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## The Use of Ethnographic Novels as a Promotional Tool in Tourism Marketing in Ethiopia: The Case of *Land of the Yellow Bull*

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### Abstract

The use of literary works for diverse practical purposes is a long established tradition. It can be traced back to the days of our earliest ancestors who had been using different genres of oral literature to entertain, enlighten or instill moral lesson in small children. These days, in addition to the traditional entertainment and instruction functions, different forms of written literature are serving diverse purposes. Historical fictions, for example, are tracing the past and helping us to be proud of our prestigious achievements or learn from our mistakes. Speculative science fiction on the other is predicting the future and helping humanity to prepare for it in advance. In the same token, this paper focuses on the use of ethnographic novels in tourist promotion. Culture and cultural practices constitute a staple tourist attraction. Given the role of ethnographic novels to vividly portray the cultural peculiarities of a particular community, they can be used as a promotional tool to attract tourists to the destination. Such novels can also serve as a preliminary source of information about the tradition of the community at the destination. An ethnographic novel by Fikremarkos Desta, *Land of the Yellow Bull*, which accurately depicts the life of the Hamar people and neighboring ethnic groups found in the Southern part of Ethiopia, is used for illustrating the case.

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The author of the novel gives the reader a bifocal view of this community with intact cultural traditions. Charlotte Alfred's scholarly and touristic observation and the native peoples dogged description of their tradition had made nothing to be left uncovered in the story. The diverse cultural practices (rites of passage and rituals); beliefs, perceptions and value system; the unique beauty of the land and material culture of the people were vividly portrayed. The key intention of this paper is to show that the country could secure her fair share of the tourist revenue if this and other similar novels are used as a promotional tool in the tourist marketing practice of the country along with other conventional methods in use.

**Keywords:** Literature; Culture; Ethnography; Cultural Tourism; Promotion; Ethiopia.

## **1. Introduction**

### ***1.1 Background of the Study***

The diverse benefits of literature were well recognized from the earliest days. Long before the invention of writing, our ancestors had been using different genres of oral literature for different purposes. They had been using stories like fables as a favourite pass time and as a means of imparting moral lesson to children. Myths were used to trace the creation of the cosmos and the origins of gods and goddesses. Legends were playing a significant role as a means of recording the exploits of persons of extraordinary accomplishment. Epics had been a means of according a prominent place to the heroic deeds of the valiant and ensuing the same in the youth [1]. As the authors in [2] further elaborate, epic poem . . . embodies the central values of a civilization. The traditional epic celebrated the exploits of the tribe or nation and often focused on charismatic heroic leaders (1997, 1831). Literature is not limited to these traditional functions it has been serving the ancients. "Even in modern societies, elements of this primitive folklore survive in regional or ethnic tales passed on through the generations, most often taking the written form of folktales. . ." as the authors in [1] add . Written literature, on the other hand, has further promulgated some of these traditional functions and it has come up with some new ones. Besides examining the hidden motives behind every human action in psychological narratives, detective stories are sophisticating the traditional systems of criminal investigation. Science fiction genres, on the other hand, are used to speculate future scientific and technological innovations and their impact on humanity. The focus of this paper is on the use of literary works as a quasi-promotional tool for tourism marketing. The relation between literature and tourism and the concept 'literary tourism' is not a new one of course. Tourists have long been travelling to the birth places, burial sites of great authors as well as the settings of many popular literary works. The fact this study focuses on the use of ethnographic novels for tourist attraction (attracting cultural tourists in particular) gives it a different perspective. As to the knowledge of this researcher, even though there some literary genre related studies, there is no research focusing on the analysis of the use of ethnographic novels in tourism promotion in Ethiopia.

### ***1.2 Statement of the Problem***

In today's highly competitive tourism marketing context, promotion plays a significant role for tourist attraction to destinations. Many countries in the world are relying on the conventional means of tourism promotion. These

include using the international media like TV channels, newspapers and magazines of wider circulation, and prestigious web-sites. The use of these conventional ways gives a media advantage to developed nations. As a result, developing countries striving to secure their fair share of the tourism market need to look for a number of different innovative methods of promotion in addition to and along those already in use. The use of ethnographic novels as a promotional tool is presented as one of the possible alternatives in this study. This is because ethnographic novels are among the most popular creative materials sought by cultural tourists who constitute highest proportion of international travelers. According to [3], Eighty-one percent of the 146.4 million U.S. adults who took a trip of 50 miles or more away from home in the past year can be considered cultural tourists.

### ***1.3 Objective of the Study***

The purpose of this study is to point out how ethnographic novels could be used as a significant tourist attraction to their settings. The underlying assumption is that these novels can give important information to tourists in general and those of ethnographic interest in particular about people at the destinations and their culture. Towards this end, the researcher has used one Ethiopian ethnographic novel entitled *Land of the Yellow Bull* written by [4] in English about the Hamar people of the Southern Nations and Nationalities as an illustrative work.

### ***1.4 The Significance of the Study***

Ethiopia is the home of many nations and nationalities- many of them still leading traditional life style. According to the 2007 Population and Housing census data of CSA of the country, the present Ethiopia is a home for over 80 different ethnic groups [5]. The culture of many of these societies is quite stunning for tourists as it had preserved its originality in the face of the overarching globalization. Many of these societies are still engaging in a number of traditional practices and rituals. The rites of passage and evangadi dance of the Hamar, the Meskel celebration of the Gurages and other nations, the Gada system and 'Irrecha' celebration of the Oromo, the 'Fichee Chambalaalla' of the Sidama are only few to mention. The last three of these cultural practices are registered by UNESCO as Intangible Cultural Heritage of Humanity [6]. If they are promoted by different innovative methods, these cultural practices could make a significant tourist attraction as tourists are most of the time highly attracted to such intact cultures. Given the role of ethnographic novels to portray these cultural features vividly, using them as a promotional tool sounds rational for getting the necessary economic benefit from them. Given the current constitutional legislation of the country [7] to promote the culture and traditional values of its nations and nationalities and securing the necessary economic benefit from them, ethnographic novels could play a significant role in the endeavor and attract many tourists to the country in general and the particular setting of the ethnographic novel in particular. Ethnographic novels and studies like this done on them could give tourists awareness about the way of life of people at their destinations about whom they know very little. The country, the relevant government ministry in particular, could use these works as one of the important promotional packages.

### ***1.5 Limitation of the Study***

This study focused only on one ethnographic novel which is of course a merger and translation of series of ethnographic novels composed by the author, Fikremarkos Desta. The findings of the study would have been more reliable if it encompassed more ethnographic novels in Ethiopia about different nations and nationalities.

### ***1.6 Methods***

Document analysis is used as a method in this study. The Ethnographic novel under investigation i.e. *Land of the Yellow Bull* with its diverse cultural traditions is used as a primary source of data. Descriptive analysis of cultural traditions portrayed in the novel was done. Other related materials in publication were used a secondary source of data. The study as a result was entirely based on qualitative data.

## **2. Review of Related Literature**

### ***2.1 Tourism Promotion***

Tourism is one of the best ways of economic progress for developing and developed countries alike. In the face of the current attention given to environmental protection, tourism is labeled the ‘smokeless industry’. Hence, countries with tourism potential have to work hard to develop the sector and promote their resources in all possible ways. As [8] note, promotion plays an important role in tourism marketing to attract significant number of tourists. Tourists need to get relevant information about tourist attractions across the globe in order to travel to their favorite destinations. Tourist attracting countries also need to secure their fair economic share from the industry. Promotion is there to fill this gap between the two mutual customers. In this regard, the developed countries might have the media advantage over the developing countries. But developing countries, like Ethiopia, need to look for economical methods of tourism promotion in addition to and other than the conventional methods. One of the conventional promotion methods, advertisement on the international media might not be cost effective. Along with other cost efficient methods in use, the author of this article likes to stress the use of literary works, particularly ethnographic novels, for promotional purpose and point out possible ways of using it.

### ***2.2 Overview of Tourist Attractions in Ethiopia***

Ethiopia is one of the very few countries in the world blessed with diverse resources of tourist attraction. These include wide ranging historical sites, a number of national parks, world renowned cultural heritage sites, spectacular landscapes and so on. As [9] attests, “the country has been praised for its outstanding natural beauty, dramatic landscapes and ancient cultures leading the European Council of Tourism and Trade to select it out of 31 countries as this year’s [2015] top holiday spot”. Above all, Ethiopia is the cradle of mankind. The famous Lucy, the 3.2 million-year-old “*Australopithecus Afarensis*” —one of humankind’s earliest ancestors, is a witness to this. The country is the home of nine UNESCO registered tangible and intangible world heritages [6]. These include the Simien mountain national park, the rock-hewn churches of Lalibela, the Lower Awash Valley paleontological and prehistoric sites, the castles of Gondar, historical and archeological sites of Axum, the Omo Valley and Tiya paleontological and archeological sites and the Meskel celebration, not to mention the recently registered Gada System of the Oromo [10,11]. The various nations and nationalities in the country particularly

those in southern peoples, nations and nationalities constitute another popular tourist attraction. The novel under investigation in this article is written about the Hamar people of this region particularly.

### **2.3 Literature for Pragmatic Purpose or Art for Art's Sake**

The use of literary works for some practical purpose had been well recognized since the days of classical Greek civilization. Plato, for example, emphasized moralism and utilitarianism in literature [12]. Horace also pointed out that literature should be *dulce et utile* (i.e. delightful and instructive) around first century BC (December 8, 65 BC – November 27, 8 BC) [13]. Even though some modern scholars hold the *art for arts' sake* view and pay little attention to the use of literary works for practical purposes, literary works have been playing diverse roles and would maintain these functions in the future. Hence, literature can be used for so many practical purposes: be it to mobilize the society for some common social purpose, entertain, instruct and/or inspire the society. As [3] puts it, "Poetry is not a luxury. It is a vital necessity of our existence. It forms the quality of light within on which we predicate our hopes and dreams toward survival and change, first made into language, then into idea, then into more tangible action.

### **2.4 Genre**

The term genre is a French word for "type" or "kind", used by critics to mark off traditional subdivisions of imaginative literature. Fiction, poetry, and drama are the three major traditional genres; subgenres include the novel, the short story, the epic, the lyric (further subdivided into categories like elegy, satire, or pastoral), tragedy, and comedy [2]. The novel which comes under the above (prose) fiction category comes in many subgenres. These include gothic, picaresque, detective, epistolary, psychological, historical, ethnographic, etc. This article focuses on exploring the potentials of ethnographic novels, which deal with the cultural mores of a particular community, in tourist promotion.

### **2.5 Ethnographic Novels**

The juxtaposition of the term ethnography and novel or fiction might be perplexing. This is due to the long established criterion of distinction between fact and fiction. As the authors in [14] elaborate, "Conventionally, we have relied on "truth" as the fundamental distinguishing factor between fiction and other genres; **fiction** was thought to be invented, while the social sciences, journalism and memoir presented accounts of "real" people, places or events". Given the contemporary writers' tendency to go against traditional writing conventions and mingle different genres, the collocation of the two terms is no longer anomalous. Hence, it is worth focusing on what the supposedly odd phrasing signifies. As the same authors indicate, ethnographic novels create *a space in which fiction and anthropology converge, collide, and collapse into one another*. . . . anthropologists have the an ethical obligation to present an accurate account of the communities in which they work. . . . fiction writers increasingly borrow from non-fiction writing genres, including the sciences and the social sciences, which in turn results in a destabilization and reworking of the "truths" contained within those genres [14]. The writer of ethnographic fiction never bores the audience with stale cultural realities; he/she rather pleases the same with appropriate mix of fact and fiction. Hence, the novel never loses its nature for accurate reportage of cultural

aspects of the community and the cultural realities are not overshadowed by fictional embellishment as well. The novelist normally begins with gathering data or researching about the cultural peculiarities of the target community. But eventually fleshes out the cultural realities with fictional aesthetics. As [14] point out, ‘. . . fiction and truth begin to bleed into one another as authors explore ways to expand truth and tell better stories’ in ethnographic novels. Beyond the well-recognized entertainment and recreation functions, one of the purposes of studying literature is to explore other cultures and beliefs. History, anthropology and religious studies provide a method of learning about the culture and beliefs of others from the outside looking in. Literature, on the other hand, allows you to experience the cultures and beliefs of other first-hand, from the inside looking out [15,16].

### ***2.5.1 The Benefit of Ethnographic Stories***

Ethnographic stories could serve tourists as a useful initial source of information about the community they are planning to visit. Tourists obviously try to acquire information about the place they want to visit in advance. These ideas are usually obtained from the internet, tour guide books, tour operators and fellow friends who had been on a tour to different destinations. Tourists with ethnographic interest usually rely on their anthropological knowledge, scholarly articles, field notes, findings of studies conducted on the particular community. In addition to these, ethnographic stories could play a great role. The tourists can get the necessary information about the community while enjoying the usual entertainment function of such works of literature. Tourist hosting countries, regions, enterprises and tour operators should also consider the use of ethnographic narratives as an information source to tourists and promotional tool for attainment of their fair share from the tourism industry. Since most of these tourists make a long travel to the tourist destinations, tourists could have sufficient time to read these materials in flight or upon taking ride to the localities. A little acquaintance with the cultural norms of the community being visited is essential for tourist with anthropological interest. Unlike a tourist heading to visit non-human artifacts like material culture, war fields, old castles, tourists travelling to see the way life, social structure, beliefs, values, etc of people should know how to approach and interact with the society. As [17] elaborates, Products of “imagination,” such as novels, can be especially useful tools for understanding how things work in societies far removed from our own experience. Through the telling of the story, a sound ethnographic novel conveys more than information. It involves the reader in the dynamics of life in places where the rules for action are very different from the rules of the reader makes his own decisions by. The novel serves as an entry point to certain cultures in two ways. First, it is based on and parallel to historical and cultural studies of the people in the book. Second, it serves as an imaginative field study itself for someone doing sociolinguistic analysis [18].

### ***2.6 Literary Tourism and the Use of Literature as a Promotional Tool***

Art in general and literature in particular is of tremendous interest to tourists. Tourists have long been travelling to different destinations with particular interest to artistic works or their creators. Great sculptures, paintings, literary and musical compositions have been attracting a stream of tourists to their roots. Literature, one of the most important branches of works of art, has also been a helpful tool for centuries in pulling tourists to particular destinations hence the term ‘literary tourism’. As [19] describes the term literary tourism refers to tourism activity that is motivated by interest in an author, a literary creation or setting, or the literary heritage of

a destination. As it can be understood from this definition, tourists enjoy visiting birthplaces, burial sites, museums, literary trails and other sites associated with authors or literary creations. As a result, a number of countries are using their artistic creations and their creators as a tourist hook. As [20] points out, England uses Shakespeare to draw visitors; France has no shortage of literary landmarks; and Spain has featured drawings of Don Quixote on its ads before. And certainly Russia has its Raskolnikov curiosity seekers. Even Gabarone, Botswana offers No. 1 Lady Detective Agency tours and has an opera house funded by Alexander McCall Smith. As [19] verify “The representations of countries and their culture within literature can also inspire visits . . .” Some unique writing styles and genres of literature are particularly fit for this purpose. For example, countries like Colombia are using their world famous writing style, magical realism popularized by their famous writer Gabriel Garcia Marquez. Ethnographic novels with their accurate representations of people and their cultures can especially be useful for the purpose. All kinds of literary works can have their own contribution in promoting their setting and giving helpful information about people in the stories. Ethnographic novels in particular are remarkably useful for this purpose. Literary works with realistic representations of traditional communities and tourist destinations can play a significant promotional role. At very basic levels these works can give the necessary preliminary information about the cultural peculiarities of the community tourists are planning to visit. As the authors in [21] elucidate literary works can be a means for learning about tourism – destinations and landscapes, cultures and peoples. As they further elaborate, these works can also help tourists interpret and better understand what they observe on the field. As a result, such works could play the dual role of preparing tourists for the tour as well as making the visit on the field a meaningful one. Literature could also play a major role in the image building process of countries with unfortunate past and attached prejudice. Many countries struggling to secure their fair share of the global tourist flow are developing countries devoid of noteworthy prestigious image. The information the tourist source country citizens have is in most cases is disconcerting. Some of the international media still do not recognize the changes in these countries. As a result, these countries could use their literature in the new image building process. As the authors in [21] underscore, words, the principal tool of authors, is the ‘building blocks of image creation and projection. The image of the destination plays a vital role to attract tourists to that particular destination’[8]. Literature, particularly one that reflects the culture and traditions of a particular society, can play a significant role in this regard. Literature, whether produced by domestic or foreign writers, can accumulate a lasting image of a country as a tourist destination [21]. As the author in [22] elucidates, Colombia, for example, is making her at most effort to use literature for image building. The country is using the unique literary style popularized by her well known author for the purpose. As [22] further explains, what the typical, white, middle-class American, one of the principal tourist sources for Colombia, perceive about the country might have been limited to jungles filled with FARC soldiers and the legacy of Pablo Escobar’s own goal in the World Cup and his subsequent execution by his compatriots. The country is working hard to turn around this ugly and dated image by using literature — and, in particular, the work of Gabriel Garcia Marquez, to do it. The country’s latest tourism campaign uses the tag-line “Colombia, Magical Realism” in a series of television ads. Here, we see the innovation of the tourist promotion while still partly using the conventional media. Cultural tourism is one of the largest and fastest-growing global tourism markets. Culture and creative industries are increasingly being used to promote destinations and enhance their competitiveness and attractiveness. Many locations are now actively developing their tangible and intangible cultural resources as a means of developing comparative advantages in an

increasingly competitive tourism marketplace, and to create local distinctiveness in the face of globalization [23].

### **2.7 Possible Approaches of Using the Novels**

Once the use of ethnographic novels in tourist promotion is found to be convincing, pointing out the possible ways of using them should be thought about. First, identifying literary works worth using for the purpose is essential. The next step is making the novels accessible to tourists. The first and most natural way of doing this is making use of the already existing prestigious works that had got into international circulation. To make the novels accessible, the relevant government ministry, Culture and Tourism, could purchase the novels and make them part of freely distributed packages to tourists. If this is found to be unaffordable, subsidizing the publication of these novels and making them available for sale at reasonable prices is a possible option. Presenting the reviews of the novels or excerpts from the novels online, in magazines and other advertisement media could be helpful to bring the novels to the attention of tourists and make them seek to read the entire works. Buying the copyright from the authors and making the entire novels available in softcopies on promotional websites could also be considered. For those who wish to visualize what is there in the stories, producing the entire novels or part of them in films or videos and uploading them to most visited promotional websites can be helpful. In case there is scarcity of such novels, sponsoring authors and getting them write up to standard works that could serve the purpose is another alternative. Keeping the copies of the novels in tourist lodges, international hotels, parking sites, cafes so that tourists can read them during their stay in these places is another viable means of increasing accessibility of such works.

### **2.8 The Current State of Literary Tourism in Ethiopia**

Ethiopia has not significantly employed her artistic works in general and literary works in particular for tourism promotion purpose. Literary tourism has nevertheless commenced. There was an attempt to use one of the country's most acclaimed novels for local tourism instigation. The tour was most likely organized with the objective of 'locating imagination' as it focused on visiting the actual locations (settings) of the novel *Fikir Eske Mekabir* [24]. The tour was conducted under the banner '*Hiyaw Guzo Wede Fikir Eske Mekabir Midir*' (An Alive Tour to the Land of *Love unto Crypt*). This tour to the setting of Hadis Alemayehu's most acclaimed novel '*Fikir Eske Mekabir*' (*Love unto Crypt*) was organized by Ethiopian Writers Association [25]. This study takes a different focus and attempts to show how ethnographic novels could be an interesting source of tourist attraction for the country. As the author in [26] points out, ". . . the ethnographic novel provides a useful route to social life, being "the form, par excellence of an imagined but "realistic" community". On the internal part of the front cover of the novel under investigation three tourist promotional advertisements are found: two stickers and one officially printed by the publisher. One that is officially published is the former logo and motto of Ethiopian Tourism Commission: *Thirteen Months of Sunshine*. The two other are stickers of tour and travel operators (Sudan Airways and Hess Travel, Ethiopia).

This indicates that there is significant circulation of the novel among tourists visiting the country [4].

### **3. Discussion**

*Land of the Yellow Bull* is an ethnographic novel as is already stated by the author in the title of the work. The author [1] gives his readers a bifocal view of the cultural peculiarities of the Hamar people: from the profound curiosity and incisive observation of a foreigner, Charlotte Alfred, and dogged description of the natives themselves. Kello Hora's unrelenting narration of his own desertion as a mingi and Goity's contrast of her village with London and apparent glorification the former were all the readers' windows to the cultural tradition of the Hamar. No tradition was left uncovered. The quite natural life and startling culture of the people were presented in an impressive manner. The indigenous knowledge of Hamar elders that was acquired through natural intellect was well documented. In this section, the most prominent ethnographic elements of the novel that could be used as a promotional tool for tourist attraction to the destination are presented. Following the synopsis of the novel, the discussion will be presented under four major headings such as beliefs, perceptions and values; cultural practices, rituals and ceremonies; portrayal of the settings and material culture.

#### **3.1 Synopsis of the Novel**

An English anthropologist (Charlotte Alfred) goes to Hamar village to conduct a research. There she initially finds a problem in adjusting with the culture, the climate, and unusual quietness of the people. As the story develops, Charlotte keeps on trying to interact with the Hamar people and engage in their culture, and way of life. In due course the people responded to her quite favorably by giving her friendship. Charlotte finds herself deeply involved in the practices and life of these people. She falls in worship of the "purity and graceful silence of the people". As she goes on she begins to respect what they value and falls in love with Delti Geldi, the lion hearted, the most respected hero on the land. She engages in every cultural practice and ritual of the people so as to get firsthand information for her research. She bears all the cultural hurdles placed before her by the tradition and successfully completes her research. Upon completion of her research, she could not however end her relationship with the Hamar hero and the tradition that besieged her. She becomes alien to her own culture and suffers from the nostalgia of the natural world she left behind when she was in London for presenting her Paper. She finally proves the arresting power of the land of the yellow bull by flying back to it in no time along with her companions, Kello Hora and Goity. In this much acclaimed novel, Fikremarkos uncovers numerous traditions of the Hamar people and proposes the necessity of returning to such a natural world and living in harmony with nature. In the face of the current detachment of people from their cultural roots and traditional values, it is a commendable suggestion. One can decipher what an ideal place it could be for tourist destination even though we might not have the gut to return to it altogether.

#### **3.2 Beliefs Perceptions and Values**

The beliefs, values and perceptions of the Hamar people are the guiding principles behind their cultural practices. Obedience to tradition, forefather's spirit and living elders, belief in Borjo (God) and observance of the commandments of Bankimoro are among their unwavering cultural ideals.

##### **3.2.1 Obedience to Tradition, Forefather's Rules and Elders**

According to the Hamar tradition, respecting tradition and their father's rules, being kind and generous, honoring one's pledges, taking orders from elders, etc make youngsters sharp shooters and a hero who would have victory over their enemies. Elders are given the highest place among the Hamar. They forecast the future, bless marriages, offer the permission of child bearing (delivery license), consult and give binding advice to their people. In general, nothing is done in the Hamar tradition without the consent and blessing of elders. ". . . Elders have been accredited by society of Hamar as a supreme body. Everyone should listen to their advice. They are the consultants of their people. Children are taught to be respectful of the Hamar elders" [4: 73]. In the Hamar society a child is born only with the knowledge and blessing of the elders . . . [4:72].

### **3.2.2 Belief in Bankimoro, Borjo and Forefathers' Spirit**

The Hamar people have faith and follow Bankimoro completely. For that, Borjo gives them health, wealth and kingdom. When a question arises about anything, esteemed elders are the ultimate. They have the power to settle disputes, remembering who they are and respect of their forefathers' blessings . . . Yet, if they disobey their forefathers and defame the sayings, rituals and obligations of Bankimoro the effect would have an ill consequence. That means they forget their blessings and thereby lose their cattle and status [4: 170]. The belief system is complemented with reward and punishment.

#### **3.2.2.1 Borjo (God)**

Borjo is the God of the Hamar people. They are governed by the laws of Borjo as it is conveyed to them by his messenger, Bankimoro. Bankimoro is also credited for bringing fire to the Hamar land. The Hamar people speak of their beautiful world closely knotted with nature: When we sit with our cattle they continue to chew their cud and we thought about our paramount gift given from Borjo. We believe everything belongs to him; the earth, the moon, the stars, our bush, and Keske River . . . everything belongs to Borjo. We praise him by loving and respecting others. Our churches are the hearts of our friends [4:413]. Borjo is impartial to any human race and animals. Borjo welcomes all who come from different countries regardless of their skin colour, dressing style and language. He welcomes them all with love. His love makes these diverse people one. As the Hamar say, "we never say the white or the black cattle is more beautiful than the other, only by its colour (cloth)"[4: 413-414]. The English idiom 'Don't judge a book by its cover' becomes practical here in the Hamar land.

#### **3.2.2.2 Bankimoro**

Bankimoro is the regulator of early tradition of the Hamar people. It is presumed to be a saint or messenger between Borjo (God) and the Hamar Community. All of the traditions of the Hamar including who is their friend or foe is determined by this saint. The people are indebted to observe the obligation and rituals dictated by this saint. Bankimoro was an ancient saint who was created with bees in his left armpit and cattle dung in the right one. He was a messenger that acted as bridge between 'Borjo,' (God) and the Hamar community. Bankimoro was the first to create fire in Hamar land [4:165]. Their ethnic enemies were determined, already, by their blessed leader Bankimoro. If a victim falls in their hand, they don't hurry to take some action against him. They first check whether the guy is from one of the ethnic enemies. They weren't allowed to create a new

enemy and destroy life in vain by Bankimoro. It would be considered as committing crime and do not bring any merit. They only kill by the former order of Bankimoro, the Bitaw [4:165]. No one would sing a heroic song for a Hamar man who kills a stranger or a traveller from a distant land.

### ***3.2.3 Love and Communalism***

Selfless love and communalism are the pillars of the relationship among people and nature in the Hamar. The Hamar exhibit justice towards men and nature through their love. They share freely what the bountiful nature has given them. The Hamar in general is a Utopian kind of community where everything is in perfect harmony. They love others, even plants and animals, selflessly. This love is the ultimate source of their justice and freedom. Happy life will come only by fulfilling relationships, and by using a brake on their wishes [4: 415]. There everyone loves everyone, a guest is treated so nicely . . . the food is free . . . the drink is free . . . dance is free . . . cheerfulness is free . . . dance is free . . . love is free . . . [4:410]. We own cattle, sheep and goats. . . but happiness and sorrow are not private. We share everything . . . our children, our fame, belongs to one another. Nothing is private in Borjo's kingdom [4: 413].

### ***3.2.4 Birth and Death***

Birth and death are two decisive occasions according to the Hamar tradition. But life which begins at birth would never cease to have any significance at death. The spirit of Hamar men and women continues to impact the fate of the living community. The spirit of dead ancestors plays a great role in deciding the fate of the living descendants according to the belief of the Hamar people. As much as birth is important to the community, which is celebrated by feast . . . , deaths also mark important events. In order to put an end all Hamars would face physical death. After that the spirit will join the forefathers' spirit. Then the spirits will remain around the land of the yellow bull. If the spirits say something is good, it becomes good. If they say something is bad, it becomes bad. Whatever happened, whatever is happening and whatever will happen that is with the blessing of the spirits [4:170].

### ***3.2.5 Strong Reliance on their Father's Spirit***

The Hamars have strong confidence in their forefathers' spirit which safeguards them from their enemies. They join their enemies with the mindset that an extraordinary power which would hit their enemy with tornado is backing them. Our enemies are living at the feet of the mountains. They will not come near you because my father's bones and his spirit frighten them off. If they ever intrude, here is my word! I'll go to them covering my body with cattle dung, carrying my father's bees in my armpit, holding my two headed spear and making you follow me. After they surrendered to my force, nobody will escape away from us. Our storm would suddenly abate them. At that violent attack, the large birds of prey and wild scavengers of my forefather's land will be delighted with the abundance of food [4: 129]. On the other hand, failure to obey the order of dead or living elders would lead one to disastrous consequences. If a son denies keeping the instruction of his father, there is no way for him to escape being eventually sacrificed in his own father's hand. The elders prefer to execute their sons than see them fail to obey their fore father's commandments.

If ever you transgress my father's instruction, you have no way to run, I'll certainly decorate my chest (kill you) as the father reiterates to his son in the story.

### ***3.2.6 Gender Perception***

The Hamar community like most traditional cultures does not recognize the equality of women with men. Even though women are accorded so many duties in and outside home, they are given no more status than being assistants to their men counterparts. The presumed key roles such as decision making and combating with the enemy are given to men. ' . . . a woman is a gift created only to help, amuse and serve a man. She prepares tobacco for the men; she plough the field, milking the cow by hand; cleaning kraals; look after children; and prepares food . . . otherwise she cannot sit alongside men and deliberate about the affairs of the community or engage in hand-to-hand combat against their problems or the enemy' [4: 104]. The concomitant cultural behavioral expectation from men and women is designed based on the above traditional gender perception. Women are required to live under the custody of men before and after marriage. In the tradition of the community, women are expected to indulge in laughter while men were expected to be gentle, patient and calm. As a young girl, a woman lived under the protection of her father. It was the husband's responsibility to take care of her and protect her after marriage. Women are absolutely dependent on men. This makes the Hamar men feel proud and confident [4: 100]. The time before marriage is the golden time for Hamar girls to enjoy life. They are free to engage in Ivangadi dance, flirt with their age mate and fulfill their sexual urge. All these chances are closed after engagement. They are there to live under the cultural obligation of hard labor duty and violence of their husbands. According to the Hammer culture and tradition, after engagement, the couples are forbidden from showing any sign of embrace or love talk. The man is expected to behave gently, like a lion. As a matter of fact he should also be violent. He has to show his superiority by beating her (his fiancé or wife) whenever they meet [4:100]. Obviously, married couples are free to engage in sexual intercourse. But the culture dictates that it has to be immediately discontinued after conception. The couples are required to abstain from sex until the child is born and grows milk teeth. Whenever she [the wife] conceives after sexual intercourse, she has to proclaim this fact to the elders. Once the elders know about her conception, she will not have sex with her husband until the child is born and grows milk teeth.

### ***3.2.7 Cultural Dressing and Everyday Chores of a Woman***

For Hamar women, wearing goat skin, going bare foot, milking [cows or goats], fetching wood and water, plough with ox is a custom. Every woman wears a goat skin skirt decorated with nickel braid that shows her breasts and thighs. The characteristic smell of red ochre, butter and gum is the only scent desired from them [4:239,143-44].

### ***3.2.8 Mingi***

In the Hamar tradition cows, oxen and sheep are considered to be holy creatures because they grow teeth on their lower jaws, while donkeys, horses, hyenas are said to be evil because they grow their teeth on their upper jaws. Generally human beings are considered holy. In rare cases there are exceptions.

Exception in Hamar is the sign of uniqueness. If a child does not grow his first milk teeth on his lower jaw, he is considered to be exceptional. Even if his human body is similar to his relatives since his creation resembles to the so called evil animals, like hyena, such children are regarded as a nuisance of their community, a rival to their fathers. Due to this fact, they rejected as a 'Mingi' (abnormal and unfortunate). Such children considered Mingi are abandoned from the community [4:84-85]. How the elders get rid of such a child can be learned from Hello Hora's narration of his own ordeal: They [the elders] took me to a sheer cliff face and ordered me to stand in front of them with my back towards them. I tried to follow their orders, but I became impatient and turned to face them suddenly. I had barely turned when I saw one of the elders throwing his spear at my shoulders. The spear pierced my body and I groaned in great pain. They then pushed me down the abyss [4:90]. Fortunately, people from 'Hamarkoke' rescued him from the abyss and brought him up. Kello Hora to whom this is done was merely presumed to be mingi by elders. Mingi is a child who grows upper teeth before the lower one. Kello was not actually a mingi. He had been abandoned as *mingi* (abnormal) because he had lost his upper teeth, prior to the lower one, by stumbling in his childhood. According to the Hamar tradition, such a unique child is believed to bring bad luck to the society. Hence, like all others of his kind he was snatched from his mother, stabbed with spear and condemned to die mercilessly in the wilderness. This is done by elders for the sake of the well being of the whole community. Fortunately, he survived this condition and was able to grow up.

### **3.2.9 Hospitality**

Though the Hamar are quite obedient to cultural obligations like deserting *mingis* that make them appear cruel, they have enormous humanity and hospitality to all human beings which they are ordered to accomplish by *Bankimoro*. They have an impressive saying that confirms to this tendency *'if a goat is lost and reaches a village, you will take it to the goat kraal. If you find a lost cow you are supposed to take it to the cattle kraal . . . if the lost one is human you will take the stranger to your house and share with him what you have. Because, he is human like you, his need is exactly similar with yours. It is therefore your responsibility to look after him* [4:93].

### **3.2.10 Wealth**

As the Hamar people are pastoralists their concept of wealth mostly relates to livestock. Cattle are given as a bride wealth and as a compensation for offenses (if they ever commit). As the author [1] points out in the novel: For the Hamar wealth consisted livestock, goats and beehives. Such things as salary, a villa or a car didn't have any meaning [4:147].

### **3.2.11 Values of Respect, Sharing and Love**

Knowing the most respected values of a community is essential for tourists. The Hamar people have a unique tradition of love. For them love is respect; respect a husband; respect the elders; respect the culture; respect their forefathers and respect friends. Respect, sharing and love for others are the three fundamental pillars of the humility of the Hamars. All of these sacred values are unduly recognized by every Hamar man and woman. The

women never look at their husbands' weakness. They sing praise song to their husbands. They are always cheerful and showing their contentment to their men in thought, words and deed [4].

### **3.3 Cultural Practices, Rituals and Ceremonies**

Unique cultural practices and ceremonies are among the most important tourist attractions to a particular destination. In this regard the Hamar have a multitude of them. The Ivangadi dance, the various rites of passage and rituals, the marriage ceremony, the Shifero Coffee ceremony, etc are among the prominent ones.

#### **3.3.1 Ivangadi Dance**

The Evangadi (*Ivangadi in the novel*) dance is a courtship dance of the Hamar tribe. As it is stated in the novel [4], The Hamar men participate in the night dance called "Ivangadi" with girls and, there they have the opportunity to fulfill their sexual desire. Any girl who has no fiancé has the right to take part in the night dance and enjoy any kind of love affair. In Hamar, girlhood is the sweetest part of life [1:80]. They are free to enjoy life in their natural world during full moon seasons. The romantic action at the climax of the Ivangadi dance is presented as follow: His arms waved in the air. . . his lips slithered. . . they wrapped in each other's arms for a while. When the song was blasting . . . he slipped inside her leg. The girl tried not to laugh, but her eyes sparkled cheerfully. Then the rhythmic dance went on in the natural hall. Kello crowed with delight and clamped around hoping he'd chase her. The Hamars always loved the paradox of *Ivangadi* dancing. It had glamour, exciting voices and graceful movement. They fell in love with it [4:202].

#### **3.3.2 Sandal Shoe Tossing and 'Intestine Examination' for Making Prediction**

Children are the most valued gifts of God (Borjo) for the Hamar. Hamar elders make a prediction about whether the supposed couple would have children or not before offering their permission for a marriage proposal. The marriage would be approved by elders only if the cultural prediction has something promising about the couple's chance of bearing children. In the novel, we see the marriage proposal of Delti and Charlotte being presented to cultural predictors. ". . .to give a very prompt reply about Delti's marriage with Charlotte, the traditional predictors gathered and deliberately tossed their sandal shoe several times and submitted their final forecasting result [4: 183]. The Hamars are an organized society, communicating through signals, symbolism and rituals. Everything has a very powerful cultural devise. 'Yes' or 'No' answers couldn't be given unless they got confirmation through their cultural device. The prediction is not over by the sandal shoe tossing. They slaughter a goat and present its intestine to the 'intestine examiners'. Up to three goats could be slaughtered in case there is failure in the prediction as to whether the supposed bride and groom would have children [4: 184]. The marriage would never be allowed to take place if these cultural predictions fail to give any hope of bearing children about the supposed couple.

#### **3.3.3 Engaging in Big Games**

Engaging in big games or a fight against ethnic enemies is one of the means of ascertaining manhood in Hamar. They are highly concerned about the preservation of such places people go to for hunting. Hunting grounds are

where men test their manhood. ‘. . . without the existence of big game there was no way that they [male members of the community] could confirm their courage and hence heroism would be a thing of the past. If there is no hero, it implies that there is no distinct gap between male and female except [mere biological] sex difference [4:133]. Beyond fulfilling their cultural obligation for manhood, killing an individual from their ethnic enemies or killing an elephant, a lion or a giraffe earns youngsters an admiration of a hero, respect, girls’ eulogy in their songs, appreciation and care. The Hamar people upheld the tradition of courage, dedication and achievement in such a way to fulfill the ambitions of their social members. When they return to their villages after that risk filled trip the killers are received with a tumultuous welcome. In the novel, we see girls particularly honoring Delti, the lion hearten who killed giraffe and buffalo by putting their necklaces around his neck. They give him tantalizing smiles and dances. They show him their glamour, exiting songs and graceful movements [4:138]. The wives of heroes are given due respect when they go to fetch water. The Hamar society inspires and gives continuity to heroism not only in the respect they confer to the heroes themselves but to their wives as well. The wife of a hunter is given due respect and never stands in the long queues by the spring. The women of a hero’s village and especially the wives of the hunters return home proudly humming tunes glorifying their courageous husbands who made them to deserve such an extra-ordinary recognition [4:157].

#### ***3.3.4 Casting off Evil Spirit from Home Returning Hunters***

The Hamar people believe that evil spirits reside in hunting grounds found remote from villages. When the heroes return to their village after killing lions, buffalos, giraffes, etc.; they consider it necessary to perform a ritual to cast off the evil spirit that might have followed the heroes from the bush. The ritual is done by pouring the blood of goats and sheep on his [the returning hunter’s] back, a ritual was performed to cast the evil spirits that followed him from the bush [4:138].

#### ***3.3.5 Rites of Passage for Manhood***

The Hamar have a number of different rites of passage. The rite of passage for manhood like killing an ethnic enemy or wild animals, cattle leaping, etc are the prominent ones. As [4] states, one the rites of passage for manhood is through the killing of an individual from their ethnic enemy and the next best thing is killing rhino, elephant, lion, buffalo or giraffe [4:136]. One had to make the traditional principles practical so as to marry a girl of his interest. These cultural requirements include leaping over cattle; paying cattle, goat, sheep and honey as a bride wealth, etc [4:180].

##### ***3.3.5.1 Cattle Leaping***

A man needs to go through the cattle leaping rite to verify his manhood and eventually get a wife. In this ceremony, the person undergoing the rite is expected to run on the back of a number of cattle standing in queue four times without his hands touching the back of the cattle. If he stumbles down more than once, it would be a disgrace to his relatives and himself. To keep the cattle at their position, the mazes encircle and catch the tails and horns of the cattle. The mother, brothers and other relatives hold freshly cut leaves as a sign of good omen and wish him success at the ceremony [4: 218-219].

Following the cattle leaping ceremony, the guy stays as cherkolemaz for seven days washing his body with sand and water. Then he starts his maz initiation period to become a maz.

### ***3.3.5.2 Maz Initiation Period***

At that time his maz friends keep two chicken feathers in his head, tied with lado, decorated with several colorful beads in his neck and put dik-dik skin ('segere') around his waist. At night the mazes engage in 'maz guala' dance with girls from their surroundings. The girls show a vibrant performance as well as singing [4: 223]. According to the Hamar tradition, once a man leaped over the cattle and became 'maz', he is expected to go around the village with the 'endenas' and [be] fed with blood, milk and honey while looking for a fiancé [4: 206]. He has ascertained his manhood and is then given permission to search for soul mate.

### ***3.3.6 Rite of Passage for Re-acceptance of Mingi to the Community***

Children abandoned as Mingi most of the time do not survive the chore. But the Hamar have a rite of passage for accepting back a person abandoned as mingi if the child managed to survive the abandonment. If an abandoned child survived and returned to his community they wouldn't refuse to accept him. . . an ox was slaughtered and he was made to bath in its wastes and blood. It was an announcement that he has rejoined the Hamar [4:210]. After the rite, the child is no more seen as a sign bad luck to the community.

### ***3.3.7 Marriage and Associated Cultural Practices***

According to the Hamar culture, a man would be permitted to marry after successfully accomplishing many cultural rites. He is also required to pay a huge bride wealth to the girl's family. The man pays himself if he can afford, but his can also ask for support from his clan's men if he is not wealthy enough to pay the bride wealth.

#### ***3.3.7.1 Bride Wealth***

According to the Hamar tradition, the man is the one who pays a bride wealth. Having a baby girl is equivalent to being blessed with a vast wealth in the community. Upon her marriage, bride wealth of livestock, goats and honey is provided to the girls' family. Polygamy is an acceptable cultural norm. A man can marry more than two wives as far as he can afford the bride wealth. The baby girls he can get from these wives can be a good predictor of the future wealth of the family. In the Hamar Culture, a baby boy is not worthless as well, he builds the cattle kraal, protects his family and the clan from their ethnic enemies. After the bride wealth is partially or fully paid a team women delegated from their village, led by the husband's mother, bring the bride maid to the husband's home. The bride would have her hair shaven and her body would be smooth by a mixture of butter and charcoal cream with the intent of appearing beautiful to her husband. She then hides in the ceiling of the hut 'shala' (what the Hamar call it) for three months. Unless she hides in that darker place whenever her husband shows up, she is subjected to beatings. Nobody will intervene or make a plea for help - It is a tradition! [4].

#### ***3.3.7.2 The Hardest Step to Marriage***

If a man has no extra ordinary achievement to win a girl's heart or bride wealth to offer to her family, he can engage in a risky endeavor designed by the culture for his likes. That is done by laying dik-dik hide in the girl's way and feeding her kurkufa (sorghum bread). If this is done to a girl at the absence of her tribe's men, she had to succumb to this cultural norm and marry the person who did so. Unfortunately, if the man encounters with her relatives or tribe's men in the process, he will be deadly shot as they see it as a disgrace to the girl's family and the clan [4].

### ***3.3.7.3 Hiding in Shalla (Ceiling)***

A married woman is expected to hide herself from her husband in Shalla (ceiling) for three months after her marriage. Staying in the confinement for such a long period of time is believed to make her more appealing and ready for the sexual excitement that awaits her at the end. Meanwhile, if she confronts with her husband by chance, he had to beat her. Although it might prove difficult to beat one's lover, he would have to do it. Hamar girls have been harboring that for a long time [4:296]. If the husband fails to do that, the women feel irritated. Despite its painfulness, they feel that he had to fulfill the cultural rites. They can bear a strong lash from their proud and tough man nevertheless a soft touch can result in unexpected pain if it comes from a coward. Goity reflects this when Kello, as an educated man of the tribe, fails to do so.

'That bastard coward! He let me pass by in peace as I foresee instead of whipping me. I am rather the husband and he is the wife' Goity proclaims [4: 299]. "A woman has to flirt by her husband's lashes so that she can enjoy life and love". Failure to do so is equivalent to stealing her a golden pleasure, a pleasure she has been awaiting for all of her age.

### ***3.3.7.4 Throwing Grains of Maize***

When the hiding is over, the wife goes to elders and receives their blessing. She returns home with the blessed guard and hangs it on the middle of the wall. She throws some grains of maize on the skin mat where her husband sleeps. By so doing she culturally communicates that she has become very beautiful and is ready to make him relax and happy. The husband also understands what is implied and couldn't resist the temptation anymore. They spice up their life with legitimate sexual intercourse.

### ***3.3.8 Shefero Coffee Ceremony of the Hamar***

In Hamar coffee is boiled in a large earthenware pot. The boiled coffee is usually served from early dawn to late in the morning and anyone who happened to stumble over was invited to the ceremony for a drink. With the philosophy of making others equal to you elders were assembled with men, women and youngsters. Oyga [the wife] served the shifero coffee to each and every one. . . .The Hamars affectionately ruffled their calabash with their hands as they sat. Suddenly the elder starts blessing. Men have priority in such ceremony. A moment later, being a woman Charlotte was served with a half filled calabash of shefero coffee. She finished drinking with an unpleasant surprise and gave the calabash to Oyga to show her great respect.

In the tradition of the Hamar, giving back the calabash to the woman who served the shefero was tantamount to

asking for another one. Oyga filled her [Charlotte's] calabash with coffee and gave it back to Charlotte who had already enough of it. . . [4: 123-124).

### ***3.3.9 Blessing of Elders on Coffee Ceremony***

The Hamar have the culture of getting the blessing of elders before a coffee ceremony as is the same in most parts of Ethiopia. The elder of the house, mostly the husband, would give blessing before the morning coffee to be shared among neighbors is served. The queries and qualms of the community are reflected in the blessings. Here are the words of the blessings of Oyga's husband, who started by clearing his throat. . . let hunger and poverty be wiped out of the Hamar land and go to our enemies land. Let the sky pour down rain, and satisfy our cattle, and bees buzzing from one flower to the next collecting nectar. Let peace and love prevail on our father's land. Let Borjo bless us all. . ." he said thoughtfully [4:204].

### ***3.3.10 Untying Knots - Calendar System of the Hamar***

This is how Hamar people count the days and figure out the time of the day. In the novel we see the newly married girl, Goity, counting down the days to come out of shalla (Ceiling) and express her interest to her husband in this mechanism: Goity untied each of the ninety knots [three months] one by one every day. In the Hamar tradition, formal meetings, visits or events could be figured out by the number of knots. One knot indicates one day. In the meantime, particular time would be known by the direction of the sun. Sun down with the east means morning; when the sun is overhead it means noon; sun down in the west –afternoon, and the sunset means night [4:309].

### ***3.4 Portrayal of the Setting (Local Color)***

One of the most important ways of promoting destinations in fiction is through portrayal of settings. Writers make a vivid description of places arising from their keen observation and expertise in language use. The setting of *The Land of Yellow Bull* stretches from England to Addis Ababa and the long way to Hamar land and its surroundings. The author gives us the description of many of the catchy scenes on the way and the final destination.

#### ***3.4.1 The Beauty of the Hamar Land***

The Hamar is a natural world where everyone lived in mutual respect and love based on the Bankimoro's traditional rules. The heaven like magnificence of the Hamar village is presented as follow in the novel: The Hamar sun sparkled like a diamond at dusk adorning the world around it by multiple colors of red, yellow, violet. . . rays. She [Charlotte] always loved the paradox of natural beauty. At such breath taking times, Charlotte thought about the image of paradise she had in her mind, something more beautiful than anything she had ever seen before [4:171-172]. The Hamar panorama was green with breathtaking beauty. The sky was bright blue and the flowers had blossomed; and the land was full of their fragrance. . . Hamar girls and youngsters had started singing about 'wakealpenon' (land of the yellow bull). Assele mountain chain . . . Bankimoro's favorite place, the blessed place where the first fire of Hamars was seen, was standing, in its original place, as a living

epic of the history of the Hamars. It was fancifully covered in a green carpet [4: 376].

### ***3.4.2 Nature and Natural Beauty***

The author, as Nerurkar points out in the blurb of the novel, was above all successful in setting the scene of the story. The quite natural world of the Hamar and its modern counterpart, London, were portrayed in an exceptionally vivid way. The twinkling stars, the fascinating deem light of the moon, chirping of birds, the blossom of plants, the harmonic melodies and music of nature were presented alive [4:2003].

### ***3.4.3 The Hamar People***

The Hamar are benevolent society living in love and mutual cooperation, by respecting their traditions, rules and regulations. They had already proved to be extremely faithful to their culture without alienating anyone in the process. The Hamar live a peaceful natural life, free from self-centeredness and extravagance. They do not worry too much. They have positive attitude towards themselves and others. They have a strong faith in Borjo (God) who gives them rain. This makes life more of a joy rather than a struggle for Hamar people [4: 2003].

### ***3.4.4 Contrast between the Hamar Land and the Modern World***

The novel presents a stunning contrast of the natural world of the Hamar land and the so called 'modern world'. It describes the Hamar land as a beautiful place (filled with mutual love) where people have so many matters bringing them together than tearing them apart. Hence, one can see the importance of the place as a destination to take retreat from the hectic and noisy modern world filled with isolation to such a quiet place of peaceful coexistence. As Goity, reiterates: In my fascinating world everyone loves each other . . . cattle, even plants love back as we love them. . . . but here fences, races, cars, clothes, size, colour. . . isolated one from the other. People who are masters of their wealth are controlled by that. . . They have no sweet and peaceful life. Nobody is allowed to get into another's compound. . . . People focus on differences setting them apart [4: 357].

#### ***3.4.4.1 The Hamar Land in the Eye of Charlotte***

Charlotte makes the following description of the Hamar land in a letter she wrote to her mother: The Hamar land is tranquil world full of love and natural tenderness. It is a clean, a virgin world, not yet polluted with greenhouse gases or people's egocentric ideas. Here, real moral laws guide people. The ethics of equality, mutual respect and genuine assistance are alive. Unlike the modern world where just one negative thought or word can throw people totally off balance, in the natural world of the Hamar balance between patience and flexibility is always kept.

#### ***3.4.4.2 The Modern World in the Eye of Goity***

The modern world, Charlotte's homeland, particularly London, is described as unfriendly, imperfect and disordered by Goity, the native Hamar woman, who found it quite unbearable. As the Londoners have long cut themselves apart from the traditional order, the chaos of the city life and the value system of the people puzzle

her so much.

The people value personal possessions like buildings rather than companionship or their togetherness. It is a place where things are mixed up. What surprises me most is the difficulty of distinguishing day and night. Even day and night are mixed, . . . sky and earth are mixed, ladies and men are mixed, . . . elders and kids are mixed . . . cars and humans are mixed. . . birds and airplanes are mixed. . . everything is a mixture. . . she said and laughed [4: 205]. 'Why Borjo! If you have created everything in perfect order, where does their imperfection come from? How could they run without a break? They easily feel joyful, get hurt with silly coincidences, burst with happiness in seeing pictures. . . is that what life means, rushing like wind in all direction? She mumbled [4: 205]. No one has attention for the other. No greetings, no conversation. What is surprising about these people is the unreserved love they offer to their pets while they don't for their fellow human beings.

#### ***3.4.5 Omorate, one of the Towns on the Bank of Omo River***

Omo valley is reckoned by enthusiasts to be one of Africa's premier locations for White water rafting, the Omo river takes through gorges hundreds of meters deep and over fish and the huge shape of crocodile and hippo. It's here that Ethiopia's largest sanctuary, the richest in spectacle and game [are found] [4: 96]. The quite natural features of the Hamar land and the people enjoying themselves in this favorable atmosphere are portrayed as follow: The Hamar trees were beginning to blossom, the bees were buzzing from one flower to the next collecting nectar, cattle grazed in the fields and others rested with satisfaction. The wind was bending the tree tops; full of leafs, at different angles. Calves and children were clicking their bells and jumping in the field. Naked youngsters were running in the woods to hunt . . . [4: 167-168]. The warm sun shining on their bare body provides them authentic pleasure. Naturalism is about loving the sun light, heat and being comfortable with the moon in the evening [4: 168].

#### ***3.4.6 The Landscape and Beauty of Arbaminch***

Arbaminch is one of the cities found on the way to the Hamar land. It is a city a traveller to the Hmar land enjoys at least for a night. In the novel, the beautiful weather and the scenery that awaits visitors at the city is presented as follow: A light cool breeze was blowing from the lake into the hotel. The bottom of the mountain used as a pillow for the forest, and the so called God Bridge that separates the Chamo and Abaya lakes, the Mount Guji chain, with its forest garden was appealing and a symbolic model for natural beauty. It created a marvelous feeling for visitors . . . such fascinating sight could provide immense enjoyment to anyone who felt bored with routines of life [4: 57].

#### ***3.5 Material Culture***

The author makes a mention of so many materials that are part of the culture of the Hamar Society. They include Berkoto (traditional pillow), Ayzi (short skin skirt), gourd (a material used for taking milk or sand to elders), skin mat, calabash, coffee pot, etc. Some important cultural foods and drinks and unique cosmetics are also included.

What she saw in every Hamar household was a skin mat for sleeping, calabash for eating and drinking and a big pot for boiling 'Shefero' coffee and other food items. [These are] so indispensable for human beings [4:176]. These were among the basic household utensils on Charlotte's list as she plans to get married to Delti Geldi.

'Ano' - a soil which comes from karo-at the bank of Omo River. Hamar youths smear their bodies with it as a cosmetic.

'Asele' – A soft sticky substance made of the mixture of soil, butter and gum married women smear their body with

'Ayzi' – a short skirt made from goat skin. A typical dress Hamar girls and women wear to cover their secret parts.

'Berkoto' – a wooden traditional household utensil used as pillow or stool. Hamar men carry it around so as to use it whenever they need to take some rest in the field.

'Borde' – A traditional drink served after participating in a group work on farmlands. When a new hut is constructed the owner also serves 'borde' for the other women who helped her in the Hamar.

'Kukufa' - a sorghum bread used for feeding a girl of one's interest to make her a wife (the hardest measure for marriage). According to the Hamar tradition, a girl who is fed kurkufa can never refuse a marriage proposal presented to her family.

#### **4. Conclusion**

Ethiopia is a country found in the horn of Africa. The country is a mosaic of nations and nationalities with their own diverse cultural traditions and practices still intact in the face of globalization. In this paper an attempt has been made to show the tremendous potential of ethnographic novels in tourist promotion as illustrated through *Land of the Yellow Bull: an Ethnographic Novel* by Fikremarkos Desta using document analysis as a research method. The various cultural traditions, values, beliefs and perceptions of the community at the setting of the novel were taken as an extract and presented to substantiate the point. The author's presentation of the story from different narrative angles had made nothing to be left uncovered. An ethnographic text presenting the cultural peculiarities of a community (in this case the Hamar people) is selected because the majority of international travellers are cultural tourists. The novel is in the first place a worth reading material as a literary text and can be a popular tourist hook if it is deliberately used for the purpose. Although Ethiopia does not have numerous much acclaimed literary figures whose life and works attract literary tourists, bringing such ethnographic novels and their contents to the attention of cultural tourists could attract numerous tourists to the country.

#### **5. Recommendations**

Based on the findings and objectives of the study the following recommendations are suggested:

- More works of ethnographic genre written in indigenous and foreign languages should be studied and identified by academic institutions so as to use them for the proposed purpose.
- Ethnographic works written in local languages should be translated into English and/or other world languages so as to make them accessible to the international community.
- The relevant government ministry, Ministry of Culture and Tourism in Ethiopian case, should take the initiative of using the suggested novel and other similar works for promotion of the country's tourism.
- The ethnographic novels identified through studies like this should be made widely available for tourists at international hotels, tourist lodges, and all possible conventional and online media.
- Different government sectors should also work in collaboration to facilitate transportation, communication, security and catering services at the destinations so as to satisfy the recreational and safety needs of the growing number of tourists.

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