



Inventorizing and Documentation of Intangible Cultural Heritages of Tulum Oromo of Jidda District, Ethiopia

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Abstract

Intangible cultural Heritages are non- material heritages, knowledge and skills of people. Undoubtedly, Oromo society in Ethiopia is rich in intangible cultural heritages. However, most of their heritages are remains unexplored. Therefore, this study was mainly conducted to study and to document the intangible cultural heritages of the Oromo in the Jidda district of North Shewa Zone. Qualitative method of social science was employed throughout the research undertakings. Key informant interviews, focus group discussions, ethnographic interview and observation were utilized as data gathering instruments. Above all, thorough reading and note taking of secondary and primary sources also made for effective triangulation in the research.

The study result revealed that Oromo society is rich in intangible cultural heritages, namely, oral traditions, performed arts, social practice, global and natural knowledge and traditional crafts that contribute in shaping and reflection of Oromo identity. It's the living expressions and countless traditions of antiquity and transmits to the descendants, in most cases orally. Accordingly, the heritages found in the study area are generally associated with historical, oral traditions, religious and cultural life of the Oromo society in the country.

Key Words: - heritage, documentation, culture, Oromo, intangible

Introduction

Heritage can be defined as any man made or natural objects that can be used, inherited, preserved and transmitted from generation to generation Munjeri (2004). Heritage can be divided into cultural heritage and natural heritage. Cultural heritages can be seen as any man-made relics and non- material objects by which the values, cultures, beliefs, and attitudes of the society are manifested as well as transmitted from generation to generation, while natural heritages are heritages which are naturally available and can serve as part of life of the community. It includes bio-diversities, mountains, rocks, etc. that attract human beings. Cultural heritages are divided into tangible and intangible heritages.

Tangible cultural heritages are those cultural items which can be touched and observed by our naked eye. It is the material aspect of culture (Ahmed, 2006).

Intangible cultural heritages are cultural heritages that include oral traditions; performing arts like music, dances; social practices, rituals and festive events; and knowledge and skills of people Van Zanten (2004). Intangible heritage is by definition people-orientated rather than object-centered. The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage was adopted in October 2003, and entered into force in April 2006.¹ The Convention defines intangible cultural heritage as the practices, representations, expressions, knowledge, skills as well as the instruments, objects, artifacts and cultural spaces associated there with that communities, groups and, in some cases, individuals recognize as part of their cultural heritage (UNESCO, 2003, Article 2).

The existence of the above-mentioned conventions underlines the important change in the approaches to heritage, namely the holistic perception of it, as a unity of tangible and intangible elements. As per my field works in the North Shewa Zone, in the Jidda district last year 2020, I was very impressed by the cultural and ritual performance of the Oromo peoples in the areas. Jidda, the study area, is one of the thirteen districts in North Shewa zone.² Its administrative seat, Sirti town, is located at about 110 km from Addis Ababa and 70 km from zonal administrative Fitcha town, the administrative capital of North Shewa zone of Oromia Region.

In terms of language, almost all inhabitants of the district are Oromo and speak Afaan Oromo as their first language. Although the majority of the Oromo of the area claim to be followers of Orthodox Christianity in religion, most of them actually adhere to mix it with their indigenous faith, *waaqeffannaa*. They have vast and rich in cultural heritage as well as historical narrations. Historical records show

¹ However, it should be noted that the concept and problems of intangible cultural heritage have been raised long before that. The main activities which paved the way for the Convention were the development of the Recommendations on the Safeguarding of Traditional Culture and Folklore 1989, the dissemination of the Living Human Treasure system launched in 1993, and the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity in 1998.

²The settlement of the Tulama Oromo largely occupies the Shewan plateau extending over vast areas between Lake Zeway in the south and Wollo in the north, while Macha lands in the west and the territory of Karayu in the east (Alemayehu et al. 2006). Thus, the Tulama Oromo who occupy the present day Jidda district in the north shewa zone are part of the Borana Oromo group.

that, they were practicing social cohesion and art of preserving material and nonmaterial cultures for quite a long period of time in their respective areas (Baxter, 1978).

In Jidda area, many of these intangible cultural heritages are concentrates in some arts and skills of the societies though most them are lost their authentic and functionality. Since heritages are an important part of social, cultural and educational history of the nation, it requires systematic inventoring and documentation. Otherwise, their continuities and status encounter cultural displacement and historical amnesia.³

To this effect, this study is aimed to point out this problem by bringing intangible heritage to the field of research in the areas and create possible notice to the concerned bodies. It's argued that physical cultural heritage only attains its true significance when it sheds light on its underlying values and commemorations. Contrariwise, intangible heritage must be made incarnate in tangible manifestations, in visible signs, if it is to be identified, interpreted, documented and conserved' (Luxen, 2000).

As Amarasiri (2012) stated that, nurturing intangible cultural heritage is indispensable tools to preserve the continuity and development of one society. However, many of these traditional features, ritual ceremonies and other cultural heritages in the Jidda district get lost and their memories are fragile, while others resist and survive or get transformed and readjust to new emerging circumstances. Others are locked to particular rural areas in the district. Likely, its best described as endangered types of heritage in the study areas. The question remains: how much of these memories are being identified to be existed, documented and preserved by their custodians in the study area? Taking this argumentation into account, and thinking of the vulnerability of intangible heritage to the current global, local threats and social transformation, I have decided to document the cultural and ritual performance of the community in the study area.

Therefore, the aim of this research paper is to study and to document the intangible cultural heritages of the Oromo in the Jidda district of North Shewa Zone of Oromia Regional State of Ethiopia.

³The term '*amnesia*' is a term in uses to indicate loss of memory, in this context memory is displacing the past cultural heritage. The concern given to recognize and promote the importance of intangible cultural heritages is only a recent movement. Since its establishment, UNESCO's main area was mainly concentrated on material heritages across the world. Now days, its content of cultural heritage is considerably turning to immaterial heritage and democratization of heritage value is now on the spot.

Heritage in Ethiopia

Ethiopia is one of the East African countries endowed with diverse kinds of cultural and natural heritages (Levine, 2004). This diversity includes tangible and intangible heritage associated to both human and natural phenomena. It has both traditional and modern cultural expressions, languages, and centuries-old knowhow in handicraft production (Dudley, 2002). Ethiopia's cultural heritage industry is perhaps one of the oldest in the world and is exceptionally because of diverse in the country (Karbo, 2013). The ethnographic heritage of Ethiopia is also rich in spiritual values related to customs, celebrations, music, song, dance, stories and legends, and this type of heritage is presented through numerous festivals and other living expressions (Bantalem, 2010; Levine, 2004).

Cultural heritage is marked by stability, that is, continuity. Relationships between people and objects, people and images, ideas, not only in the sense of the pathways via which objects, images and ideas are spread and exchanged, but also in the sense of the symbolic values and meanings people attribute to them and to each other, can be seen in the presentation of intangible cultural heritage (Dudley, 2002). Both cultural and natural heritage sites including ritual and cultural practices of the country are listed on UNESCO'S World Heritage document which certifies the outstanding universal value of Ethiopia's heritage likes epiphany and *Meskel* celebration (Bantalem, 2012).

Though significant numbers of heritages are recognized by UNESCO as world heritage treasures in the country, there are many amazing intangible cultural heritages of each and every nation in the country which are not yet properly studied by scholars. And, if these intangible cultural heritages are properly studied, they could receive world attention such as UNESCO. Among those intangible heritages that had been cornered by academia are found in Oromia Regional National State. Since Oromo and Oromia is an epicenter of African democratic, *Gada* system (Asmarom, 1973), and other intangible elements of a heritage such as cultural and spiritual traditions, stories, music, dance, theater, literature, visual arts, local customs and culinary heritage were largely practicing by Oromo nation in the region.

In terms of religions, a land of Oromo is further enhanced by the representation of numerous religious including Christianity, Islam and other indigenous religions, *Waaqeffanna*. The peaceful coexistence of these religious communities for centuries is living testimonies of social cohesion and tolerance which it has been enjoying since then among Oromo in the country.

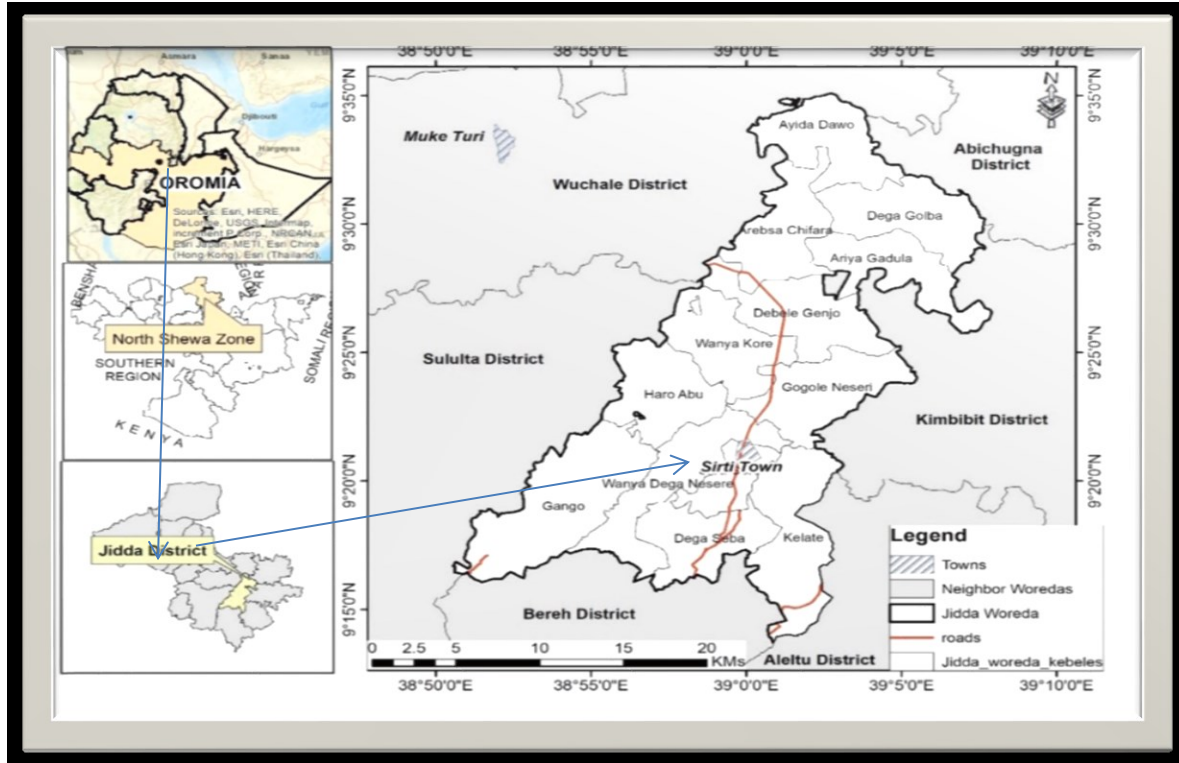


Figure 1: Map of Jidda District (CSA 2007)

Research Methods

Geographically study area is located in the current administrative division of North Shewa Zone commonly called Salale of Oromia National Regional State. Fitcha is the administrative center of the zone. The zone is sub-divided into thirteen districts. Owing to the vastness of the area, Jidda districts was selected for this study purposively. The district is found to Northwest of the capital city of country, Addis Ababa. Its administrative seat, Sirti town, is located at about 110 km from Addis Ababa and 70 km from Fitcha, the administrative capital of North Shewa zone of Oromia Region.

Almost all inhabitants of the district are Oromo and speak *Afaan Oromo* as their first language. According to the Jidda Agriculture office, the district is located at a high altitude ranging from 2600–3500 meter above sea level. Topographically, it is largely plain with some plateaus, mountains, valleys and rugged terrains. Because of its altitude and climate, wheat, barley, *teff*, beans, peas, and lentils are important crops grown in Jidda.

To achieve the objective of this study, researcher used both primary and secondary sources. Ten individual respondents are selected from the district based on criteria such as willingness and knowledge about the cultures of the Oromo people. In this study, interview, observation and FGD

(Focus Group Discussion) were utilized as data gathering instruments. During interview, respondents were asked social and ritual practices and their acquaintance with intangible heritages in the areas. Interviews were also conducted with experts and heads of Culture and Tourism office of the district. All communications researcher has with respondents in the study area was conducted in *Afaan Oromo* to create better understanding and collecting sufficient data. Furthermore, an observation was also conducted to collect data particularly on the social (ritual) practices, folk arts and performing arts. Thus, considerable time was devoted to fieldwork, as the research requires a direct observation to identify the sites and social practices with field assistance. I have travelled to most of the sites to meet people in need or to browse the claimed and firsthand information associate to intangible cultural heritage of the people. Finally, the collected data was analyzed using qualitative technique of data analysis. Then, data was described and triangulated, as well as redefined views of communities based on systematic grouping and verifying content analysis. Then, results are presented descriptively.

Findings and Discussions

The researcher based on the results revealed that Oromo nations are rich in intangible cultural heritages namely oral traditions, performed arts, social practice, global and natural knowledge and traditional crafts that contribute in shaping and reflection of Oromo identity. In Jidda district, Oromo have everything that belongs to its distinct identity and they share also with other communities in the country.

In many deep rooted rural communities among Jidda district, were practicing unique cultural and social performance for centuries known to build strong social bond and cultural traditions, expressions, customs and ways of life, a more subtle form of appropriation taking place. Among major festivals, *Irreecha*, *gumi gaayyo*, *Ateetee* and *wadaaja* fertility rites and the *goobee* which performed by Oromo youth from mid-August to mid-September are typical to the Jidda district.

Traditionally, the *Ateetee* cult has several specific rituals. According to Oromo traditions in Jidda district, *Ateetee* cult has classified into *Ateetee dunlaa* (for victory in war), *Ateetee biqilaa* (for harvest, thanksgiving), *Ateetee dhalaa* (for child bearing and rearing). *Ateetee Guyye* is also other an Oromo gate keeper/guardian deity in the traditions of Oromo in Jidda area. In the Jidda district, the Oromo cultural histories have been contacts between Christianity and traditional belief systems leading to the cultural mix and dynamism.

However, in this cross cultural and interactivities, they equate the Oromo “*Maaram*” with Virgin Mary and “*Sambata*” with Sabbath of the Orthodox Christianity, among others, should be taken with a bit of caution. It is believed that *Maaram* will help barren women to give a child, and help pregnant women to give birth to a child (Jeylan, Husen, 2004). On the other hand, *ateetee*⁴ is a sprit that comes upon women and worshiped as a traditional religion through.

The *Munda* and *Atete* observances among the Oromo are typical examples of how the one and the many are made to integrate in traditional religious thoughts. Just as the other African traditional religious practices (Horton, 1998), the Oromo religious thoughts coalesce ideas about a multiplicity of spirits and those about a single supreme being.

In the district, *Yaa’ii Jaarsa* or *Jaarsummaa* or community elders have also long history in the dispute settlement and peace keeping as well as public concerns. In the Oromo, indigenous dispute resolution process commonly begins with an opening ceremony, ritual or prayer by local elders. This traditional conflict resolution is deep rooted in the Oromo traditional court of Oromo have so many beliefs, customs, knowledge and superstitions in day to day life. So due to many reasons they are not allowed to give their traditional voluble and hidden knowledge to outsiders. Most probably, such practices are very complex in the area which needs further investigation by itself.

In Jidda, many of them explain their self through music or tell stories; others known by curing illnesses and healing sick people through traditional cure. It is not only inherited heritage and traditions which comprise intangible heritages, but also the contemporary rural and town customs and traditions practicing by diverse cultural groups and incorporated into contemporary expression in the area. These traditional values of communities are learned everyday by practicing and doing.

These are transferred along not only over time from generation to generation, but also shared between groups across space in the areas. All these intangible cultural heritage Oromo’s are manifested through oral traditions and expressions, including language, performing arts, social practices, rituals and festive

⁴ Women worship *ateetee* sprit by making different rituals in Jidda district. They come together from neighbor to worship *Waaqa* through this ritual. The women host *ateetee* sprit is prepared a big feast for the *ateetee* ritual and make sacrifice for the sprit. Women, who came for the ritual pray, sing and dance. The well-known singing during the ritual is ‘...*ateetiyyoo...ililii, ililii...*’ *ateeten ililii jaalatti* (*ateetee* loves ‘*ililii*’). Then after, the neighboring women prayed to the sprit for their children, cattle. When they sing for cattle, ‘*ateetee kuullee too as taa’i fuullee too*’, (*Atete* my beauty be in front of me), ‘*Ateeten aannani yaa aannan yaa looni*’ (*Atete* is milk, a milk produced from cattle). Lastly, they eat and drink and go back to their home. *On ateetee ritual, marqaa* (porridge) and *aannan* (milk) are common.

events, traditional knowledge and crafts which based on UNESCO's Convention of intangible cultural heritage of 2003.

Knowledge and Practice Concerning Nature

Indigenous societies have wisdom of long held in intangible heritage about the relation between human and their physical environment. These wisdoms reveal the values and beliefs of societies about effect of their environment deserve in the contemporary discourses surrounding wealthy and healthy of nature values. The practical view of Oromo folksongs goes hand in hand with the principle of traditional utilitarianism that things that are useful to human beings are good. The following are examples of folksong that have environmental knowledge among the Oromo for utilitarian reasons. Beyond treating nature as having soul and respecting the intrinsic value, Oromo take care of nature based on the instrumental value it has. Nature has cultural and economic value for the Oromo and owing to that, the people assert it is their responsibility to care of it. Among Oromo people some trees and areas are sacred because they have ritual significances. For instance Oromo has expressed his views about nature as follows:

Biyya mukni bin jirree , dhagaatti irreefatu

In the place where there are no big trees, stone becomes the ritual

This proverb portrays the importance of trees in the life of people. Thus trees do have cultural significance among Oromo and trees are treated as sacred. The irresponsibility of destructive against nature followed by man is also the main concerns in Oromo cultural heritage as it considered against the soul. They warn against illegal cutting trees by saying:

Biqilli cabee fi dhadhaan ibidda bu'e bin deebi'uu⁵

Cut plants and butter fall into fire has no values

In the Oromo traditions and cultures, nature has also values. Thus, Oromo honor a nature and universe in his praying to the sky of God by holding green grass as follows:-

<i>Waaqa samii nuuf dhagabi</i>	sky of God, hear us
<i>Laftana nuu dhagabi</i>	land, hear us
<i>Qabeenyaan nuuf toli</i>	bless our in wealthy
<i>Alaa manaan nuuf toli</i>	bless us in and outside

⁵ Interview made with Adde Duretti Badhaso and Tolassa Eejersaa at Serti town 2021.

Labbuu dbeertuun nuu bulcbi⁶ give us long life and bless



Figure. 2. Thanksgiving for Nature and Universe

In Oromo tradition green grass symbolizes fertility through which a supreme God, *Waaqa* manifests himself to the people.

Social Practices, Rituals and Festive Events

Among the broadest and most vibrant intangible cultural heritage categories, this covers the secular and the sacred, the everyday and the extraordinary practicing among in Jidda district. They include displays of centuries-old customs at well-established events which on the one hand face the challenge of maintaining authenticity, and on the other hand are focused on involving the rural population in the preservation of local traditions.

Although the majority of the Oromo in Jidda district are claim to be followers of Orthodox Christianity, most of them actually mix it with their indigenous faith, which is *waaqeffannaa*. In their everyday social life, they make oaths in the name of their traditional belief systems, calling upon the *qaalluu* name instead of Christian Orthodox saints and the Ark of the Covenant (*tabot*). When they face serious difficulties such as lack of rain and natural disaster, they often go to their indigenous ritual sites rivers, *abdari*(sacred area), slaughtering coffee under trees and hills to slaughter a bull, pray and make a sort of pleading for mercy to *waaqa*.

There is also other an indigenous ritual that is colorfully celebrated by Oromo girls in the area and thus it is often said the girl's ritual. It's known as *qunnii buqiffannaa*⁷ which have been celebrating by

⁶ Interview made with *obbo* Mangistuu Asefa around serti town , 2021

⁷ The *qunnii buqiffannaa* or it is said to be called *Qaammee warra Jidda* ritual is the indigenous ritual that is designed and celebrated culturally by girls in the area. It is celebrated at the first day of the New Year according to the Oromo traditional calendar. It is the ritual that is celebrated by girls holding the grass called *Qunnii* which is very long that collected on the eve of the ritual that is called *jalabultii* from nearby rivers or marshy areas and then chained it together. This cultural practice was even celebrating today. On this day, the girls are rounding within the locals and distributing

Oromo girls in the entire part of Jidda district. On the ritual day of *Qunnii buqiffannaa*, in the early morning, the girls call each other and round within their neighbors to distribute that sacred grass they hold as a gift of the ritual.

In turn, the families provide butter and different types of food to the girls. During this period there are songs related to *Qunnii buqiffannaa* by Oromo girls in the area. In Jidda district, youth also perform *dhiichisa* folkdance and singing *follee* with their *shimala*, stick during *mesqal* celebration by saying:-

Baga ganni darbee birran bari'ee Thanks, summer have gone and spring come
Wal arginee yaa Ijoollee we meet each other

On this festive event, Oromo mothers are even held dedicated to making bread (harvesting days) and to the ritual of cutting the green grass for ritual to pray to their *Waaqa* around sacred place in their respective areas. This ceremony is performed on the eve of *Irrecha* thanksgiving. They were also performing praying to their *Waaqa* by carrying *ulfaa*, ritual bead and *siinqee*, ritual stick. The *wadaaja* feast is performed by women mainly to worship *Ateetee*, the goddess of fecundity, and other deities and goddesses; the ritual leader is usually a man.



Figure 3. Jaaloo for Ateetee (Porridge)

Although there are no planted coffee trees in the Jidda district, *buna qalaa* (slaughtering of coffee) is one of an indigenous ritual and cultural practice. It is prepared from *buna duuda* (virgin coffee) in *waacitii* (material in which slaughtered coffee is served) roasted coffee berries and melted butter on many popular cultural and religious occasions like the *Gadaa*, *munda* (anointment), *Buttaa*, *Gumaa*

the chained *Qunnii* as the gifts of the ritual and in return, they are given butter or money or food likes bread and *qincee* kind of traditional food prepared from barley by each household as gift. The ritual has different purposes like commemorating the girls day, publicizing their right, facilitating a mate selection system, creating social relationships between girls.

reconciliation, weddings and other traditional ceremonies. This tradition is currently locked to particular rural areas and seldom practicing.

Coffee also symbolizes women among Oromo in the area. The butter added to the *buna qalaa* has a strong symbolic relation with women and women fertility among Oromo in Jidda which performed occasionally in October.



Figure 4. *Buna Qalamee* (Slaughtered coffee) with butter and ready to be eaten

Although at this moment Oromo are following different religions with their specific areas based on different doctrines, but the society holds common perceptions on their ritual significance. Before performing the ceremony, the selected local elder or headman of the family performs the blessing which different daily coffee praising. The blessing is as follows:

<i>Sibilaa gurraacha irratti buna siif qallee</i>	we slaughter coffee on black pan
<i>Nagaa sii kadhanna nagaa nuuf guuti</i>	we pray you for peace, give us peace
<i>Manatti qalanii mana fi sa'a nagaa godhii</i>	they slaughter coffee in house make them peace
<i>Mana kana nagaa guuti</i>	full in peace this house
<i>Biyyaa biyyeen nuu nagaa</i>	our country and land is peace
<i>Gamaa gamasit mul'adhu</i>	always be there and here
<i>Gadaan qunfa gabbina, gabbisi waaq</i>	our gada is full of bless, bless God

For instance, on daily coffee ceremony, the entire Oromo elder participants are often perform the following praise after coffee ceremony:-

<i>Bunaa fi nagaa nuuf kenni,</i>	Give us coffee and peace;
<i>Manaani fi ollaan nuuf toli,</i>	Bless our home and neighbors
<i>Bakka jabanaan jaajje nageenyi baa jaajju</i>	let peace come to us

In addition, the women who are hosting the ceremony often hold up hot coffee pot called *jabanaa* on her palms and pray to her *Waaqa* by saying the followings with its interpretation:-

<i>Gubaan siif baadha gubaa nu oolchi</i>	we carry hot for you, protect us from hot;
<i>Guntuu siif dhaabna guntuu nuuf godbi,</i>	we hold full for you and make us full.
<i>Biyya keenyaf nagaa buusi</i>	make peace to our country

Performing Arts

This category includes cultural expressions such as music, dance, praise and others. In this case, in Jidda district, Oromo have a largest contribution in the oral songs and Oromo literature. A kind of folk songs called *Geerarsaa* is singled out in this group as an element of cultural performance. Narratives and praise folkloric expressions are the themes of bravery, patriotism and the pride of warriors are repeatedly retold in the oral poems and songs of Oromo in Jidda district. The songs of grievances including, cultural resistance (*aadaa diddaa*), *qunqaa*, (Assefa, 2015) about land alienation and economic exploitation are typical examples of historical songs in Jidda areas to criticize the regime of under different period.

To fight and curse against political exclusion, economic exploitation, and cultural domination imposed by dominators, the entire Oromo were using songs as the bedrock for resistance and commencement of other groups in general and Jidda district in particular.⁸

Among Oromo, *geerarsaa* songs are composed, recited, improvised and performed at major victories, during battles, hunting expeditions and weddings. It's also an important expression at banquets and the funerals of renowned figures among Oromo. It is mainly recited by warriors, heroes, braves, horsemen and soldiers in front of the peoples, chiefs and prominent figures, whose "heroic deeds" became legendary in the history of the people (Eshetu, 2006).

The Oromo in Jidda district are also well known by this traditional song of commemorating the brave men, through this oral song, *geerarsaa*. In the area, *Geerarsa* is a contain distinct themes which employed to extol and evoke the imagery of warriors wandering astride, referring to their favorite horse-name or praise name, their action in galloping in the battle, their attacking the enemy, and finally celebrating the victory. The followings are well known performing music of *Gerrarsa* by Oromo in Jidda district.

⁸Oromo were using songs for praising, commemorative patriotism, praise full life of their forefront and victimized people in history for the cause they believe in. For this, it taps into everything from historical memories of past injustices and tool for changing the way people think and feel. Both the Oromo antiquities to the contemporary the societies continued to celebrate the remarkable achievements of their heroes because of their instructive appeal and historical significance in Jidda district.

Mee ka'een goota faarsa	let me praise the hero
yaa lugnaa sin aarsa	let me upset the coward
Warri loonii qabu kooree,	those who have cattle are proud,
kosii duuba qotaa	they farm the fertile backyard,
kosiin midhaan jigsaa	manure makes grain better
dibadhu yaa gootaa	like butter makes your tuft hair d
dhadhaan martuu jigsaa... ⁹	rich in oil, dreadlocked, healthier

Praises concerning *Waaqa* (God), or *Lafa* (earth), even though they are more of religious poetry, could be included into this category as well. This class also includes praises for different domestic animals and other wealth. You might hear a man behind a sewing machine sing in the area who praising his machine like the following with its interpretation:

<i>Sinjeerii koo yaa Shakkisa</i>	Oh my Singer (sewing machine),
<i>Situ buddeen naa nyaachisa</i>	it is you that earn me to get daily bread

Galloping horse (*farda gulufsiisu*) is also one of the leading entertainments in the area mainly at during the new year. Christian holidays like *Mesqel*, *Hidar Mikael*, *Tehsas Gabriel*, *Qillee (Gena)*, *Astero-Mariam*, and *Ximqat* were the leading. In fact, this was not only performed in Jidda district; the entire lands of Tulama were brave in galloping horses (Alemayehu, 2016). In this case, they were performing the following songs to remember strengthen of their horses and braveness as follows. See with its interpretation:

<i>Chee! Chee! yaa fardaa koo</i>	<i>Che Che</i> my horse
<i>Fardi fardaan loluu</i>	the best men who fought on the horseback
<i>Jidda male bin jiru</i> ¹⁰	found only in Jidda people

There are other types of performing arts, plays an important role in Oromo social life in Jidda district. It's an art performance heard during marriage ceremonies to praise. The following is the wedding songs to praise daughters in Jidda district by Oromo as follows. See with its interpretation:-

Kenni yaa abbaa durbaa	give them your daughter
Kadhimaan kan gandati	she's their candidate

⁹ It's well known folk song of *geerarsaa* among Oromo society in salale at large and Jidda area in particular. Generally speaking, in the land of Oromo, Oromo discourse of contemporary lives is type of cultural resistance strategy to subvert the dominant state discourse and opposing the empty propaganda and unfulfilled promises.

¹⁰ Interview with Tolessa Ejersa local elder *Jaarsa biyya* and *abba Gada* of the area at Sirti town in 2020

Geettin geetti durbaati	let her enjoy destiny
Abdarii yaa urgoo too	oh <i>abdari</i> (Ritual place) the blessed one
Hin boo'in yaa hadhoo too ¹¹	don't cry mother

On other hand, other wedding songs that performed in Jidda to praise bridegroom also as follows: -

Baga ofkaatee	welcome back
Nagaan galtee	welcome in peace
Mirga nuuf dhuftee	comfy in precise

Of course these songs are performed in the entire north shewa by Oromo on wedding ceremony.

Traditional Craftsmanship

Traditional craftsmanship techniques, one of the five domains of intangible cultural heritage, are brought to bear in the processing of various materials such as wood, metal, textiles, potter making etc. as well as in the production of various objects such as household items, toys, clothing and musical instruments such as drum. In this regards, the Oromo community in Jidda district has a best artistic knowledge. They make their own house hold materials, their clothes, shoes, and house decorating materials which really attract the eyes. Hand weave-textiles the *gabi*, *netela*, *kuta*, and *qemis* are the key pieces of traditional dress that are worn during ceremonies throughout the area. The crafts of Oromo are diverse rich in history and reflect of cultural impressions. More recently, weaver has incorporated the art design and concept into larger patterns for home decor and fashion accessories.

¹¹ These are an intangible cultural songs that performed by Oromo girls during the marriage when bride went out to her family's home at the end with her husband and other friends.



Figure 5. Making handicraft

Handicraft products are also others oldest heritages in the area. They area is known by tradition of crafts with precious values, created for centuries by masters of folk. The most known handicrafts in in Jidda district are works in wood, basketry, stone and horn carvings as well as pottery and ceramics producing. The area is also known by producing crafts from animal bone, horn and skin and Plants. They are a constant source of inspiration for contemporary designers and the subject for global exhibitions representing Oromo cultural arts.

Conclusion

The findings of the research reveal that the study area is endowed with various kinds of intangible cultural heritages. These intangible cultural heritages can be seen as collections of the Oromo culture, traditions and history. They are nonmaterial resources by which the Oromo nations are expressed their own cultural identity in the country. The intangible cultural heritages found in Jidda district include oral traditions, social practices and activities, performing arts and knowledge concerning nature and traditional craft knowledge. These heritages have great potential values in terms of academic, economic and cultural areas although not studied yet and preservation status of the heritages is currently under threats due to globalization and social transformation.

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