



Homer's Epic Society Versus Oromo Epic Traditions: A Comparative Historical Linguistic and Literary Analysis?

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Abstract

This paper attempts to look into the similarities that exist between Homer's style of writing and the antique Oromo wisdom literature and Qaallu-Gada System. The study tries to demonstrate whether these similarities are caused by accidental chance or cultural origin. Second, the unique rhetorical structuration of the oromo is looked at in detail. This deep textual reading revealed a special technique used by Homer called "Calque" a technique that in actuality turns the colonizer into colonized parasites. Another interesting subtle tactic of calque (in 'translation' or 'borrowing') is synonymy in which the LENDER's original form is borrowed. It is interesting to note that for anyone who is familiar with Oromo Epic Songs such as War and Hunting Songs (Geararsa), Birth Songs, Praise Songs of the Cattle, Songs of Illiyaada Sooriyoo, Ğuuboo/Masqal Songs ("Songs on the Ritual of Finding of True Cross",) and many others, ---- would find that to read Homer's Iliad and Odyssey is to just recall what he/she already knows or recite from practical life experience. In the course of this in-depth study we can conclude the usual Eurocentric justification for the similarities we found, between Homeric society as in The Iliad and the Oromo Qaallu-Gada tradition, is a weird 'justification'. Therefore, the commonest 'justification' is similarity by accident/chance or 'the' universality of "ancient" culture.

Key words: Homer; Oromo; Calque; Translation; Rhetorical structuration.

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1. Introduction

When Africologists talk of Stolen Legacy of Ancient Black African Philosophy and wisdom literature into/by Classical Greco-Romans or the Western, they first blame Homer and his “Iliad” and “Odysseys”. Homer (700 BC) was, perhaps, the first-born or “ancient” of Greek Philosophy, a “classical”/“ancient” philosophy ONLY known as “known” but “lost” with all its cradle lands; almost all of the around 25 so-called “ancient” Greek cities associated with Homer are acknowledged as “lost” but SOME take a tea break if you ask them whether the language and the philosophies were also ‘lost’. Homer knows and mentions “Ethiopians” in his works. A few points from Homer’s *The Iliad* are discussed alongside the comparative perspectives with the antique Oromo wisdom literature and Qaallu-Gada System. Significant level of similarities emerged from the analysis, none of which ‘chance’ or ‘universality’ justify. Only cultural-historical origin from Oromo-Cush can explain it. In other words, the similarities might be due to colonial era stolen legacy (by distortion in calque-parasitic tactic) or pre-colonial era world dominance of Black African Cushites.

2. The Unique Rhetorical Structuration of the Oromo

We are told that Homer (700 BC) was, the father or founder of Greek Philosophy. His *Iliad* and *Odyssey* (I use here in this analysis *TheIliad* as translated by Ian Johnston, 2006) are the most widely read texts in Greek Philosophy. Lots of controversies abound Classical Greek philosophy and Homeric society not least because the story comes from another corner—i.e., from European colonial powers themselves far more than one expects from the Greek themselves. Homer knows and mentions “Ethiopians” in his works. For instance, the German critical philosophers, Max Horkheimer and Theodor Adorno, who read Homer’s *Odysseys* eruditely, explicate—**ACCURATELY**--the fundamental notion that undercuts the Homeric-Cushitic/“Ethiopic”, viz., **NEGATIVE-DIALECTIC** System—i.e., the Oromo **QAALLU-GADA** System([16,10]):

Even the sacrifice which Poseidon is glad to accept involves deception: the amorphous sea god’s confinement to a certain locality, the sacred precinct, also restricts his power, and in exchange for seating himself on ETHIOPIAN oxen he is denied the opportunity to cool his temper on Odysseus. All sacrificial acts, deliberately planned by humans, deceive the god for whom they are performed: by imposing on him the primacy of human purposes they dissolve away his power, and the fraud against him passes over seamlessly into that perpetrated by unbelieving priests against believing congregations. Cunning originates in the cult. Odysseus himself acts as both victim and priest [15: 40].

If we know Homer and the social origin of his works, we surely will know a lot anew about the history of philosophy.

Here, we do not need to treat the almost unanimous agreement—among open minded scholars—that the Ancient Black African Cushite origin of civilization. We only need to remember a few points about the unique rhetorical strategies of the Oromo-Cush for it will help us as a device to understand our points. Horkheimer and Adorno have summarized that rhetorical strategy particularly the explicative phrase “imposing on [reality] the primacy of human purposes” to ultimately “dissolve away [its] power” is pivotal. Likewise, interweaving various genre

varieties one at a time, the Oromo wiseman 'writes', speaks and sings in rhythmic verses styled by "the usual" and "artful sound parallelism...forming a kind of parallelism of sounds or images" [7: 21, 87, 67, 69, 96] or, as another scholar expresses it, forming "parallelism of sounds" and "image" in "vocalic harmony" [2: 898]. Even Gada Laws were "issued in verse" [8: 70] and in "the *long string of rhyme*, which consists of repeating the same verse at the end of each couplet" or a "series of short sententious phrases" that are "disposed to help memory" [10: 285]. It is not only the languages/expressions but also the "meetings of the assembly... [the] dress, posture, and seating arrangements of the celebrants" of the *Lallaba/Lablaba* 'public harangue or deliverance of Gada Laws' are all "rigidly patterned" [16: 215]. For this reason, scholars warn that "interpretations of Oromo terms, idiomatic expressions, and proverbs related to *gada* have meanings other than their surface meaning" [12: 9]. In their 'Introduction' to the historical-anthropological book they edited, Baxter, Hultin and Triulzi emphasize that "the philosophical concepts that underlie the gadaa system...utilize a symbolic code much of which is common to all Oromo" [5: 21].

Professor Claude Sumner, who has produced three volume analysis of Oromo wisdom literature argues that like any "ancient texts", in Oromo wisdom literature, "a same unit of formal characters, namely of expressions, of syntactic forms, of vocabulary, of metaphors...recur over and over again, and finally a vital situation...that is a same original function in the life of [the people]" [21:19]. This as a feature "surely has developed within the [Oromo] language" and "is also only imaginable in a sonorous language such as Oromo" which "as a prerequisite, [has] a formally highly developed poetical technique" (Littmann, 1925: 25 cited in Bartels, [2: 899]. Claude Sumner formulates a "double analogy" tactic as prototypical feature of Oromo wisdom literature, i.e., "vertical" and "horizontal" parallelism style [21: 25], known for the most part to linguists as, respectively, 'paradigmatic' ('content' or 'material') and 'syntagmatic' ('form' or 'substance') relations or contextual-diachronic and textual-synchronic relations.

3. Calque: Homeric Tactic?

We also need to initially know a highly advanced subtle technique that WAS/is used by colonizers not only to misappropriate but also to dismantle the plausibility structures of the autochthonous society. That is calque, a technique that in actuality turns the colonizers into colonized parasites. They find this technique difficult to either call it 'language borrowing' or 'translation technique'. The linguist [9] defines this as a type of borrowing, where the morphemic constituents of the borrowed sound/word/phrase are translated/adapted/adopted PHONEME (sound) by PHONEME or MORPHEME by MORPHEME (e.g., English *un-self-ish* has 3 morphemes potentially to translate or be translated into). The deceptiveness of the calque tactic (translation, or borrowing or for whatever purpose) is that, for instance, the Homeric item Zeus 'the supreme god of the ancient Greeks' technically translates the English item 'God' and, as the Oromo Item '(Abba) Gada' NOT necessarily Waaqa 'the Supreme Black-Sky Divine'. Scholars have reservations about whether NORMAL linguistic 'borrowing' is as such systematic and open to question. Other scholars assume this as a colonial tactic that the colonizer (through its monastic/church monks/missionaries or intelligentsia) employs not only to BORROW but also, in tandem, DESTROY, with more various tactics, the linguistic, cultural and, in general, the plausibility structures of the subjected LENDER people/culture/language!

Another interesting subtle tactic of calque (in ‘translation’ or ‘borrowing’) is synonymy (meaning identity) in which the LENDER’s original form (e.g., the Oromo Adhabaarii (untranslatable but similar to) “the Paradigm/Holiday of Earth-Cosmic Abundance”) is borrowed into Amharic as Adibar “tree-worship.” Another tactic is antonymy (meaning exclusion), for which a good example is Oromo Qaallu or Qaalicha ‘the Holy Spiritual Father of the Nation’ is systematically ‘borrowed’ into Amharic with semantic sharp-contrast as ‘sorcerer, witch, necromancer’. A grammatical/usage antonymy is also used: Oromo goromsa ‘heifer’ is adopted to Amharic standing for ‘lad, macho’ to counterfeit the khoorma ‘bull, macho, lad’[1]. They also use hyponymy (meaning inclusion) in various tactics. A good example is, the complex Gada System, one meaning of the poly-semantic gada (variant, goda) is just the mythical landscape ‘foot of mountain characteristic of lakes or any water body, sacred evergreen plants and animals. Amharic/Ethiopian Orthodox Church added a suffix and formed gadam and adopted as ‘monastic cave, temple’; the Oromo plural denominative ta’ota ‘representatives, types, icons’, from the verb t’a’a ‘to be, AUXILIARY, MODAL’ or d’a?od’a or dawata ‘observation, personification, reflection, mirror; doxy, doxology, science’ from dā ‘COPULA, to be, imitate, mimic, beat, observe, reckon, make, invent’. From these the Amharic/Orthodox Church further borrowed t’a’ot ‘(worshipping of) icons, gods’ (consequently curbing the Ancient Oromo-Cush and Black African civilization and scientific praxis) while it further adapted the same root to formulate tābot ‘the wooden-box in which stone is put and carried around the gadam’, equivalent to the Catholic/Vatican ‘ark of Noah, the wooden slab on which the Ten Commandments was inscribed’, we’re told. In actuality, this was described by a certain writer under anonymity around 1800 (*The Secrete Doctrine*, Vol. I) as stolen from the Ancient Meroe/Egyptian “Alphabet of THOTH.”

Further, more complex calque tactics can also be discerned. The English language borrowed ‘assegai’ from the Zulu language, but neither do the Zulu people use this word for the referent/object, nor does the English/British colonial linguist acknowledge them as source of the etymon but rather ascribes it to the far North African Berbers, who never used the exact referent/object. What is evident is that, the English used the alchemy tactic—the picking of the RADICALS/consonantal sounds of the original language (usually concealed), then (ex)change the place/sequence and insert (any) vowel(s) initial, medial or ultimate (sometimes by making the vowels double or two different vowels sequentially). The Old/Colonial European (parasitic on the colonized languages/cultures/peoples) and the “Semitic” Amharic (parasitic on Cushitic, chiefly on Afan Oromo) are quite notorious for this. The Oromo Qaallu Cosmogical-Theology [10,16,4,11] based on worshiping of Waaqa the Black-Sky Supreme Creator and deification of the Pristine Ancestral Spirituality was re-defined as ‘paganism’, phonologically deformed to Galla, and taught as ‘their name; eaters of every dead beast, savage, arch-enemy of Amhara’ in their every apparatus of govern-mentality—churches, schools, media, slavery, as well as their international diplomacy. The Euro-Abyssinian colonialists systematically distort the REAL evolutionarily accumulated plausibility structures (cosmological, mythological, social epistemological, wisdom literatures, etc.) of the society they subject, as well as their cradle lands, heroes, wisemen etc., into NON-ENTITY strings of texts—fabulous, imaginary, extraterrestrial, demi-real, *irrealis* narratives since they are/were extremely artful in creating the make-believe.

In a positive and natural sense, borrowing means the target language/BORROWER had/has no equivalent CONCEPT. It means the speakers had/have not encountered the precondition in their evolutionary

GEOHISTORY. Hence, the source language/LENDER word sounds “better” ontologically grounded, expressive, exquisite, or easily fixes the three sided semiotic triangle, that is (1) the form (sign/phonology/syntax) (2) the meaning (semantic/notion/philosophy) and (3) the referents (social-natural structure/phenomenon/objects)—all at once into cognition. This is the prototypical feature of the primordial languages of Black Africa and the First Nations. Therefore, to be more logical and humane, the BORROWER must retain some "feel" of the source language and, above all, openly acknowledge the LENDER language/culture/people. We call this BORROWING; otherwise, it lapses into linguistic/cultural PARASITISM.

4. The Horsehair Plumes

Trojan horses, valiant sons or kings, “horsehair plume”, hair style or caps prevail in Homeric Epic poems or the Homeric Society. Agamemnon, the name of one of the protagonists, means “very steadfast” from the root *agan* “very much”. In the Iliad, he is King of Mycenae City-State in Southern Greek Peninsula) during the Trojan War. Right after he came home from that war, his wife, and his cousin conspired against and stabbed him to death in a bathtub. In OromooGadaa System, Gaammee refers to two grades [16,17]; GammeDidiqoo ‘Junior Gaammee’ (between 8-16 years) and the next GaammeeGuguddoo ‘the Senior/Bigger Gaammee’ (between 16-24 years). Though the next grade (Kuussa, between 24-32 years) is more notorious, GaammeeGuguddoo is the aggressive warrior and killer. Each of these and the rest of all the 8 grades, have their own unique hairstyle. The GaammeeGuguddoo wear, as their name codifies, the style gaammee (see picture) literally ‘mane’, of horse as well as the male lion’s long hair (here, it gives little comparative interest to inform that the Oromo Gaammee also comes from the root *gaa* ‘(be) very much, enough; reach full’). Some areas, they call it *guftaa/goftaa* which also means ‘chief’ or *amfaaroo*, corrupted from *abbabooro* ‘the grizzly/brownish master’ referring to the male lion or eponymous term from *IlluAbbaa Boora*, a classical/ancient Oromo chief-warrior whose descendants are in millions in western Oromiya country. *IlluAbbaa Boora* also refers to, as Oromo tradition shows, his war steed/horse, because for Oromo his steed is his *khoorma* ‘son (being intrepid, valiant and virile is a must)’; in like manner and by metonymy, Oromo ‘true son of man’ is like all or either of the type *khoorma* any virile and powerful male-- black bull buffalo,(or he-buffalo) rooster, ram, horse, lion, leopard, bushbuck, cobra snake as well as MALE sacred-symbolic trees such as *gabrii* ‘oak’, *dhadhacha* ‘ebony’, *egeersa* ‘olive tree’, etc.



A. The Oromo Horsemen Style: Remnant of ancient tradition



B. The Homeric paintings

Figure1

What is interesting to read is the “horsehair plume” hairstyle from Homer while watching Oromo Gaammes that look the Trojan horse warriors:

On the shield's silver strap writhed an enamel snake,
its three heads intertwined, all growing from one neck.
On his head Agamemnon placed his helmet,
with four bosses, a double ridge, and horsehair plume,
which nodded menacingly on top. He took two strong spears,
sharp ones with bronze points, whose glitter shone from him
right up to heaven.

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Antilochus was the first to kill a man—
a well-armed Trojan warrior, Echepolus,
son of Thalysius, a courageous man,
who fought in the front ranks. He hit his helmet crest,
topped with horsehair plumes, spearing his forehead.

Horses and sons (with intrepidity, virility) permeate Homer’s Iliad. While one reads ‘the horse’ in Iliad, he/she must notice that it also refers to ‘the intrepid, valiant son of man’:

but when he called his horses, Idomeneus
recognized his voice and could see quite clearly
the horse in front—it was all brown, with a mark
on his forehead as round and white as a full moon.

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horses!
Why did we give you to king Peleus,
a mortal man, for you're immortal, ageless?
Was it so you'd experience sorrow
among unhappy men? For the truth is this—
of all the things which breathe or move on earth,
nothing is more miserable than man.

That khorma 'intrepid son, virile steed' which has full-moon-like blaze on the fore head reminds us the famous general Gobana 'lit., Full Moon' known as great *bookk'aa* 'blazed (white mark on the forehead); omened (by Ancestral Spirituality)' or *qalluu* 'horse expert, noble' (also *qalluu* 'action of tainting blood of sacrificial bull on the forehead; grace, divinely/ancestral gift'). The Oromo mythology associated with *bookk'aa* or *addoo/adonyaa* 'shiny white mark on the forehead' (of *khorma* 'the son of man, the bull, the horse steed') pervades Homer's Iliad. For Oromo (as is apparently in Homeric worldview, too), this mythology further connects humanly sublime essences with astrology/astronomy and some mythical iron bracelets worn on the body; some writers might argue this is UNIVERSAL mythology, but UNIQUELY in Oromo, they are interconnected not only in MEANING but also in WORD-FORMS.

For example, *saagaya, aagaya* 'copper, shine; herald or news (heavenly, of foreparents' spirits), August'; *bookkacha/bakka'cha* 'the Jupiter, Omen, high-powered', *qaallacha* 'meteorite-iron, grace, white phallic metal-horn worn on the forehead (See Picture from Plowan in 1918); white patch between the horns of a bull/steed; charm', *laduu* 'lead, copper; first-born leader of a sub-clan domain, nobility', *zadaqa/saldaqa* 'aluminum, sublimity', *ǧ'aačču, waačču'uu* 'twitter, chirp, glare; sharp forehead amulets (female), owl; a mythical concept undercutting the wearing of blood, lithic charms on the forehead' (these amulets and their images such as 'owl' are common in Egyptian-Meroitic hieroglyphics).

Homer consistently co-relates "sharp bronze" "mark" on the "forehead", and "nobility" at many places; for

instance:

Angry for his friend, Odysseus speared him in the temple.

The SHARP BRONZE pressed on through the other side,

coming out his FOREHEAD. Darkness fell on his eyes,

and he collapsed with a crash. The armour on him echoed.

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Next, Phoebus Apollo knocked the helmet

from his HEAD. The horsehair CREST rolled with a clatter

under horses' feet. The dust and BLOOD THEN STAINED

the helmet's plumes. Up to that time, gods had not let

that helmet with its HORSEHAIR PLUME get smudged with dirt,

for it was always GUARDING GODLIKE Achilles' HEAD,

his NOBLE FOREHEAD, too. Later Zeus awarded it

to Hector to carry on his HEAD, as his death loomed.

5. The Sceptered King

Equally interesting, if not more, like the Oromo, the Homeric society have bokkuu 'the hard symbolic knobbed scepter/stump' that Bokkuu/Bokkicha 'the Man in Power; the Sceptered King' hence Abba Gadaa or in short Gadaa 'Man of the Sacred/Natural Law/Constitution' takes over from the outgoing one called Gadaamoğii or Gadaamataa, literally 'dehorned, crooked; dethroned'. Let's read some excerpts (disregarding which character is speaking):

...another Achaean man may hear the news,

learn what you've proposed in words no man

should ever let pass through his mouth at all,

no man whose heart has any understanding

of what's appropriate to say, no one
who is a SCEPTRED KING whom men obey—
as many as those Argive troops you lead.

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People living in these places possess
many sheep and cattle and will honour you
and give you gifts, as if you were a god.

Under your LAWS and SCEPTRE they'll do well.

In Oromo generations-age-grades/-sets are found in the Gada System. It is only from those in GadaGrada, 40-48 years, that one is democratically elected as Abba Bokkuu or Abba Gada the President or Sceptered King. That is, according to the System of Gada 'Government-and-Bind', a person of age 40 assumes power (becomes a new (Abba) Gada or Bokkiicha also mean 'Jupiter' = Homer's Zeus 'Jupiter') while a person who has completed his 48th year becomes Gadaamataa 'the dehorned; the crooked' and hands it over the Bokkuu Scepter/Power precisely like Homer's Cronos "the son of crooked-minded" (which morpheme-by-morpheme calques Oromo gadaa-mataa 'crooked/downed-mind/head'):

Zeus gave you SCEPTRE and LAWS to rule them.

Thus, you, above all, should speak and listen,
then act upon what other men may say,
if their spirit prompts them to speak well.

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The son of CROOKED-MINDED [Gadaa-mataa] Cronos gave you
a two-edged gift—he gave you honour
to govern all men with your sceptre,
courage...

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Achaeans can't all rule here as kings.

No good comes from having many leaders.

Let there be one in charge, one ruler,

who receives from crooked-minded Cronos

sceptre and laws, so he may rule his people.

Interestingly, Cronos is a Titan, son of Uranus (sky) and Gaea (earth), who was dethroned by his son Zeus. The Oromo say IlmaAdh'a-Abbaa Son of 'Mother/Earth-Father/Sky'. If the Homeric 'Titan' is the same as the English 'titan or titanic', then it will translate in Oromo as gadaa or guddaa, and we are told that Titan has 9 sons (Uranus and Gaea, and Coeus, Crius, Cronus, Hyperion, Iapetus, and Oceanus) just as the Oromo Gada System has 9 age-grades.

Further, what's interesting is most of the Homeric Iliad setting is under oak tree equivalent Oromo's sacred giant Odaa 'FicusSycamorus' whose shade is Gada System's Habermasian-like public space. On the Power-Exchange Ceremony, the Qaallu 'Spiritual Father' makes a blessing/morality speech acts to the celebrants of their new Gada Class, like that of Homer's as follows (read Father Martial De Salviac 1901 for the Oromo's):

And you, Peleus' son, don't seek to fight the king,

not as your enemy. The SCEPTRE-BEARING KING,

whose powerful authority comes from ZEUS,

never shares honours equally. Achilles,

you may be stronger, since your mother was divine,

but he's more powerful, for HE RULES MORE MEN.

The following Gada System ceremonial exchange was captured by Plowan in 1918 under Odaa Tree (NB: Gadaamoğii 'the dehorning, dethroning' Abba 'Father'; Khormicha '(representing) GaammeeGudgudda Son of Man' celebrants)

KHORMICHA: Aba (Father).

GADAAMOĞII :Ya? Eh !).

KHORMICHA: Aba, sichakafina (Father, we are listening to you).

GADAAMOĞII :Chure (a skunk).

KHORMICHA: Churdebis (Remove the calf's excrement).

GADAAMOĞII :Mada (a squirrel).

KHORMICHA: Madagabis, madiares (May the spring well up, may your temples grow white hair).

GADAAMOĞII :Karkares (the name of some small animal).

KHORMICHA: Karra, saa, nama, hori (May herds, milchkin, men and wealth be yours).

GADAAMOĞII :Ijoli aba hadainsalfanjatoinselfatinsalaijes. Wagoba aka korromagedaisan. (The children have no awe for their father and mother; without any shyness did they kill an oryx. Their age-rank have necks like those of bulls).

Prof. Asmarom Legesse's seminal book on Gada System in 1973 allows the reader to see or 'watch' the new Abba Bokku the Elected-President swearing, holding his insignia—the Bokkuu Stump. De Salviac [10:216] witnessed that "the power is transferred to the successor by remittance of the scepter or bokkuu." After power exchange ritual, the 'New' Abba Bokkuu "falls on his knees and raises his hands holding the scepter towards the sky as he exclaims with a majestic and soft voice: YaaWaaq, YaaWaaq [Behold! O, God!]. Be on my side...make me rule over the Doorii...over the Qaallu...make me form the morals of the youth!!!" [10: 213]. Here, *Doorii* and *Qaallu* refer not only to the pillars of the political and theological system, respectively, but also to the trickling 'edifice, tradition' from ancient wise men, consummate raconteurs of the tradition (perfect in their story telling). Quite similarly with the expression of Homeric oath by Achilles:

I'll tell you, swear a great oath on this point,

by this sceptre, which will never sprout

leaves and shoots again, since first ripped away

from its mountain stump, nor bloom any more,

now that bronze has sliced off leaf and bark.

This sceptre Achaea's sons take in hand

whenever they do justice in Zeus' name.

An oath on this has power. On this I swear—

The Democratic Power Exchange ceremony itself is called BokkuuWal'irraaFuudha 'Handover/Exchange of

Power' for that balanced, knobbly (on both sides), hard, republican and long-lasting stump bookku also designates 'power, nape-plus-jawbone (of buffalo bull –a he- buffalo, male lion)'. If anyone, including the Abba Bokku himself, is found going above the Law, he is hammered (to death) by the Bokku Boora 'the Bookku of the Republican' itself. This is true, too, of Homeric society:

Saying this, Odysseus lashed out with the sceptre,

hitting Thersites hard across his back and shoulders.

He doubled up in pain, shedding many tears.

In the middle of Thersites' back sprang up

bloody welts beneath the golden sceptre .

By "golden scepter", Homer must be employing a calque technique on the Oromo Bokku Boorana, because boora means 'brownish, golden, morning twilight, East', from which comes the mythical eponymous Boora moiety, from whom descended the current Boorana Federation of the Oromo Nation. Accordingly, the political philosophical meaning of boorana is the caste-system (appropriately, division of labor) of 'the first-born sons or the dominant/dominating politicians of the Federation/Nation' (first-born refers to a father's son, a father who passed accurately through Gada ages/classes and gave birth to the son when he was between 40-48 years old).

6. The Ancestral Staff

Homeric Greek had also the "imperishable ancestral staff" or "stick" precisely the same in its symbolic meaning and shape to Oromo's Y-Shaped (d'an?ē, d'anqee 'truth, twig, body, organ, phallus,') and on the other side circular-knob (ǧinfuu which also means 'truth, juicy'), Hoororo —Stick/Staff of Ancestral Spirituality descending from Hoorro 'Horus—the Primogenitor and Founder of the Oromo Nation' (see Picture). Beyond its meaning as a simple 'stick', it is designed from sacred trees mentioned above and, hence, "symbol of material life", held on pilgrimages to the cradle lands to immortalize *Hoorro* 'Primogenitor(s), Saint(s), eponymous of the founder *Hoorro* [18]. Let's quote Homer:

It's a dry STUMP of oak or pine standing

about six feet high. Rain hasn't rotted it.

On both sides of that STUMP, two WHITE STONES

are firmly fixed against it. At that spot

the race course narrows, but the ground is smooth,

so a team can wheel around that STUMP.

It may be a MEMORIAL to some man

LONG DEAD, or perhaps men placed it there

to serve as a racing post in EARLIER times.

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Odysseus went straight to Agamemnon, Atreus' son,

took from him his imperishable ANCESTRAL STAFF

Grasping this, he ran to the bronze-clad Achaeans' ships.

In the above two excerpts, by stump with “two white stones” (though he claims “both sides”) he is referring to NOT necessarily the Y-Shaped Hoorooroo stick, but the ceremonial ḍoḥgora/ḍoqqara ‘sledgehammer-like hoe, thunderbolt’ (common to HararqeeIttu and AfranQallo Oromo today) that the Oromo design from hard tree woods, sharp on one side, and on the other side a heavy circular iron, or māḡḡii ‘whitestone, bronze’, image of the phallus of khoorma ‘horsebull, stallion’ (in general bokkuu also means ‘phallus/penis of equids/bovines, knobbed or bulged club or any object’). Similarly, by “the race course narrows, but the ground is smooth”, Homer is alluding to the action of copulating, fertilizing, child-/offspring-making (procreation).

When one reads Iliad, he/she has to think of Hoorro (accusative, Huurii) ‘Horus, Cloud, Mist, Fog, Horizon’, as a metonymy of the empowering genealogical-spiritual Hoorooroo stick while you might also consider Oromo paradigmatic calculus, viz. Gada ‘the segmented stalks/arms/limbs/hinges of the constantly coursing time space in cyclical fashion’, both of which provide the image of “Encircler” of the living generation, the underworld, and the earth. So does Homer’s Iliad epic poem:

Then, the shaker and ENCIRCLER of the earth

touched both men with his STAFF, infusing them

with power, strengthening their LEGS and upper ARMS

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As the two Ajaxes talked like this to one another,

relishing the warlike spirit the god had put

into their hearts, the ENCIRCLER of the Earth

was encouraging Achaeans at the rear,

Abbaaifaa fi dukkanaa master of dark and lit sky.....

It is interesting to note that the translator of Iliad (Ian Johnston, 2006), defines 'Poseidon' under Glossary as: "major Olympian god (ruling the sea), brother of Zeus, commonly called "Earthshaker" or "Encircler of the Earth."

Some more lines from Iliad clearly depict this:

With these words, the DARK-HAIRED GOD Poseidon led the way

to the remnants of the wall of GODLIKE Hercules,

the high rampart Pallas Athena and the Trojans.

Homer plays on words with "North Wind", "West Wind" and "Cloud-Gatherer," but maintains an element of truth about the fertility/virility symbolism/power of the DARK khorma 'bull, stallion, steed' and DARK Cloud:

First CLOUD-GATHERER Zeus fathered Dardanus,

who built Dardania, for sacred Iliion,

city of mortal men, was not yet built

here in the plain. His people settled there,

by the slopes of Ida with its many springs.

Dardanus, in turn, was father to a son,

king Erichthonius, and he became

the richest of all mortals, possessing

three thousand horses grazing in the fens,

all MARES happy with their FOALS. Then NORTH WIND

fell in love with them as they pastured there.

Taking on the form of a DARK STALLION,

he COPULATED with them. They conceived,

delivering twelve foals. When these foals played

//=//

I can't sit down. I must return
to Oceanus' stream, back in the land
of Ethiopians, where there's a sacrifice
to the immortals. I'd like to be there
for that sacred feast. But now Achilles
prays that NORTH WIND and LOUD WEST WIND will come.
He's promising you splendid offerings
to stir the flames, so they burn up the pyre
where Patroclus lies, whom all Achaea mourns.

Homer iterates at many places about “my lineage”, “the blood ancestry” as well as “Thebes, city of seven gates”. The Oromos express “lineage” by *balbala*, which also means or is symbolized by “gate, and “door”. Ethno mathematically, they iterate “seven” and “nine” when they talk of distant line of descent (clanship) from the ancient first-born moieties Booran-Boorana and of distant lineages (super-clanship equal to federations) from the primogenitor ‘Hoorro’, respectively. As we read Homer’s “LOUD WEST WIND”, we must recall that the Oromo ‘hoorro’ comes from the verbal *huurra* ‘to rush, rustle, splinter, roar; fly into pieces, burst’) or the root *rā* ‘Present-Perfective Marker, to be or set free, to set in

‘emotion, emit, radiate, ray, or oscillate’. Still, as we read about both the societies, we recall another equivalent form-semantic, viz., the Egyptian RA. In fact, unlike Achilles who “prays that NORTH WIND and LOUD WEST WIND will come”, the Oromo Eulogize (*Irrraeza*) the Black-Sky Waaqa for the rays or shining or extending of the Hoorro’s Ayyana ‘Spiritual Strings’ to here-and-now to I-and-We.

The geo-historical cradle lands, cities, axes or epicenters of the living-deceased sub-nations are symbolized by Odaa ‘FicusSycamorus’ (the living by its green twigs and leaves; the antique founders by the stem and bough, etc.). Likewise, the Oromo nation’s *laffa-laffee*, literally, ‘land-bones’--i.e., anatomy of lineage-cum-settlement patterns--is symbolized by the anatomy of the KhormaAncaffa ‘the First-Born/King Bull’. Its *heerraa/hareera/hariera* ‘spinal ridges/vertebrae’ (also means ‘sutures, queues’) stands for the early line-of-descent-cum-settlements from the ancient moieties/sub-moieties because the *fiñč’anabbo* ‘the urine/semen of son of man’ emerges from *d’uud’a* ‘marrow’ (of spinal and cervical vertebrae; also *d’uud’a* means ‘tradition, edifice, social decorum’). The bull’s marrow is *anḥḥ’isa* ‘narrowing, empowering, inspiring (with ancestral spirits)’. Subsequently, *bookk’u* ‘nape-plus-atlas’ of the giant bull/ram, which *bokku* ‘stump’ imitates for it is the center of power, provides with the fresh blood that *anḡesa* ‘regenerates, sends back to the *anḡa/akkaa*— fore-

agnates', hence the intrepid 'bloodthirsty' son of man must d'uud'a 'drink with single breath', i.e., devouringly. It is d'ugo 'truth-drink'!! It is the d'uruura/t'uruura 'dripping rivulates' of spirituality of the duurii/doorii 'the ancient dignitaries'. Above, the GADAAMOGII referred to this in his highly ceremonial, reiterative, and formulaic ancient speech acts: 'the children have no awe...without any shyness did they kill...their age-rank has necks like those of bulls' (i.e., the generations-age-class based Gada System hierarchy imitates the cervical vertebrae). This is appropriate response to many scholars' unanswered question (see Stiles, 1984): **Why do the Cushites, so uniquely from other nations, drink blood from necks of bulls piercing him alive?** Indeed, I used to drink that myself when I was ten or so. Besides, from the 'dripped-rivulets' (i.e., blood, the fibers/veins squeezed out) of a sheep-ram was made the most ceremonial favorite food for his sons and for himself Taddasaa Birbirso Mootii—my own father!

Finally, let's add a few more lines from Homer on the same discourse-practice:

Down his head and shoulders ran rivulets of sweat.

BLACK BLOOD SEEPED FROM HIS NASTY WOUND. But his SPIRIT

was still STRONG. Seeing him, Menoetius' worthy son

felt compassion. He spoke WINGED words of sympathy

//=//

There in Lemnos, as you stuffed yourselves with meat

from straight-horned cattle and DRANK bowls of wine,

FOAMING to the brim[...]

//=//

GENERATIONS of men are like the LEAVES.

In winter, winds blow them down to earth,

but then, when spring season comes again,

the budding wood grows more. And so with men—

ONE GENERATION GROWS, ANOTHER DIES AWAY.

But if you wish to learn about my family,

so you're familiar with MY LINEAGE,

well, many people know the details.

There is a city in a part of Argos,

land where horses breed—it's called Ephyra.

Despite the fact that Homer tries to confuse us with BLOOD and WINE, hopefully, no scholar will be confused anymore at least, as to whether the Greeks also drank blood from their live bulls.

Likewise, it is interesting that in the Homeric government, it is ONLY the male (horse or man) that can RULE and COUNT line of lineages/descents; so is it under the GADA LAW, too! Moreover, in Gada System, only when one is born to a father of Gada Class/Age-Set of above 40 years is *fiñč'anabbaasa* 'true semen/germane urine/son of his valiant father' or true son of man (the condition or role of the feminine/maternal side is not quite clear here). The same appears at work with Homeric society as illustrated in the following example:

You're my child—your mother and I made you.

But if you'd been born from any other god,

by now you'd be lower than the sons

of Ouranos—you're so destructive.

By "you're so destructive", it definitely means the appreciative semantic: 'intrepid, warrior, true son of man'.

What is so fascinating, but cannot be treated here in detail, is, the Homeric society has, like the ancient tradition of Gada System, the cyclical ceremony or ritual *moggaasa* 'naming, name-giving, code-name-assigning' to the EMERGENT or the NEW-BORN—child, age-set, class, regime or epi-cycling dominant Oda federation. Homer reiterates "Call each soldier by his father's name", "name those in the common mass", "when we Achaeans feast our senior men, you hear me call your name out first", "the name of Mace-man" (which precisely calques on Oromo Abba Ğod'o/Qot'fo, lit 'Man of Mace/Adze'—i.e., Juror, for that is his insignia and a case is literally "cut" and formerly equivalent to Abba Bokku 'Father of the Stump/Adze'), "appeal to him in his father's name", "If Agamemnon were not bringing gifts—and naming more to come—but persisting," etc.

Heroic Works and Epic Songs

EPIC Songs emerge from/with EPIC Works of real people in an evolutionary historical-cultural context. For anyone who is familiar with Oromo Epic Songs such as War and Hunting Songs (*Geerarsa*), Birth Songs, Praise Songs of the Cattle, Songs of IlliyaadaSooriyoo, Ğuuboo/Masqal Songs ("Songs on the Ritual of Finding of True Cross", as the dogmatic Eurocentric ill-translate it), Adheetee Songs of the Fertility Divinity, and Irreečč'a Songs of Eulogizing Waaqa), Miirreyssa Sociopolitical Sarcastic-Praise Songs etc.—would find that to read

Homer's Iliad and Odyssey is to just recall what he/she already knows or recite from practical life experience. These can be read from available archives [7,2,711,1, 21,8]

The Oromo Epic *geerarsa* 'war songs' in actuality is an uppercase Discourse, i.e., it is a sociological language-cum-action exchange that obliges, as a principle, a reply not only by Words (i.e., SINGING) but also by Action (i.e., engaging an enemy and killing). As such

[E]numerates the qualities of cowards; shameful behavior...sneaking...boasting...lack of dignity.... Each defect is common to an ignoble wild-beast: the wild boar...the leopard...the monkey....The bachelor is reckoned among the wild-beasts!....Great contempt for unmarried men is universal [7: 100].

A contempt on coward, a war song by ObboGuddisaa, the Oromo warrior, commends a coward to SEND THE GIRL BACK (the GIRL that he married) or come out to battlefield like the brave bull-man [translation is by Cerulli 7):

'[...] An energetic girl has a sluggish husband,

the good child has gone to war;

he has wiped out the ancient wrong.

He has gone to war, he has descended to the Awash.

The sluggard has remained in his house,

the brave man has overthrown the camels,

the sluggard has slept in his house.

Go out of your house, O coward!

O cursed man, go out of your house! [...]'

The 'Coward' must reply by words of vows (i.e., singing Geerarsa lyrics) or, if not now, just ONE DAY, by both Action and Words, in tandem!!

Quite similar to Oromo warriors exchanging their boasting songs (of/to the valiant who's killed) or sarcastic songs (of/to the cowardice or non-killer), Homeric society also exchange:

At that point, swift-footed Achilles answered the king:

"Noble son of Atreus, most acquisitive of men,

how can brave Achaeans give you a prize now?

There are none left for us to pass around.

We've divided up what we allotted,

loot from captured towns we devastated.

For men to make a common pile again

would be most unfair. SEND THE GIRL BACK NOW,

as the god demands [...]"

Mighty Agamemnon then said in reply:

"Achilles, you're a fine man, like a god.

But don't conceal what's in your heart.

You'll not trick me or win me with your words.

You intend to keep your prizes for yourself,

while the army takes my trophy from me.

[...] Let's have as leader some wise counselor—

Idomeneus, Ajax, godlike Odysseus,

or you, Peleus's son, most eminent of all,

so with a sacrifice we may appease

the god who shoots from far away."

Scowling grimly, swift-footed Achilles interposed:

"You insatiable creature, quite shameless.

How can any Achaean obey you willingly—

join a raiding party or keep fighting

with full force against an enemy? [...]"

In Oromo world-view and, hence, syntactic structure/expression, a mockery of coward is to call him *d'alaa/t'eellaa* 'girl, woman, female, effeminate' which rather translates appropriately 'most vulnerable part, rear part.' It seems that by "girl" Homer is calquing on this at many places. For instance, the "fool" Nastes:

Nastes and Amphinachus, noble sons of Nomion

were their leaders. Nastes went to war carrying gold,

like a GIRL. What a fool! His gold did not spare him

a wretched death. He died in the river,

at the hand of swift Achilles, descended from Aeacus.

Fiery Achilles carried off his gold.

Moreover, by Nastes's "gold" that "Fiery Achilles carried off", Homer most likely refers to the 'trophy' that the brave man takes home according to the culture—i.e., the cut penis of the coward or the killed.

As Cerulli accurately described, in the former time of Gada Government System, it was a serious crime to assail a peaceful person or captive, or to insult a girl, so it was shameful to flee when one hears 'arms, or marry a girl without engaging in military curricula' (if not killing enemy). The same was apparently true in Homeric society:

Standing nearby, swift-footed IRIS said:

"Come here, DEAR GIRL.

Look at the amazing things going on.

Horse-taming Trojans and bronze-clad Achaeans,

men who earlier were fighting one another

in wretched war out there on the plain,

both keen for war's destruction, are sitting still.

Alexander and war-loving Menelaus

are going to fight for you with their long spears.

The man who triumphs will call you his DEAR WIFE.”

Again, it is likely that by “swift-footed IRIS”, Homer is calquing on Oromo military concept qāṛṛoo/qeeṛṛoo/geed’oo, literally ‘iris, watchful, watchmen, leopard/tiger’, but appropriately ‘the Tiger/Leopard Age-Set’, a symbolic/metonymic reference to those in GaammeeDidiqoo (especially age 14-15 closer to celebrating their GaammeeGuudguuḍa). The Ancient Egyptian document compiled by their own writer called Horapollo (1840) registered that “To denote a *watchful person*, or even a *guard*, they portray the HEAD OF A LION”. See the picture/hieroglyph which depicts that their hairstyle is similar to the Oromo guuḍu/guuṭṭu ‘tuft’.

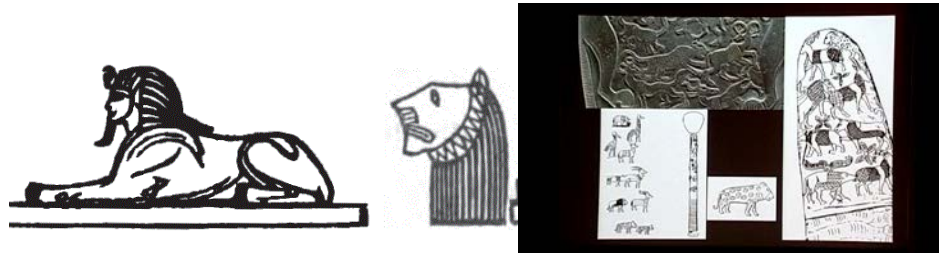


Figure 2: Ancient Egyptian Head of Lion/Leopard Hieroglyphs

[3: 82-84] states that, a young man’s grown tuft is “associated symbolically with an erect penis” and discourses that he is “*guuṭṭuq’iira*”, which means a “full male/son”, the one who has reached a class of “member of political adulthood.” Homer seems to be describing a Qeerroo the patroller/watchman (geed’oo) appearing qeerroo “leopard” or geed’alee ‘wolf’ when he wrote:

Odysseus moved throughout the army, calming things.

From ships and huts, soldiers rushed to reassemble,

[...]

Of all the men who came to Troy, he was the ugliest—

bow legged, one crippled foot, rounded shoulders

curving in toward his CHEST. On top, his POINTED HEAD

sprouted thin, scraggly TUFTS of hair.

//=//

Saying this, Agenor stood up straight and waited,

the heart within him prepared for war and keen to fight.

Just as a LEOPARD emerges from thick undergrowth,

to face a hunter, with no fear in its heart,

//=//

With a great scowl, FAIR-HAIRED Menelaus then replied:

“By Father Zeus, such arrogant boasting

has no great merit. The spirit in a LEOPARD,

LION, or ferocious BOAR, whose CHEST

contains the fiercest and the strongest fury—

none of these, it seems, can match the arrogance

in sons of Panthous with their long ash spears.

If we might be interested in possible ITEM/PHONEME by ITEM/PHONEME translation or calque, we might notice: qeerro is image of qera'a 'to catch, fight off or slay with claws', qara'a 'be or become thorny, sharp, acute' or the reduplication qeerqeerro/kharkharroo 'boar'. By “FAIR-HAIRED” Homer is confusing these forms/words and qaarii/gaarii “fair, fine, nice”. But more interesting is the Gada System wearing style for the Qeerro/Gaammee is also at work with the wearing style of the Homeric young warriors (Achaea and Menelaus), too—the antique and precursor to the present-day NATO soldiers' variegated suit:

So he [Achaea] got up,

slipped a tunic on over his chest, laced up

fine sandals over his sleek feet, and then put on

a tawny LION'S SKIN, large and fiery red,

extending to his feet. Then he got his spear.

[...]

He covered his broad back with a SPOTTED LEOPARD SKIN,

picked up his bronze helmet, set it on his head,

then picked a spear up in his POWERFUL FIST.

However, for the Oromo, this is not only a matter of the usual technique of doing things with words of “sound harmony”, but it is a matter of tracing the HeeraaGadaa ‘order or pattern of natural laws (emergent/inherent age, appearance, essence, power) and synchronizing it with SeernaGadaa ‘social-military structure’.

7. Conclusion

The usual Eurocentric justification for the similarities we saw above, between Homeric society as in *The Iliad* and the Oromo Qaallu-Gada tradition, is weird ‘justification’. Primarily, most scholars are unwilling to entertain these similarities as a point of discussion. For, they say, there could be no imaginable connection between classical Europe and Black Africa. In other words they already left no stone unturned to ‘legitimize’ their splendid isolation. Nor could there be a justification of colonial era theft, as the Greek did not colonize Africa, at least during the colonial era. If at all Homeric language was assumed to be the same/similar to the Modern Greek, why cannot it be assumed that Greek was used as a scapegoat by colonial era powers?

Therefore, the commonest ‘justification’ is similarity by accident/chance or ‘the’ universality of “ancient” culture. Note that, by Ancient Black People/African standard or current population genetic studies findings, Homeric culture is, but a ‘recent’ classical. Both chance and universality cannot justify such similarities of unimaginable magnitude/significance in the entire semiotic triangle— (1) form/sign/phonology/syntax (2) meaning/semantic/philosophy and (3) social-natural referents/structure/objects. Only cultural-historical origin from Oromo-Cush can explain it. It might be either Colonial Era Stolen Legacy by distortion in calque-parasitic tactic (as also explicated by Martin Bernal in his trio *Black Athena* books) or Pre-colonial Era World Dominance of Black Africans. If the universality is within Black Africans/World, it only reinforces the cultural unity of the Pre-colonial African/Black Peoples.

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