

4. The Roles of Awingi Folksongs for Community Development: The Case of Guangua and Zigem Districts in Awi Zone

¹Sualih Mussa, ²Yargal Alene, ³Gedefaw Abie

1. Department of English Language and Literature, Debre Markos University, Ethiopia

2. Department of English Language and Literature, Debre Markos University, Ethiopia

3. Department of English Language and Literature, Debre Markos University, Ethiopia

Abstract

The main objective of this study was to find out the roles of Awingi folksongs in the community in Guangua and Zigem districts. It tried to find out the moral cultural and social functions of folksongs in the above mentioned districts and surrounding areas. For this purpose, ethnographic research design with qualitative research approach was used to collate data. By using snowball sampling technique, famous and skillful traditional music singers and song creators were chosen as informants from all parts of the two districts. Interview and focus group discussions were used to collect data. The data have been analyzed qualitatively. The findings of the study show that the people in the area use a wide range of songs with varied social and political issues to express their feelings about some curious, weird, peculiar, or a sort of any extraordinary events occurring in the areas. Thus, Awi folksongs serve as social media in which the community reflects social misery, complaint, bliss and denounce miscreants and exalt the „heroes“ so as to teach good moral values underlying the necessity of virtuous living.

Key Words: folksongs, traditional singers, music creators, cultural/social functions, social media

1. Introduction

Folk media include festivals, plays, dances, songs, story-telling, poetry, scripture and paintings which are considered to be the main channels of communication in the rural community. These media are the vehicle for transmitting messages and sometimes considered as indigenous equivalents of mass media. Folksongs are typically associated with the language, culture, and group of people who execute them. They clearly denote particular community's cultural expressions, knowledge, philosophy, ideology, social and political understanding of their milieu.

The role of traditional folk songs has been very significant in community development. As

Timkehet (2006) study showed East African communities used traditional songs to give recognition for social activities and to foster and reinforce communal unity. Daudu and Anyanwu (2009) also claimed that folk media is great in the rural area since the information which is passed through it is perceived as a credible and acceptable source. Van Der Stichele (2000) stated although folk media are used primarily for entertainment, they are widely practiced to promote education, values and cultural continuity in the rural areas. As Yathish (2015) briefly stated folk media have diverse functions in the rural community since they cover the largest segment of population and reflect community's knowledge of folk institutions, habits, customs, tradition, culture, motivation and feelings. Besides, folk is used as a means of mass mobilization in accepting social and political changes. In line with this, Harish (2006) vividly expressed the intimacy of folk media with the people as they are close to the hearts and minds of the people. Furthermore, in Africa, mostly in the rural community, sensitive information is never delivered in a straightforward manner but through songs, dances, drum, town crier and plays using proverbs and poems. This shows indigenous media are means of facilitating communication with pleasant expressions.

Rrural people highly consume folk media for everyday activities because as Durgadas (2007) posited 90% of the world's population lives in developing countries and 70% of them live in rural areas. He added that mass media such as newspapers, television, and the internet do not effectively reach rural people. Moreover, many research studies showed that such media do not have the required impact in terms of motivating change and development.

Similarly, in many areas of Ethiopia, folk songs are utilized widely for different functions. In Gwangwa and Zigum districts of Awi Zone, which is found in Amhara Regional State, folksongs have deep rooted connection with the community who execute them in different institutional, seasonal, religious and cultural occasions. What underlies their prolific nature is that every time new Awngi (the local language of the area) folksongs are created in the districts, taken up by all Awngi speaking community and sung at weddings and other festivities.

Two events are required for marshaling new folk songs in these areas: one is a wedding, and others are casual events judged to be contradicting or not in line with the norms or welfare of the community, or praiseworthy or commendable deeds. At postnuptial banquet of every wedding (a

nuptial banquet is held after a day or two after the wedding) the groom's companions must sing their own newly created song amidst the crowd sitting and relishing lavish nuptial banquet. Among the new songs sung at every wedding in this way, only those that appeal to the community will win persistence and the chance of being taken up and used in the community. Most others are ephemeral. Such practices not only entertain but also enhance artistic creativity in the community.

Sometimes some people in the community may break norms or commit something wrong or felony, or not live within the moral precepts of the community. The Awi are ingenious enough to compose oral songs to criticize the alleged norm or law breakers. The songs thus composed are usually sarcastic and mocking, having the power of severely deriding the miscreants. Folksongs may also be sung to exalt or motivate highly commendable deeds.

Though the areas are very well known for their creativity of folk songs, how these songs are related to the society's development has never been systematically studied. Thus, this study tried to fill this gap.

1.1 Statement of the Problem

Communication plays a significant and key role for the overall development of community since it helps a society to preserve cultural heritage, share information, transfer knowledge and so on. Folk and modern mass media are the two ways through which society communicates. However, modern mass media alone cannot reach to the millions of people in rural areas who have no regular access to TV, newspapers and the internet. In addition, the modern media's access is largely restricted to urban areas and few literate rural people. This means modern mass media fail to reach almost 80% of the society living in rural areas.

On the other hand, the folk media have remarkable impact on rural society because of the acceptable idioms, functional significance and the cultural values. Folk media can overcome the difficulties of language, and other barriers of communication like interest, understanding, interpretation, attitude and perception. Folk media are of paramount importance for both social and political ameliorations. They not only teach but also warn the community so that the community members are always aware of the consequences of social or legal breaches. They are also outlet as media through which they convey what they feel to the government.

As one form of folk media, folk songs play a major role in conveying developmental and socially relevant messages. They also are significant in communicating information and knowledge among rural people. If used properly, and wisely, they may come to prove to be one of the most relevant, easy, and effective media through which government and private agencies may produce responsible, aware, and advanced citizens in a country.

Awngi folksongs not only entertain the community, but they morally mete out wrong doers, culture breakers and thus warn others to live within the rules of their tradition. Thus, they can be taken as moral courts. As these local oral songs are bestowed with high moral authority capable of enforcing moral laws in the community, this aspect makes them unique. But what is the secrete behind? They need to be disclosed to the rest of the society and all concerned bodies in some way. However, no effort has been made to retrieve, document or disseminate this intangible cultural wealth. There is an absence of cohesive knowledge about the tradition of singing. Not a single booklet on the different genres of folksong in the area exists.

Therefore, we need to keep our traditional media alive by continuously and cautiously safeguarding and preserving from the adverse effects of globalization. Against this view point, the present paper purports to examine the role of folk media in the nation building and suggesting measures for preserving and transmitting cultural traditions and values to the next generation. It also examines the role of folk media in national integration and conservation of cultural heritage. We must use research based approach in this regard to devise some stratagem to integrate them with the modern media and enhance awareness of the community on development issues. So as to play such roles, folk songs need to be studied and be available in a well-organized manner.

1.2 Objectives of the Study

1.2.1 General Objective

The general objective of this study is to find out the roles of Awngi folksongs on community development.

1.2.2 Specific Objectives

The specific objectives of this study are:

1. to explore the moral functions of folksongs in the area
2. to examine the social relevance of Awngi folksongs

3. to analyze the cultural values of Awngi folksongs

1.3 Significance of the Study

The result of the study will help the community to strengthen their communal unity and social activities. It will also be used as a means of mobilizing the community towards economic reforms. The traditional songs documented in a well-organized manner (by genre, for example) will have tremendous importance for the government as well as other development agencies to use them for easy intervention and optimum communication.

This study will also serve as reference document for researchers interested to make further studies on Awng traditional songs or other traditional media in the community. It will serve as supplementary material for teaching aesthetics in Awi schools. The study result will be useful for both creative and emulative local and national singers.

2. Research Methodology

2.1. Design of the Study

Since this study was based on synchronic data which were gathered in fieldworks in Gwangwa and Zigem districts, the study used ethnographic research design based on the nature of the topic. The study also used qualitative research approach to collate data.

2.2. Population and study Area

This study was conducted in Awi Zone, Amhara region. The zone was selected because one of the researchers' experiences as cultural officer for many years in the zone helped him to explore different cultures of the society in the area. This initiated him and the other researchers to be inquisitive to analyze and document traditional songs in the area.

There are 11 districts in the study area. However, by using purposive sampling the study area embraced only two districts, viz. Gwangwa and Zigem, which were selected purposively because they are rich in traditional songs and are also well-known for creating new songs every time.

The study populations are residents who are living in the selected districts of Awi Zone. Thus, based on snowball sampling technique, famous and skillful traditional music singers and song creators were chosen as informants from all parts of the two districts. In addition, elderly and knowledgeable persons were involved in giving historical accounts of songs with respect to the

source of some old songs.

2.3. Sources of Data and Data Collection Instruments

2.3.1. Sources of Data

The data source was the actual practitioners and elderly people believed to be traditionally knowledgeable. Therefore, the data were collected from primary and secondary sources. The primary data were collected from the residents. In addition to primary data, information was collected from the secondary sources such as documents and other written materials.

2.3.2. Data Collection Instruments

For this study, data were collected using interview and focus group discussion. Famous and skillful traditional music singers and *song creators* were asked to tell the poems of folksongs and the events at which they were sung and created. As to focus group discussion, traditionally knowledgeable elderly people were participants in this study.

2.3.3. Data analysis and Interpretation

Folksongs are the real experience of the community as they vividly show the life of the community who utilize them. We cannot detach them from the community's day-to-day activities since they are the outcome of the relationship between man and his environment. As result, Awngi folksongs could not be detached from the community's overall practice and philosophy of life. Therefore, the collected folksongs were categorized based on their themes and translated into Amharic and English so that readers can have a good visualization of the folksongs and the viewpoints of the community.

3. Data Analysis and Interpretation

3.1. Folk Songs Related to Natural Resources

It is true that the agrarian society composes songs that mainly represent their attachment with their day to day life since songs have the power to capture the trust of people in a community and turn on people's inner thoughts. The rural community of Zigem and Gunguwa Districts compose songs on various issues related to their day to day lives. Major events deemed to be landmark in their life-course never pass by without being composed and sung. With respect to folksongs related to natural resource, we present two opposing songs sung about forests.

The people of Zigem and Guangua live „with forests“. There exist a large stretch of dark natural forests in close proximities. Forests are indispensable part of their lives. They gather wood and make much of their household appliances, goods, and furniture from forests. They collect beehive sticks from the bushes and particular types of creeper plants which are used for making beehives from the deepest parts of dark and dense forests. Certain types of trees whose trucks are used as incense for drying the beehives so that the beehives will have aromatic smell to lure bees are found in the forests. After they prepare the beehives, they hang them in high branches of big trees, usually in forests, so that a swarm of bees comes to use the beehives as its abode. As all these are the benefits the people of Zigem and Guangua gain from the forests, they never destroy the forests; they know how to live with them without causing any harm – they have lived for ages without causing harm to them.

During the Dergue Regime, a proclamation that prohibited the people from cutting natural trees was declared. Nevertheless, the proclamation was pointless for the people of Zigem who had lived with forests for ages without causing them any harm. Hence, they did not first abide by the proclamation. Some of them who were found cutting trees in woods were sent to prison. This was not only unexpected but also somewhat queer for the people of Zigem and Guangua. Hence, the following song (table 1) was composed to express their feelings about the Dergue’s pointless measure taken to stop cutting of trees.

Table 1: Folksongs on Forests Proclamation

Awngi Song	Amharic	English
አሲሲካ ካዋኑዊ ጃጃዊ ካ ካዋኑዊ እንዳራኑኸ ጌዋኑዊ፡፡	ብሳና እኮ የዱር ነው ግራዋ እኮ የዱር ነው የሚከለክሉ ለምንድነው፡፡	<i>Besana</i> belongs to a forest Gerawa belongs to a forest Why is it that they forbid?

As can be noticed from the poem, the people of Zigem and Guanua found the prohibition of cutting trees not only pointless but also indecorous, for what they knew was they had never destroyed the forests and would never do so. Moreover, the forest trees belong to no one; they belong to everybody. The first two lines mention the two types of indigenous trees (*Bisanna* and

Quqitsi in Awngi) to represent all types of trees and vegetation in the jungle. *Bisanna* and *Quqitsi* are the type of trees having little importance for the community. The reason why they chose these trees which have little importance for mentioning is for iteration that they were being fined for no felony.

The third line in the song adds that the trees mentioned belong to the woods. Two implications could be drawn from this: the government ought to have conducted awareness raising activities prior to the issuance of its declaration or it was no use imposing such restraints in these parts of the community.

The same song was sung with direct opposite predicate, **ኪዋኑዊ** „that they cut“, verbal clause formally differing from **ጌዋኑዊ** „that they forbid“ in a consonant /k/ only (a word form said to be a minimal pair) after about twenty years when a Chinese company came to take over a large forest, namely Brandi, which is found between Chagni, the capital of Guangua Woreda and K“ilaj, the Capital of Zigem Woreda, and build match factory at the expense of the forest. As the district culture and tourism head explained, the indignant community expressed their anger with the following song.

Table 2: Folksongs on the Supposed Forest Annihilation

Awngi Song	Amharic	English
ቻንዲኒ ካ ካዌኑዊ ቡጊዲ ካ ካዌኑዊ እንዳራኑኝ ኪዋኑዊ :	ሰሳ እኮ የጫካ ነው ዋንዛ እኮ የጫካ ነው የሞቆርጠት ለምን ድነው :	<i>qantsini</i> belongs to a forest <i>bugitsi</i> belongs to a forest Why is it that they cut?

This song was composed when the government made a pact to give this huge forest mentioned earlier to a foreign investor to build a match factory right in the forest, or the construction of the factory was said to be implemented at the expense of the forest. This was stark natural resource vandalism for the community. For the Zigem community, the benefits obtained from the products of the factory at the expense of the destruction of *Brandie* were incomparable to the benefits they

would gain from a live forest. When the China investors came with the Awi Zonal and Amhara Regional authorities for the handover of the forest, the Zigem community, with sticks and harsh words, chased these authorities and the invertors away. Following this historic event, Awi zonal authorities ousted most of Gwangwa Woreda heads because the woreda heads were found to secretly instigate the community to rescue this primeval forest, the act which is seriously treacherous for higher authorities.

The above song was composed following this historic event. The song literally means the two types of indigenous trees (*qantsini* and *bugitsi* in Awngi) mentioned in the song to represent all types of trees and vegetation in the jungle that covers a large area in the district should not be cleared out. The singer transcended natural ownership of trees to the big forest, and this caught the attention of the community and provoked indignation and spurred them to protect the big forest from destruction.

The following photos, obtained from Awi Administrative Zone Culture and Tourism Department, show a portion of Brandi or Ilala forest.



Figure 1 Ilala or Brandi Forest



Figure 2 Ilala or Brandi Forest

The following song, sung about one of the mountains of the area called Gum Iyyesus, also shows how this community is creative and sensitive to forest conservation.

Folk 3: Folksongs on Forest Preservation and Related Issues

Awngi	Amharic	English
እሬ ያጋማጉምሳዊትሲ ዳማንሱኽ ጉምሳዊትሲ ጉንጊኔሳ ጉምሳዊትሲ ባታን ይንትሲ ውላስ ፊትሲ፤ እሬ ያጋማጉምሳዊትሲ፡ ፡ ጉሙዴኒ ዉላውይዎቲ ጉሙዴኒ ዚጋሚውጌ ቲ አራንጉዋዲ ካንታቲ ማቲ፤ ጉሙሳ ዴኖ ኔ ክዴንኪ ማንዳዌኽ እኖ፡፡ ፋቻ ሎጋሊ ዓይ ኮልባሊ ብቲ ክማኒ አብረ ቻስማኒ፡፡ ፋቻ ሎጋጂ ዓይ ኮልባጂ ዴስፀኑ እንክርኔስኑኑ፡፡ ካይጉዋስ ዉካባ ዝኪት ዉካባ ጉም እየሱሲ ግር	ዝናምመጣበጉምሳዊት አዳመነ በጉምሳዊት ጉምሸፈነ በጉምሳዊት ይምጣተውት ይተርፋልና ለሁሉም፤ ዝናምአመጣበጉምሳዊት፡፡ የጉምደን የሁሉ ሕይወት የጉምደን የዚግምጌጥ እየትማአረንዳዴውን፤ የጉምን ደን አትንኩብን ጠባቂነውእኛን፡፡ ከቀይ ሎጋጋር ከጠይምኮልባጋር መሬቱ ሲመሽ አብሬልደር፡፡ እነቀይ ሎጋ እነፀይምኮልባ ያስደሰቱት እንጫወትያሉት፡፡ የካይጉዋስ ውቃቤ፤ እዚያያለቺ ውቃቤ ጉምእየሱስ ግርማሞገስ፡፡	Rain is coming through Gumsawit It is clouding through Gumsawit Fog is enshrouding Gumsawit Let it come It will be enough for all; Rain is coming through Gumsawit. The forest of Gum is the life of all The forest of Gum is the beauty of Zigem Look its <i>green</i>. The forest of Gum Touch it not, it is our caretaker. With white tall, with black beefy When night comes Let me pass the night. He whom they pleased Is he who is told to play with. The <i>wouqabe</i> dwelling in Kayguas Gum Iyyesus full of charisma.

ሞገ ሲ፡ ፡		
---------	--	--

Gum Iyesus Forest Mountain is a strictly protected forest. Here, the singer remarks the grace of the forest mountain which is the source of rain as a natural endowment of Zigem. The song notifies that the rain which comes as a result of the forest through Gum Iyesus is a blessing to all the areas around and far from the mountain. Here, it means that there is no geographical demarcation to the rain as it reaches the community far from the forest mountain. The singer calls the community to preserve this forest. Compared, with the government's attempt to teach the community to preserve and protect the forest, such songs are highly influential in the community since the singer articulates the message with artistic language accompanied with sweet melodious. In addition, the song raises the spiritual attachment of the community to the forest by notifying that the existence of love goddesses referred to as የ ቀይሎጋ and የ ፀይም ኮልባ protects the community from any

plague. On the whole, the singer praises and admires the forest mountain in vivid and captivating language to incite the community to protect forests. As result, the researchers believe that such types of songs could be an effective means of mass mobilization to accept the reforms made by the government and to create social integration.

3.3 Folk Songs Related to Health Issues

The community feels that folk songs could be used to effectively share information on various health issues. It is so difficult to convey health related information to the whole community through broadcast media since many of the community members do not have access to electronic media. Thus, songs are the best option to educate the community to share information about any health-related issues. The following two songs elucidate this idea.

Table 4: Folksongs on HIV/AIDS

Awngi	Amharic	English
1. ሹምቤ ዋያ ማዊዱሲ ዳጉዬ ዋያ ማዊዱሲ ቤር ቤር ዋያ ማዊዱስ ክምካዋ ዋያ ማዊዱሲ ዋዳ እሺኹዊ ኤድሲ? ቤዴራ ይንታስኩኒ ኤድሲ! 2. እምጥላሽስ ኤድሱ ባኩዊ ኔ ከፃኑላ ኔ ኬፃላኪ ኔ ክፁኒ ኪባይፃላኪ፤ ኤድሲ ፌኬስ ይዴሲ፡፡ ኬቴሙና ሺኑ ኤድሲ ጌዬርስ ፋኸ ዳረሲ፡፡	በቆሎ ሽሎ ሲጨርስ ዳጉሳ ሽሎ ሲጨርስ በርበሬ ሽሎ ሲጨርስ ከብቶችን ሽሎ ሲጨርስ የትነበረ ያኔ ኤድስ? ቀድሞ በመጣ ኑሮ ምን <u>ነበር!</u> ጥሩ ነው ኤድስ ባንይ በኩል ካልነኩት በቀር አይነካም፤ ከነኩት ግን አይለቅም፤ ኤድስ ከኔ ይራቅ፡፡ ከተሜይባል የነበረ ወጣበገጠር በየዳሩ፡፡	When he sold off maize When he sold off millet When he sold off pepper When he sold off cattle Where was AIDS then? Why it did not come then? AIDS is good on one account It will not touch if not touched It is merciless if touched. AIDS, get off me; AIDS was claimed to be townie But now it has spread to the country.

The first song was sung by a wife to a husband. The wife addresses her grievance about her husband's prostitute and extravagant behavior in melancholy voice. She paradoxically regrets for the late arrival of HIV/AIDS at their area saying that the disease should have arrived earlier. Before the arrival of the diseases, husbands used to sell cows, corn and other farmproducts and spend the money extravagantly enjoying the night in brothels. That time was bad for wives since they did not have the power to stop the husbands from such unruly activities. But with the arrival of HIV/AIDS things changed on their own. The wives did not need to worry about their money because they knew that men became afraid of catching the disease, and hence they fixed and strengthened broken marriages. Thus, paradoxically scolding HIV/AIDS for its late arrival, they impliedly acknowledged and thanked the diseases, for the husbands unwillingly shaped their bad behavior.

The second song communicates the unique feature of HIV/AIDS. With emotive words, the singer aesthetically informs the community to raise awareness about HIV/AIDS and refrain from the fatal disease. The first three stanzas of the song state that even though HIV/AIDS is cruel and merciless, it does not attack if people do not expose themselves to it. These three consecutive lines assert a simple way of protecting oneself from the disease, refraining from activities that expose to unsafe sex. It impliedly warns that people should remain faithful to partners. The other lines of the song focus on correcting wrong perceptions of the community. Hitherto, people used to think that HIV/AIDS was the concern of urban people since it existed in urban areas *only*; however, this song refutes the community's perception that HIV/AIDS is limited to certain geographical areas. The songs, as they have the power of capturing the hearts and the minds of the community, are used to mobilize the community in preventing the prevalence of the disease. Generally, the above songs had the power of creating awareness about the then newly arrived pandemics.

3.4 Songs Related to Moral Lessons

Songs teach the right and wrong practices of the community by praising the good practices and condemning bad ones. As expressed in the song below, the good doers are appreciated and taken as models in the community while wrong doers are condemned.

Table 5: Folksongs on Theft

Awngi	Amharic	English
እንደሻው አይሼሽ ይጉ ጂሚረዳ ካርቻ ጂረረዳ፡፡ ኸኸና ማከንቴ ይጉዋወጁኸከቴ፤ እሼ ዴስቱት ሂቼ ኸቼ ኸቼ ካንቴ፡፡ ለንጂኔ ጊቡታ ጌማደጊቡታ ማዳባሬቡታ ይጉዋወጁኸፋታ፡፡ ኸራስኩከስባይዳ ቻግኔ ጊታ ፋይዳ፣ ፓዌ ጊታ ፋይዳ፡፡	እንዳሻው አይሼሽ በጅምር የቀረ ካርቻ ጂረረላይ ቀረ፡፡ ሊበላ ብሎቋንጣ ከነከቴውቀረ እንደወጣ፣ ስጋ የለመደች እናቱ ማዶ ማዶ ታያለች፡፡ <u>መለሸውን</u> እንደተሸከመ ገመድ ሁሉ እንደተሸከመ ማዳባሪያ ምእንደተሸከመ ሳይመለስ ቀረ እንደወጣ፡፡ ተኝቶ እያለ በይወስጥ ቻግኔ ድረስ ፍለጋ ፓዊ ድረስ ፍለጋ፡፡	Endeshaw Ayshesh died from the start There in Karnga Jigiri. Wanting to eat dried meat He did not come back, His mother, fond of meat, was lookin forward to his coming. Carrying a salt lure Carrying a rope Carrying a sack He did not come back. While he was lying in a ditch They went to Chagni and Pawi i search.

This poem teaches good morals by underlining the necessity of virtuous living and denouncing wrong deeds. This poem is recited for those who participate in stealing. On the first stanza, the man called Endashaw Ayshesh „እንደሻው አይሼሽ “ is metaphorically referred to as something thwarted in inception. The song condemns the person called Eandashaw for his attempt in stealing someone’s ox for its meat. In the fifth line of the song, his mother, who was accustomed to eating meat of stolen animals, is also humiliated and condemned for encouraging her son to steal animals for their meat. The fifth stanza translates literary to English as (though her son was killed by the owner of the animals) “She is waiting in vain for the meat she used to eat”.

The other stanzas show how the culprit's deviant, lazy and cheating behavior cost his life. They also mention how he was found dead in a ditch with all his materials he planned to use for stealing: a bar of salt to lure the animal, a rope to tether the animal, and a sack with which he would carry the meat. The thief's mother who was eagerly waiting for her son (who apparently was killed while stealing) to bring meat was scolded by the following additional song for her wrong way of rearing her son. It seems that the community felt the fifth stanza in the above song is not strong enough to teach the mother who encouraged her son to steal. Hence, the following song (table 6) has come on in the community ensuing the earlier song (table 5).

Awngi	Amharic	English
ኂቹ ጄሮ ካ ሜን ታታ	ልጅ ወልዳ እናት	A mother who gives birth
ጉሽኛ ዝከ	ቆንጥጥ ማሳደፍ	Should rear her children with rebuke
ኩን ቲቴታ	አለባት	Saying „Don“t touch the others“ properties“
ትቡሳ ኔ ክ ዪ ያ ኔ ታ	የሰውን አትንካ ብላ	Plough and eat your own produce“.
አሬስ ታታ ሹጉ	አርሰህ ብላ በራስህ	If she does not reprove him today
ኔ ታ: :	ብላ: :	If she does not stop him in the morning
ናካ ኩን ቲቲኒ ጃ	ዛሬ <u>ካል ቆነ ጠጠችው</u>	If late, he will grow wayward
ስግላስ ዙር	በማለዳ ተመለሰ	He will grow rogue.
ኔ ውጂኒ ጃላ	ካላለችው	
ስኹኒ ያኸስ ናያላ	በጅ አይልምከዘገየ	
ስኹኒ ዋኒ ዋያላ:	ኋላ ይሆናል ዱርየ:	
:	:	

children to work hard or plough and live on their own produce. Though equal shares are expected from fathers and mothers in child rearing, it seems that the community has imposed the responsibility of child caretaking on mothers. This is because the song impliedly shows it is the responsibility of mothers to advise and correct their children. The last four lines of the song show the consequence of children who grew up unadvised and unpunished. These lines stress that the child would become disobedient, cheating and so difficult to manage after he/she grew up. Therefore, the song stresses that mothers should correct morally and socially unacceptable behaviors of their children early enough before they grow wayward.

3.5 Folk Songs Related to War

War songs render the disgusting features of war. So the community sings war songs to release their inner feelings about the loss of their beloved ones as result of dictators or civil war. During the Dergue Regime, many youths lost their lives because of the civil war. Forced by the intensity of the war with the then Guerilla fighters, the regime took the youth forcibly to the war front which took many young lives. Saddened by this, the society composed different poems with the following song head (አ ዝማች).

Awngi	Amharic	English
አ ኹያ ዱራያ ካ ሱኽ ዙራያ፤ አ ኹያ አርዲያ ካ ሱኽ ዙራያ፡፡	የ ወንዜ ልጅ የ ዱራ ልጅ ይሄ ዳል አይመለስም፤ የ ወንዜ ልጅ የ አርዲ ልጅ ይሄ ዳል አይመለስም፡፡	The son of a river, the son of Durra He goes but does not come back; The son of a river, the son of Ardi He goes but does not come back.

Ardi and Durra are big rivers in Guangua Worda, Awi zone. Young boys who grew up swimming in and drinking from these rivers were forcefully taken for „mother country call“ during the Dergue Regime but never came back just like water flowing down in a river does not come back. It was as a way of releasing their grievance.

The following song which was sung during the Dergue Regime criticized the government sharply but covertly because the government killed the youth who joined EPRP.

<u>Awngi</u>	<u>Amharic</u>	<u>English</u>
አ ሲሲማካ ዋኑ ዊ? ቼቼዲ ማካ ዋኑ ዊ? እ ን ጃያ ሱሳ ኬዋኑ ዊ: :	ብሳና ነ ው ወይ የ ዱር ዛ ፍ? ግራዋ ነ ው ወይ የ ዱር ዛ ፍ? ለጋ ለጋዉን ሙዘ ን ጠፍ: :	Like <i>besana</i> of a forest Like <i>gerawa</i> of a forest They nip them in the bud.

The poem literally compares the death of the young with the cutting of tender trees that do not have any use. In Awi custom, slaughtering young animals or cutting trees (except less important types such as mentioned above) which are not fully grown is immoral. In the folk song above, since the government killed young boys, the community, embittered by this action, obliquely but sharply criticized the regime by expressing its grief with folk song poems which allegorically represent the young boys as „young and tender trees“ with an expression *nipping plants in the bud*. Allegorical language use is opted here to veil indignation and evade counter actions that might be taken by the government.

The trees (ብሳና እና ግራዋ) mentioned in the song are local plants which are not as important as other trees in the jungle whatever big they become. For this reason, people carelessly cut them at their early ages with no or little purpose and throw them away. As stated above, the then regime, to protect the throne, forced the youth to involve in wars which resulted in loss of thousands of young lives. In addition to this, anyone who was thought to do anything against the regime was ruthlessly killed whatever his/her age was. So the community revealed their grief for the death of their youth by composing such songs.

4. Conclusion and Recommendation

Folk songs are used as a form of communication as they constitute a potential source for conveying messages for economic and social development in the study area. It seems that Awi folksongs are the main communication media in rural parts of Awi because the mass media do not reach the majority of Awi communities who live in the rural villages. A wide range of songs with varied social and political issues are sung in order to express the feelings of the community.

Basically, the songs are used to address some sort of events occurring in the areas so that the community easily associates the songs with the events created and takes measures based on the raised issues. Thus, Awi folksongs serve as media in which the community reflects social celebration, joy, misery, and oppose the miscreants and exalt the heroes.

Thus, we strongly recommend that the government, devising some sort of mechanism, ought to make use of folksongs to reach the community in disseminating its declarations in the community. We also recommend that the government ought to understand the community's stand and attitude prior to implementing any sort of intervention in the community.

References

- Adoyo, F. (2004). The mirror technique in rural extension. *Ileia*, 28, pp. 1-4. Development
- Durgadas M. (2007). The Drum Beat - Issue 393 - Let's Use Folk Arts and Traditional Media
- Harish K. (2006). Folk Media and Rural Development: *Indian Media Studies Journal*. Vol.1:1.
- Jones, A. M. (1953). Folk Music in Africa: *Journal of the International Folk Music Council*, Vol. 5, pp. 36-40
- Mildred J. (1945). The Impact of African Music Upon the Western Hemisphere: *The Journal of Negro Education*, Vol. 14, No. 1 (Winter, 1945), pp. 11-17
- Shailendra K. (2012). Role of Folk Media in Nation Building: *Voice of Research* Vol. 1, Issue 2.
- Shailendra K. (2012). The Role Of Folk Media in Nation Building. *Voice of Research* Vol. 1, 2
- Timkehet Tefferaa (2006). The Role Of Traditional Music Among East African Societies: The Case of Selected Aerophones *Ictm. Study Group On Folk Musical Instruments. Proceedings from the 16th International Meeting group*
- Yathish.L.Kodavath (2015) Role of Folk Media in Rural Development *Gjra - global journal for Research Analysis*. Vol.4:4.