horte.....ittuu tole

Soddaatiin tee deeyde.....ittuu tole

Soddaatiin tee duute.....ittuu tole

Waa sadii waa lama fakkaatti;

Moluun yoo huqqatan qarsaa fakkaatti.

Moluun yoo gabbatan dhadhaa fakkaatti.

Kaarruun yoo gabbatan dhadhaa fakkaattii.

Kaarruun yoo huqqatan seelee fakkaatti.

Arriin yoo gabbatan nuura fakkaatti.

Arriinyoo huqqatan huura fakkaattii.

In expressing things analogically or comparing two or more known things with less known things with each other makes the concept very easy to understand and to pave a way for re-envisage things around us critically. So, in the above witty speech one thing, for instance Moluu or bald resembles two things under different circumstances. It resembles black stone when you get thin or physically weak and resembles butter when you get fat or physically well built.

When you get fat and well built, kaarruu or flint teeth resembles butter and broken teeth when you get thin and physically weary.

When you get fat and well built, arrii or gray hair resembles light and trash when you get thin and physically weary.

From the above analysis, one can conclude that, everything is nice and beautiful when condition is conducive and nothing is ugly under the moon. That is why the person named Hirpho bought a thin and ugly horse. On his way to home, someone saw the horse and surprisingly said, "Why you bought such ugly horse?" then Hirpho replied, "Don't worry; he will be beautiful when he gets fat."

Waa sadii itti deeman; waa sadii namatti deemti;

Waa sadan itti deeman;
Jaalala itti deeman
Lafa barii itti deeman
Dolluma itti deeman
Waa sadan Namatti deemti;
Jibbaan Namatti deemti
Dukkanti Namatti deemti
Duuti Namatti deemti

In this universe, there are three things that you go toward them and those three things that go towards you. To begin with, the first three things that you go towards them are: love, dawn and age or getting old. This is simply to say, you go to find someone that you love up on your own free will. Nobody compel you to love someone. That is why the proverbs go, "you can take a horse to a river; but you can't make it drink the water." You also go toward dawn and getting old since it is a head of you. This act of going toward these things is not purely human. This is to say, one does not love not only he wishes to love; it is natural phenomena. The same is true for dawn and getting old. This world is full of dichotomies such as day-night, light-darkness, life-death, long-short, love-hate, young-old and etc. You can't find anything that exists alone in the universe. Those three things that go towards you are: hate, darkness and death. They also go toward you driven by the natural force that always in continues motion.

From the above analysis one can deduce that, there are many things that human being can't avoid or change toward his will. This is emanates from the secret that lies under the beneath nature as is once programmed by Waaqaa to happen for the purpose of mankind.

Waa sadii waa sadii Mooti;

Namaa Mootiin dubarti
Ilbiisotaa Mootiin Kanniisa
Mukaa Mootiin Muka Jirbiiti

In this universe, one thing more better than the other based up on the functions they render and the symbolism they represent in that particular society. What is more valued and respected among one society may not be respected by others. This mainly emanated from a philosophy, culture, religion and etc that people follow. For instance, according to Oromo Gadaa system, women are the supreme over man because of different reasons. Women are your mother, wife and your daughter. Oromo give any good things and due care for women in their daily chores.

For instance, if women intervene between to quarrelling parties, they stop their fight immediately without setting any preconditions. This is very difficult act that simply accomplished by woman/women but not possible by elder men. Whether she go through a forest alone, nobody dare to touch her cloth late alone rape her during Gadaa Orom-durii in Oromo in general and Arsi Oromo in particular. Moreover, nobody forbids something that a woman asks/beg you. For instance, the word 'women' is recorded as the word with many meanings in English language. It is known that the word has 192 meanings. So, as stated in the above witty speech, for the reasons jotted down and others, we said that women are supreme.

According to Arsi Oromo's philosophy, bee is the king of all insects because of it produces honey, which is highly linked with the life of Oromo people in one way or the other. Moreover, it has the symbolism of bravery and patriotic and Arsi Oromo call them, "warra mara gootaa" which is literally the all braves. But, according to Oromo philosophy, being all brave has no positive connotation even though bravery is desirable quality. If you are all brave, strong enemy may eradicate you at a time. This implies that, in a battle field there should be strategic retreat to defeat your powerful enemy.

Namni lafee qorqu waa sadi fakkaata;

Yoo afaan banu gowwaa fakkaata
Yoo gororu daa'ima fakkaata
Yoo ija baasuu gootaa fakkaata

To produce waa sadii or witty speech, you should be good observer, listener and thinker. So, according to the witty speech stipulated above, a person who tries to eat a meat from a bone seems three things. These are: When he opens his mouth, he seems fool, when he dribbles, he seems a baby and when he widely opens his eyes, he seems a brave. To fully understand what this person seems, first of all it is vital to know what a characteristics of a fool, baby and brave. Then, it is easy to know what that person look. From the above, witty speech, one can easily comprehend what a person who struggle to scratch meat from a bone looks like.

Waa sadi waa sadii fakkaatti;

Tiisisni kanniisa fakkaatti
Daaraan daakuu faakkaatti
Shishiin buna fakkaatti

On this world, there are many things physical or externally seem/resemble each other but internally. To differentiate them they need critical and close examination. This examination extends from simply using five sense organs to using different apparatus and chemicals to identify one from the other in a laboratory for couple of hours.

In the above witty speech, there are three things that physically seem one another but different in reality. These are: fly-bee, ash-flour and feces that a sheep excrete-coffee. This witty speech is very important in presenting two things that seem each other and need close examination to separate one from the other. In the above dichotomies, there are three useless things (fly, ash and feces of a sheep) compared with three useful things (bee, flour and coffee). From this speech one can understand that how much closely they seem each other, bad and good can't be the same. It needs great insight to do such types of comparison between two closely related things.

Ollaa irraa waa sadiin hoffolan;

Harkaan
Arrabaan
Sagaagalummaan

According to Oromo, neighbor is highly respected and very important in the life of a given person. To express its importance, Oromo says, "Ollaafi dugdaan lafaa ka'u" which literally means one can stand up by neighbor and spinal cord. This proverb vividly expresses how much it is important in life on someone. A neighbor looks after family and property of his neighbor in his presence or absence. Especially, in his absence nobody dare to come to his neighbor's home and touch his property.

Moreover, if both of them have baby, when a mother of one baby went to market, fetching water, collecting firewood and etc she left her baby to her neighbor. When the baby gets hungry and starts crying, she gives her breast. The vice versa is also true. Even though, one is a boy and the other is a girl and they are not closely related, they can't marry each other. That is because, according to Oromo philosophy, children of two neighbors that feed on one breast together considered as brothers and sisters. This clearly shows how much neighbor is valuable in Oromo life.

So, to maintain such type of relationship and harmony via out their life, there are three precautions should be taken. These are as stipulated metaphorically in the above witty speech: tongue, hand and penis. This is to say, to keep the harmony with your neighbor, you should keep your tongue. Keeping ones tongue from neighbor includes not backbiting and insulting or speaking words that annoy them in one way or the other.

Keeping ones hand from your neighbors means not steal or take away their properties especially in their absence. Neighbors should trust each other under any circumstances. Here Arsi Oromo says, "Waraabessi olla nyaataa? Jernaan dhabu qooqa bulaa" which literally to say ask someone to somebody, dose hyena eat his neighbor? He replies he doesn't spent night without having food. This is to say, let alone human being, even hyena doesn't eat/hurt his neighbor unless he is in severe problems. Moreover, concerning peace and security of one's neighbor, Arsi Oromo says, "ati nagaan buluuf ollaan kee nagaan haa bulu" which literally means to spend tranquility night, your neighbor should spend tranquility night too. This is simply to say, you should maintain the peace and security of your neighbor if you want to spend tranquility or peaceful night. Moreover, the perfect peace at your home is not substantial unless the peace of your neighbor must be guaranteed.

Keeping ones phallic from your neighbor means not make sexual relationship with the wives or the girls of your neighbors. This is very dangerous feat that may end up with the destruction of great deals of properties and loss of human lives unless it managed properly. It ignites deadly fire among two neighbors that live together for long period of time. So, for peaceful co-existence, it is must to keep ones genital organ from the women of our neighbors.

From the above analysis, one can conclude that, bad practices like backbiting, stealing, adultery and others are anti for peaceful co-existence among neighbors. So, each and every one should get rid of such destructive feats that open a gate for all evils that in turn pave a way for the fall apart of a given society.

Gowwaan waa sadii qofaan rima'a garaa keessaa caala;

Mul'achuu
Dubbachuu
Uffachuu

Being fool is not desirable human qualities among any societies around the globe. This is also completely true for Oromo in general and Arsi Oromo in particular. There are many Arsi Oromo oral literatures that insult fool and foolishness to teach their children not to be foolish in the future. According to Arsi Oromo, there is a proverb that says, "haadha gowwaa deette hidhiin

jalli madaa'a" which literally means the mother who give birth to a fool has sore under her lip. This sore happens when she bites her lip in anger and regret of giving birth to dupe. Moreover, there is another proverb that more signifies the act of a fool that goes, "gowwaan gaafa cidha ofii quufa" which literally means a fool will done of full on the day of his own ceremony. So, Arsi Oromo compares fool with fetus/embryo that is in its mother's womb and stipulated only three things that a fool surpassed fetus. These are: mul'achuu which means being seen, dubbachuu which means able to speak and uffachuu which means able to get dress. From this analysis one can easily comprehend that, a fool is equal to fetus in the womb except the three points stipulated above. These three things are all physical. This is to say, except physical presence, he is equal to an embryo in a womb.

Waa sadii nama maraafuu wal-qixa;

Qilleessa

Aduun

Du'a

On the world, there are many things that human being equally granted by creator even though they utilize them differently or use almost in the same way or exactly in the same fashion. These are air, Sun and death. Whether he/she is poor or rich, black or white, lord or butler, male or female, literate or illiterate and etc, all of them have equal right and access to use air regardless of any differences that stated above. But, this doesn't mean that all of them utilize air for the same purpose or in the same way. For instance, some of them use air for respiration or breathing. In addition to breathing, others may use it to produce energy from wind farm, to pull out water from a well, to grinding corn and etc.

The points that we have mentioned above are true for sun too. Some people may use the sun only to heat their body and to get a light from it. But, others use the sun to generate solar energy that used to cook a food, light a house at night to play radio, tape recorder and Tv.

Death is also equal to all people without any distinction based on any existing factors among them. That is why there is no immortal among human being in the universe. It is a door via which mankind transfer from this world to another one.

From this speech one can understand that even though nature grant human being with equal opportunities, they utilize differently based on the awareness and knowledge they have. This is to say different things can utilize by different things differently even though they have the same access to them.

Waa sadii waa sadii malee faayidaa hin qabdu;

Qawween Rasaasa malee

Dubartiin dhiirsa malee

Mataan ija malee

All things in this universe are interrelated on one another for their existence and to keep/ maintain the equilibrium of nature. For the sensibility of life, the co-existence or their interdependence is must.

As stipulated in the above witty speech, three things without their counterpart are useless. For instance, Qawween Rasaasa malee which literally means a gun without bullet, Dubartiin dhiirsa malee which means women without men and Mataan ija malee which means a head without eyes are meaningless.

A gun without bullet is the same with stick. So, carrying a gun without bullet is worthless. By the same token, the life of women without men and vice versa is insipid. So, to lead sweet life, women should live with men as wife and husband according to a custom and tradition of a society. For instance, according to Arsi Oromo Marriage is very important aspect of socialization among Oromos in general and Arsi Oromo in particular. It is one of the most important rituals in Arsi Oromo culture. The custom of marriage differs in various parts of the world and every civilization produces a marriage pattern appropriate to itself (Ludlow, 1965, cited in Gemechu & Assefa., 2006). These days, there are more than 11 types of marriage practiced among Arsi Oromo including incidental marriage. Whatever types they are, they all have their own theories of beginning even though most of them have no Gadaa narration or himannaa Gadaa.

Marriage is a form of contract that both male and female engaged based on their full consent in principles and practice. For the testimony of their agreement there is rituals called rakkoo. They say that rakoo is a customary law and practice which binds the marriage together making it indissoluble among Adaba Arsi Oromo. And some of my informants emphasize that rakoo will help assimilate the bride into the clan she is married to. A wife, who has rakoo, is a legal wife and daughter of siinqqee with all its rights.

According to most of my informants, the objective of slaughtering rakoo is not only to legalize the marriage, but also to legalize the retribution quest in case she is murdered. It is only the gosa she is associated in by marriage which could directly claim payback. However, if the reprisal pay is 50 cows, 1/3 goes to the family she was born in. Similarly, if a woman who has rakoo kills someone, the gosa she has got affiliated in by marriage will pay the total retribution. The family she was born in could assist hirpha (support) only if they were asked by their counterparts. Rakoo also helps both spouses to be vigilant and sensitive about the continuity of their marriage. A rakoo wife can fully claim right over her husband and vice versa. Apart from the reciprocal right on one another, both have equal right in owning and using of joint property. The husband has no exclusive right

to dispose joint property without knowledge and/or her approval. If the husband does not agree to his wife's will, she can ask her parents or neighbors for help to change his mind.

In the past, in Arsi Oromo tradition, there were no any courtiers that accompanying bride and bridegroom. The father of a girl takes his daughter at river bank to bridegroom and his father waiting for him there. She carries Siinqee, Xuunxoo and Shifaa at her hand. Then, he blesses them and let her to wades the river to meet her husband and went home together. But, after sometime vagabonds began to ambush at a river or in the forest to take away a bride and run away. From that day onward, the bridegroom begs his clans' men and his other relatives to protect his bride from rogues. So, the role of courtiers is serving as bodyguard for bride and groom from any threats on the way to home. In Arsi Oromo tradition, if the husband wants to have another wife, he should get first the consent and approval of the rakoo wife. The rakoo wife is known as niitii hangafa (eldest wife) and kallacha (sacred). And hence, she is known as "tan baarree, (of large gourd), tan sambarroo, tan siinqee (of decorated stick), tan waddeessa (male's marriage stick), tan umamaa (of nature)".

Therefore, it is only if he is offered cows from his rakoo wife that he can marry the others. However, she would not refuse his marrying additional wives as she will get helper both in feeding the husband and manpower that look after livestock. And the law of siinqee does not forbid this act. In addition it provides for the wife to have a lover to satisfy her interest. In a nutshell, she will reign. All the later incoming wives, the maandhaas' respect and even address her as "aayyaa" mother. On the way, in food and drink service and seat, she will be given priority and this will be encouraged by the husband. Whenever the husband goes either for feast or for ritual purpose, the rakoo wife escorts him. Also, she is known as bantitti (the virgin). Bantitti has also personal right. No one is allowed to remarry the rakoo wife unless the rakoo status is eroded. If it found done, the doer has to pay 7 kateebuu as compensation for the husband and return.

According to traditionally sanctioned Gada law, rakoo right presides only in one. Hence, Arsi says "rakoon rakoorratti qalamuu hindandeettu". It is not possible to slaughter rakoo over rakoo. This is to say, one who wants to marry rakoo wife, before he slaughter his rakoo, he should wash or eroded the first rakoo. But on the other hand, according to the same source, children born from rakoo women (whose rakoo is not eroded), would belong to the rakoo husband. Even if she had no children by the rakoo husband, upon her return to him, her first born child outside rakoo, will be hangafa (the elder) in the house of the rakoo husband even if the husband has children by the other wives or got new from the returnee. As a primogeniture, he has inheritance right. The rakoo husband will solemnly take an oath to equally treat the children of his rakoo wife with that of his sons. The bokku and the hokkaa advise and supervise the implementation, saying: "niitiin tantee bantittiin, tan badaa galgala; tan rakoo ganama; tan dhama taatetu siif dhalee guddisi! handhuuri! itti fuudhi! heerumsiisi!". Which literally means "your first virgin wife, who had been of hot hearth of the evening (blessed with Coffee), whose rakoo had been performed at its morrow, who had become the member of our clan gave birth to these children. Own them! Get them wife and/or husband". All these remind him the contact and the fantasies he had with his wife on the very day of the marriage. Thus, the children born by the next man are known by the gosa of the rakoo husband. They are not looked as outsiders. They have incumbent rights and duties in the clan. If killed in someone's hand, their guma (blood price) is sought by the clan.

If they murder someone, the clan help pay the retribution. Let us turn to the procedures in the ceremony. On the eve of the marriage, a ceremony known as badaafachuu (blessing) is performed. After the bride and the bridegroom arrive at idayya's home (bridegroom's resident), they will get off their horse. Then, hide is spread on the ground. Coffee bean and barely bean are thrown on the hide. Then her female jaala sits with the bride on the hide. She holds the bride against her shoulder and spray with milk from her mouth chanting the following blessings: "Buli! Buli! hori! hori! Which means live! live! reproduce! Reproduce!" Next, both the bride and the bridegroom are escorted to the diinqa (sleeping room). Subsequently, the gurbaa jaalaa (Sweetheart of the bride), niitii jaalaa (The wife of his sweetheart), haadha sabbata (mother of girdle), and abbaa sabbata (father of belt) with their hands hold cicoo (milk container), and container of daddhii. Then, the bridegroom smears blood around the neck of the bride and blesses her, saying the following:

Buli! Buli!	Live! Live!
Hori! Hori!	Reproduce! Reproduce!
Teettuu ta'i!	Do not go away!
Deettuu ta'i!	Give birth/be fecund!
Tan maqaa tokkichaana bultu ta'i!	Live with one husband!
Tan mataa tokkichaana bultu ta'i!	Live with one hair!
Araddoon ta'i!	Be the holder!
Dhiirsa kee bulfadhu	Maintain your husband!
Ilmaa intala hori!	Give birth to male and female!

Three important points can be deduced from the above blessings: for one thing, pray for martial durability and reproduction, second, the maintenance of the husband; and the third is in traditional Oromo society, there is no gender bias at least in principle. So, the participants on the occasion spraying daadhii bless the bride and the bridegroom.

In the past, divorce is very rare in Arsi Oromo tradition. At times of disagreement between husband and wife, both respective natal families negotiate between the two to avoid the difference. So, if an Arsi man who took a wife by rakoo tramples any of the rights of his wife, he will be advised to normalize the strain. In the meantime, the natal parent of the wife also does the same. But if the matter is feared to placate clans in feud, certain mechanisms have to be devised to address it. To investigate on the matters that become source of their conflict, they spent seven sun and dark outside the house in the tent. This is to say, they totally try to mediate between them for one month. After this all attempts, if their separation is more preferable than staying together, on the last dark night they declare their divorce officially.

Scholars like Baxter argue that "... Arsi marriage is indissoluble once the final sacrificial ceremony called rakoo qalu has been performed" (Baxter 1974:810). But what I have attested on my fieldwork is that, though this is theoretically true, practically it will have different courses of action. It is here that rakoo dhiquu (rakoo eroding) intercepts.

Thus, the natal father prepares cidha (ceremony). Drinks and food are prepared. All kinsmen of both parties are made to attend the occasion. The bokku and hokka of the clans are present, too. And then, after what is prepared is eaten and drunk, the natal father of the wife kindly requests, her husband to erode the rakoo of his daughter. Then, as is usual in the custom, the husband wipes her brews with bough of his cloth and extirpates a strand of hair from her head which is traditionally known as 'qaajjisa buqqifachuu'. He also grabs hanfalaa (sash/which he exchanged with cows on the night of the marriage). One may ask the symbolic meaning of qaajjisa buqqifachaa (extirpating hair) and grabbing hanfalaa. When a husband dies as usual an Arsi woman expresses her deep sorrow by cutting her gufufa (mop of hair) and loosening her hanfalaa (sash). Shortly, after her husband's burial, she will visit and dispose of both the gufufa and hanfalaa on his graveyards. Fastening her belt with rope, she returns home. The reason why he extirpates qaajjisa and grabs hanfala is therefore, because he considers her as if she is dead.

Then, the divorcee ignoring the taboo, calls the proper name of her husband and in-laws which reciprocal rights over one another in martial and reproduction life. Eroded can go anywhere and marry anyone she wants to. The abbaa bokku and hokkaa will be given one bullukko (woven blanket), each for facilitating the divorce in a peaceful way. Thus, rakoo institution is one aspect of Gada customary law by which the couples exercise indicates that the prestige owed to them by rakoo right is annulled. A woman whose rakoo is eroded can go anywhere and marry anyone she wants to. The abbaa bokku and hokkaa will be given one bullukko (woven blanket), each for facilitating the divorce in a peaceful way. Thus, rakoo institution is one aspect of Gadaa customary law by which the couples exercise reciprocal rights over one another in martial and reproduction life. Last but not least, a head without eyes is also worthless. But, this doesn't mean that blind people are valueless rather it means to say eyes that don't differentiate good from evil is useless. Here, Arsi Oromo proverb says, "ijji yoo ittiin hinagrgine xandhacha" which literally means an eyes that can't see things are tumor. Moreover, Arsi Oromo says, "ijji hinagartuu qalbii" which literally means to what see things is inner eyes not outer eyes.

Waa sadii osoo hin beekne nama hubdi;

Haadha buddeenaa

Aduu ganamaa

Teessoo dhagaa

As stipulated in the above witty speech, there are three different things that may hurt you without your knowledge or awareness. These are: Haadha buddeenaa which means stepmother, Aduu ganamaa which means morning's sun & Teessoo dhagaa which means sitting on the chair made up of stone or sitting on the stone.

Stepmother hurts you while she smiles and pretends as if she loves you. Morning's sun is loved by anyone to heat their body that contracted by cold a whole night. But, while you do this it hurts you without your awareness if you spent a couple of hours in it. The same is true to sitting on the stone for long period of time.

Waa sadii jettee hin tilmaamin;

Nama kolfu hunda gammadaa

Nama dureessa hunda arjaa

Nama dhabaa hunda dondhaa

Arsi Oromo teach their young children not to give hasty generalization in their lives as it leads you to wrong conclusion or decision at the end of the day. So, it is vital to take time and investigate things from different angles and perspectives to come up with sound decision that foster peaceful co-existence among various societies.

So, it may not right to decide or conclude things based on their physical appearance or our intuition and emotion that s/he exhibits. For instance, as stipulated in witty speech above, don't mistake three things as if they are right. These are: Nama kolfu hunda gammadaa which literally means all persons who laugh is happy, Nama dureessa hunda arjaa which means all rich are moderate or donors & Nama dhabaa hunda dondhaa which means all poor are covetous.

A proverb says, "Laughter may hide evil thoughts."

Manguddoonni waa sadi jaalatu;

Oduu

Aduu

Adii

As stated above in the witty speech, an old man likes three things. These are: talk, Sun and milk. Afan Oromo/ Oromo language has a well-developed folklore which has been transmitted from mouth to mouth and potted in the memories of the people. This folklore is rich in oral narratives, social folk customs, material cultures and performing folk arts. Among these, oral narratives play a paramount role. They are: folk tales, stories, songs, puns, proverbs, myths, laws, and poems and are passed from one generation to another by elders (men and Women) parents teach their children songs, proverbs, games and riddles to promote these skills. Poetry is practically a national past time in the Oromo nation Leaders and elders are expected to quote lines of poetry in their speeches, or to make up a poem spontaneously to suit an important occasion. Most Oromo adults know a number of songs, poems and riddles. However, in spite of a great oral tradition and an heir to culture millennia old, its written literature and folklore is not more than one hundred fifty years old.

Afan Oromo/ Oromo language has a well-developed oral literature which has been transmitted from mouth to mouth and preserved in the memories of the people. This oral literature is rich in folk tales, stories folksongs, proverbs and folk poetries are passed from one generation to another by elders (men and women). Those parents teach their children songs, proverbs, games and riddles to encourage these skills and to maintain its continuity as well. In other words, it is to say that, the minds of old men and women of Oromo elders were/are the big library for contemporary generation. Each time an old man [or woman] dies a library is lost. This may result in the loss of valuable cultural heritages that can't be replaced by any means.

As a person getting older and older, metabolic activities such as respiration are gradually getting diminishing. As a result of these factors, body temperature of old person is decline. So, to compensate this declined body heat, old men and women prefers to bath in the sun for long period of time.

Last but not least, as stipulated above the reasons that cause the declination of the body temperature of an old men and women is the loss of appetite. They have no appetite to eat different types of food stuff like young men and women. They prefer to drink a cup of milk rather than having porridge or muffin.

Waa sadii hubattu malee hin seenin;

Dubbii keessa hin beekne

Bishaan gadi fageenya isaa hin beekne

Imala daandii isaa hin beekne hubattu malee hin seenin.

Whenever and wherever, taking a care plays a vital role not to forsake oneself to disastrous problems. Arsi Oromo says a couple of things in his oral literature especially by folktales, proverbs, witty speech or waa sadii and etc to teach their children how taking care is important for their lives and property as well. For example, "Suuta deeman suuta qoreen nama waraanti" which literally means if you walk slowly, a thorn slowly stabs you.

So, according to the above witty speech, the things that needs due attention or care before taking part in it or engaged in or involve. This is to say, taking part in something without having enough information may end up with catastrophic result or outcome. These are: Dubbii keessa hin beekne which literally means issue that you don't have ample information, Bishaan gadi fageenya isaa hin beekne which means water that you don't know its depth & Imala daandii isaa hin beekne hubattu malee hin seenin which means the journey or voyage that you don't know its way.

For instance, if you engaged in a issue that you don't have ample information, unknowingly you may side with someone and quarrel with your best friend or you may give wrong decision that may lead disputants into potential dispute that may cost lives and a great deal of properties. So, before taking part in to a given issues, it vital having enough information concerning it.

It is wise to test the depth of water before enter into it to swim or wade. If you enter into a river or lake without test its depth by stick, you may easily drowned or taken away by that water or easily eaten by animals that live in water such as crocodile, hippopotamus, alligator and etc. In this witty speech, water can be stated metaphorically to represents many other things like political struggle such as cup d'état and armed struggle for overthrown dictator from power.

It is also dangerous to start a journey or voyage that you don't know its way clearly. Such type of journey may lead you to a jungle with deadly animals like lion, python, gorilla, tiger and etc or a desert that dehydrate you within short period of time because you can't find food and water. So, it is not advisable to commence a journey that you don't clearly know its way and destination as well.

Kormi kan nama sadiiti;

Kan abbaa

Kan ambaa

Kan garbaa

There are many things that are sacred among Oromo in general and Arsi Oromo in particular. These are things that respected by members of the community in their daily chores to keep the cultural, political and economic status quo of their ancestors. Simply to list few of them those worth mentioning are Korma which literally means male of domestic animals of sheep and young ox, halangee. Dubartii which means women, Odaa which means sycamore tree, bokkuu which means scepter, siinqee which means thin stick take by Oromo women, Tulluu which means hilltop, malkaa which means river bank, Kallacha which Abbaa Gadaa wears on his forehead and etc.

Among these sacred things we emphasized on here for analysis is kormaa which literally elder male cattle especially sheep and elder male calf.

According to Arsi Oromo Customary Law, all domestic animals have their provision of law. But, it differs based on their importance and values they have in the socio-economic arena of the community.

Male cattle have great respect in the Oromo nation. So, whatever damage he cause is tolerable. Nobody, hits/hurts him whether he destroy his crops, dismantle his fence or kraal or others. If he comes to kraal with their cows, they never, fire him at a night. By breaking this all rule, a person who kills or slaughter a bull should pay 40 kateebuu in five years. Moreover, the bull can only be slaughtered for the funeral of his owner. Except his owner it is forbidden to slaughter ones bull. So, he appeals by rising and position to the elders.

From the above data one can understand that, a person who kills ones bull should pay 40 kateebuu within 8 years. This means, he pays five kateebuu each year. But, few elders protest this idea of the two facilitators. They say, if a person who kills ones bull in the summer, he should pay 50 kateebuu and five kateebuu if in the winter. The reason why the compensation for bull killed in the summer is 50 kateebuu is that, during this season there are plenty of grass and water. So, he can mate many cows. But, in contrary, in the winter there is scarcity of grass and water. So, this season is not appropriate for breeding. That is why the payment is only five kateebuu. Whether it is for 50 or 5 kateebuu, there is procedure to be followed to appeal the case to elders as follows:

Boorata adda faaraa
Baroodaa qoonqa faayaa
Korma ambaa amaaraa
Ka shan dhalchee
Shantamni garaatti hafe
Ka raada dhachu!
Ka jibicha dhalchu!

A bull who has clay on his forehead
who's his sound is like night gale
A bull of Ambaa and Amhara

Who begot five calves
And will begot fifty calves
Who begot female calf
Who begot male calf

hatee ati mandooyyuun naa argi! So, such type of bull he has killed me! Say
Naa dhagayi! jedhee himata. something!

Generally, among Arsi Oromo, Bull is sacred. But, this payment is fully applied if his all body parts are full. For instance, if his horn was broken, or his tail was cut, that should subside the payment. Dirribii (2009) express the status Bull among Oromo society. It is hundred percent compatible with AOCL. Ram is the elder of sheep. A person who kills ram should pay 50 sheep within one year. Moreover, it is because, a ram can mate more than fifty sheep within one night.

As stipulated above, the ram is the elder sheep is highly sacred because of its versatile purpose. There is no any ceremony that kicked off without the involvement of the sheep. For instance: for marriage & Gadaa ceremonies, for fiicaa or homicide conclusion ceremony, for libation, to purify incest and etc. So, he has respect among Oromo nation in general and Arsi Oromo in particular. Moreover, he can mate more than 50 sheep within single night. The elder male cattle is shared by three entities. These are: Abbaa, Ambaa & Garbaa.

Abbaa is the nominal owner of elder male cattle. Ambaa is all Oromo and Garbaa is non-Oromo nations that live with them. Today, the word 'Ambaa' is bearing different meaning in different parts of Oromia. Many Oromo understand 'Ambaa' to mean foreign which is wrong. In Afaan Oromo, the word that mean foreign is ormaa but not ambaa. The Oromo in general and Arsi Oromo in particular, "ol galo ambaa; gad galo diina" which is literally means those who come up or go up are ambaa and go down are diinaa or enemy. This has its own detail history to be explored another time. Last but not least, all non-ambaa are categorized as garbaa. According to Arsi Oromo, one who accuse Arsi to legal court is said to be mana garbaa fide which literally means he accuse him to house of alien.

CHAPTER FIVE: SUMMARY, CONCLUSION AND RECOMMENDATION

SUMMARY

The Oromo are the largest ethno-nation in East Africa and the speakers of one of the most widely spoken languages on the continent. The Oromo did not have written literature in the past. Oral traditions thus remained as the sole source of knowledge about the society's socio-cultural experiences. The Oromo oral art provides us with ample information about the entire society, including the myths from God's attributes, through the relation of God to man to the complimentary aspects of man's relation to him.

Every African society south of the Sahara has a long history of transmitting knowledge and human experience through the medium of oral tradition. Africa is a continent known for its rich oral traditions. The African oral arts are part and parcel of the continent's long-standing tradition of folk culture. Africa's long tradition of oral artistry still wields a remarkable influence on the contemporary life of its society. The African oral traditions facilitate the transmission of knowledge and conventions from generation to generation.

Oral art is literature expressed in vivid words of mouth in different forms for different purposes from time of immemorial. Among these oral literatures, the one that frequently used in discourse like proverb to express things analogically not only to simplify utterance but also, to embellish it. In some societies, especially African, traditional oral art still plays a dominant role in shaping their day to day activities or lives.

Oral art exposes the listeners to realities of human situations, problems, feelings and relationships. Therefore, oral art and oral narratives in particular, link people with the broader cultural, philosophic and religious world. It is obvious that the purpose of oral narratives is to entertain; however, they are also important for developing language skills and the ability to express things analogically that foster easy to comprehend and widen the horizon of wittiness.

Waa sadii is used as ornament for oral discourses or utterances among Arsi Oromo. It is the part of oral literature confined most of the time for few elite of a given society. This is to say that it the folklore that is known by few elders among outgoing number of people. Since it works comparing and contrasting among two or three things, it requires high order mental wittiness. To do this, his five sense organs and ESP (extra sensory perception) should be active and the mind should be sharp.

CONCLUSION

Oromo in general and Arsi Oromo in particular express their social, political and economic matters in different ways from time of immemorial in the way that potted in the memories of young generation from mouth to mouth. These are: via myth, folktale, legend, short story, waa sadii (the three things), riddle, children play and etc. Among these, waa sadii is used by Arsi Oromo critically to address socio-economic and political issues analogically to increase the probability comprehension. Since, its mode of presentation is short and precise, it is easily memorized by member of the society during conversation to summarize the discourse or begin it like proverb.

Moreover, as its name indicates, waa sadii is presented three in one that have poetic nature. This increases its retention capacity in the memory for a long period of time. It is coined by peoples with witty mind like Shek Ali Wole to address new issues that society faced. This shows the dynamic nature of this genre that coined based on existing situation in the society. Based on the above conclusion, **the following major findings were drawn:**

- ✓ The dynamism nature of waa sadii (i.e. it is coined by gifted people based on new things that faced the society)
- ✓ It plays vital role in summarizing very vast ideas by using selective and few words that have the ability to carry huge message that easily understood.
- ✓ Its poetic nature increases its retention capacity in the memory of people and easy remembrance for execution during daily discourse by witty people.
- ✓ Based on its mode of presentation and its form, it is regarded as short form in addition to riddles and proverbs.
- ✓ These days, it is limited or confined to highly gifted and witty people in the society. This is to say, youngsters do not know much about waa sadii and do not execute it in their daily conversation.
- ✓ It presents things with analogy that further increase easy and full comprehension of things that enables it plausible for teaching many abstract things for young children by relating with things that they know in their vicinity.

RECOMMENDATION

Based up on the major findings, the following major recommendations were drawn:

- The dynamism nature of waa sadii (i.e. it is coined by gifted people based on new things that faced the society). So, this nature should be strengthened to pot contemporary things that happened in the society.
- It plays vital role in summarizing very vast ideas by using selective and few words that have the ability to carry huge message that easily understood. Hence, it is vital to know it and use it accordingly to present vast ideas in short and precise fashion.
- Its poetic nature increases its retention capacity in the memory of people and easy remembrance for execution during daily discourse by witty people. So, it is good not to regard it only to witty and gifted people.
- Based on its mode of presentation and its form, it is regarded as short form in addition to riddles and proverbs. So, it should be included in the category of short form in teaching literature and human concern and the like courses.
- These days, it is limited or confined to highly gifted and witty people in the society. This is to say, youngsters do not know much about waa sadii and do not execute it in their daily conversation. Therefore, young generations should learn and use them in their day to day discourse.
- It presents things with analogy that further increase easy and full comprehension of things that enables it plausible for teaching many abstract things for young children by relating with things that they know in their vicinity. Due to this fact, it is vital to include it by curriculum designers in elementary school curriculum to foster the comprehension of young children.

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