

A Critical Discourse Analysis of Hachalu Hunsessa's Lyrics: Applied Linguistic Perspectives

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Abstract

The article attempt was to explore the contents of Hachalu's musical lyrics critically from applied linguistics perspectives. Song is a short musical work set in a poetic text with equal importance given to music and to the words. The objectives of the study are to assess critically the socio-cultural issue addressed and evidenced in the lyrics of Hachalu's song, to interpret, and analyses the cultural content of the lyrics in Hachalu's song, and to archive the lyrics of Hachalu's song with its authenticity. In examining the songs, the study gave an emphasis on the three inter-related levels of analysis tied to the three inter-related dimensions of discourse proposed by Fairclough. Figurative Language such as personification, imaginative, and comparative and contradictive were used as a theoretical Framework in this study. It could be attributed to the different major categories of metaphor, simile, metonymy, and synecdoche as important constituents. The result of the study shows that the life experience, background, and ups and down of Hachalu himself explicitly narrated in the songs he performed. More precisely, the songs written by him closely related to the idea proposes within the song lyrics. The concept <jir-> /dʒir-/ 'live' was exist since long ago. But the concept was artistically introduced for the first time by Hachalu. Besides, Hachalu came with a discourse of forgiveness, integrity, reconciliation, truth, equality, unity, and tolerance. Moreover, Oromo philosophy, language, psychology, culture, value, norm, assets, and wisdom are unambiguously promoted in his music. Thus, the researcher found that Hachalu's song significantly influences the entire Oromo people in particular and Ethiopian people in general. Therefore, Oromo should give especial attention in producing numerous Hachalu.

Keywords: song lyrics, critical discourse analysis, Hachalu Hunsessa's Lyrics

Introduction

The word "music" was etymologically derived from Greek word "mousike" taken from the name of God which led the world of art and science. The primary subject matter of music is feelings and sounds. These imply that the content of music is a revelation of feelings and sounds and that music gives us a more sensitive understanding of them Peter (2010). The other point in touch with Peter (2010) is that "music is the science of art ordering tones or sounds in succession, in combination and in temporal relationship to produce a composition having unity and continuity as well as rhythm, melody, and harmony as its elements". In general, the

role of philosopher was paramount in concept creation and etymological definition of music. Greek philosophers and ancient Indian philosophers defined music as tones ordered horizontally as melodies and vertically as harmonies.

Lyric derives from the Greek word *lyrikos*, meaning "singing to the lyre". The word lyric came to be used for the "words of a song"; this meaning was recorded in 1876. The common plural (perhaps because of the association between the plurals lyrics and words), predominates contemporary usage. Use of the

singular form lyric remains grammatically acceptable yet remains considered erroneous in referring to a singular song word as a lyric. Lyrics can be studied from an academic perspective. For example, some lyrics can be considered a form of social commentary. Lyrics often contain political, social and economic themes as well as aesthetic elements. The messages in music can be explicit or implied through metaphor or symbolism (International Music Federation 2018, Abdi, 1990).

The lyric in a song is actually non-musical aspect. However, it gives a new and unique dimension in harmony of the music. In addition, its presence in music is not only as an embedded element but also as a part of the music. More precisely, lyric in a song should compose of huge information and core idea of the singer. Many songs are created from text or beautiful poems. The difference is that a lyric of a song is written and combined with music. We usually meet a poem as word on page and a song generally hear as sounds in the air. However, we can say that a song lyric is same. In that sense, the lyrics of Hachalu's songs are full of Oromoo philosophy, psychology, culture, language, and wisdom. Music among Oromo is one and major aspect of spiritual culture. There are also material cultures that subordinate the content of music in Oromo culture. Oromo use music for happiness and condolence during weeding and dirge respectively. Language is not literal; it is called figurative, as in a figure of speech. Literal and figurative language is a distinction within some fields of language analysis (Soley and Hannon 2010, Dibaba 2015).

More specifically, in this study, the question how an icon Oromo singer Hachalu Hunsessa addresses the problems encountered the Oromo, to what end and in what situations he expresses and publicize the heartbeat of lyrics in Hachalu's song.

Song generally conveys message and its own meaning. The composer needs time to think, to choose the words and word order, to read what she or he writes, to rethink, revise and arrange the messages and meanings in a song. Then he or she considers its effect on the listener. Songs

have special characteristics in their lyric. Each lyric is created to have its own nuance (Soley and Hannon, 2010, Cerulli, 1922). In this case Hachalu's song lyrics are composed of strong message and tone. The lyric in Hachalu's song were framed with the figurative language. In art with figurative language, stories and songs become more vivacious and interesting. Therefore, the objectives of this study were to assess critically the socio-cultural issues addressed and evidenced in the lyrics of Hachalu's song, interpret, and analyze the cultural content of the lyrics of Hachalu's song and archive the lyrics of Hachalu's song with its authenticity.

Conceptual framework

Fairclough (1995) stated that, the term discourse refers to the entire social interaction process, the text is only a part of it. More precisely, Fairclough's critical discourse analysis of these is a rather comprehensive model that allows micro-, meso- and macro-level research in accordance with the multi-layered nature of social research as compared to the other discourse analysis. Critical discourse analysis (Fairclough, 1995) is a three-step analysis that consists of textual analysis, the production, consumption and distribution of the text called interaction, and the interpretation of text in its social context which is called contextual analysis. During analysis, discourse under inspection is examined in a very general way. Micro, meso and macro level analyzes are utilized to reveal different levels of connectivity from the same set of questions.

Figurative Language

The researcher sticks to the figurative language framework for this particular study. Figurative language is a language which uses figures of speech (a way of saying one thing and meaning another). Keraf (1994) identifies that figurative language is divided into two major categories. These are direct and indirect meaning.

Numerous scholars from different perspectives define figurative language. According to Pungsley (1990) figurative language is the language that cannot be taken literally (or

should not be taken literally) and say something other than ordinary ways or say one thing and mean another. Figurative language is used in imaginative rather than literal sense, it is used widely in daily speech and writing.

Glucksberg (2001) on his part identifies that figurative language as language where the meaning does not coincide with literal language's meaning and points at metaphors and idioms as examples of it. According to Kennedy (1993), figurative language consists of comparative, contradictory, relation and repetition figurative language. Comparative figurative language consists of personification, metaphor, and simile. contradictory figurative language consists of hyperbole, litotes, paradox, and irony. Correlative figurative languages consist of metonymy, synecdoche, symbol, allusion, and ellipsis. Meanwhile repetition figurative language consists of pleonasm, climax, anti-climax, rhetoric and repetition. More precisely, comparative figurative language consists of personification, metaphor, and simile.

a) Personification

Personification is figure of speech in imagination, which does not have soul, as though they have human characteristic (Potter, 2007, Assefa, 2003). It means that inanimate things in this world are guessed as animate by giving some attributes in inanimate things.

School alarm calls students to enter their classroom. Calls are verb form in dictionary. Letters is addition in present tense form because the subject is singular (alarm), alarm is inanimate thing; meanwhile it is given attribute like activity that is done by animates.

b) Metaphor

Metaphor is a variety of analogy, which compares two things directly, but in short pattern (Keraf, 1994). It means that between subject and object have same attributes, and writer uses it to compares it to another. It is a common poetic device where an object in, or the subject of, a poem is described as being the

same as another otherwise unrelated object Blechner (2018).

c) Simile

Simile is comparison, which has explicit characteristic. It means that they state something similar with each other directly that use words likes as and like (Potter, 2007). Song is a short musical work set a poetic text with equal importance given to music and to the words more [precisely, Song is a short metrical composition intended for singing. Thus, according to Soley and Hannon, (2010), Lyrics:

1) Lyrics are compositions in verse which is sung to a melody to constitute a song. Lyric is expressing deep personal emotion or observations.

2) According to Merriam Webster, a song is a melody for a lyric poem or ballad.

3) Lyrics are a set of words that make up a song. Lyrics can be studied from an academic perspective. For example, some lyrics can be considered as a form of social commentary. Lyrics can also be analyzed with respect to the sense of unity (or lack of unity) with music.

4) According to (Astari, 2016), song is a short musical work set a poetic text with equal importance given to music and to the words. It may be written for one or several voices are generally performed with instrumental accompaniment. It is special about them is the fact that songs have a personal quality that makes the listeners react as if the song was sung for their personality.

5) According to the Oxford Dictionary (1995), lyrics are composed for singing. Lyrics are a set of words that make up a song. Lyrics can be studied from an academic perspective. Lyrics can also be analyzed with respect to the sense of unity it has with its supporting music. Lyric is a simple word of song. The lyrics or song texts do not only act as a complement to the song, but also as an important part of the music elements which determine the theme, character and mission of the song. It can also make sense

to be stable. To know the sense of the song, we can feel the rhythm and melody, harmony and voice of the singer by the singing of the song. A music composition is not always a sequence of melody with a lyric. The composition without a lyric on its melody is called instrumental music. On the contrary, the one with lyric is called a song. The music composition performed by a song contains an attractive aspect. The attractive aspect is language. The language, which consists of a sequence of words, gives a new dimension of the music, which cannot be found in other compositions, instrumental music.

Having said this much concerning the scientific content of lyrics and its interpretation in general, now let proceed to nature of Oromo music.

The birth of modern Oromo music was serving as a vivacious for Oromo nationalism. In other word imaging <Oromumma> 'being an Oromo' in Oromo modern music is a paramount. Oromo as a nation used its traditional music for social inclusion and social unity. Hachalu as a symbol of ethno and ethio-nationalist and his song inflamed the large community enthusiasm. Oromo music is a powerful manifestation of the process and display the critical role of affects in the building of the giant nation called Oromo.

Afran Qallo is the first modern band in history of modern Oromo Music industry. During the Emperor Hailesilassie (1932- 1974) and Derg Regime (1974-1991) Oromo in general and Oromo artists in particular are politically oppressed. By then, the Oromo musicians are enforced to censorship. In Oromo culture music is not only something performed during happiness events. But also, it is a means to resistance against brutal regime. Day by day, the protest songs against the Emperor have been produced up to now. In modern Oromo music, most of Hachalu's song on the one hand pave the way for resistance and on the other hand promote the request for equality at national level.

Research Method

The researcher follows a qualitative approach which means that the data were analyzed qualitatively. Critical Discourse Analysis (CDA) as Fairclough (2003) defines, is "a framework for studying connection between language, power, and ideology". CDA might also observe issues like ethnicity, gender, ideology, identity and culture differences and the ways these reflected in particular texts (Pennycook, 1997 cited in Paltridge 2003). With this line it is helpful that by using figurative language in analyzing an icon singer Hachalu Hundessa song lyric thoroughly. It can give better point of view in perceiving and understanding how the song lyrics construct the social identity and build unity among Oromo. This study applied the Critical Discourse Analysis design with a qualitative approach. Fairclough (1995) defines Critical Discourse Analysis as "discourse analysis which aims to systematically explore often opaque relationships of causality and determination between (a) discursive practices, events and texts, and (b) wider social and cultural structures, relations and processes." This study focused on analyzing the linguistics structure used in the Hachalu song's lyrics.

In this study, it is vital to collect song lyrics performed by Hachalu from the first album until the second album. Segni moti 'a clan of Royal', and waye keгна 'our affairs' are the first and second Albums released in 2009 and 2013, respectively. All the selected songs of the lyrics are directly quoted from each album performed by Hachalu. In addition, some lyrics are chosen for this particular study. These lyrics are those related to the concept <jir-> /ɖʒir-/ 'live'. The lyrics were classified by two main concerns which are representations of social issues. All the lyrics are collected from his songs written in Afan Oromo. The study examined the aspects of social issues addressed in the lyrics of Hachalu's song. Then the concept of <jir-> /ɖʒir-/ 'live' were analyzed carefully, continued with an interpretation of the texts, and ended with explanation. As mentioned above the songs of the lyrics were collected and critically transcribed and analyzed from different perspectives. The reason for the selection of the songs <tokkummaa>, <maalan jira>, and <jirraa> are

all the lyrics are written and modified by Hachalu. The first one is originally written by Nuho Gobana and modified by Hachalu. Hachalu writes the last two songs.

Result and Discussions

In the songs selected in this study, Hachalu implicitly and explicitly presented ups, and downs of his people in general and his life in particular. In addition, life experience, background, real life situation and problems of his own were addressed thoroughly. In this part the signs <for orthographic writing>, /phonemic transcription/, ‘free translation’ and [phonetic transcription] were used. Modern linguistics has introduced the concept of text that includes every type of utterance. For example, text may be a magazine article, a television interview, a conversation, or a cooking recipe. Besides that, according to De Beaugrande and Dressler (1981), text is defined as communicative events which have seven criteria; there are: cohesion, coherence, intentionality, acceptability, informative, situational, and textual.

<Tokkummaa> /tok:um:a:/ ‘Unity’ is the first song written and performed by Hachalu from his first album. This concept by itself is a positive idea. More precisely, in this song the socio-cultural issues were addressed thoroughly. In this song lyric, he explicitly preaches and narrates about unity among Oromo nation. The Oromo as a nation is very keen to keep its unity (Legesse, 1973, Hussein, 2005, Bessa, 2013)

Title: Tokkummaa... Tokkummaa

/tok:um:a:/

Theme: unity

<Tokkummaa>

/tok:um:a:/ ‘Unity’

<Tokkummaa>

/tok:um:a:/ ‘Unity’

<yaa ilmaan Oromoo>

/ja: ilma:n ?oromo:/

‘Oromoo as a nation’

<Tokkummaa>

/tok:um:a:/ ‘Unity’

<tokkummaan humna tokkummaa>

/tok:um:a:n humna /tok:um:a:/

‘Unity is power!’

In the above lyric, the political and socio-cultural type of discourse has been indicated thoroughly. The elements of “Tokkummaa” song, <Tokkummaa> in line 1, <Tokkummaa> in line 2, <yaa ilmaan Oromoo> in line 3, <Tokkummaa> in line 4, and <tokkummaan humna tokkummaa> in line 5. At the first glance this song is the first song Hachalu wrote while he was in jail. On the other hand, all lines of the lyrics preach, promote, and describe unity and forgiveness. He emphasizes that the unity is expected from Oromo and the community ought to have unity. He boldly also explains that unity is very important and power to everything. <Tokkummaa> ‘unity’ is a positive concept. With this song, he narrated way in which <tokkummaa> ‘unity’ plays a vital role in socialization of the target community. Besides, through unity it is possible to preserve and maintain cultural aspects of the community for the next generation. This is vital to all human beings. Such concept of positive thought is never created in individual’s mind haphazardly. It requires positive thinkers, optimist, and genuine people. Hachalu is among them. Positive notion, emotion, and idea are intermingling with his thought and soul. That is why he started his song with the concept of unity. Nuho Gobana was also song <tokkummaa> thirty years before. Finally, he presented the other big positive concept <Jirraa> to the world.

Hachalu as an icon artist addressed unity as a key to everything. Not only in his songs, but

also in his discourse he repeatedly preaches about unity. Moreover, his first album was composed of peace, unity, love, integrity, reconciliation, truth, equality and so on. All the concepts aforementioned are composed of positive notions. Thus, a positive idea was found in both Hachalu's mind and blood. In the 21st centuries in the entertainment world, most artists' works were designed in market monopolization. Most of them produce artwork in a way that paves a way to get money. Astonishingly, Hachalu's works were designed in which it can be a voice for the people, restore peace, and keep unity. Unity is key to any nation. Astonishingly, it is a unity, what our community lacks in general. The protest towards Oromo victims can be seen from these lines of song lyrics:

Title: <“Maalan jira.....?”>

/ma:län dʒira/

‘Am I alive?’

Theme: Together

<Galgalookoo gullalleen kan tufaa>

/gälgälo:ko: gul:äl:e:n kän tufa/

Darling my N –det PN

‘My darling Gulele belong to Tufa’

<Gaara Abichuu ture galaan finfinnee meesee>

/ga:ra ʔabiʃu: ture gala:n finfin:e: me:se:/

Over there PN DET. N N V

‘Abichu was over there while Gelan gets ready the land for Teff cultivation’

<Silaa akka jaalalaa walirraa hin fagaannuu>

/sila ʔak:a dʒa:lala: walir:a: hin fäga:n:u:/

‘Our love remain us not to depart’

<Jaran nufageessee>

/dʒärän nufäge:s:e:/

‘They prompted us to depart’

<Diigani gaara sana gaaradigamuun mallee>

/di:gäni ga:ra säna ga:rädigämu:n mä:l:e:/

‘They raze the hill that couldn't be’

<Addaan nubaasani nu addaan bahuun mallee>

/ʔad:a:n nubasa:ni: nu ʔad:a:n bahu:n mä:l:e:/

‘They forced us to depart. But we couldn't’

<Sooreetti hadha sooree irbaannii irra buusa qaba>

/so:re:t:i had:a ro:re: ʔirba:n:i: ʔir:a bu:sa k'aba/

‘Dear Sooreettii dinner should be presented with dessert’

<Seeqani seseqani kan gargar nubaasee jara>

/se:k'ani sese:k'ani kän gärgär nuba:se: dʒära/

‘They forced us to depart by showing their teeth’

In the above lyric, the political type of discourse has been indicated. The elements of “Maalan jiraa.....?” ‘Am I alive?’ song, < gullalleen > in line 1, and < galaan finfinnee meesee > line 2, it is all about history of Tulama lineage. In history, Macca and Tulama are the children of Rayyaa from different mothers Siiree and Akkituu respectively. Galaan is among the Tulama's children. In this music Hachalu explicitly remarked on the place where this lineage is lived for a long period of time using very few words.

The other element of “Maalan jiraa.....?” song <walirraa hin fagaannuu> in line 3, <Jaran nufageessee> in line 4, <gaaradigamuun mallee> in line 5, and < nu addaan bahuun mallee> in line 6 all narrate about unity among Oromo people. He preached about unity is the key to success. Most importantly, he addressed

culture in the same song. For instance, <Sooreetti haadha sooree irbaani irraa buusaa qaba> in line 7 is about Oromo culture. <Sooreettii> is a personal noun given to Oromo daughter. Because of “modernization” and “globalization” such names are endangered. Thus, Hachalu reminds us to give such a beautiful name to our kid. In addition, the concept of <irbaani irraa buusaa qaba> is to describe the type of food presented usually after dinner. In a single line this icon artist clearly recites the two types of culture namely spiritual and material culture. The content of this lyric is more of cultural genres and composed of historical aspect.

Most Hachalu’s songs are more humanitarian songs. It is written to support Ethiopian people in general and Oromo in particular. This song is performed to be the voice for voiceless. More precisely, this song is written to support the Oromo victims from the Tigray People’s Liberation Front (TPLF) regime. The song was very well known all over the world because it is spread as a free MPE4 which means it can be downloaded without any charge from YouTube. It has been downloaded and viewed by over 8 million people from the official YouTube. Astonishingly, as of the first release, hundreds of websites have uploaded the clip and posted the lyric. The appreciation of the song is very high since the statistic shows that over 1,000 comments and messages are sent to respond this song. Thus, this song can gain many respects, listeners, responds, or claims from many people around the world. The lyric in this song tells as the misery or the suffering of Oromo people by TPLF regime.

Title: “Jirraa”

/dʒir:a/

‘We are alive’

Theme: Together

<Jirra bullee barii arguuf>

/dʒir:abul:e:bäri:ʔargu:f/

‘Here we are to see tomorrow’

<Garaa nubal’isee yaanuyii>

/gäranulʔise:ja:nuji:/

‘We are delighted to respect others’

<Yaawaairranfachu yaanuuyii>

/ja:wa:ʔir:anfäfu:ja:nuji:/

‘We are good in forgiveness’

<Tafkiidhaaf utaalchoo gergoodhaaf miliqqii>

/täfki:d:a:fʔuta:lʔo:ge:rgo:d:a:fmilik’i:/

‘The wisdom given to insects’

<Xaddee kuttee baaneef waayyuudhaaf rasaasaa>

/t’ad:e:kut:e:ba:ne:fwa:j:u:d:a:fräsa:sa:/

‘Change is gradually. Being a wise take to wisdom’

<Hallaattiidhaaf koochoo>

/hal:a:t:i:d:a:fko:ʔo:/

‘The wisdom given to birds’

<Qocadhaaf dhagaachaa>

K’oça:d:a:f daga:ʔa:/

‘the wisdom given to tortoise’

<Kenna maaltu dida jirra hunda baachaa>

/ken:a:ma:ltudidadʒir:ahundäba:ʔa:/

‘This is the wisdom given to Oromo. We are blessed’

In the above lyric, the political and socio-cultural type of discourse has been indicating. Lexical aspect used in this discourse to support cohesion and coherence from the semantic

perspective. There are some lexical aspects in the song lyrics “Maalan jiraa.....?” In fact, Anaphoric repetition is the repetition of lingual constituent in the form of word or the initial phrase on every verse or subsequent sentence. The pronoun they, is reputedly exist in most sentences of the lyric. <jara> /dʒära/ line 4, <diganii> /digäni:/ line 5, and <addaan nubasani> /ʔad:a:n nubasäni/ line 6. The objective of the repetition of the pronoun they, is to influence the listeners hearers whether they are supporters or opponents of the positive idea brought by the singer/the author. All concepts presented positive thought in different sentences of the lyrics. As mentioned above the content of the lyrics in general composed of from the concept of unity, togetherness, unification, collectiveness and so on.

Situational context consists of physical, epistemic, social context with personal, locational and temporal analogical interpretation principle. Accordingly, Hachalu as a wise singer and lyric writer used the situation based on the existing contexts. For instance, the <Geerarsaa> /ge:rarsa:/ presented frequently at millennium hall.

Hachalu performed <geerarsaa> /ge:rarsa:/ in millennium hall pre TPLF kicked out by <Qeerroo> /k'e:r:o:/ ‘Youth’. Besides his popularity achieved from the song, he also received some critiques for his presentation on live streaming on television. The first, of course, comes from the TPLF politician Zeray Asgedom and other politicians too because they would get the disadvantages from it.

In principle, literature is a means to teach language. Songs and languages might have some similar features. By using songs, people can express themselves. Astonishingly, an icon singer like Hachalu expresses the entire community through song. Like songs, language is also a means used by people to express their thoughts, feelings or concern about particular things. In this case, songs are a media to introduce new thought and language. In the same manner Hachalu's song plays an important role in promoting new concepts and producing grammar and vocabulary in Afan Oromo.

Conclusion

In conclusion, there are configurations within song lyrics, which conclude that song represents a part of discourse. In this study, Hachalu's song lyrics lines or sentences were analyzed from three different levels of discourse aspects: discourse relation, topic structure and text cohesion. Hachalu's song lyrics have been analyzed based on the aspects of discourse analysis. Music news from different sources makes a great contribution to the understanding of the contextual meaning and analysis. In most Hachalu's songs, it is difficult to find lexical aspects of the song's discourse. There is only one form of anaphoric repetition. It is the repetition of the pronoun they with positive thought in different sentences of the lyrics. In the song “Jirraa” <Garaa nuba'isee yaa nuyii> /gära: nulʔise: ja:nuji:/ ‘We are delighted to respect others’ Hachalu came with a discourse of forgiveness that comes with love. How love blinds us if we will. Hachalu himself was making excuses for the former regime and individuals took part in. From illocutionary act, it is the way of the receivers to respond the speaker's utterance in this song. Hachalu aggressively used the word <tokkummaa> in his speech and song to indicate unity lacks Oromo in particular and Ethiopians in general. Objectives of these song lyrics were to give an overview of Oromo Philosophy, psychology, culture, wisdom, and language. In addition, the ups and downs of Oromo in particular and Ethiopia people in general were narrated in Hachalu's song. Moreover, there was a cultural process of the target community in the song lyrics. Therefore, the researcher found that Hachalu's song significantly influences the entire Oromo as a nation. An Oromo icon artist Hachalu Hunsessa frequently and reputedly preached about unity, oneness, togetherness, and so on. Therefore, unity to Oromo people, unity to Ethiopian people, and unity to African people is very important..

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