

An Exploration into the Cultural, Political and Socio-economic Implications of Some Wolaita Songs: Focus on the Content Analysis of Some Selected Wolaita Songs

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Abstract

Ethiopia is the home of numerous peoples who belong to different ethnic groups and speak various languages. Wolaita People is one of the peoples who live in the Southern Ethiopia. They speak their own language known as Wolaita Language and have their own distinct indigenous culture and social identities. They express their beliefs, values, norms, traditions, politics, economy etc in various ways-one of which is via songs. The songs could contain different themes and may have cultural, political and socio-economic implications. But, there is little or no study on this topic. Therefore, the main purpose of this study was to explore the cultural, political and socio-economic implications of some selected Wolaita songs. Descriptive research design was used to conduct this study. To achieve the purpose of the study Wolaita songs that were written and sang by popular song writers and singers of Wolaita were selected. That is, some of the popular Wolaita Songs that were sung the last 10 years and got the attentions of Wolaita Song listeners were the focus of the analysis. Specifically, the songs that are mainly written in Wolaita language were the selected and analyzed. Content Analysis was employed to collect necessary data for this study. Then, the contents of some selected Wolaita songs were transcribed, translated and analyzed. From the analysis of the selected Wolaita songs different thematic contents were observed. Amongst in the song of Bungie Burungie entitled “**Maataa Daannay Kawo Xona**” literally means the last authority was Kawo Tona, political issues revealed. Another song by the same singer “**Jalaa Garangee**” was used to provoke identity and territory issues of the Nation and the People, Wolaita. Besides, the song entitled “**Dichaw Dandewos**” literary means let’s work together for the development of Wolaita is mainly about the socioeconomic development of Wolaita. Furthermore, “**Debideboyaq**” of Aberash Gaga was sung to show the socio cultural life style of Wolaita. Moreover, “**Kasa Kaldiges**” of Alemayehu Zasa and “**Bali Soonoriya**” of Bungie Burungie disclose the cultural festivity of Gifata, the Wolaita New Year celebration, its fortune and the likes. Hence, it can be deduced that some of the selected Wolaita songs have cultural, political and socio-economic implications.

Keywords: Cultural, Economic, Social, Song, Wolaita People, Wolaita Songs, Wolaita Language

1. Introduction

1.1. Background of the Study

Song is a short lyric or narrative text set to music. Usually song is a short piece of music with words that are sung. In other words, song is a composition for voice performed by singing or alongside musical instruments. A vocal song may be accompanied by musical instruments, or it may be unaccompanied. It is said that often reproduces the mood of and lends a heightened emotional expression to the song's text, which is often a lyric or poem. Lyric is a short poem that conveys intense feeling or profound thought. It expresses the personal thoughts and feelings of the person who wrote it. The lyrics (words) of songs are typically of a poetic, rhyming nature, though they may be religious verses or free prose.

Songs widely varies in their style and structure based on the culture of the people in which they are used. Thus, it is possible to categorized songs according to different criteria. For instance, songs can be classified based on their lyrics, music, tone, culture and other related factors. Accordingly, there are different kinds of songs. For instance, based on their lyrics and rhythm songs are categorized as Classical, Pop, Rock, Country, Hip-Hop, Jazz, Blues, Ballads, Dance, Love, Goospel, etc. These songs have their peculiar features.

The main purpose of a song is to communicate certain messages, tell a story, illustrate drama, express great power and religion, and preserve cultural traditions. Hence, songs are written for different purposes and in different situations. Songs can express numerous realities of the society such as culture, politics, social, economic, religious etc. Hence, it is said that societies across the globe composes their own songs in various situation and for different purposes. This fact is also common among the peoples of Ethiopia.

Ethiopia is the home of numerous peoples who belong to different ethnic groups and speak various languages. Currently, in Ethiopia people live in nine administrative regions and two city administration. One of these is the Southern, Peoples, Nations and Nationalities Regional Government. It is said that more than 56 Nations and Nationalities lived in the Southern Ethiopia Region. Wolaita People is one of the peoples who are living in the region. They speak their own language Known as Wolaita Language. The language is widely

spoken in Wolaita, Gamu, Gofa, Konta, Dawuro and other neighboring zones with different accent and dialect.

According to Meshesha(2013:101) “Wolaita people have preserved its language, culture and linguistic identity for many centuries” Besides, Meshesha, Abraham and Fikre(2014) stated that Wolaita people have their own distinct indigenous culture (beliefs, traditions, rituals, etc) and social identities. Accordingly, they express their beliefs, values, norms, traditions, politics, economy etc in various ways-one of which is through songs. Numerous songs have been written and sang in Wolaita Language. Therefore, this study investigated the themes some selected wolaita songs and revealed the cultural, political and socio-economic implications of the songs.

1.2. Statement of the Problem

The past language policies of Ethiopia was characterized by the denial of local languages from education, governmental work, media, etc. In the past, it was assumed that one national language, Amharic, is necessary to keep the unity of a country (Gfeller, 1999). The previous governors viewed linguistic pluralism as a danger to national unity of the country(Smith, 1989). On the other hand, different scholars such as Bamgbose, 199; Romaine, 2000 and Kioko, et.al., 2008 illustrated that linguistic diversity does not cause national disintegration.

However, the past governments of Ethiopia forbidden the use of all MTs except Amharic. They declared Amharic to be the only official language and Language of Instruction(LOI henceforth), although there are above 80 languages in the country. Consequently, other Ethiopian languages were rejected from education and governmental works. For this reason, the question to use ones’ own Mother Tongue(MT hereafter) for different purposes was the question of Ethiopian peoples for long period of time (Heugh, et.al, 2007). Thus, it can be said that little attempts, if any, were made by the previous governments to address the question. With this regard, the Derg regime allowed the use of MTs for the provision of adult literacy program (Tekeste,1996).

The language policy of the past regimes did not fit for the multilingual context of our country and failed to address the various linguistic and cultural diversity of the country. In connection to this, Shimelis (2006) argued that the language policies of the past Ethiopian governments forced other languages to be ignored and lost any recognition. Using only one language for different official purposes has hindered the development of various Ethiopian languages.

Wolaita Language was one of the Ethiopian languages neglected by the previous governments. Concerning this, Meshesha Make (2013) noted that there were various political factors that facilitated the shift of Wolaita language to Amharic in the three successive Ethiopia regimes (Menelik, Hailesilassie and Dergue). Wolaita Language belongs to the Omotic language Family. Wolaita Language, which is the focus of this study, is widely spoken and used in Wolaita and Gamu Gofa Zones. It is also spoken in some neighboring zones such as Dawuro, Konta, etc with various accents and dialects. It is estimated that about 8-10 million people speak Wolaita Language as their first language. It is used by different ethnic groups such as Dawuro, Dorze, Gofa, Gamu as a means of communication and trade with their neighbors. This makes Wolaita Language one of the widely spoken languages in the Southern Ethiopia. In spite of this fact, Wolaita Language had been neglected from any form of medium of instruction, governmental work and media for more than a century.

In Ethiopian history, the Federal Democratic Republic of Ethiopia (FDRE) first started and allowed the use of native languages for administrative, judiciary, media educational and other purposes. Because of such a language policy, the regional states and Zones have chosen their respective official languages (Getachew and Derib, 2006). Accordingly, Wolaita Language was made the official language of Wolaita Zone. Currently, it has different official functions: a medium of instructions in primary schools (both 1st and 2nd cycle), a subject of study in high school and preparatory, a field of study in higher educational institution. For example, Wolaita Sodo opened Wolaitatto Department and teaching students at first degree level. It also serves as a language of courts, religions, mass media, etc.

Meshesha(2013) stated that after the downfall of Dergue Wolaita Language has got fertile political landscape for growth. It is by using the fertile ground that various Wolaita songs have been written, composed and produced in CDs and other forms. The songs could contain different themes and may have cultural, political and socio-economic implications. However, there is little or no study on this matter. Therefore, this research paper analyzed the thematic contents of some selected Wolaita songs and explores the implications of the songs. By doing so, the study is believed to fill the felt gap.

1.3. Objectives of the Study: This study is intended to achieve both general and specific objectives.

1.3.1. General Objectives of the Study: The general objectives of this research are to identify the central themes of some selected Wolaita songs and explore the cultural, political and socio-economic implications of the songs.

1.3.2. Specific Objectives of the Study: The specific objectives of the study are:

- a) To describe the central themes of the selected Wolaita songs
- b) To assess the cultural contents and the political implications of the selected songs
- c) To explore the socio-economic implications of some selected Wolaita songs

1.4. Significance of the Study

The study is hoped to have the following significances. It will enable us to understand how Wolaita Language is being used to write songs. The study will also help us to know the thematic contents of Wolaita songs. As the result, the findings of the study would raise the awareness of all concerned bodies about the language use and thematic contents of the selected songs.

Department of Wolaita Language and Literature at WSU in general and Literature instructors of Wolaita Language and Literature department in particular can use the result of this research a resource to teach literature of Wolaita Language. They can use the findings of the study to teach poetry of the language.

Wolaita Language is one of Ethiopian Languages that is recently used for different purposes. For this reason, adequate studies were not carried out on this topic. Therefore, this research may serve as useful input and give clue for interested individuals who want to conduct further studies in the same area. The study can be used as stepping stone for further research.

1.5. Scope of the Study

This research is delimited to analyzing the thematic contents of some selected Wolaita songs. It focuses only on songs that are written and sang by popular song writers and singers of Wolaita. Some of the popular Wolaita Songs that were sung the last 10 years and got the attentions of Wolaita Song listeners were the focus of the analysis. Specifically, the songs that are mainly written in Wolaita Language were the selected and analyzed. Song analysis could involve the analyses of tone/mode, rhythm, dance, musical arrangements, lyrics, language use, melody, structure etc. Nevertheless, in this study the lyrics and language use in the selected songs were only analyzed. This is because analyzing the lyrical contents and language use is assumed to be appropriate and necessary to achieve the basic purposes of this research. Furthermore, songs written between 1998-2007(E.C) were the focus of this study.

2. Research Design and Methodology

2.1. Research Design

Research design is a plan or strategy for conducting a research, i.e. for selecting participants, determining data collection and analysis tools (Cohel et al.,2007). It is used to provide answers to research questions and to explain variables of a study. Hence, research design is selected depending on the nature and purpose of a study. The main purposes of this research project are to describe the thematic contents of some selected Wolaita songs and explore the cultural, political and socio-economic implications of the songs. To achieve these purposes, the major themes of the selected songs were assessed. An attempt was also made to describe the cultural contents of the selected songs. Besides, socio-economic implications of the songs will be explained. As can be observed from the above discussion, the activities to be performed in the study are descriptive in their nature. Descriptive research design is used to conduct this study, because it enables the researcher to perform the activities of the study. It involves the description, recoding, analysis and interpretation of variables (Alforque, 2008). Descriptive research describes phenomena as it is and compares, contrast, classify, analyze and interpret variables.

2.2. Research Setting

It is believed that necessary data for this research is collected where the language is popularly spoken. As stated under the statement of the problem Wolaita Language is widely spoken and used in Wolaita and Gamu Gofa Zones. Nevertheless, this study will be only conducted in Wolaita Zone. This is because adequate and desired data for the study can be gathered from Wolaita Zone. Wolaita People is one of the peoples who are living in the Southern Ethiopia region. Meshesha, Abraham and Fikre(2014:227) reported that “Wolaita is among thirteen Zones in Southern Nations and Nationalities of Ethiopia commonly known by its oral tradition and population density.” According to CSA(2007) the average population density of Wolaita Zone is 385 per square kilometers. The zone has twelve Woredas and three city administrations. The major economic activities of Wolaita are agriculture and trade. The Zonal city of Wolaita (Soddo) is located 330kms far away from Addis Ababa in the Southern direction through Hossana.

2.3. Sources of Data

The main purposes of this study are to describe the thematic contents of some selected Wolaita songs and explore the cultural, political and socio-economic implications of the songs. Accordingly, it is believed that the data desired for this research could be gathered from the contents of Wolaita Soddo. Accordingly, Wolaita songs which were written on various topics and remained popular among the listeners of Wolaita Songs were purposively selected and analyzed. Besides, the contents of some selected Wolaita Songs were referred as secondary sources. In addition, other relevant documents, books, articles, journals, and published and unpublished documents were reviewed.

2.4. Instruments of Data Collection

Descriptive research employed a number of tools for gathering data depending on the nature of the topic as well as research question. Accordingly, content analysis were used to gather the necessary data for this study.

Content analysis was the other tool that was used to gather data for the study. Some of the popular Wolaita Songs that were sung the last 10 years and got the attentions of Wolaita Song listeners were the focus of this study. Accordingly, eight Wolaita Songs that were mainly written in Wolaita Language were the selected. Then, the contents of the selected songs were transcribed and translated for analysis. After the songs were translated, the contents of the songs were analyzed. Specifically, the analysis focused on exploring the thematic contents of the songs, language use in the songs and the implications of the selected songs.

2.5. Methods of Data Analysis

To analyze the data collected through the above instruments, different methods of data analysis were employed. The data collected from the contents of Wolaita songs was analyzed by using Content Analysis Method. That is, first the needed data was transcribed from the selected songs and then the contents of the transcribed data was translated, analyzed and interpreted. The content analysis focused on identifying the thematic contents of the songs and exploring the political, cultural and socio-economic implications. Regarding the analysis of the questionnaire, the collected data was organized according to the type of question asked: close and open-ended. Data gathered through close-ended coded and filled into SPSS. Next, different statistical analysis was applied on the SPSS data. The data collected using open-ended questions was jotted down. Then, the data was grouped according to related them. Finally, the data obtained from open and closed ended was interpreted in integrated manner. The responses of the respondents obtained via questionnaire was also analyzed by comparing and contrasting the identified thematic contents of Wolaita songs and their implications.

3. DATA PRESENTATION, ANALYSIS AND INTERPRETATION

As stated in the background section, some songs were selected for analysis. The result of analysis is presented as follows:

3.1. Maataa Daannay Kawo xoonaa! (The owner of the power is king Tona of Wolaita), Of Bungie Burunje.

This song was sung by Bungie Burunje at the time of conflict between Wolaita and its neighborhoods. Bungie was highly appreciating Kawo Tona for his heroic deeds at the time of Ethio-Wolaytta war occurred between 1981-1987 EC for 7 years. The line “Attattatta ... Allagaa suutaa mattaa yiishaan, Harddiidiidi ... Tarike kaakkees kawoy kawuwa!” to mean, Refer back to history that our hero king had took the enemies life and blood with the formic acid of the bees. “Attattatta ... Maaxxuuwa sugay ne aayyiyo era, Harddiidiidi ... waatatda ekkay takkaaro biittaa” to mean “Take care of you while you are trying to push marks of borders, you are in danger to take an acre of land. In this song Bunge used provoking words like “Attattatta, Harddiidiidi... to say “lets stand up for front” to the Wolaytta people and “Lets come and fight with us knowing that Wolaytta is the head and you are the tail” to the enemy.

He added as a chant “Maataa daannay kawo Xoonaa, Minotaa kokkay kawo Xoonaa, To’enna tamay kawo Xoonaa, Wolaytta denttay kawo xoonaa, Qolchchiya yeday kawo Xoonaa” telling us that king Tona was the owner of the power, the last hero, the fire that one can’t extinguish, the raiser of Wolaytta movement, the winner in any race” that one can’t fight against him, and so for his people. In his lines of song Bungie raised “Issito yelettin antenna hayqoy, Wolayttawu haiqqa hayqqenna sunttay, Oychchees mootees taarikee yeletay, eqqada xeellay gooyay baqettay?” is to mean “As death is part of life for heroes Wolaita has to die for immortal identity, for the generation and history are complaining on us, no one can stand and see unless they are mad.” Which is a message for the current generation to fight against the enemy with the proud of its ancestors. In general the inner most message the singer conveyed through the song is to bridge the past sovereign generation with present generation on the issues of sovereignty.

3.2. Jaalaa Gaarangee! (Equating Frew Altaye with John Garang) Of Bungie Burunje.

The same singer Bunge in his album came up with dirge song for Frew Altaye, who was the chief administrator of Wolaytta for a short period of time and designer of everything for the development of the nation. As it was full well known that Wolaytta the Ethio-Wolaytta 7 years bloody war led by Emperor Minilik of Ethiopia and King Tona of Wolaytta which was ended up with victory of Minilik because of the 3 bandits of Wolaita (Lomina Adare, Zatuwa Adare and Wozito Wobilo) who disclosed the war secret and submitted map. After war as a revenge Wolaita was dismantled to the extent of losing its name and location till 1999.

It was in 1999 that Wolaytta restored its name and some of its territories again with blood even in democratic system. It was secretly known that this victory was led by Frew Altaye. That is why Bunge was equating him with many known fighters all over the world for freedom and democracy. In lines like “Yanbarshshan zambbiya qaysha laggee, Erittera pinttada kessida Musee, Saluwa sa’aa sigettiya elaasa jaaloo,

wulaa awaa essiya nusoo Yaasoo, manddeella neegge baaxe laggee, la'aa kessida Maatama Ganddee, Tiran ekkada ne kesso ogee, Wolaytta xawayiya Jaalaa Gaaranggee!" meaning; "You are our David who defeated Goliath of the Gath of Philistine, our Moses who had made Israelite pass Red sea, our Elijah who reconciled earth with heaven by letting rain, our Joshua who turned the sun back on Gibeon, our Mandela who fought for freedom, our Matema Gandhi who set us free, our John Garang the fighter of our democracy and paved the way to life for our people that we never forget you forever and mourn for you forever for we may never find a person like you again in this generation. Bungie tried to mention many issues related to political issues relating to wise administration system of Frew Altaye wishing the coming generation share his wisdom, courage and proud on his people.

3.3. Deebi-deebooya (Calling up on the fast civilization and proud) Of Aberash Gaga

In this song the artist Aberash Gaga raised many civilization issues of the past generation which were now a days abolished because of internal and external influences. Aberash in here lines of song "*Goobe Diido paray miixaa kanttoho, ..., miixaa zaariya paraa gaariyawu goochooho, Kawuwa xoon garuwan kaakkoy keexooho, Wolaytto Ne wogaa bashshay bayyooho*" said to mean "The horse of Goobe Diidoo was returned with trophy of died enemy, the horses played great role in defeating enemies on war front were went to pull cart, the palace of great king Tona of Wolaytta was dismantled and let foreigners to construct their culture that let wo defeated the culture and civilization of our nation Wolaita be cursed, condemned and uprooted out of the society. She was trying to convey message to this generation about the powerfulness of the people and gradual abolishment of those powers and civilizations which has an effect on this generation. Besides to this she was trying to condemn the today bandits who were cooperating with the enemy and who are not in a position to restore these cherished cultures of the then empire regardless of great opportunities to do so.

3.4 Miixaani gadaawa! (The killer of chief of Enemy in the front) of Fishale Milkano

This song was sung in memory of countless war leaders of the then sovereign Wolaytta. Fishale has tried to convey great message about the greatness of the kings and ware leaders through this song to this generation by describing the war fronts of the then Wolaytta, the leaders in these fronts and their victory, and also the role of horses at that time. In lines of his song like "*Mixan Allagaa woriya minotaara, Woraattiya Allagaa zaariya tooranchchaara, piriixuwan woriya olaa eranchchaara;* to mean "Wolaytta had heroes who were killers of the chefs of enemy, fighters for sovereignty who defeat the known killers and war expert horse men that all we lost today". It is also to provoke the new generation and to induce them towards their age mission.

Also told us about the prosperity of the people with lines, "*Degaraa bululaa daaliya moollannaara, Liiqan eeqidi sha'an daaliyagaara, kombbiya kacaamaa qoodiya duretaara*" to mean that the Wolaytta nation were experienced with cattle counting in hundreds, thousands, and ten thousands with the title *Daalaa*, *Liiqaa* and *Umaa* respectively, and was the sign of prosperity in the area. He added more with lines like "*wolayttay gam'ida wontta taarikiyara, Toophphiya kajeelida kawuwa Saso Motoleera, Ayaanaa hiraagaa Addaayo Kooteera, ... Tooraara moogettiya Tubbe Saannaara, ... Xoossa kawuwa Oogato Amaadoora, ... Toophphiawu eenenna Gaagga Xoonara; Woraabi Wolayttay harasaappe yeennaagee, Man'ee markkatto maalladoppe de'iyagee, Aruujiya gonggoloy shuchchaa woocidoogee*" about the aboriginality of the Wolaytta people on the current residence for ever by describing the witnesses like man made rock hewn caves made by Arujiya dynasty who ruled Wolaytta long time before birth of Christ, located in different parts of the empire, and power full kings of Wolaytta like Motelome of Wolayta-mala dynasty who ruled most parts of Ethiopia under Damot kingdom and 15 historical and hero kings of Tigrian dynasty who were played great role in medieval and modern Wolaytta including the divine king Ogato Amado, the emblem of the nation to whom the people claim their belongingness to him by saying "Amaado Wolayttay tanee", i.e., "I am the Amado Wolayttan", the last and bloodiest king of the dynasty, Kawo Tona who led Ethio-Wolaytta war with six years victory of seven years war. He also mentioned different messages regarding sovereignty issues and sacrifices made by the people to the freedom of the nation.

3.5 Nu aayiyya wolayttiya halchhada gimawusu (Role of women in prosperity) of Alemayehu zassa

In this song Alemayehu well described the role of women in economy and home management as well as civilization in different lines. For instance, in lines "*Nu aayiyyo wolayttiya halchhada gimawusu, Wottiya qoxooxuwa gimayida wottawusu, kafaa gilaasiyan baluqiyo toggawusu*" as a chant to mean "The Wolayta women, our mothers plan and perform for economic development by household savings to the extent of counting 100 to 1000 cattle in the cultural ceremony called *Gimuwa*. Through this process they wore cloths of honor like *Wottiya* and *Qoxooxuwa* which were only allowed for honorable women, and cross large markets being on back of Mule. Regarding crafts civilization he mentioned as "Puuttuwa suqqada bullukkuwa kessawusu, kittiya sarkkiyara doorada maayawusu, ... Maallado guuran maxada shiishshawusu, qoodaa erada gimanawu qoppawu bullachchaa keerada halchhada gimawusu shiiqida wodeenawu gisha gidissawu, wogetawu kaabbaa maayada

iyawusu, ... nu aayiya wolayttiya hagaadan hanawu”, to mean “Making cultural blanket out of cotton by weaving on their hand, wearing many handmade alternative cloths for different purposes is the habituated deeds of our mothers; they begin saving in the early of their lives, planning to count when they feel it enough, celebrating cattle counting with marvelous cultural ceremony, enjoying all the invited audiences with delicious cultural foods and drinks, wearing honored cloth called *kaabbaa* in front of the congregation and collecting blessings for further success, all is of the Wolaytta women, Our mothers. The central message Alemayehu has tried to convey was that women are base for the civilization and prosperity in Wolaytta in all aspects.

3.6 Nuuni Nuugaa Yootos (We speak of ours’) of Alemayehu zassa

Ato Alemayehu Zassa with this song has described the cultural civilizations of Wolaytta people saying “We are the owners of many civilizations which were bases for the current nation”. He described indigenous civilization elements like war weapons the people wear, feed, drink, incentives from the kings, courage of the people to get these incentives including upgrading themselves to the next higher level in social stratification in the following lines of song “Nuuni Nuugaa yootos, garxxenna gaammuwa calaa sooppe maayos, Olanchchati tooranchchati olawu biiddi tossa maldduwa koosettaa moos, Ussaa maattaa ustti-miidi uyi ekkos, ---olaa miixan tohay togay garmmaamoos, --- Allagaa goyrido qaaratuwara paraa toggos, allagaa qaaratuwa ancupaa kawuwa yettoos, gadiya paraa daaggin ekkos, aykale baalliya essoogaara soofiya geloos” to mean in short “We always speak about our civilization, we do not use of others, rather wear the hair of lion our own, our warriors feed cake of indigenous Sorghum with the milk of heifer; we warn our enemies in the war front with war-chants, ride our horses with trophy of our enemies after victory, we present our trophy of war to our kings and receive trained horses and land as well as the king’s daughter as incentive and present from the king and we celebrate the victory on market with many witnesses”. These lines are all about the greatness of the then people of sovereign Wolaytta. The message is to provoke this generation to sense this cherished identity.

4. Conclusions

Some Wolayita Songs were selected and analyzed focusing on exploring the thematic contents of the songs, and the implications of the songs. From the analysis of the selected songs different thematic contents were observed. Amongst the political issues revealed in the songs of Bungie Burungie entitled “*Maataa Daannay Kawo Xona*” literally means the last authority was Kawo Tona. Another by the same singer “*Jalaa Garangee*” was used to provoke identity and territory issues of the Nation and the People, Wolayita. The other thematic content was various social issues such as socio-political, socio-economic, socio-cultural and love issues. For example, the song entitled “*Dichaw Dandewos*” literary means let’s work together for the development of Wolayita is mainly about the socioeconomic development of the Nation, Walayita. Besides, “*Debideboyaq*” of Aberash Gaga was sung to show the socio cultural life style of Walayita. Further, “*Tawozanay Wani?*” by the same singer which means what happen to my heart? is used to express about love affairs between couples of cultural Wolayita. Moreover, “*Kasa Kaldiges*” of Alemayehu Zasa disclosed the cultural festivity of Gifata, the Wolayita new year celebration, its fortune and the likes.

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