



**ADDIS ABABA UNIVERSITY
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SCHOOL OF THEATRE ARTS
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**EXPLORING THE ROLE OF ETHIOPIA'S NATIONAL
THEATRE
FOR NATION BUILDING**

BY

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**Exploring the Role of Ethiopia's National Theatre
For Nation Building**

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Dedication

I dedicate this thesis for my beloved, kind and strong mother W/r Mersha Mekonnen and to the memory of my father Getachew Yinesu.

Abstract

This study is conducted to explore the role of Ethiopian national theater in nation building in Ethiopia from 2000 to 2010 E.C in Ethiopia. The study addresses the concept of national theater, national identity, nation building and relationships of theater, history of Ethiopian national theater and Ethiopian national identity. In addition, theories of national identity and models of national identity with their political approach of the perspectives of national theater were explained. To achieve the research objectives, the researcher adopted a qualitative approach with a descriptive research design. The research was conducted in Addis Ababa and focused on the Ethiopian national theater. Eight purposively selected informants were interviewed in detail. In addition, four purposively selected theater scripts (Babylon Be salon, Ye Kake Wurdewet, Ye Tewodros Raey and Alkash ena Zafagn) and relevant documents were analyzed and interpreted. Interview, document analysis and observation were used to collect data from primary and secondary sources. The study applies theories of national identity and national identity models (common belonging, constitutional patriotism and self-projections) as parameters to measure the performance of Ethiopian national theater during the study period. The findings of the study show that the Ethiopian National Theater did not fulfill its roles and responsibilities in representing national culture, strengthening national identity, enhancing social solidarity, building national consensus, strengthening national unity and contributing to the nation building process. Therefore, the authorities of the Ethiopian National Theater and the concerned bodies of the National Theater should revisit, its structure, objectives, mission, vision and the themes presented in the theaters. Moreover, the theater house should work more on original, indigenous and researched art works that build national identities and promote national commitment, consensus, peace, democracy and unity within the entire nation.

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Abbreviations and Acronyms

E.C: Ethiopian Calendar

EPRDF: Ethiopian People's Revolutionary Democratic Front

ENT: Ethiopia's National Theatre

G.C: Gregorian calendar

NT: National Theatre

UNESCO: United Nation Educational, scientific and Cultural Organization

RQ: Research Questions

Chapter One

1.1. Introduction

While I took the course “African and Ethiopian Theatre” during my first-year postgraduate class in 2009 E.C, there were rebellions, political conflicts and instabilities in the country. In fact, this was not the first time when such things happened. However, Ethiopia under the leadership of Prime Minister Hailemariam Dessalegn faced various challenges. As a citizen I began scrutinizing the overall activities of the country and its theatre, particularly the Ethiopia’s National Theatre.

Therefore, as I am a theater student, I asked the following questions. Why such things happened in the country? Why societies lost their solidarity? What was the role of Ethiopia's National Theatre (hereafter ENT) in bringing unifications and social solidarities within the society in preventing and fixing such kind of choiceness? With such answer seeking critical questions, the researcher started to examine some theatres, which were performed in ENT stage from 2000-2010 E.C, towards its role in nation building. In this regard, the existing literature and some studies on nation, nationalism, national identity, nation building and theatre have encouraged the researcher to understand the role of National Theatre (hereafter NT), in bringing social solidarity at the national and global level. As a result, the researcher has learnt that the NT can contribute to a role in nation building through theatre to achieve social solidarity within a country. The researcher’s reading on this area also indicated that there is one survey research which was conducted on the Ethiopian theatre houses.

Therefore, concerning the overall activities of Ethiopia’s NT, studies indicated that there are absences of theatergoers, political influences, censorships and so on. Moreover, Ellen, et.al (2003 G.C) in their article “Survey of Culture and Media: Ethiopia” noted that Ethiopia's NT lacked the capacity that should go with its name. Furthermore, “It is unable to meet the expectations to portray the genuine and unadulterated artistic life of the various nations and nationalities of the country ...” (Ellen, et. al. 2003, p. 19). This shows that Ethiopia's NT is unable to fit with its title,

duties, and responsibilities towards representing the societies through its art works. Therefore, this study Explores the role of the Ethiopia's NT for nation building: from 2000 – 2010 E.C. In this course of time, the country has passed through various up and downs such as the Ethiopian millennium which was the most inspirational and motivational moment and political uprising, ethnic and religious conflicts, migrations, and the death of thousands and so on during this period. However, there are visible facts that Ethiopia's NT has still presented theatrical productions for the audience. Nevertheless, there is no empirical study or other documents which explore whether performed theaters have a contribution to the identifications and intensifications of national identity and the nation building process of the country.

Since the seventeen century up to date, the NT movements in Europe, Asia and African countries were challenged with the questions of NT for whom and what should be its purpose of existence, roles and practices? These questions contested among scholars were an apex of global and national debate. The 17th and 18th century historical background of NT in Europe claimed that NT has been an institution and an entertainment place for bourgeois. In 1767, the Hamburg NT 'developed a municipal theatre to educate bourgeois and help to instill national values. Gradually, in 19th century concerns like culture, national consciousness and political nationalist became an important issue of NT. After then, in 20th century democracy, multiculturalism, balkanization and globalization were the main functions of NT. Finally, in 21st century social, cultural and economic agenda became pivotal points for NTs (Wilmer, 2005).

In contrast, Asia's NT experience shows that NT serves a means of cultural cultivation within the society. Unfortunately, most of African countries used the NT to be free from their colonizers instead of cultural and national development. They were not aware on how to use and manage NT to create social solidarity and to enhance cultural and national identity development of the nation (Okagbue, 2013). In relation to this, Rebecca (2009) stated that the NT of countries had failed under the government influence. In fact, the political influence of the government has still challenged the NT of countries like Scotland. According to McConachie's argument (2008, p. 50), "national theatres must address (or seek to address) a part of the national people that can legitimately represent the whole of it." He further stated that the role of the NT should bring the nation together to unite the nation through the common national identities.

Conversely, Klaic's (2008, p. 217) stated that "Today, it is difficult to imagine how many National Theatre can pretend to represent the spirit of the nation, construct and enhance national identity and stress the distinctions of national character." This implies that the NTs were not functioning within their purpose of existence towards representing the nations, intensifying the national identities, bringing national consensus, strengthening unity and nation building. In this regard, whether it is part of the nation building process or not, Ethiopia's NT is still under question.

Ethiopia is the navel of human beings and one of the richest countries in natural resources. In light of this, Hal (2003, p. 15) stated that "Ethiopia has the natural splendor of startling majesty." This is true and it has been proved by historians, scholars, researchers, anthropologists, and archeologists. In this regard, archeological findings assert that Ethiopia is a home of the first human ancestor and the old ancient civilized country in the world. Furthermore, Ethiopia is a multiethnic, multicultural, multilingual and multi-religious nation and the second-most populous country in Africa. In the history of African nations, Ethiopia is a country which was not colonized. Likewise, in world history, the country is well known as museum of people, a symbol of sovereignty and a powerful kingdom. Particularly, following the victory of Adwa, the image of Ethiopia shines on the Universal stage and it has become a shield of African countries. On the top of that, most European countries recognize Ethiopian sovereignty (see Levien, 1974, Hal, 2003, Plastow, 2004, Prunier & Ficquet, 2015 and World Bank, 2005). The history of the country tells us that the above mentioned iconic images were taken as bold identical characteristics of Ethiopian national identity but it did not continued as it is in recent years.

The Ethiopian politics from (2000-2010 E.C) clearly shows how Ethiopia was challenged with various issues. More than ever since 2008 E.C, plenty of political crises occurred in the country because of differences in political ideologies, power struggle, and corruptions, ethnic and religious conflicts. As a result, conflicts, migrations, and death of innocent people become aggravating in the country (Assefa, 2019). However, artworks can play a significant role to solve such kinds of tensions, conflicts and social crises among different mechanisms. According to Boal (1998, p. 5), "...theatre is the human language par excellence...Which is, in its most archaic sense, our capacity to observe ourselves in action. We are able to see ourselves seeing!"

Boal's view indicates that theatre is a means of better communication among human beings. It is beyond a mirror which shows self to observe and understand and it creates knowledge that makes human conscious in their social life.

Theatre can play a significant role to build the nation by creating national identity which could unite diversified ethnic groups together. Scholars believed that theatre is one of the most vital mechanisms to bring national consensus. Theatre can create sympathy and develop 'we' feeling rather than 'me' or 'they' among the audience. As Martin Esslin (?), "Theatre is the place where a nation thinks in front of itself". This indicates that theatre is the exact place for the diversified society to come together and to observe, feel, imagine and communicate not only with their souls, but with others too. As Leach (2008, p. 65), "Theatre interprets and images human experience." This clearly implies that theatre has a very wide meaning. It is an art form which drives and creates from the past and present (day-to-day) life activities of the people to the people by the people. In order to bring social solidarity in a diversified society like Ethiopia, the role of NT is paramount and it has a great contribution to the nation-building processes of the country, by intensifying national identities, bringing national consensus, developing social solidarity and strengthening national unity.

In this regard, the NT of Ethiopia was established in 1948 E.C during Emperor Haile Selassie regime. But, its purpose of establishment is controversial, whether it is founded for the national purpose or the emperor's personal interest, is not yet discovered. In 1974 the military junta Derg came to power and changed the name Emperor Haile Selassie I Theatre House into Ethiopian National Theatre and used the NT to install socialist ideology into the mass people through music, dance and drama. After the collapse of Derg, the present EPRDF has come to power with a new federal system- ethnic based political ideology. Until 2003 E.C, the Ethiopia's NT was continued with its previous title —Ethiopian National Theatre, with some organizational and structural changes in its functions. Then, in 2003 E.C, Ethiopia's NT officially reorganized under the federal government proclamation with its objectives, duties and responsibilities for the purpose of promoting, preserving and cultivating the cultures of nations, nationalities and peoples of Ethiopia. Its name also officially changed by the proclamation from 'Ethiopian National Theatre' to 'National Theatre'.

Simultaneously, the new nation building program in Ethiopia has passed through different challenges since 2000-2010 E.C. Ethiopia's politics signified that in the first half of the last ten years in Ethiopian millennium, there was hope and motivation to unite and build well prosperous and developed Ethiopia. However, after a year's later, the political situations dramatically changed and the country has started to face plenty of troubles such as corruptions, death, migrations, ethnic conflict, protest, rebel and political power shift. When Ethiopia has faced conflicts and these kinds of shocking problems, what really does the ENT before, during and after? These and other crucial questions were not answered. To answer such critical questions and to understand the role of ENT for nation building this study is very important. Therefore, studying the significance of theatre for nation building is fundamental. Thus, the study explores the role of Ethiopia's NT for nation building since 2000-2010 E.C.

1.2. Statement of the Problem

Nation building process is a complex task, which needs continuous attempt and efforts to realize it. In many countries, this complex nation building process still continued in various ways, with different political ideologies. In fact, nation building is a process of a collaborative work of the government, citizens, institutions, elites, public media, civil society, formal and non-formal education and so on (Grotenhuis, 2016). Among these and other main contributors, National Theatre is one of them as a public media. It represents the nation and it promotes, cultivates and preserves the peoples' culture internally and symbolizes the national images on the international stage. Furthermore, National Theatre can play a vital role in the nation building process, through empowering social solidarities, creations of common belongingness, intensifying national identities, strengthening unity and helping the overall nation building process of the country (McConachie, 2008 & Nwanaju, 2013). But the new nation building program in Ethiopia has passed through different challenges since 2000-2010 E.C. Ethiopia's politics signified that in the first half of the last ten years in Ethiopian millennium, there was hope and motivation to unite and build well prosperous and developed Ethiopia. However, after a year's later, the political situations dramatically changed and the country has started to face plenty of troubles such as corruptions, death, migrations, ethnic conflict, protest, rebel and reform. When Ethiopia has

faced conflicts and these kinds of shocking problems, what really does the NT before, during and after? To solve such kind of nation-wide problems in the country: to build strong national identity, sustainable peace, democracy and social solidarity. Therefore, the study explores the role of Ethiopia's NT for national identity building in Ethiopia since 2000-2010 E.C.

Rebecca's dissertation entitled "From theory to practice: The National Theatre of Scotland, 1999-2009" was conducted on May 2009. This dissertation discusses Scotland's NT and scrutinizes the theory of NT and its practices in terms of the Scotland NT. Apart from global study, there is previous studies on nation building, the study was conducted by Siraw Demas (2016), which entitled "Ethiopian Identity in the Post 1991 New Nation Building: Curriculum Response and Students perspective" and the dissertation was discussed how the nation building was incorporated in students' textbooks. Besides, Rahel Teshome was also conducted her MA research entitled "The Roles of Ethiopian National Theatre in the development of indigenous performance." , in 2014 G.C., to explore the challenges of ENT against fulfilling its roles and responsibilities in the development of indigenous performance.

The above listed studies were not related to the issue of national building in Ethiopia's National Theatre. So, as far as my reading concerning this research topic I haven't seen such kind of particular and related studies. The absence of such kinds of studies in Ethiopia's National Theatre is very regrettable. Therefore, to fill this research gap, this study can play a vital role to explore and understand the interrelationships between the Ethiopian's National Theatre and national identity building in Ethiopia. Thus, exploring the role of Ethiopia's NT for nation building is very crucial, because it is identical evidence that Ethiopia's NT is an icon and has the responsibility to bring unity and social solidarities in the country; it is expected to support the complex national building processes of Ethiopia. Furthermore, NT can play in revealing, managing, disseminating, preserving, promoting and protecting of the nation cultures and their identities. However, Ethiopia's National Theatre role in the nation-building process of the country is not yet explored.

1.3. Objective of the Study

The study has the following general and specific objectives.

1.3.1. General Objective

The general objective of this study is to explore the role of Ethiopia's National Theatre for nation building in Ethiopia.

1.3.2. Specific Objectives

1. To examine the theater practitioners' understanding of the concept of NT
2. To explore the National identities portrayed in the selected plays
3. To examine the role of the Ethiopia's National Theatre in building Ethiopia's National identity through the selected plays
4. To investigate the purposes of the selected theaters presented in Ethiopia's national theatre in view of nation building?
5. To address the objectives, missions and vision of Ethiopia's national Theatre in Nation Building.

1.4. Research Questions

This study examines the role of the Ethiopia's National theatre for Nation Building. Thus, the researcher formulated the following research questions:

1. Are Ethiopia's National Theater practitioners aware of the concept of NT? If yes How/ if not Why?
2. Does Ethiopian's National Theatre praise Ethiopian national identity? If yes How/ if not Why?
3. Do theatres of Ethiopia's National Theatre engage the audiences in creative dialogue and discourse with their National identity? If yes How/ if not Why?
4. What are the motives behind presenting the selected theatres in ENT?

5. Does Ethiopia's National theatre fit for its existence purposes, missions and visions? If yes How/ if not Why?

1.5. Significance of the Study

The researcher believes that the paper can be used as a benchmark for further detailed and comprehensive study. Furthermore, the study has a number of advantages. First, Ethiopia's NT gets benefits for its future missions and visions in the nation-building processes of the country. It clearly identifies the main issues and themes of Ethiopia's NT and the interrelationships of nation-building. Secondly, it contributes to a wider academic discourse of the NT at the level of national and international scholarships. Third, the study has also significant inputs for the policymakers and researchers for their further studies. Fourth, the study could be taken as a historical document that shows and reveals the role of Ethiopia's NT in the nation-building process of the country. Furthermore, the research helps the readers to have a clue and knowledge of the task of Ethiopia's NT. The study also helps theatre practitioners like playwrights, directors and others to identify the role of the NT and to act accordingly.

1.6. Scope of the Study

The study is conducted to explore the roles of Ethiopia's National Theater for Nation Building. Thus, among the five governmental theatre houses in Addis Ababa, the research primarily focused on Ethiopia's NT, particularly from the Ethiopian new millennium (2000- 2010 E.C). This means that the study did not include the years before the Ethiopian's Millennium. Furthermore, adapted plays, music's and private theatre company productions are not included in the study. Thus, the study specifically presented, analyzed and interpreted four purposively selected original theatres namely: Babylon Be salon, Ye Tewodros Raey, Ye Kake Wurdewet and Alkash ena Zefagn. Conducting research focusing on the four selected theaters performed in ENT would strengthen the plausibility of the findings and it increases the feasibility of the generalization.

1.7. Limitations of the Study

The critical challenges that the researcher has faced in the course of the study was mainly due to the political sensitivity of the research topic at hand, the study participants have had a frozen willingness to get involved in the study and to be audio and video recorded. This problem has been tolerated by convincing the participants about the objective of the study and ensuring them the absolute confidentiality of their responses during the consent agreement session. During the time of data collection, there were power shifts in the country and at the same time in Ethiopia's NT too. There were also political crises happening in the country, simultaneously, in a short period of time three Ethiopia's National directors that lead the NT. However, by rescheduling the program and convincing the concerned bodies, the researcher has gathered the necessary data to conduct the research.

1.8. Operational Definition of Terms

Discourse: Oral communications among the theatregoers concerning national issues in the ENT stage.

National Identities: Core and shared values of the nation, which identify one nation from others, through various symbols, icons, history, myth, folklore, heritage, and so on.

Multiculturalism: Cultural diversity, which represents different groups' within the nation.

Nation: is a social form and peoples who are named, recognized and identified by shared and common history, symbol, culture, myth, legal right, economy, territory and so on.

Nation Building: a systematic process and mass mobilizations for common belongingness, common mind set, social integration, national consensus and unity.

National Theatre: a public space, which represents, promotes, preserves and protects the nation culture, and also works on national identity constructions and supporting nation building process of the country through using creative and researched various art works.

Ethiopian National Identity: expressed through shared and common identities such as: common territory, common history, heritages, symbols, common legal right, common economy, cultures and so on.

1.9. Organizations of the study

This research has five chapters. The first chapter attempts to establish the motivations, background of the study, objectives of the study, statement of the problem, research questions, significance of the study, limitations of the study, definition of terms and organization of the study. The second chapter has focused on the literature review. Under this chapter, previous related works on the areas are reviewed. It emphasizes the paramount of the study by revealing the similarity and differences of the earlier works with this thesis. Conceptual framework which particularly focuses on the historical background and notions of national theater, notion of national identity, theatre and nation building and Ethiopian national identity and the theoretical framework, theories of national identity, and perspectives of national theatre also the part of this chapter. The third chapter provides the overall research methodologies of the study. It clearly presents and describes the appropriate research methods which are used to conduct the research. Chapter four discusses data presentation, analysis and interpretation and the last chapter, that is chapter five, presents summery, conclusion and implications of the study. Finally, bibliography, consent letter, interview questions, and appendixes are enclosed.

Chapter Two: Literature Review

In this chapter, the researcher discusses a review of empirical studies, conceptual and theoretical frameworks and perspectives of the National Theatre (hereafter NT) to define the issue under consideration more manifestly and to show the relationship of this study with other previously conducted studies in the area. The chapter also discusses previous foreign and local related studies of the research topic. As far as the researcher's assessment of related empirical studies of this topic is concerned, there are no directly related studies. However, few studies which are slightly related to this study were revised in order to examine the gap.

2.1. Related Studies

This section discusses formerly conducted foreign and local related studies of the research topic. Thus, Rebecca's dissertation entitled "From theory to practice: The National Theatre of Scotland, 1999-2009" was conducted on May 2009. This dissertation discusses Scotland's NT and scrutinizes the theory of NT and its practices in terms of the Scotland NT. The research methodology which Rebecca applies in her study was 'a combination of constructivist and critical research methodologies using qualitative methods within a case study framework. Accordingly, the major findings of the study in the NT of Scotland showed that, 'artistic freedom and expressions are at risk' because of the government direct funding system and interference with its political agenda.

Besides, Siraw Demas (2016), in his dissertation entitled "Ethiopian Identity in the Post 1991 New Nation Building: Curriculum Response and Students perspective." using mixed methodology discussed how nation building was incorporated in students' textbooks. The findings show that the challenges of formal education in nation building include emphasis for diversity rather than unity. The dissertation claims that the curriculum emphasizes exclusion of some groups. In the same way, the findings also indicated that the education system has contributed a positive role to the on-going nation building process. Although the researcher enthusiastically assesses related studies conducted in Ethiopia, he found one MA thesis entitled "Exploring the Challenges of Ethiopian National Theatre against fulfilling its role of developing

Indigenous Performance” by Rahel Teshome in 2014 E.C. The study has been organized in four chapters and explores the challenges of Ethiopia's NT against fulfilling its roles and responsibilities in the development of indigenous performance. The study used a mixed method to achieve the research objectives and to answer the research questions. The result of the study implied that Ethiopia’s NT doesn’t play its role in cultivating indigenous performance in the country. Thus, the above three studies were not similar with their titles, objectives, methods and data gathering techniques at all.

2.2 Historical Development of National Theater

The name ‘National Theatre’ is a fusion of visceral terms ‘National’ and ‘Theater’ which are too different in their concepts. However, both words come jointly with their new concept and meaning. So, from the name ‘National Theatre’, we can simply understand that NT is an institution which represents all communities in the country. It is a place where a nation is represented and promoted in nation wise and in the international stage. For this reason, NT should protect, promote and preserve the national culture to bring social solidarity in the society by asserting their cultural values whether the nation is independent or dependent. In addition to this, Senator Elbert D. Thomas (quoted form Canning, 2018, p. 407) wrote that “[...] the National Theatre movement, to be of equal service in contributing to the national well-being, happiness and cultural enrichment during peacetime.” This statement implies that NT can play multiple roles in different places and times such as during stabile times; representing and cultivating the nation’s culture, giving equal opportunities for the society, entertaining, embalming the nation and developing common belongingness within the communities in their day to day activities are the roles of NT.

It can also play a significant role by inspiring and entertaining the societies during the war or some kind of troubles happening in the country to help them to escape from the bad situations, to give hope, to guide, to reconcile, to give relief and healing them from their stresses and problems. In this regard, Rwanda’s experience is good example. In Rwanda after the genocide, theatre has played a significant role in propagating peace, national building and in creations of a new

relationships and social solidarity (Breed, 2008). Moreover, the NT has a responsibility to unite the people to protect their country from external enemy.

However, theater scholars wrote that giving a clear cut definition about NT is not an easy task, even in the contemporary world. It is interpreted in the context of the nation or the country which is in use. Among theatre scholars, McConachie (2008, p. 50,) stated that “national theatres must address (or seek to address) a part of the national people that can legitimately represent the whole of it.” It implies that the initial target of any NT is preserving and promoting the culture, traditions and creating and enriching the strong belongingness in the society to build their national identity. A well-organized NT can play a sublime role in cultivating the people’s culture by promoting, preserving, and protecting and enables to strengthen belongingness locally, regionally, nationally, continentally, intercontinentally and internationally on behalf of the people. In this regard, Nwanaju (2013, p. 26) stated that “The National Theatre serves as an agent for the presentation, preservation, and promotion of [...] culture”. As Nwanaju, NT can magnify the people’s national consensus, represent their cultures and reflect the national images of the people on national and international stages. This means interactions and common belongingness are a result of all about smooth communication and exchanging culture, custom and values among the peoples. Generally, we can esteem NT as a guard or an ambassador to the nations on local and international level.

Theatre scholars have congruence on the general objectives of NT. For instance, Wilmer (2004, p.2) writes that “[...] the role of National Theatres as reflecting the cultural achievement of the nation at home and as serving as an advertisement for the national culture abroad”. It means that NT should play a crucial role in enriching the people’s attitude, cultivating their culture, preserving and promoting the national cultures within the society and with the external world. Thus, NT has to be a public space in the advancement of the internal community and their cultural development towards cultural promotions for external worlds. The functions of NT is serving the people through different mechanisms towards the developments of the culture, solid relationships among the community, empowering social solidarity and intensifying national identity or national consensus in the society. Building a nation and imaging the national culture

on the local and international stage is the universal meaning of the NT. Nwanaju (2013, p. 1) further elucidated that:

A national theatre embodies the performing treasures of the nation's inheritance for a glorious cause. The theatre brings the best not just to its people but also to the world and further deals with artistic and creative imaginations. It then beholds on the Government to encourage the theatre as a body that preserves and promotes the cultural values of the nation.

The stated argument asserts that NT is a place where the nation is symbolized at home and in the external world. Thus, the government has a responsibility to support and empower the NT's activity for its development. Another important point discussed by Nwanaju is NT is not merely a stage of arid propaganda and performance; rather, it seeks high qualities of aesthetic expressions and 'creative imaginations'. It has to be inclusive and easily accessible to all the people around the nation. In addition to the above statement, Wilmer (2004, p.1) also added that, "National Theatres are often expected to represent the apex in production standards and artistic creativity within the country, as well as reflecting the legacy of national theatre traditions". Wilmer says that any products under the NT are expected to be original, aesthetical and role models for its theatregoers and for other theatre-makers too, at national and international level.

Therefore, as we have seen in the above discussions of NT, NT is a national institution which was established and funded by the government for the sake of the nation. Representing, presenting, emblemize and symbolizing the nation at home and externally; cultivating, promoting and preserving the culture, strengthening social solidarity, and creating common belongingness could be listed among the roles NT. Besides, brining national consensus, intensifying national identities and developing national unity; peacemaking, problem solving, brining enlightenment and positive attitudinal development, art aesthetic, experimentation and creativities are the major roles of NT. However, what NT should prescribe and proscribed is always debatable among theatre scholars. So, it's not easy to say there is a common consensus about it.

Regarding the concept and actual practices of NT, there is hesitation among theatre scholars. According to Klaic (2008, p. 217) “Today, it is difficult to imagine how many National Theatre can pretend to represent the spirit of the nation, construct and enhance national identity and stress the distinctions of national character.” As the Klaic’s idea, it is obvious that all NT cannot practically engaged into their roles, because of some sensational issues like; language, ethnicity, political and geographical location, the influence of the electronics media, governmental negligence and political influence, high market competitions and lack of patronages and other impediments (Wilmer, 2004 and Klaic, 2008).

Although the NT is facing the above listed challenges, how could the NT achieve its goal is the major question of most theatre scholars, from the early beginning to the present contemporary world. For instance: the geographical area, ethnicity, language and aesthetics are always questioned. In addition to this, who’s responsible to take the roles of the playwriting, directing, designing and acting in NT is another challenge. What plays are produced in the NT, indigenous and original or imported plays are the other critical issues of NT. Because of ethnic and national competitions, language, and educational background, experience and other issues are the main factors of the NT. Wilmmr (2004, p.26) state that:

...any national theatre history involves complex choices concerning geography, language, ethnicity, and aesthetics. One of the greatest challenges for national theatre historians is to recognize and understand the ideologies and assumptions that influence their choices and to clarify to their readers the reasons for these choices.

This shows that there are ambiguities to define the characteristics of NT all over the world. On the other hand there are also another stand on the characteristic of National Theatre according to Carlson (2008, p. 21) interpretations of NT characteristics “The common image of a National Theatre is of a monumental edifice located in a national capital, authorized, privileged and supported by the government, and devoted wholly or largely to productions of the work of national dramatists.” This means that the NT physical appearance should represent the common national image of the nation, the country's capital city should be its existence, it should be unique

and recognized, the government should be the source of its finance, and art works at NT must be aesthetic and the practitioners also should be nationally recognized artists.

To sum up, regarding the discourses of NT concept, the following Okagbue understands of NT is more congruent. Okagbue argues that there are three ways to understand the NT: 1. National theatre as a political/cultural idea/concept. 2. National theatre as a building and 3. National theatre as an institution/organizing framework (2013, p. 67); Okagbue further elaborates that NT is the final destinations of the people's cultural exchange, guaranty of their unity, national consensus, belongingness, a place of intercultural performance and a structured organizations or a museum of the past, present and future of the nation.

2.3 National Theatre in the Globe

Historically, NT is not a recent phenomenon. In fact, it began in Europe in the seventeenth and eighteenth centuries. As Wilmer (2004, p. 1) stated "National Theatres [...] as royally established institutions to entertain the elite with plays, operas, and ballets that reflected their aristocratic values." . This statement indicates that NT emerged not to serve the society or the nation in general but it was established for the sake of the selected group of the society which is called 'elites' to entertain them by fusion of arts such as theatres, music, operas and some other art works. However, from 1767 onwards, the function of the NT was gradually changed in to "municipal theatre to educate bourgeois and instill national values " (Wilmer, 2004, p. 1).

After a little conceptual change, there are also other changes in the role of NT, in the nineteenth century. The NT started to serve the nationalism movement activity. In this pivotal case, bringing 'national consciousness', rising cultural and political nationalist interests has become the main agenda of the NT (ibid, 2004). The historical development of the NT functions indicated that it was dynamic and changeable. That is why still in the twenty-first century, the role of the NT is continued variously. Its functions are varied and changeable according to the political, social and economic factors of the given countries. However, concerning NT key functions, Klaic (2008, p.217) observes that "In most cases, those theatre institutions were at the same time a vehicle for bourgeois emancipation, for the elevation of cultural and civic status, and for propagating morals,

virtue and patriotism.” From the explanation, we simply understood that NT is a back bone of one’s country in terms of human enlightenment, cultural development, social solidarity empowerment, national consensus, national unity, national identity creation, intensifications and nation building.

Wilmer (2004, p. 18) also wrote that “[...] the National Theatre has taken on the role of representing the national culture, even when in many cases the nation was not yet an independent nation-state.” According to Wilmer, NT should play its role in any case on behalf of the nation’s to represent the peoples’ culture, to mobilize the masses for their common values and social solidarity to unit and develop national identity weather the nation is dependent or independent.

Concerning the Asian theatre, most scholars and written sources highly discussed the theatrical traditions of the front leading countries such as India, China and Japan (Wilson, 2004 and Cohen, 2011). History tells us, until the nineteenth century, the Asian theatre typically depicted the traditional performance. But, after the nineteenth century, the western theatrical culture started to reflect on the Asian stage.

On the other hand, the western form of theatre style was fingerprinted, adapted and practiced in most Asian countries by western and newly educated Asians playwrights, directors and producers. Wilson (2014, p.291) in his book observed that “The theatres of these countries continued to be influenced by Western practices and artists, and a good deal of theatrical cross-fertilization occurred.” According to Wilson, the western cultural influence on the nonwestern continent and countries was highly dominant. The same is true with European NT movement; the Asian (national) theatre movement is also a result of independence and cultural revolutions in the continent. According to Chattopadhyay, (2009, p. 453) “[...] every revolution which is the result of a true national urge and is characterized by the broadening of a social base and imbued with idealism, necessarily gives birth to newer and purer expressions of art, notably in the field of drama and the stage”.

This idea informs us that those who are elites or socially responsible and patriot persons can mobilize, motivate and edify the community through different art works for different purposes. Because theatre is powerful in touching the sensitive part of humans, it is influential in altering

human life in different aspects of social, political, economic, religious and cultural activities and attitudes. Thus, the government, nationalists, elites and cultural revolutionists have used theater to mobilize the mass for their own purpose. Among the Asian countries such as the Japanese, Indian and Chinese NT movement started and developed during the modernizations and colonization period. For example, many NTs were built in Japan for different purposes since the 19th c., but not merely for independence purposes from colonizers. According to Thornbury, the main purpose of the Japanese NT foundations was to the development of Japanese culture. Thornbury, (1999, pp. 235-236) further stated that:

The National Theatre (Kokuritsu Gekijo) opened in 1966 mainly as a center for kabuki and Bunraku. The National No Theatre (Kokuritsu Nogakudo) began operations in 1983. In the following year the National Bunraku Theatre (Kokuritsu Bunraku Gekijo) opened its doors. In addition, the National Performance Hall (Kokuritsu Engeijo), where rakugo and related arts are performed, opened in 1979. And the New National Theatre (Shin Kokuritsu Gekijo), a showcase for opera, ballet, and other Western-style arts, welcomed its first audiences in 1997.

Thornbury listed out those nationally recognized and well organized cultural performances of Japanese, which are named as a national treasure and NT. Thornbury (1999, p. 239-240) further explains that “Japan has an impressive number of theatres, including national theatres that showcase the traditional performing arts.” Thornbury observed that the Japanese NT are more committed to the promotions, preservation, protections and development of the Japanese culture and traditional performance. Those historical evidences implicate that the Japanese NT was not only focused on the artistic performances; rather, it has played an un-replaceable role in the cultivations, developing, promoting, preserving and protecting indigenous and original traditional performances of Japanese. As a result, the Japanese NT magnified the people’s unity and belongingness and it helps them to be proud of their country.

In India “The National Theatre debuted on December 7, 1872 to create history...” (Rakshit, 2013: p.6). As Rakshit puts that the main concern of Indian NT was creating Indian history to emancipate from British colonies. Furthermore, Mason (2016, p. 225). also observed that, in

India “The Great National Theatre, which was designed with British opera houses in mind, opened in 1873 and burnt down during its premier production as a consequence of a fault of its gas lighting” As Mason wrote that the NT was built by the then Indian colonizer-British government to disseminate their own culture in to the Indian culture.

In China, the NT movement was attempted in 1925-1926; during that time the intentions of the NT movements were to ‘hiberdyzed’ the modern western theatre with the local Chinese traditional performance. But, the NT movement was not successfully achieved its goal, because of the then Chinese political situations and the disagreements of professionals and amateur theatre groups (Liu, 2016). The differences occurred between those who support the western modern theatre and the local traditional performance in the Chinese. After the fall of the NT movement in the history of Chinese theatre, the present Chinese National Grand Theatre built in Beijing and inaugurated in 2007; it was the 50 years plan of huge project of Chinese for the purpose of social and the local culture development and as well as in the global cultural performance industries (Xue, Wang, & Mitchenere, 2010). They further stated that “In fact after the founding of the People’s Republic of China in1949, the National Grand Theatre was the first big project...” (Ibid: 2007, p.518). This statement elucidated that the Chinese National Grand Theatre has inclusive and vibrant national treasure and cultural centers of the 21st century for the Chinese peoples and the world too.

The overall historical background of most, while not all, Asian countries NT were basically built during the modernism period, by the western and colonizers influence or advice. Thus, the Independence, nationalism and cultural revolutions movement played a significant role in the formations and development of NT in Asian continent (Kevin J. Wetmore, Liu, & Mee, 2014, p. 22; Mackerras, 2008).

In Africa, the term and the concept of NT is a recent phenomenon that is newly introduced during the colonization period. In the history of indigenous ritual and traditional performance of Africans, the word ‘theatre’ was also unknown. It is newly introduced by colonizers. Okagbue (2007, p. 1) wrote that “Most African cultures and languages, in fact, seem not to have specific words for theatre or drama.” This means that, there are no congruent and common words to

replace the word 'theatre' but according to their language, most African countries have their own terms that hold the concept of theatre and drama. The African continent is known for its multi-religious, multicultural, traditions, rituals, rites, beliefs and festivals. In this regard, Africa is well known by its indigenous performance until the European colonizers invaded the continent. To show the historical development of African traditional indigenous performance and NT movement, there are three basic phases to study African histories, namely; Pre-colonial (Before 1652), Colonial period (1652-1960) and post-colonial period (1961 –) (Hauptfleisch, 2007). The pre-colonial Africa, according to the European colonizers point of view was a living place of dark people and a 'primitive' society. However, Africans live with their own culture, religion, history and norms. They were conscious and well aware how to practice their ritual indigenous traditional performance based on their cultures for different kinds of social purposes. Smit (2007, p. cxxv (125)) observe that:

Before the colonization of the African continent, an extensive assortment of cultural practices existed. People expressed themselves through rituals, ceremonies and festivals, utilizing their traditional performing arts in their communities. It formed an integral and important part of the social memory to be passed on to future generations to uphold and spread their community's values and beliefs.

Smit indicates that the African indigenous ritual and traditional performances are derived from their religion, myth, culture and history which are vital to the society. Those ritual indigenous performances are not actually practiced for entertainment purposes only rather for memorizations and to transcend their culture, norms, history, faith and lifestyle for the new generations. Melakneh (2005, p. 98) also added that "...African was accustomed to treating political and religious matters..." through their traditional indigenous performance. In this way, they solve and shape their social problem.

The colonial period of Africa is different from the pre-colonial period of Africa. The European settlement in the continent and their cultural dominance and political influence affected the continent, ignoring and replacing the indigenous performance of Africans by the colonizers' new theatrical performance. The pre-colonial Africans indigenous ritual and traditional performance

were dominated by western philosophy of theatres. As Melakneh (2005, P. 98) further noted that “...Colonial theatre were designed to showcase European culture and civilization – a mission which was subsequently promoted and perpetuated by the church, educational institutions.” It implies that under the shade of civilization, tactically the African indigenous, theatre style, ritual and traditional performances and all their culture was overwhelmed and replaced by western culture.

For instance, the colonizers disseminate their culture and political ideology through the foundations and spread of popular urban theatre, a theatre of political cheerleading, community development theatre, expatriate theatre, missionary theatre and school theatres reflected how European colonizers dominated Africa. Those theatre activities were also contributed for the emergence of the national movement to the descendants of the continent (Conteh-Morgan J., 2004). Conteh-Morgan (2004, p. 121) further explain that “As a result, dramatic activity shifted to cultural centers and to social clubs and associations.” Those theatre activities are the main pillars of the then NT movement in Africa. The idea of cultural center was introduced by France in francophone West African countries. Conteh-Morgan, (2004, p. 121) added that “[Cultural Centers...] foster contacts and cooperation between the new ‘elites and the mass of the population: [...] the ‘elites who run them must work in the interests of the majority” it means that, by using the ‘elites’ those who are educate the modern western education, the French tried to spread their language and culture in the society. That is why the French was designed and introduced the idea of cultural centers, social clubs and associations for their multi purposes of ‘French-language-theatre’ and cultural development in the western parts of African countries.

However it is, the cultural centers and private theatre groups have played a great role for the nationalism movement process, too Africa. Okagbue (2004, p. 437) noted that “the national consciousness engendered by the independence movements, and the scintillating politics of the period, transferred into the cultural and artistic spheres.” Beyond the establishments of cultural centers there are other theatre group activities such as schools and college drama festivals (Kenya), Ghana drama studio (Ghana) and private theatre groups were also pave the way to help the anti-colonial nationalist movements to struggle for their cultural and artistic freedom from the dominant culture and its art works of European too.

Then, many cultural centers have transferred into NT in most African countries to strike for their cultural and political independence. In the meantime, the historical developments of NT in Africa show that some of NTs started in the colonial period and the others after independence of the continent. However, Okagbue (2004, p. 58) observed that some NT in Africa was “[...] Emerged accidentally [...]” This means that those NTs are not properly designed with their recognized duties and responsibilities. Moreover, the concept, structures and designs of the NT was crafted based on the ‘European models’ (Brockett & Hildy 2014). However, the institutions are designed by European models, their practical work of arts were preached, motivated and pushed the oppressed peoples of the continent to fight for their independence.

After the independence of the continent, most of African countries entered into internal and external conflict zones. The source of the conflicts was ethnic issues and the artificial demarcations of the territory by Europeans (Brockett & Hildy, 2014). Albeit, the economic, social and political cases are the main challenges of the continent after the independence, there are visible progresses in the development of NT in Africa. The emergence of the cultural center and NT were very important for the development of the continent and it has played a great role in the nation building process of African countries. Okagbue (2013, p. 66) wrote that “... the idea of a national theatre was synonymous and evolved alongside the nationalist movements in each country.”

Those nationalist movements were based on their original indigenous, ritual, traditional and over all cultural performances which were presented in the NT on the national level for the societies to bring social solidarity and their territorial and cultural independence from the dominant colonizers. Okagbue (2004, p.55) further added that “... national culture (s) should play in a nation’s development, that indigenous cultures should be repositioned so they are at the heart of African development initiatives and strategies.” We understood that from Okagbue explanation, culture is the hearts of the people which disseminate and control their leaving style for their multidimensional development. Thus, the cultural centers and the NT movements have played significant roles for the independent movement of the continent, cultural and indigenous

performance development. However, in contemporary Africa, NT has played its role in the national culture and the nation building process is still questioned.

2.4 National Theater of Ethiopia

As discussed in the introduction of this study, scholars assert that Ethiopia is an antiquity and the origin of human beings. However, in the history of Ethiopian Theatre, there are two perspectives. On the first hand, Jane Plastow (2004) stated that the history of Ethiopian theatre was linked with and stretches back to the fourth century religious church performance and the six centuries of Sainte Yared musical performance. In addition to this, other theater scholars argue that the church and the Azmaries' traditional performances are categorized as a classical theatre of Ethiopia (Ellen, et al. 2003). On the other hand, antithesis to the above argument, historians and theatre scholars argue that the history of Ethiopian theatre is a recent phenomenon, in the 20th century. Besides, in the Ethiopian Theater history and in Africa, the first written play was written and produced by Fitawrari Teklehawariat Teklemariam (Johannes: 2004, Aboneh, 2008, Plastow, 2004 and 2010; and Paulos, 2011).

After the initial efforts by Teklehawarit Teklemariam, there were different theatrical activities occurred in Ethiopian theatre. Especially the opening of school drama, the grow up of the most pioneer theatre practitioners like, Yoftahe Neguse, Melaku Begosew and Afework Adafre (Aboneh, 2008); hotel theatre shows and the opening of theatre hall in Addis Ababa have played their own significant role in the progress of Ethiopian theatre (Plastow, 2004 and 2010; Yonas, 2004). In Ethiopian history, theatre has played its own significant role for the independence movement and to galvanize the patriots, especially during the Italian spoliations of Ethiopia, in 1927 E.C. After Emperor Haile Selassie I come to power and before the Italian's invasions to Ethiopia, the first theatre group for the national purpose was born “ye’ītiyop’iya hizibi yehāgeri fik’iri mahiberi” ḥāmilē 11፣ 1927 E.C (የ ኢትዮጵያ ህዝብ የ ሀገር ፍቅር ማህበር); (Ethiopian people country love Associations) (ማቴዎስ በቀለ፣ 1958 ዓ.ም ፤ ሀገር ፍቅር ልዩ መፅሐፍ፣ 1991 ዓ.ም and Plastow: 2004, P.197).

The association was founded to mobilize the people for the purpose of self-defense from Italian invasions. This indicates that the concept of nationalism and NT or using theatre for the sake of patriotism and self-defense began to flourish in the country. Among the different theatrical activities, the traditional performance like “kererto, fukera, shilela,” (Ellen, et al. 2003, P.17) and “music, dance and short propaganda plays” (Plastow: 2004, P.197) songs and theatrical performances were used as inspirational tools, to unite the people for standing against their enemy. Therefore, we can state that the present Hager Fikir theatre played the role of the NT before the Ethiopian National Theatre was not born.

Then, because of the launching of the war, all theatrical activities in Ethiopia were banned by Italian warriors until the end of the war in 1934 E.C. In 1933 E.C., the theater movements in Ethiopia were continued again, and “yewet’atochi minich’i yehāgeri fik’iri mahiberi” mīyaziya 5፣ 1933 (የ ወጣቶች ምን ጭ የ ሀ ገ ር ፍ ቅ ር ማህ በ ር) (Youth Source: National Love Society), was officially organized in a new form by Mengesha Kefela (Special editions of Hager Fikir Magazine 1991 E.C.). Contrary to the above statement, some other documents argue that, in 1934 Mekonnen Habtewold was back from migration to their home land and reestablished the earlier “ye’ītiyop’iya hizibi yehāgeri fik’iri mahiberi” by renaming ‘Hager Fikir mahiber’ and collected professional theater practitioners, for the purpose of nationwide cultural activities in the country (Matiwos, 1958; የ መዘቃ መፅሐፍት ፣ 1958; የ መዘቃ፡ በ ዓ ል መፅሐፍት ፣ 1965; Tesfaye, 1970 and Plastow: 2004, P.197).

The above discussion illustrates that, in the context of Ethiopia, the concept of nationalism movement was introduced early in 1920’s, before Haile Selassie I Theater House built in 1948 E.C. Written documents showed that the present NT was built and inaugurated on October, 30/1948 E.C. However, most of the NT Magazines which are published annually entitled “kemuyachini” (From our professions) wrote that the then, ‘Haile Selassie I Theatre’ was inaugurated on November, 3/ 1948 E.C., in the opening day the first theatre “David and Orion”, which was written by the late Ras Bitwoded Mekonnen Endalkatchew and directed by Francis Zulbecker (kemuyachini, 1973-4, 1986, 1999, 2006, 2008, 2010 and 2011E.C.).

In contrast, the 1970 G.C. National Theatre magazine called “Haile Selassie I Theatre the Storehouse of Ethiopian Music, Dance and Drama” argues that the first opening theatre during the inaugurations time was “David and Goliath” whatever these paradoxes were happened regarding the first opening theatre on the NT stage, as the above ‘Kemuyachini’ magazines dissect that the right name of that theater is “dawīti ina oriyni” (ዳዊት እና ኦሪዮን) (David and Orion). There was also some contradictory information about the opening day of the present NT and the presentation day of the first theatre “Dawīti ena oriyon” (David and Orion). The first sources is found from Addis Zemen newspaper (the 1948 E.C, editions); the newspaper reported that the building ‘Haile Selassie I Theater’ was completed and inaugurated in front of the Emperor and respected guests on October 30/ 1948 E.C. Contrary to this, the second source is the National Theater magazine ‘Kemuyachini’ (editions: 1973-74, 1986, 1999, 2006, 2008, 2010 and 2011 E.C.) which argues that the then ‘Haile Selassie I Theatre’ was opened on November 3/ 1948 E.C, and the first opening theatre also presented in the same day, November 3/ 1948 E.C. As we have seen from the above argument, there is a calendar paradox which calls for clarifications. However, the researcher agreed with the Addis Zemen Newspaper.

On the other hand, regarding the foundations of the present NT of Ethiopia, there are complex issues raised among theatre scholars and professionals in the journey of its history and its purpose of existence. Why and how did the then ‘Haile Selassie I Theatre’ come to existence? What was the purpose of the ‘Haile Selassie I Theatre? Does the theater house have its own organizational structure? Who was the responsible body of the theatre house? And what were its missions, visions and objectives as a NT house in the country? These and more related questions are still burning and debating, which need appropriate answers. Although, written documents which can provide evidence and answer for the key points raised on the above are not widely available, there is some hypothetical thought about the existence purpose of the present NT. Why was the ‘Haile Selassie I Theatre’ built? For this question, there is some hypothetical evidence such as: First, the first hypothesis is his Imperial Majesties Haile Selassie I’s treasure, passion for theater art and his antecedent willingness to expand and develop art in the country. There up on, the Emperor has announced to form a committee under the Addis Ababa municipality administrations, and Yoftahe Neguse was assigned to supervise the committee launched at patriotic associations, to study how theater could be enlarged and expanded throughout the

country (Tesfaye, 1970). The second motivation was the 60 students aged from 15 to 18 years old theater and music trainees, well uniformed and organized outdoor performances by the help of the famous theatre practitioners like Yoftahe Neguse and Afework Adafre impressed the peoples and motivated them to go to the Municipality theatre house to attend the musical and theatrical productions. These incidents inspired the Addis Ababa city municipality office to establish a new theatre house in Addis Ababa (Kemuyachini: 1973, p, 3). the third hypothesis is to protect the youth from assimilations of western culture like western rock music, film and magazine. Thus, the concerned government officials began to extrapolate the importance of the new theatre house to promote the local culture and give alternative entertaining medium for the youth (Kemuyachine, 2008 E.C).

The fourth reason relays on the opening speeches of Zewude Belayneh, the then Addis Ababa city municipality administrator; according to him, the theatre house was built. For use in contemporary cinema, theater, music, and dance: for the people's benefit from the fruits of these civilizations and it was built with the will of the emperor, intended to serve as a tool to elevate the spirit level through education (Addis Zemen Newspaper, 1948). The fifth reasons relay on "...the 25th silver jubilee of His Majesty's coronations" (Haile Selassie I Theatre the Store house of Ethiopian Music, Dance and Drama; 1970, P.8; Kemuyachini special edition: 2001 EC, P.8). This quote illustrates that the initial point of the formation of NT was to celebrate the emperor Haile Selassie I's 25th silver jubilee, rather than as public space and cultural institutions of the country, by its own nature and well-designed plan and structure of NT.

The sixth cause of the Haile Selassie I Theatre that is the Storehouse of Ethiopian Music, Dance and Drama is to "improve, encourage and empower their nationwide musicals, dances and dramas, and introduce them to domestic and abroad audiences." (Haile Selassie I Theatre the Storehouse of Ethiopian Music, Dance and Drama': 1970, P.1). According to this thought, the present NT was established to awake, aware and involve the mass with the various art works, which enlighten and conscious them to civilize and to benefit from the fruits of civilizations. Out of the above hypothesis, there is no archived document which can demonstrate the exact theatre houses purpose of existence and its vision, objective, mission, organizational structure and so on.

Because of this, some documents illustrate that the institution was exposed to a mislaid accountable governmental body.

Consequently, during the Emperor's regime, the institution was administered first under the Municipality of Addis Ababa city, then under Ministry of Education and art and thirdly it was transferred to the Ministry of advertisement. This adjoining happened because those governmental bodies thought that the theatre house is not their concern and there was no clear connection with their organizational purpose at all. Thus, this loosely poor administration system caused the then theatre house employees via high financial problems and losing belongingness and etc. (Kemuyachini, 2000). Furthermore, some research towards the Ethiopian theatre entails that the theatre houses were not built primarily for the purpose of theatre, rather for the sake of the Emperor's 25th anniversary of coronation day (Eyerusalem, 2014).

However, the Emperor Haile Selassie I theatre house continued producing plenty of theatres in different issues; the most and dominant theatrical productions focused on religious and historical issues (Eyerusalem, 2014). Though, to some extent, the theatre activities of the regime tried to reflect the government political ideologies of open assimilation policy to build a strong "centralized Ethiopian state". After the monarchical system mopped up, the revolutionary government with the new socialist ideology comes to power and changes the antecedent movement of the theatre house and its nomination. The theatrical activities of the Derg regime highly depicted socialist ideology and political propagations to mobilize the society for the supreme purpose of deepening the socialist political ideology. In addition to this, there were no clear written vision, mission and objective that can principally guide the institution as a NT, except the orally evoked by the inspirations of the chief man and employee's (Eyerusalem, 2014).

Then after the replacement of the past military socialist government by EPRDF in 1991 G.C, the new government political ideology of ethnic-federalism changed Ethiopia's NT previous institutional structure. Thus, Ethiopia's NT was designed by the political ideology of the ethnic-federalism and began to be structured and draft its mission, vision and objective considering the nation, nationalities and people's concept of federal system. As written documents assert, the present ENT has got its clear duties and responsibilities with its objective to preserve, promote

and develop the nation, nationalities and peoples culture throughout the country and abroad in 2003 E.C. The proclamation stated that the previous title ‘Ethiopian National Theatre’ is officially changed into “National Theatre” by omitting ‘Ethiopian’, but the ratified proclamation does not hold the reason for changing the full name.

Looking at the objectives, someone could find that some contradictory thoughts, for instance among the two objectives of the Ethiopia’s NT. The first objectives claimed that ENT is reorganized “to develop, maintain and promote the traditional performing arts of the nation, nationalities and peoples of Ethiopia”. This indicates that under the umbrella of Ethiopia the NT has responsibilities to represent the whole Ethiopian communities, simultaneously promoting, cultivating and preserving their cultures also its mandate. Thus, from the point view of the objective avoiding the pillar term, ‘Ethiopian’ is contradictory with the main existence of the NT. The other point which magnify this is, even the changed new title is not practically applied at the Ethiopia’s NT, for example the 2006, 2008 and 2010 E.C edition of Kemuyachine magazine published with its previous name “የ ኢትዮጵያ ብሔራዊ ቴአትር” (Ethiopian National Theatre).

2.5 Notion of National Identity

The phrase ‘National identity’ consists of two words ‘national’ and ‘identity’. There are also other related terms such as; nation, nationalism and nation building. These terms and concepts are very popular, ambiguous, debatable, questioned and common words among field scholars in the contemporary world. In light of this, scholars in social science, political science and philosophy believe that nation, national identity, nationalism and nation building are deep, breadth and full of ambiguity and it is not an easy task defining it (Anderson, 2006). However, in literature, there are some scholar’s definitions of those terms.

The term National is standing to define one’s representativeness or wholeness of a nation-wide identification and the term identity is expressed in various ways. Identity is an identification of one self, group, roles in the community and so on in terms of psychological and physical characteristics. According to Burke & Stets, (2009, p. 3) identity is “[...] the set of meanings that define who one is when one is an occupant of a particular role in society, a member of a

particular group, or claims particular characteristics that identify him or her as a unique person” The quoted idea puts that identity is a way of an identification of self-uniqueness or the sameness among their members. Identity whether physical or psychological is a matter of perceptions of self or others either their sameness or difference. Grotenhuis, (2016, p. 154) also stated that “There is a large body of sociological and psychological literature on the concept of multiple identities in individuals: We all have and live many identities, including our sexual, professional, linguistic, cultural, religious, ethnic and physical identities.” This indicates how identity is identified and expressed in different characteristics in one society. In this regard, having multiple identities within individuals is possible.

Identity can be expressed in terms of personal, social, group, institutional, ethnic, religious, cultural, linguistic and physical; those various identities jointly construct the shared and communal identities of national identity. Thus, components of national identities are derived from different but shared values of the communities for the purpose of common belongingness and nation building. From the above definitions, the fusion phrase ‘National identity’ is a nation-wide identification of one’s society on national and international level.

Nation is a broad term which can be defined through its physical and psychological grounds. In terms of this, the nation is physically characterized and recognized as well demarcated territory with its defined communities. The psychological characteristics of nation are the common belongingness, myths, rituals, custom, culture, history and traditions of the community. As Smith (1991) observed that basically there are two different perspectives on the concept of nation; the western and nonwestern (Eastern Europe and Asia). The western argue that nation is a ‘cultural community’ and there are also parameters like historic territory, legal-political community, legal-political equality of members, and common civic culture and ideology which are stated as standard model of the nation by Western. Conversely, the nonwestern perspectives on the definitions of nation is too different and they define that nation is ‘a community of birth and native culture.’ They stress on the genealogical ties of the community within the nation. ‘A nation, in other words, was first and foremost a community of common descent.’ The nonwestern arguments focus in memorials of the nation and they believe that nation is a natural phenomenon (ibid: 1991, p. 11).

Albeit, Smith puts the various ongoing western and nonwestern thoughts on the concept of nation; his definition of nation is more congruent to the western definition. 'Nation' according to Smith (2003) is 'a named human population occupying an historic territory and sharing common myths and memories, a public culture, and common laws and customs for all members' (cited from Breuilly, 2005, p. 16). From Smith's thought of nation, we understood that the meaning and concept of nation is basically derived from the common specified geographical area and shared values of the community. Smith basically explains the geographical, the place where the peoples live, psychologically the way the people's belief and socio-cultural aspects of their historical attachment within the demarcated area.

In other way, Walker Conner (2005, p. 40) defines that nation "[...] as the largest group that shares a belief in common ancestry and it is the largest group that can be influenced or incited by appeals to common kinship." In the Conner's definition, nation is emerged from the common ancestry and kinships of the group of the people, rather than from communal territory, public culture, myth and memory, common law and customs of the members. For Conner, nation is the large group of people those who believed that, as they have the same ancestry and kinship. It shows that the Conner's definition of nation is very congruent with the nonwestern.

Anderson (2006, p. 5) also writes that nation is "[...] an imagined political community-and imagined as both inherently limited and sovereign." Anderson understands the nation in the 'spirit' of 'anthropological' and he stated that rather than defining nation as an objective components by using territory, language, religion, ancestor and kinship, he chose to define nation as 'imagined community' in this context the communities has an image of them self and other communities too. In the common sense, they feel that they are free and have no coterminous or boundaries with other human beings and they are ready to sacrifice for their imagined community even if they are not well recognized by each other. Here is also Reynold's definition of nation which seems similar with Conner's definition of nation. Reynold (2015, p. 79) puts that nation is:

...a section of human society, generally one which is, or once was, a unit of government which those within it, or some of them, believe is a natural community that, if it is not

an independent state, they think ought to be an independent state. The belief in a natural community is often based on ideas or myths of their common biological descent and of a shared history and culture, including common customs and (where it fits) language.

Reynold states that the nation is a specific and recognized unit of people, under governmental administration; those who believe belong to a natural community and who have shared historical, cultural, customs and mythical background and common biological descent, and those who have the same language. Thus, Conner's and Reynold's arguments of nation are relayed on the nonwestern perspectives of nation. Defining and characterizing the concept of nation is an endless process. However, according to the above demonstrations of nation, there are two paradigms, the western and nonwestern. Thus, scholars like Smith and Anderson agreed on the western thoughts. On the other hand, Conner & Reynold stand with the nonwestern perspectives of the nation.

In Ethiopian context, there are two views of the nation formation process,-the western and nonwestern thoughts of the nation. The first and leading perspectives of nation formations in Ethiopia according to Tewodros (2013, p.81) statement is the "[...] historic Ethiopia, such as myth of election, messianic destiny, territorialization of memories, reminiscences of a golden past, has been a constant feature of the national survival". Thus, Ethiopia as a nation is an antiquity, immemorial and natural phenomenon as nonwestern thought of nation formations. The second view argues that the new Ethiopian Nation was formed in the 20th century following the spread of modernist thoughts of nation formation. In this regard, Ethiopia as an independent nation, formed as a legal community and civic nation throughout the country (Tewodros, 2013). In this study, according to the above argument of the Ethiopian nation formations, the Ethiopian nation formation process can share both, western and nonwestern thoughts of nation formation. Therefore, the western and nonwestern national identity elements can serve jointly to identify and understand the Ethiopian national identity.

This clearly indicated that the Ethiopian nation is an identified society of those who have well defined territory, shared beliefs, belongingness, myth, memory, history, administrative law,

somehow common language, custom and culture. The definitions of nation imply the peoples who live in the given territory with physical and psychological attachment and with their strong social, economic, cultural and political integrations. This kind of nation formation can craft the overall identifications of the nation's national identity. National identities are identifications of the nation on the national and international level. Smith (1991, p.15) puts that "National identity and the nation are complex constructs composed of a number of interrelated components: ethnic, cultural, territorial, economic and legal-political". National identity and nation are highly interrelated and they become meaningful when they come together. Detaching each other may not give us meaning; because the formation of a nation has succeeded when the given peoples believed that they live in common territory, as well as by their common shared value, common law, symbols, history, culture and so on.

Therefore, the national identities of one's people are derived from the physical and psychological characteristics of the society to create and magnify the national images of the country on the national and international levels. National identities are possibly created belongingness, national feeling, social solidarity and national integrity among individuals, regions and societies. More elaborately as stated above a historic territory or homeland, common myths and historical memories, a common mass public culture, common legal rights and duties for all members and a common economy with territorial mobility for members are common elements of national identities (Smith, 1991). This indicates that national identity is a collective phenomenon. As we have discussed above, the formation of a nation consists of those national identity elements too. Those common glues strengthen national identity and nation together for the sake of the 'named communities' of social solidarity. Smith further elaborated that the importance of self-identification in a coherent way is that "It is through a shared, unique culture that we are enabled to know 'who we are' in the contemporary world" (1991, p. 17). Self-identification and national consensus among the societies are vital to draw and present a common image for self and others too.

However, the formation of nations and the identifications of national identity become successful when the nation building process is well designed and implemented in the community. The nation building process expressed through equality and shared values of social, political and

economic development of the integrated societies. To sustain and assert those developments in the community, the nation building processes require social mobilization; those who accept, participate and support the development project in the country.

Here, the development aspect in two ways; physical and psychological development of the community. Physical development may include; infrastructure, road, school, water, health, cultural institutions, public space and so on. Hence, the psychological development aspect characterized as belongingness, common sense, shared values, myths, symbols and social solidarity. Furthermore, Dinnen (2019, p. 2) wrote that nation-building also “...requires nurturing a sense of community where none previously existed, or shoring up one that was not firmly or properly constructed, or whose existence has been undermined by war or internal conflict”. Dinnen puts that nation building is not easily gained; it is a long way process and it needs systematic implementation, engagement, integrity, common sense, belongingness, and national consensus in the fragile community.

The basic concern of nation building is connecting individuals, locals, ethnics and regions with the nations through shared values, common senses, common cultures and symbols in a peaceful, coherent and sustainable way. Creating strong relationships among the communities for the purpose of unity is the major task of nation building. With-out community participation, integration and mobilization any physical or psychological developments could never come in the societies. That is why, theatre is very essential to identify, reinforce, create or assert the existed national identities in the society to make achievable and successful the effort of nation building process in one’s country.

2.6 National Identity of Ethiopia

Ethiopia is an ancient nation of this planet and the origins of human ancestors. “Abyssinia” and “Habasha” are the classical well-known names of the present Ethiopia. Ethiopia is mysterious, religious, and the Garden of Eden. The country is full of natural resources and her geographical landscape and environments are very convenient to human and living things. Besides, it is historically well civilized nation and powerful Kingdom (See Greenfield, 2013; Houston, 1926

and Zewde, 2002). In addition to this, according to Hal (2003, p. 15), Ethiopia has “[...] natural splendor of startling majesty”. This is true and it has been proved by historians, scholars, researchers, anthropologists and archeologists. Geographically, Ethiopia is located in the eastern African region known as the Horn of Africa, with large area coverage. It has a population of 80 million with 100 distinguishable ethno-linguistic entities spread across one million square kilometers. This implies that Ethiopia is a multiethnic, multicultural, multilingual and multi religious nation and the second most populous country in Africa (World Bank, 2005).

In the world history of human being, Ethiopia’s and Ethiopians' image are portrayed as ancient, religious, patriot, victorious, bio diversified, mosaic of culture, museum of people, large territory, symbol of sovereignty and powerful kingdom. Specially followed the victory of Adwa the image of Ethiopia on the universal stage was shine and Ethiopia has become a trademark of freedom for African countries, because Ethiopia was never colonized (See levien: 1974, Hal: 2003, Plastow: 2004, and Prunier & Ficquet, 2015). Historically, Ethiopia passes through uncountable internal and external challenges to protect her sovereignty and to be united. “A nation’s history provides a context, which speaks to the origins of its nationhood and informs the reality of its present sense of self” (Llewellyn, 2011, p. 34). Ethiopian as a historic nation with various myths, cultures, heritages, hero/heroines and so on, iconic images are taken as bold identical characteristics of its national identity. In historic Ethiopia the monarchy, church and armies basically played a significant role in the formations of nation and nation building in the country (Tewodros, 2013). Through, different challenges the glorious image of Ethiopia has been continued until the twentieth century.

According to Bahiru (1991), the attempt of the 19th century Ethiopian nation building or unification process was not successfully achieved. In relation to this, Emperor Tewodros II was endeavoring to build centralized governmental state throughout the country during the half of the 19th century, but he was not able to fulfill what he dreamed, because of internal and external factors. He also stated that, Emperor Yohannes IV also attempt to form the united Ethiopia through recognizing and disseminating the power for regional rulers, under the shade of government but it was also not as expected because of, the factors such as: their political

ideology, interest, class conflict and the external interference in the internal affairs (ibid). So, in the countries like Ethiopia, a nation building processes is not simple task, it is so challenging.

Hence, the effort and the process of creating unified Ethiopia were still continued. Many scholars including Bahiru Zewude (2002) congruently argue that the coming of Emperor Menilek II into power played an integral role in the unification process of Ethiopia. After Emperor Menilek II became Neguse Negust (King of Kings) of Ethiopia, the king attempted to expand the territory to merge the peoples together and to create ‘one Ethiopia’ with considering regionalism (Merera, 2006). In Emperor Menilek II epoch, the great historical event, the battle of Adwa (1889 E.C.) happened and became an umbrella and plays its own role in the unification of the people in the history of Ethiopia.

The end of the 19th c. and the beginning of the 20th c. was a turning point for Ethiopia from ‘historic nation to modern nation’ (Tewodros, 2013) this transitional period has brought many things in the history of Ethiopia. Consequently, Ethiopia has introduced with new nation building strategy. The successor of Menilek II, Lij Iyyasu tried to form the nation with “heterodox approach to national integration”; conversely the coming of Emperor Haile Selassie I in the power shift the thoughts of Lij Iyyasu and return back Emperor Tewodros’s unitary state building ideology and, the modern Ethiopia have got absolute feudal authority with centralization and cultural assimilation policy by Emperor Haile Selassie I. Within this political context and nation building ideology the return back of fascist Italy invasions to Ethiopia in 1927 E.C. and the new victory on the invaders Italia after five years struggle was strongly tied Ethiopians together.

As early scholarly made studies examine that especially the year 1900- 1974, there was identified national characters in most Amharic literatures in Ethiopia. In his PhD thesis, Molvare was scrutinized Ethiopian national character in selected Amharic fictional literature and identified that the way Ethiopians image them-selves. In his studies Molvare find out that Ethiopians are ‘religious people, the people of ‘holy land’, a people who ‘believe in miracle’, ‘patriotic nation’, politeness, hospitality, marriage, mutual help (edder, debo, wonfel, mahiber), traditional judgment (shengo and awchachegn), varieties of food (enjera, defo dabo, tire sega

(raw meat), kitfo, kitta, kwanta, doro wat, shero wot, kollo, tella, tej, katikala areke), social obligations of giving food or feeding for poor and hungry men (yegzer engda or mangedegna), religious and social ethics and ‘patriarchal societies’, a people who are ‘pride and strength’ and a people who are need freedom and justice; these some common national characteristics are taken as Ethiopian national identities (Molvare, 1980).

Furthermore, according to Mesfin W/M Ethiopianess means love, pride, dignity, pain, oppression, adversity, assault, defiant and the incense which are burns, rises ups and mixed in the faiths of all religions (Mesfin, 1986). This clearly shows that in the nation building process it is vital searching, identifying and developing the main social shared values and common ingredients in the societies such as the value of marriage and wedding ceremonies, social attitude of death and funeral ceremony, social work habit (team works like; debo,), traditional health care and treatment (wegesha and yelemd awalaj) social moral ethics, social arts, social traditional negotiation (shengo) ceremony, coffee ceremony, hero, heroin, myth, religion, national day, national flag, national anthem, festivals and public day to shape and magnify their national identities which bring social solidarity and national unity in the country.

History tells us that the nation and the state formations, unifications, and nation building processes of Ethiopia before Emperor Haile Selassie I was given to Orthodox Church. According to Tewodros (2013, p.81), the Emperor gave “[...] more emphasis to the doctrinal and organizational unity of the Orthodox Church, rather than to the conversion of other believers, Ras Tafari/ Haile Selassie initiated tentative attempts to lay the foundations for a legal community or civic nation in the pre-war period”. These different attempts of nation formation in Ethiopia have shown that there were always ideological shifts when the central power changes. Thus, there was no stable and continuous ideology in the country. The historic Ethiopia has crafted through the Christian religious point and every activity is linked with the church. On the other way, the thought of modernism brings a new and inclusive idea of nation formation system; in this regard Emperor Haile Selassie has played a significant role to form the new civic nation throughout the country.

For instance, Emperor Haile Selassie’s political ideology was open assimilation policy to build a strong “centralized Ethiopian state”, which is similar to Emperor Tewodros II. This political

ideology was tried to disseminate in the country for unifying the provinces together under the central power by open assimilations policy.

Conversely, rather than unification, ‘National questions’ movement and some other kinds of revolutions flourished in different parts of the country. Because of those incidents in the country the nation building process failed. After the failure of the monarchical system in 1966 E.C., Marxism-Leninism political ideology was introduced by the then socialist government named Derg with the national slogan ‘Ethiopia First’. During the military regime, there were a lot of opposition groups who flamed the early beginning ethnic and national question movement. Thus, the military regime also failed (Gebrehiwot & Haftetsion, 2015; Bahiru, 2002). Just imposing an ideology in the community with-out participating and discussing with the concerned society, it is impossible to assert the government ideology to build the nation.

Then, the military regime was pushed away and replaced by EPRDF (1991 G.C.). EPRDF (1991G.C.) introduced a new political system which is called ethnic federalism to assert the equalities of nations, nationalities and peoples of Ethiopia. EPRDF under its ethnic federalism political ideology attempted to apply a new system in the countries. Thus, EPRDF designed a new nation building process ‘unity in diversity’. Siraw (2016, p. 190) observed that EPRDF’s national slogan ‘unity in diversity’ magnified that “[...] citizens have been expected to primarily identify with their ethnic community and then with their political community”. This new political ideology rather than bringing national unity it enables to grow up ethnic nationalism in the country (Keller & Omwami, 2007 and Vaughan, 2003). This was proved in the last ten years in Ethiopia. According to Assefa, ethnic “[...] nationalism in post 2018 Ethiopia is going in the wrong direction and reaching the extreme point where it may pose danger to the lives of Ethiopians” (2019, P.5). As Assefa’s saying, the current Ethiopia has found under various revolutions, crime, corruption, ethnic conflicts and political ideology confusions.

Therefore, to calm down those social crisis and political conflicts and to bring sustainable peace, social solidarities, national consensus, intensified national identity and strong unity among the societies towards nation building process of the country is vital. Indeed, what was the Ethiopia’s NT role? Is the research’s pivotal point which needs an appropriate answer at the end of the

study? Thus, among the different paradigms of ENT, the study refers to focus on the ENT political activities or engagements towards intensifying national identity and nation building of the country. In this concern, the relationships between politics and theatre will elucidate to understand the ENT outlooks of nation building through the lens of political approaches.

This thesis is more concerned about theatre and its political engagement in the nation building process of Ethiopia. Theatre is used as a tool for different purposes: social, political, entertainment, agitprop, religious and so on, to achieve one's specific goals in society. Obviously, there are many theatrical genres, styles, forms and approaches in the field of theatre studies. Thus, as theatre depicted human beings, the ways or perspectives we study vary in time and space (Kelleher, 2009). Theatre scholars agreed that the concern of theatre is human being (Fischer-Lichte, 2014) and as Aristotle observed that 'human beings are by nature political animal', based in this argument; we can conclude that politics and theatres are intersect one another or they can come together in the life of the society directly or indirectly.

In terms of politics, in a given country exploiting and asserting a sustainable peace, sovereignty, development, and national consensus are basically a governmental task. Therefore, the government is responsible to realize and recognize those people's necessities through different mechanisms and strategies. Among different mechanisms, theatre is one way, which helps the government to achieve its goal. As nation building is a huge project it is a political activity and governmental duties. According to Holdsworth (2014, p.3), "...theatre as politically engaged and active, a cultural form that is capable of provoking a complex interrogation of national histories, politics, icons and the affective power of national affiliation." It means that theatre intended for political purposes and merely theatre is for a different concept. In this regard, political theatre is a theatrical approach which is prepared purposely to achieve one's specific political goal.

On the other hand, theatre by its nature may be interpreted as political theatre. As many different issues are addressed in theatres, political issues are among them, without any bias or sided. Therefore, a political theatre's matter is the theatrical performance or motives of the theatrical approach (Holderness, 1992). In this regard, who, when and how the theatre is prepared and for

whom it is presented is a crucial point in the study of theatre and politics. Based on the plays and theatrical productions, how the political life of the society is reflected on the Ethiopia's National Theatre stage is the pivotal concern of the study.

Thus, as the study's concern is "The role of Ethiopia's National Theatre towards Nation Building" to understand the roles of theatrical works and its perspectives in the Ethiopian political arena, the study has analyzed the selected plays through the lens of political approach. As Holdsworth (2014, p.3) observed that "...theatre is part of an ongoing dialogue, a constant re-imagining of what the nation is, constitutes and means in any given moment." In terms of this, the selected plays of the National theatre are critically analyzed whether they are intentionally written and produced to address political issues or themes, or they are accidental or revers of it. Finally, the study relies on how national theatre is engaged in Ethiopian Nation building process.

2.7 The Role of Theatre for Nation Building

This topic consists of two broad concepts of 'Theatre and Nation building'; its aim is to reveal their wide meaning and find out the interrelationships in general. The term theatre is derived from the "... Greek *thea*, or 'view', place of seeing..." (Welton, 2012: p.7). Theatre is beyond the delineation of seeing places or other restricted areas in which something is easily occurring. Theater is inclusive and broad cooperative art. Theatre includes the playwrights, directors, actors, stories, rooms, architects, effects, personnel's, spectators and other supportive crew.

The basic concern of theatre is human life in general. Indeed, the issues entertained in theatres are various but not outside of human life, because theatre is derived from the people by the people and provide to the people. According to Cohen (2011, p. 8) theater is "...a combination of people, ideas, and the works of art that emanate from their collaboration." It implies that theatre is fusion of visceral and it is a collaborating work which needs always corporation's to come up for the target successes or to create unity in the community. It is also the same path with the nation's building process, which needs feeling and participations of the community. Theatre is a powerful sprit that can play a marvelous role in the peoples day-to-day life activities. Leach (2008, p. 65) puts that "Theatre interprets and images human experience." Theater can show, reveal, portray, and share the internal and external life of the people and simultaneously

represent their past, present and guide or light on the futures of the national cultures within the internal communities and external too. Thus, theatre is a way of life building in a given society in different approaches, such as, through narrating the past, show the present and give hope or craft the future.

To sum up, the concept of theatre according to Davis (2007, p. 3) theatre is "... that public space with a unique purpose: the public airing of secrets", it implies that theater can reveal the hidden, show the existing reality, engage the audience, exchange culture and experience, share empathy, empower, encourage, and further-more it protect, promote, preserve and represent the cultures, and magnify national symbols to bring belongingness, social solidarity and national unity among the societies.

The other world-wide phrase is nation building, which has a broad concept and is debatable among contemporary world scholars. But there are no complete definitions. However, most scholars agreed that, according to Wimmer (2018, p.19) "... nation building entails national identification: citizens begin to see themselves as members of a national community and feel loyal to co-nationals, above and beyond their attachment to an ethnic group, a tribe, a village community, or a religion." Wimmer's statement was taken as a guideline particularly for this thesis. His explanation is vital to understand what really nation building is, in one's community. Because the nation building process could be achieved through strong commitment, passion, contributions and participation of individuals, groups and communities for the sake of social solidarity and national unity. Nation building needs well-structured design to achieve its goal. It is a process, Wimmer (2018, p. 4) further added that "It is a matter of generations rather than years". It is not a miracle which will happen accidentally. The process of nation building succeeds when citizens are belonging to the nation beyond their clan, tribe, ethnic and religions. Thus, the nation building process basically needs consciousness, self-identifications, social mobilization, inclusiveness and consensus in the organized form to identify and recognize the shared common values and national identities in the society.

According to Hippler (2005, p. 7)...there are three central elements of successful nation building namely: "a unifying persuasive ideology, integration of society and a functional state apparatus". As Hippler's observation, the nation building process needs governing ideas or ideologies which

have a power to shape ways of thinking; thus, it is very essential to mobilize the society in organized, coherence, and unified way to create, build and assert social solidarities in the society. Then, ideology as an umbrella can consist and interlink different identities to form continuous and strong integrated societies with their shared values and common national identities. In the process of social integration, social mobilizations are playing a significant role. To create strongly integrated societies among the crucial elements of culture, nation-wide mass media [theatre] and communications are very vital.

Beyond the arguable and acceptable ideologies, well-formed and integrated societies need practical and tangible administration systems, which apply, control and assert justices, legitimacy and equality in their common national territory (ibid). Therefore, the nation building process is successful when persuasive ideologies are accepted and internalized in the society; different local and regional identities and cultures are come together for the sake of common social identity formation and simultaneously through the development of ‘smooth communications’, ‘nation-wide mass media [theatre]’ and over all the fundamental ingredients such as well-designed administration system, justice, legitimation and equality must be applied, controlled and asserted in the society. Furthermore, the nation building process can enable the people to understand their common national identities. Most scholars believed that for Peaceful nation building process, theatre is the one and the most appropriate medium which plays a significant role in the national unification process. As we have seen in the above discussions, the concern of theatre is human being. The same to that nation building also deals with the shared values and common social formations of human beings and mobilizes them for the purpose of common nationality. Therefore, human beings are a major bridge which theatre and nation buildings meet on and work on towards the psychological and physical development of man’s life.

However, nation building is a process or strategy; theatre is a tool or instrument (medium) which is essential for the nation building process. In the process of social mobilization, the role of nation-wide mass media and communications are identical. Wiles, (2011) explain that “[...] theatre is a powerful medium for building community [...]”, as Wiles stated that theater is not only a medium it is so influential, which communicates with the live audience to narrate the past, to show the present and to direct the future in meaningful way. Thus, from these communications,

the audience could get a chance to see them–themselves, to involve in the stories, to share their life experience and to react physically and mentally. As a means of communication, theatre has a significant role to build the nation in different ways. Holdsworth (2014, i) puts that “Throughout the history of the nation-state, theatre has contributed to the construction, reappraisal, and critique of the nation through the sites it occupies, the stories it tells and the representations it offers.” Holdsworth asserts that theatre is not merely entertainment rather aware, criticize, enlighten and sharpen the attitudes and integrate the people’s willingly to build the nation coherently.

2.8 Theoretical Framework: Theories of National Identity

This section particularly focuses on the theoretical aspects which are significant to guide the study.

In our epoch in the twenty first century, the questions of nation, nationalism and national identity as well as the nation building process are a very burning political issue and hot debates are going on among scholars and it is still continued (Anderson, 2006, Smith, 1991 and Siraw, 2016). Discussing the historical development of those complex and related terms are very important. To understand the concept, it is pivotal to begin from the debates of different theories of nation and nationalisms. According to Ozkirimli, (2000, P.60) and Ichijo (2005, P.3), there are three basic theories of nation and nationalism namely; ‘primordial’ or (naturalism or essentialist), ‘modernism’ (instrumentalist or constructivist) and ‘ethno symbolism.’ As Ozkirimli, (2000) nationalist, perennialism and essentialism are the other names of primordial or those are included under the umbrella terms of primordial theories. Therefore, the study focuses on the three major theories; primordial, modernism and ethno-symbolism theories.

A ‘primordial’ or ‘nationalist’ paradigm is the first and more classical theories or approaches in the study of nations and nationalism. Those who follow the primordialist theory believe that nation, ethnic and nationalisms are natural, fixed and unchangeable phenomena and it is a given for human beings (Llobera, 1999, Smith, 1998, Ozkirimli, 2000). In this sense, the primordial theorists believed that the timeless nations engendered nationalism since the early eighteenth centuries. As to Ozkirimli (2010, p. 49) definitions, “ ‘primordial’s’ is an umbrella term used to describe the belief that nationality is a ‘natural’ part of human beings, a natural as speech, sight

or smell, and that nations have existed from time immemorial.” It means that the assumptions in the ideology of primordial theory is the nature of ethnic, nation and nationalism is derived from the biological and cultural aspects of human being. Primordialists argue that a nation is characterized as a social group which is combined from a single religion, shared customs, traditions, language and history (Ichijo & Uzelac, 2005). The ground stand of primordial’s theory implies that a nation is a natural event and it was born following the coming of human beings.

Contrary to the primordial’s theory, the modern theorists agreed that the nation emerged during ‘eighteenth and nineteenth-century’ Western Europe and the initial mark is the French revolution (Smith, 2005 and Paula, 2008). Even if the revolutionary movement is the initial point for the emergence of ‘nation’, Paula say that during the ‘Enlightenment’ period, before the revolution, the idea of nation is the issue of some art work practitioners like Pierre Corneille (1606-1684), Jean Racine (1639-1699) and Johann Christoph Gottsched (1700-1766). They are the first to raise the concept of the nation in their theatres. On the other hand, Paula again listed some remarkable pioneers of proto-nationalist ideas of the time like ‘Jean Jacques Rousseau (1712-1778), Both Johann Gottfried Herder (1744-1803) and, after him, Johann Gottlieb Fichte (1762-1814)’ those who reflect the idea of nation (ibid, p.220-222). It implies that the concept of nation and nationalism was raised by art practitioners, authors and idealists of the then, during the enlightenment and at the end of the 18th and the beginning of the 19th century.

Smith (2009, p. 95) also, in the same vein stress that “nation is recent and novel.” which is not a natural phenomenon rather it is created or constructed during the nationalism movement. And, modernists believed that the “nation emerges out of the processes of modernization: industrial capitalism, urbanization, mobility, democracy, the modern state, secular education, ‘capitalism’, ‘print media’ and so on” (ibid, 2009: P.19). He further elaborates that the modernist believed that nationalism is: the ideology and movement, both recent and novel; nations, too, are recent and novel; and both are the products of ‘modernization’, the global movement of societies to the state of ‘modernity’ (ibid, 2009: p. 6). As Smith elucidates, the modernist thought argues that nationalism is a ground base to the building of a nation in recent time. In this regard, the modernist theory asserts that a nation is not a result of nature rather it is constructed by the ideology of nationalism and movement in modern times.

Regarding the debates of the theories of nation and nationalism, the third contemporary 'perspective or paradigm of 'Ethno-symbolism' was derived from the critiques of primordial and modernism theory. The great scholar Anthony D. Smith introduced it (Smith, 1998, Ozkirimli, 2000 and Ichijo, 2005). The main purpose and existence of ethno-symbolist approach is to fill the gap and to connect pre-modern and modernism thought of nation formation. According to the discussions of Smith, the issue and the formations of nation and nationalism is too different for Ethno-symbolism theorists. He states that "For ethno-symbolists, what gives nationalism its power are the myths, memories, traditions, and symbols of ethnic heritages and the ways in which a popular living past has been, and can be, rediscovered and reinterpreted by modern nationalist intelligentsias" (1998, P.9). Smith further states that, "myth, memory, symbol, and tradition" that modern national identities are reconstituted in each generation, as the nation becomes more inclusive and as its members cope with new challenges." Those elements have a power to tie the past, the present and craft the future through social integrity for the sake of building strong national identity.

However, nationalism is a recent phenomenon as modernists believe ethno-symbolists argue that "...although nationalism is a modern ideology, successful nations are built upon pre-modern heritage and it is possible to recognize a nation before the onset of modernity" (Ichijo, 2005, P.3). In this regard, according to, Ichijo ethno-symbolists foci on the pre-modern existence of nations rather than the formations of nationalism. Furthermore ethno-symbolists more focus on the 'historical, cultural and sociological aspects of the formations of nations and nationalisms. Ichijo (2005, P.89) states that "...the ethno-symbolic approach argues that nations have their origins in ethnic groups." This means in the views of ethno-symbolists, the source of the modern nation is the early ethnic groups of the past. The past histories of the ethnic group are the ground base for the newly formed nations in the modern periods of the eighteenth century. In this regard, ethno-symbolists argue that as nation is not created, to study the newly inventions of modern nation that it is mandatory to scrutinizing the past ethnic group.

In the ethno-symbolists paradigm, the nation is a result of the past social and historical process of ethnic community. Ichijo (2005, P.) added that "[...] the ethno-symbolic approach undermines

further the importance of modernity in the emergence of the nation and opens a broader space for seeing their development and formation in pre-modern times.” The nation formation process began in the pre-modern time and it has become realized and developed in the modern time. As Ozkirimli, Ethno-symbolist “[...] forms a more heterogeneous category than both the primordialist and modernists’ ’ (2000, P.168), which is more flexible and inclusive than primordialist and modernists. Ethno-symbolist approach has come with a solution to fill the gap between primordial, perennial and modernist theories by connecting through the ethnic community historical, cultural and sociological process of nation formations.

In addition, ethno-symbolist approaches argue that nationalism was ‘a modern ideology’ which emerged in modern time, in the meantime the nation also emerged in the pre modern era and developed through the process of historical, cultural and sociological interactions of the ethnic community. So, ethno-symbolist believed that nation is a combination of primordialist, perennialist and modernist approach (Ichijo & Uzelac 2005, Ozkirimli, 2000, P.143). According to Anthony D. Smith:

...an ethno symbolist approach stresses the need for an analysis of collective cultural identities over la longue durée, that is a time span of many centuries; the importance of continuity, recurrence, and appropriations as different modes of connecting the national past, present and future; the significance of the pre-existing ethnic communities or ethnies, in the formations of modern nations; the role of memories of the golden age, myths of origin and ethnic election; cults of heroes and ancestors, the attachment of the homeland in the formations and persistence of national identities; the different kind of ethnic groups that form the basis of various kinds of nations; and the special contributions of the modern ideology of nationalism to the dissemination of the ideal of the nation.

As we have discussed in the above and Smith’s brief explanations of ethno-symbolist theory, it seems appropriate applying this theory to study the Ethiopian nation building process. Ethiopia as historical and modern nation, the nation building process should consist the ethno-symbolic components like, myths, values, symbols, history, heritages, heroes/heroines etc. These

constituents can bind the past with the present and forecast the future destinies of the people as well as the country's progress and its destinations. To build a strong and sovereign nation in different aspects such as in socio-economic and politics; peace, social solidarity, common belongingness, shared cultural values, national consensus, clearly identified national identities and historical backgrounds can play a vital role in the communities. Therefore, among the above listed theories, the study applies ethno-symbolic theory to fill the gap, what the remaining theories couldn't yet explore.

Furthermore, to study the Ethiopian national identity and the formations of nation building process, the researcher adopted a well functional model which helps the study identify the subjective and complicated common or shared characteristics of Ethiopian national identity. As Ethiopia is an ancient as well as modern nation ethno-symbolic approach can connect the past with present and the future, this approach also fills the gap that primordial and modern theories of nation building doesn't. As Siraw's (2016; p. 59) explanation "[...] identities could refer to a subjective sense of attachment or belonging and solidarity to a larger 'collectivity' such as a nation, an ethnic group and other groupings as portrayed through different values, symbols, traditions and commitment." To clearly distinguish the common characteristics of national identity according to Smith (1991, p. 14), there are five fundamental elements: historic territory or homeland, common myths and historical memories, a common, mass public culture, common legal rights and duties for all members and common economy with territorial mobility for members. These identifications of national identities are expected to be a glue to tie together the society to create belongingness and social solidarity in the nation building process of one's country.

To sum up, Siraw (2016) in his dissertations by referring Anthony Smith, Bhikhu Parekh, David Miller, and James Banks composed that the Ethiopian identity relies on the following three components of national identity models: constitutional patriotism, self-projections, and common belongingness. Constitutional patriotism may constitute of Ethiopian identity; the content categories may include – but not limited to – common Ethiopian territory, common laws and institutions, legal equality of citizens, popular sovereignty, constitutional supremacy, common legal rights and duties, and common economy. Myths and images as a constitutive element of

Ethiopian identity have been considered to justify the Ethiopian cultural and political community's self-projection, its distinctiveness and unique contribution to the world at large. Common belonging refers to political, historical and cultural symbol that includes: national flag and anthem, national heroes/heroines, national holidays and historical and cultural symbols (Siraw, p.156-157).

These could help to examine 'The role of Ethiopia's National Theatre for Nation building' through selected plays, interviews and documents. The above listed common characteristics of national identity models are the major pillars to conduct the ongoing study of 'The Role of Ethiopia's National Theatre for Nation Building'. Therefore, the study investigates Ethiopia's NT role towards nation building based on the above crafted model of nation building. Oscar Wilde (?) say that "I regard the theatre as the greatest of all art forms, the most immediate way in which a human being can share with sense of what it is to be a human being". Obviously, this strengthen the researchers believe that theatre has a power to create and develop national consensus, social solidarity, identified national identities and strong unity which is very important in nation building process of the country.

In this chapter of literature review, the study discussed about the related empirical studies, concept of National Theatre, historical development around the world, national identity, nation building and relationships of theatre, history of Ethiopia's national theatre and Ethiopian national identity. In addition to these theories of national identity and national identity models were explained with its political approach of NT perspectives. Thus, the study has used national identity models such as: common belongingness, constitutional patriotism and self-projections to measure the role of ENT for nation building.

Chapter Three: Research Methodology

This section is about the research methodology of the study which consists of the researcher's reflexivity, study design, methodological orientations, sampling, methods of approach, sampling size, place of data collection, description of samples, data collection, data analysis, validity and reliability and ethical consideration. Further, it gives an explanation of how the informants of the proposed study were selected, how different instruments were prepared, how data were collected, and the methods by which the collected information was analyzed and interpreted.

3.1. Reflexivity

Since I have got my first degree from Addis Ababa University; Department of Theatre Arts, in Theatre Arts (2002 E.C), I was engaged in different activities such as a drama therapist (IFSO), vocational school theatre trainer (Entoto vocational and training college), deputy Cinema hall Manager (Agona Serawit Cinema), advertisement editor (Fana Broad casting corporations) and finally instructor (Aksum University). Currently, I am a Master's Program student in Multimedia Theatre, at Addis Ababa University, College of Performing and Visual Arts, Department of Theatre Arts. As postgraduate student, I was taken research course to be familiar with the scientific and systematic research and its philosophy which are vital for the researcher's future endeavor to apply the acquired research knowledge in his field of study. I the researcher after taken the research course, I participated in two different places to conduct the research paper on my profession theatre arts; one at Ethiopia's National Theatre in 2010 E.C (entitled "Ethiopia's National Theatre's Management" since 1948 - 2010 E.C) and the second is at Woldia University: cultural and Art center in 2011 E.C (entitled called በ ድራማና ቴአትር የ ማስተማር ስነ ምግባር ስራ ላይ ተገኝቶ የተከናወነው ምርመራ). As a researcher, I believed that I gained a lot of experience from my previous theoretical and practical research journeys. To sum up, the researcher's theoretical and practical lessons of research philosophy has become a spring board to conduct the ongoing study.

3.2. Methodological Orientations

The methodological orientation can guide the way the conducted research is going on and realize its objective. Thus, any field of study conducting research relies on research design which is the most important roadmap of the study. Kothari (2004, p.32) state that “Research design stands for advance planning of the methods to be adopted for collecting the relevant data and the techniques to be used in their analysis, keeping in view the objective of the research and the availability of staff, time and money.” According to Kothari (2004), choosing an appropriate research design is mandatory to do the research systematically. To realize the research objective the researcher should know clearly the research problem and research questions to build the research skeleton which is the bones and most important to plan a clear research design to apply under the research studies. Furthermore, the research design can guide the researcher and shows the researcher’s stance and perspective on the conducted research.

Therefore, the researcher deployed descriptive research design. The descriptive design was favored in order to examine the actual practice that this inquiry aimed to assess; exploring the role of ENT for nation building. Neuman (2007), and Riddell (2008), stated that this design is also relevant to gather detailed descriptions of the existing condition and current practices of the phenomenon. According to Merriam (cited in Creswell 2003, p.12) a descriptive study is "a study in which the researcher explores entity or phenomenon bounded by time and activity and collects detailed information by using a variety of data collecting procedures during a sustained period of time".

Thus, as the study is descriptive, the research identified research problems and basic research questions which needs appropriate answers, for this reason the study employs qualitative method to find meaning and to understand the issues under the study. According to Creswell (2007) “...in many approaches to qualitative research, the researchers use interpretive and theoretical frameworks to further shape the study.” In addition, Creswell emphasized that most qualitative researches are basically relies on interpretive understanding of human experience; this means

qualitative research is subjective which needs multi data collection method to triangulate the participants view on the research project.

Accordingly, the research philosophy of the study is interpretive approach, as Merriam (2009: p. 8) stated “Interpretive research, which is where qualitative research is most often located, assumes that reality is socially constructed, that is, there is no single, observable reality. Rather, there are multiple realities, or interpretations, of a single event.” This means, in this paradigm knowledge is constructed and it is subjective, moreover in this world view there is no fixed or static realities. Creswell (2018, p. 82)) further extend his argument in qualitative research “researchers typically gather multiple forms of data, such as interviews, observations, and documents, rather than rely on a single data source”. Thus, for the triangulation purpose the study consist texts (audio-visual recorded documents), interviews and observations to analysis and interpret the data and to assure the validity and reliability of the research finding.

Creamer (2018, p. 69) states that “...the triangulation of findings on a single construct from multiple sources enhances validity, particularly convergent validity, by providing evidence that the results are not biased or simply a by-product of the method used”. Among the principles of the methodological triangulation, the study has applied “within methods” triangulation. Denscombe, (2007, P. 136) observes that “If similar methods produce the same results, it would seem reasonable to conclude that the findings are accurate and that they are authentic....” In this regard qualitative approach enhances us to use multiple methods to collect data, which helps to triangulate and assert the validity and credibility of the research findings. Thus, to understand the role of the Ethiopia’s National Theatre for Nation Building the chosen appropriate research method is a qualitative approach.

The study applied the interpretive approach to find different meanings and undresandings/ views of the research participants. In qualitatve research for designing and conducting the research there are five philosophical assumptions which are refers to natural reality (ontology), the way of knowing or formulating knowledge (epistemology), the value of the research (axiology), the research language which are used in the research method (rhetoric) and the systematic procedures of the research methods (methodology) those are used as a researchers map to guided and shape the journey of the research project (Creswell, 2007).

Among those philosophical assumptions this study employs epistemological assumptions. Creswell extend his explanations of epistemological assumptions "...qualitative researchers conduct their studies in the 'field' where the participants live and work-these are important contexts for understanding what the participants are saying" (2007, p.18). The study has also used the philosophical assumptions of epistemology to search meanings by interpreting the text (the playwrights understanding of the art and social world), the theatrical events (the directors view of the art and social world) and the interviewees understanding of the art and social.

According to Denzin & Lincoln, (2013, pp. 6-7) "Qualitative research consists of a set of interpretive, material practice that makes the world visible" the quoted statement holds that the qualitative research method is rely on interpretive to understand the meaning of the research and social world. Thus, it is vital to understand the philosophical assumptions of the research project, which means the nature of the study project, the researcher's relationships with the project, the value of the research, the research language and the research process. Once the researcher knows the research philosophy, it is possible to set his belief on the conducted research. In this regard, under the qualitative approach, the research paradigm is interpretive.

In qualitative research the design part consist and reflect the researcher's paradigm, understanding of the world, the research problem, the interpretive and theoretical framework and stand in the research project (Creswell, 2007). In a qualitative research before the researcher begin to conduct the research project, it is crucial thinking about the philosophical assumptions of the study. In this regard according to (Ibid, 2007) to choose qualitative research, the researcher must be considering the "...ontology, epistemology, axiology, rhetorical and methodology" (P.15) of the research project. Considering those philosophical assumptions in conducting qualitative research is very important to design the study, to interpret and to decide the theoretical framework of the study.

3.3. Research Site

In the history of Ethiopian Theatre, there are five well-known theatre halls which are located in the capital city, Addis Ababa. Namely: Hager Fikir Theatre (1927 E.C), Addis Ababa Municipality Theatre Hall (1939 E.C), the then Emperor Haile Selassie I Theatre (1948 E.C) or the Ethiopian National Theatre (1969 E.C) / the present National Theatre (2003 E.C), Ras

Theatre (1973 E.C) and Youth and Children Theatre (1983 E.C) (Ellen, et al. 2003,). From the listed theatre halls in Ethiopia except the National theatre, the remaining four theatre halls are administered under the Addis Ababa City Administrations Culture and Tourism Bureau and they are responsible for the local community. Among the above enumerated theatre halls, the present ENT is autonomous federal government under the administrations of Ministry of Culture and Tourism. This study is concern about the process of national identity building, in the country from the National Theater point of view. To realize the research objective, the researcher has to choose the Ethiopia's National Theater as a target area of the research. Under this consideration, the research physical area has located in Addis Ababa in the capital city of Ethiopia. In the National Theater, the research has focused specifically on the selected script, audio-visual recorded documents and theatre professionals'.

3.4. Participants of the Study

The participants of the study were eight interviewees from Ethiopia's National Theater, theater practitioners and stakeholders. The participants were selected purposively based on their profession, experience and position. Besides, they were selected by considering their script, performance, directing experience and recommendations given by experts in the study area.

3.5. Sampling Issues

Applying well-structured and designed samples in any form of research have a significant role to minimize the systematic and sampling errors or to precise it (Kothari, 2004). Considering this, based on the research objectives and research questions the study has to apply purposive sampling to collect precise and representative data sampling from the identified population. Kothari has observed that during the selections of sampling design giving attentions for the [purpose of the study], type of universe, sampling unit, source list, budgetary constraint, parameters of interest, size of sample, and time has help the researcher to decide either purposive or random samplings are appropriate for the study.

In this regard, the researcher deployed purposive sampling technique to select the theatres and interviewees in order to examine the role of ENT for nation-building. Among sixty four theater

practitioners and stakeholders working in ENT, thirty percent of the total population or eight of them were taken as samples or representatives of the study. In light of this, Doreny Z. (2007) stated that a study with an interview sample size of six up to ten might work well. In this regard the sample size is scientifically derived and restricted on four play texts, (and its theatrical events or audio-visual recorded files) and eight interviews were selected in order to achieve the research objective and to answer the research questions, thus the appropriate data were collected systematically.

Accordingly the following criteria's were set. Firstly, the interviewees were selected purposively based on their profession, experience and work positions. Secondly, the theatres also selected purposively by considering their wider recognitions among the theatre goers, professionals and academic societies, furthermore those theatres were wrote and directed by experienced, well-known and famous playwrights and directors. The other basic reason is the theatres production years, durations and their repetitions on the stage. The social, political and economic aspect of the country since 2000-2010 E.C; like the aspirations of Ethiopian new millennium, ethnic conflict, revolutions, emigrations, and death so on, also additional factors to select those theatres in the delineated time of the study. Therefore, accordingly the above reason four sample theatres were selected, namely: *Alkash ena Zefagn* (1984 and 2010 E.C), *Babilon Be salon* (1992, 1996, 2000 and 2010 E.C), *Ye Tewodros Raey* (2000 and 2006 E.C) and *Ye Kake Wurdewet* (2007 E.C). Finally, as a university instructor of theatre arts, the researcher had attended the stage performance, watched recorded videos, and read texts of the selected four theatres and other many theatres at the Ethiopia's NT.

Regarding descriptions of samples, in this study, the main target populations were theatre professionals and stakeholders such as individual play writers, theater companies, Medias, universities etc. Besides, scripts, audio-visual records and other written documents were taken in to account. Regarding the play selection, the study has covered from 2000 -2010 E.C. During this period, the Ethiopia's National Theatre has also gained its official recognition with its clear duties and responsibilities for the first time in 2003 E.C (Federal Negarit Gazeta, Reg.No.No.254/20011 G.C). The Ethiopian new millennium and its aspirations since 2000 E.C, Besides, since 2008 E.C Ethiopia has faced ethnic conflicts and high political incidents in the

country, which bring social and economic crises, migrations and death within the societies (Assefa, 2019).

Moreover, since 2000 E.C. Ethiopia has challenged by a number of ethnic, regional and national issues throughout the country. These factors are the main reasons to select the plays by delimiting the scope of the study to conduct the research. The last 65 years, the Ethiopia's National Theatre staged a number of different theatre productions. Those productions are categorized in three ways; the Ethiopia's National Theatre original theatre productions, private theater enterprise theatre productions (hall renting) and translation and adaptation theatre productions. Among these theatre productions the study has focused only on the Ethiopia's National Theatre original (domestic) productions, because the researcher believes that those productions are intentionally produced by the Ethiopia's National Theatre to achieve its objectives, mission and visions.

To sum up, the researcher has believed that based on the selected four sample theatres namely: Babylon Be salon, Ye Kake Wurdewet, Ye Tewodros Raey and Alkash ena Zefagn, interviewees and documents within the delineated period or a decade, studying the role of Ethiopia's National Theatre for Nation Building is possible and the study can play significant role to understand the current Ethiopian situations and future endeavors of the NT too.

3.6. Sources of Data Collection

The study is designed to examine the "Role of the Ethiopia's National Theater for Nation building", the study has more concerned about the roles of the Ethiopia's National Theatre towards, the ongoing nation-building process of the country. To achieve the research objective, the study has used primary and secondary sources. However, to consider the time and budget constraint to conduct the research, the researcher has strongly believed that using periodization technique is more appropriate for this study. Accordingly the primary data sources are gathered from September 2000 E.C to August 2010 E.C, then, based on the selected period the primary data are collected from the original plays, audio-visual recorded documents, theatre professionals and scholars. In addition to these, the administrative staffs of the Ethiopia's National Theatre and

officers also included to clearly examine the role of the Ethiopia's National Theatre towards the ongoing nation-building process of the country. The secondary data inputs of the study has also extracted from multiple sources such as proclamations, polices, legal audio and video documents, review articles, scholars and politicians' speeches, news and special programs, conferences and other scholarly works in the study area. Based on the above primary and secondary sources, the appropriate data are gathered and used as input for the study. Finally, to catch the point and to show the value of the collected data, the above multiple data sources could enables as to clearly aware and understand the roles and practices of the Ethiopia's National Theatre towards the ongoing nation-building process of the country through the veins of plays, productions, professionals and employees.

3.7. Data Collection Instruments

As the study is descriptive analysis in a qualitative approach, the basic data collecting methods are play texts (and audio-visual recorded materials), semi-structured interview and observation. Document analysis is a method which deals with print or broadcast materials to make meaning. Based on the appropriate data sources, interpretive textual descriptive analysis explores and creates an understanding of the given text, sound or visual documents. According to Denscombe (2007), the validity of document has measured through authenticity, credibility, representativeness and meaning, especially in qualitative research, document analysis has the potentials to reveal the hidden thought, subtext and show another perspective of the materials.

Those tools are helping to conduct the research and the researchers to strengthen his research findings and assert its reliability and validity (Denscombe, 2007). In qualitative research, interview is the most appropriate data-gathering instrument to answer clearly the research questions. Denscombe (2007, p. 174) states that "when the researcher needs to gain insights into things like people's opinions, feelings, emotions, and experiences, then interviews will almost certainly provide a more suitable method...". Among different types of interviews, the study has applied semi-structured interview techniques. Thus researcher used face to face approach to collect data from interviewees. Moreover, telephone was used to ask for further elaboration.

Apart from this, selected scripts as well as other documents were photocopied and video records of plays were received by hard disk.

The researcher also used observation grid and observed the NT overall activities such as the reception and information desk, hall, the offices, the research department etc. No participatory observations were conducted in order to observe the actual activities of ENT. The researcher observed the above mentioned places and activities using observation grid. In relation to this, the researcher assigned an inter rater or co-observer to avoid bias. Thus, based on the above data collection instrument the study examines the role of the Ethiopia's National Theatre for Nation Building.

3.8 Data Analysis and Interpretation

In this topic, the study discusses data presentations, analysis and interpretations and the validity and reliability of the collected data have been done. The main thing in a given research is the validity and reliability of the research finding. Ary, et al. (2010: p. 224) "Researchers must be concerned about the validity and reliability of the scores derived from instruments used in a study and must include this information in the research report". In this regard, as a qualitative approach is applied in this research, an attempt has been made to ensure the validity and reliability of the study. In order to keep the validity of the data collected, triangulation methods were used and varieties of data collection tools were employed. Furthermore, from primary and secondary sources multiple- evidence: such as interpretive textual descriptive analysis (text and audio-visual materials), interviews and observations have been used to further enrich the validity and reliability of its findings.

Data analysis in the study pursued thematic approach. Thus, the qualitative data generated from the selected play scripts, audio-visual recorded productions, observation and semi-structured interviews. Thus, those information's are analyzed through careful interpretation of meanings and contents; and through organizing, and summarizing in accordance with the issue under investigation. Hence, all the data that was collected using local language- Amharic-was directly translated into English by the researcher. In so doing, an attempt was also made to

maintain the originality and clarity of information while translating it into English. In line with this, the researcher was made interpretive textual discourse analysis presentation of the data in a reflexive and interpretive manner whilst keeping its original content. Furthermore, the analysis supported the data with secondary sources. Qualitative data was transcribed and coded in order to interpret and analyses the raw data. Then meaning was driven from the data, objectives, concepts, and results of the study. Thematic analysis technique was employed in order to analyze qualitative data inductively. Regarding, the data collection procedures, the researcher first observed NT, after then, interview was administered following document analysis. This would minimize informant bias and data contamination.

3.9 Ethical Considerations

In any field of study considering the ethical issue is crucial to be honest and to build trust on the participants. "...a qualitative researcher faces many ethical issues that surface during data collection in the field and in analysis and dissemination of qualitative reports" (Creswell & Poth, 2018: p. 215). The research must be regulated by ethical norms and values. In this research, serious attention has been gave to meet basic ethical principles in social science research. In this regard, the researcher used the following obligatory Ethical guidelines while conducting the study. To secure approval of the research participants and concerned administrative structures in the study area during data collection, the researcher obtained an introductory letter from Addis Ababa University, which was used to gain approval from concerned body and to make clear that the research was purely academic and that the study conducted was exclusively for academic purposes and would be kept confidential.

These include informing the participants about the purpose of research, voluntary participation, confidentiality, avoiding dependent relationship and asking for approval. In this regard, all documents are collected legally from the Ethiopia's National Theatre archive and the participants were also informed about the purpose and duration of the interview. The research has been conducted after getting full permissions, willingness and consent from the Ethiopia's National Theatre and participants. In addition, prior to the document and interviews, agreement has been reached concerning confidentiality, not to expose personal information that could lead to any

person experiencing danger or difficulty because of the information gathered. Therefore, anonymity was used to protect the privacy and confidentiality of the respondents.

Chapter Four: Analysis and Interpretation

This chapter deals with analysis and interpretations of data which are collected through interviews, observations, texts and documents, focusing on Ethiopia's NT, to examine its role towards nation building. To achieve the research objectives, the selected theatres are Babylon Be salon, Ye Tewodros Raey, Ye Kake Wurdewet and Alekash ena Zefagn. Furthermore, the chapter aims to answer the basic research questions which are; Are Ethiopia's National Theater practitioners aware of the concept of NT? Does Ethiopia's NT praise Ethiopian identity? How the Ethiopia's NT, theatre stages engage the audiences in creative dialogue and discourse with their National identity? What are the motives behind presenting the selected theatres in NT? And Does the Ethiopia's NT fit with its existence purpose? The study answers these questions through critical investigations, triangulation, analysis and interpretations of the collected data. Therefore, the study address the above research questions to make understandable 'The Roles of Ethiopia's NT towards Nation Building' and identify the portrayed Ethiopia's national identity on the NT within the framework of political context, to do this the research applies qualitative approach. The analysis is going on through the lenses of national identity theory.

4.1. Synopsis of the selected Theatres

In Babylon Be salon Theatre, there are generally eight major and minor characters in the play, those are Wubshet, Tizita, Sintayehu, Gobeze, Werke, Delelegn, Atinafu and the commercial sex worker. The main character namely, Wubshet-37 aged is a government employee and Tizita's husband. He informally divorced with his wife and strives to jealousy her in many ways and misses her. His wife Tizita -35 aged is a government employee; she is Wubshet's wife. She informally divorced with her husband and strives to jealousy him in many ways and misses him.

The other character is Sintayehu her age is 35 and she is actress. She is Wubshet's sister. She strives to fix the problems between the couple including the servants and tests the man she loves to proof his love. Another character called Gobezie aged 30 is a gardener and he is a servant who came from Menz located in Amhara region. He falls in love with Werke and acts like his employer's behavior. Werke aged 25 is a housemaid that comes from countryside; she fell in love with Gobezie, and behaves like her employer Tizita. The other character named Delelegn aged 39 is a long and fat man who import and export goods and works as broker, fell in love with Sintayehu due to his temptation with her. Atinafu who is long man and aged 40 is a garage worker. Finally, the young commercial sex worker comes with Wubshet to envy Tizita.

The general setting of the theatre was in Ethiopia, Addis Ababa, specifically, at Wubshet and Tizita's house. The time is in 1991 E.C. The genre was comedy that focused on Marriage and love. The pivotal point or theme of the play is coinciding than has marriage, consolidating trust and doubting each other during relationship is vital for healthier and happier life. Babylon Be salon is about hastily married but informally divorced couples. Their servants also exhibited the same story like their husbands. The husband Wubshet and his wife Tizita have lived together in relationships for long time, with their two servants Gobeze and Werke. But, because of their pompous behavior, they separated and divide their entire home, furniture, servants and all what was common before.

Albeit, they were quarreling, they were in love and no one of them needs to be first in evoking his yearning. Wubshet's sister strives to attune them but they refuse her and continued to upsetting on another. The servants confiscate their employer's behavior that means Gobezie imitates Wubshet's behavior and Werke imitates Tizita's behavior and began to envying one another. Their obstinacy exposes them to furious one another and employ temporary false lover for the sake of jealousy.

This confuses and disturbs their parents, friends, and neighbors. But, finally after long nagging and sarcasm, they reconciled and demolish the middle wall to live together peacefully. Similarly, following their masters' decision, the two servants also reconciled. In other words, there are also additional linear stories which tell us about Sintayehu's romantic life. Sintayehu is the younger

sister of Wubshet; she has failed in love with Delelegn. Albeit Sintayehu is in love, she wants to test her boyfriend, whether his love is true or not. Then, she told a story about her fictional twin's sister's life philosophy and virginity to her boyfriend Delelegn. She also creates quarrel story with her imaginary twined sister and begged him to reconcile them. Delelegn accepts immediately because he is impressed by Sintayehu's sister and wants to meet her, to take her follower. But, using here profession acting, Sintayehu changes herself to look like her fictional twined sister and meet with Delelegn in the second part of the divided house. And, he strives to float her and failed in Sintayehu's plot.

In Ye Kake Wurdewet Theatre, the Characters were Wurdewet Kake a young woman aged 27, Damo Kake Werabo a 59 years old man who is the father of Wurdewet, and Ajet Amina aged 56 acts as the mother of Wurdewet. The other characters were Agaz Ferchye Lambye 45 year's old man who was Wurdewet's husband and hero of Gurage tribe, Agaz Shebeta sorgenie aged 55, hero of Mihur, leader of army, Aseih Arb Aga Geiremo aged 42 hero of Cheha, Mama Beneseye aged 52 famous busker of Gurage. Moreover, the female narrator, debaters of Men's side, debaters of women's side two court messengers, Joka's court members, choruses of marriage and others were minor and fossil characters in the play. The General setting is in Ethiopia, specifically located in Gurage zone. The time was in 2005 E.C. The genre is comedy based on true history, accompanied by traditional music, and full-time traditional theatre. It covers issues like oppression and equality. Generally, the theme of the play indicated that women should entertain equal rights and opportunities with men.

The play is entitled by the main character's name "Ye Kake Wurdewet", the heroine and beautiful Wurdo was born from her Muslim mother Ajet Amina and her Christian father Damo Kake Werabo in Gurage zone Mihur ena Aklil Werda particularly in the place Zermegne at 1831 E.C. Ye Kake Wurdewet was from a noble family and she married a famous legendary hero Furcheye. Then, new life was begun, but Wurdewet always misses him and didn't want to spend a night without him. Her husband spent two days in a week with her, because of his two other wife's and five children, but she didn't know the reason why he spends days without her. One day, she knew the cases why her husband spent days out of her. Then, she shocked and upset by

the unexpected hidden story of her husband and it becomes out of her tolerance and she warns her husband to choose one of them.

Unfortunately, according to the Gurage's culture having two or more wives were not counted as depravation rather it determined some one's capital. Ye Kake Wurdewet's feeling and thought was strange to Furcheye and the cultures. She challenged to accept the cultural truth and warned him, if he couldn't divorce the others, she will break up with him. His ultimate love to her and honor to her noble family tie him from breaking up with her. In addition to this, Ye Kake Wurdewet observes different things which are allowed to male but forbidden to female. For instance, males have leisure times and play numerous kinds of games together but not for females; wives cannot divorce until her husband's authorization, but if she did it, she will be cursed by the culture called Ankit. Reverse of it, husband can divorce anytime without wife's consent. These and more issues sorrow her. For this and other reasons, she decided to struggle all the cultural oppressions by mobilizing all females in Gurage.

In a short time, she mobilized many women and began their peaceful struggle to fight the cultural dogma which oppressed them in different ways;, then they collect and provide their petitions to Yesera dagninet, Yeakababi dagninet, Yetib/Yegosa/ dagninet, Yebete Gurage dagninet and to the last supreme traditional court Yeatekalay Gurage shengo (Ajoka) traditional court step by step. The village was surprised and said "Achehu"/God spare us/ to the strange women's petition and revolution. Because let alone to stand and made speech standing in front of the Supreme traditional Court Ajoka, it never allows women to pass nearby.

After long and hot debates, the Supreme traditional Court Ajoka challenged by the women motivated and supereminence by Wurdewet and insisted to have another appointment. And until the next appointment came, Ajoka send arbitrators to Wurdewet's family for begging to stop her, but it was not succeed. As a solution they decide to alienate Wurdewet from the women and straggle individually. Therefore, they went to Wurdewet's husband Furcheye and beg him to answer the entire questions raised by his wife. It means to avoid the Ankit (cursing ceremony) from her, and to divorce by her own choice.

After long beg, he agreed with the traditional Supreme Court Ajoka's thought and execute what they beg him. Then, Ajoka declares all men in Gurage to stop their wives from the court's next appointment by any means. Wurdewet was separated by the hidden conspiracy of the court. She knows nothing about what the Ajoka did. She was waiting the last appointment to stand with her comrade and got justice but no one was with her except her servant and she quest for additional appointment but Ajoka doesn't permit her to have another appointment. Finally they gave justice to her personally and separately, and warned her to stop any activities which mobilize other women. Wurdewet accepts what Ajoka decided to her sadly and began to live lonely with her noble family. After three years, she married another hero called Aseh-Arb Fuga Germo and started new life with her own freedom.

In Ye Tewodros Raey Theatre, the main character is Emperor Tewodros, emperor of Ethiopia who strives to unite the fragmented Ethiopia's province but committed suicide for his country's dignity and sovereignty. The other character represents Queen Tewabech Ali; Emperor Tewodros's first wife who died because of disease. Besides, Queen Tiruwerk, Emperor Tewodros's wife after Queen Tewabech's death and Queen Mennen who was wife of Ras Ali, Mother of Queen Tewabech, Fitawrari Gebrehiwet Goshu /Gebrye/ who was general and comrade of the Emperor, Dejzasmach Aleme Gualu, Balambaras Gelmo Weregna soldiers of the Emperor Tewodros, Etegie Mennen's who was Messenger, Capitan Cameron, Britain's Missionary, son of Emperor Tewodros Prince Alemayehu Tewodros, the Narrator, other soldiers, priests and common peoples were characters of the play.

The general setting of the play was in Ethiopia, specifically in Gondar/Quara. The genre was Music accompanied historical theatre that focused on issues such as patriotism, Greatness and Unification. The central theme depicted that 'unity is power'. Ye Tewodros Raey begin with the prologue of Medina ena Zelesegna to show how much Ethiopians praise or worship their God. Next to this, the theatre narrates the early Aksumite kingdom, Zagwe Dynasty and Gonderian period until the Semen Mesafint history of Ethiopia through dance. In Zemen Mesafint /Regime of the princes/ era, Ethiopia faced deeper regional separation and alienations. During this difficult era, Kassa Hailu /the next Emperor Tewodros/ and his comrades rebel against the existed imperial rapacious governance to unite the country. Prior to their revolution and living in

forest to overthrow the bed of Ras Ali and other bourgeois, Kassa Hailu was in love with princess Tewabech daughter of Ras Ali.

During this time, Kassa hears that Tewabech is kidnapped by Turkish warriors and Ras Ali's warrior Wendyrad runaway. Kassa Hailu /the next Emperor Tewodros/ rises and brings her from the Turkish soldiers lonely. After this epic deed, he was renowned in all parts of the country and the bourgeois begin to calm down. Especially, those who believe as they are blue blood scorning Kassa Hailu and Etege Mennen were shameful and confronted; then they start troubleshooting and insisted to plot to stop him maliciously. Their conspiracy was incarcerating him via marriage. And their daughter Tewabech married to Kassa Hailu; they loved each other tremendously. But, even after marriage Etege Mennen continues confronting him and they send their warriors to trophy Kassa and his wife but it was impossible to stop him and their warrior looted by Kassa's soldiers. Finally he overthrows their bed and became king of kings.

In his governance, he improves plenty of rules which support the lower class. He was enthusiastically endeavored to unite the fragmented Ethiopian provinces. Unfortunately, because of different internal and external factors, Ethiopia did not become yet stable; a lot petitions from various directions percolated to him; many leaders in different province rebel against his throne and deviants escaped and began to raise flash points. Magnificently, Amede Beshir of Wollo's rebel upsets him and the king march to hunt Amede Beshir. Concurrently, his wife Queen Tewabech dies because of disease. Although he is in a gloomy difficulty, he did not stop searching opportunities to unite and civilize his country, Ethiopia. To defeat Turkish warriors, he continues requesting European support especially with British government towards weapons, technologies and professionals to teach his citizens how to produce and become civilized in terms of modernizations. But Britain's replay for his message delays more than he expected. Because of this and further reasons, Emperor Tewodros prisoned British missionaries. And war broke out between Ethiopia and British. The Emperor was defeated and commits suicide with honor.

In Alkash ena Zefagn Theatre, the characters were Maru the busker, Asgarjiw the dirge women, Balambaras and Aragie the mediator and Beggar. The General setting was in Ethiopia

Specifically in Addis Ababa at Flat-mate's Rental house in 1978 E.C. The Genre was comedy that focused on Issues like oath and marriage. The theme indicated that the people should work and live in their profession. The theatre *Alkash ena zefagn* is about flat-mate beggar, dirge woman and minstrel life's in rent house. Their professions are ultimately opposite, Maru the minstrel searches wedding ceremony and other feasts to sing and got money reward for his house rent and other basic necessities. Asgarjiw is well known dirge woman therefore she has to find funerals to elegy and paid. Therefore, there is always conflict in their praying, because Maru prays people to get married and Asgarjiw prays people to die.

One day they were informed that the wealthy man Dejazmach Aleme's grandchild will marry. Above all, both the dirge woman and minstrel are in climatic conflict because they don't have even a cent to pay for house rent. This marriage is a great opportunity to Maru the minstrel but not to Asgarjiw. Therefore, she lights candle and begins to pray in front of Saint Georgis/Gorge/, begging the death of the wealthy man Dejazmach Aleme. Then they fight and arbitrated by the beggar. Maru the minstrel was in searching of surety to borrow money from somebody for buying new clothes to the noble family's wedding ceremony. After a few days, he got surety and borrows money from the pawn broker. Suddenly, the bride die and the opportunity overturned to Asgarjiw, the dirge woman. She gets about two hundred birr; however, Maru the minstrel feels deep sorrow; he has no money to back his loan and the pawn broker is nagging him day and night. Finally he decides to sell the clothes; he buys for the Dejazmach Aleme's grandchild wedding. Unfortunately, Asgarjiw hears Maru's loan and she covers for him. Prior to this, he sent arbitrator to her and finally they married via respecting their own profession.

4.2. Theater Practitioners' Conceptual Understanding of NT and National Identity

The study cover selected theaters performed from 2000 – 2010 E.C; thus, all data were collected by considering the research specific delineated time. The firsthand information was gathered from various informants through in-depth and face-to-face-interviews and observation methods. The collected data from interview and observation shows that the Ethiopia's NT staff members

and stakeholders understand the NTs as follows: among the respondents, Habtamu Sitotaw says that NT is:

...የአንድ ሀገር ብሔራዊ ጉዳዮችን የሚያንፀባርቅ ወይም ደግሞ አለምአቀፍ የሆኑ ትርኢቶችን የሚሰራጭ፣ ኪነ ጥበባትን ማስተናገድ የሚችል...በአይነትም፣ በይዘትም፣ በቅርፅም የተለያዩ ትርኢቶችን የሚሞከር ሲሆን እንደገናም ደግሞ ሁለንተናዊ ጭብጦች ያሏቸውን ዝግጅቶች፣ የመከራ ስራዎችን፣ ... ትውፊታዊም ሆኑ ባህላዊ ነገሮች ወይም ደግሞ ችግር ፈቺ ነገሮች በብሔራዊ ደራጃ አጥንቶ የሚያቀርብ ሆኖ ሲገኝ ነው። : (ቃለ-መጠይቅ፣ 2010 ዓ.ም)

...national theatre is a national theatre which experiences or tries to showcase various shows, expresses or reflects one's country national affairs, universal themes, experimental works, traditional, cultural and problem solving issues at the national level, and hosts universal scenes and arts in different forms, contents and genres. (Interview, 2010 E.C)

And Solomon Terefe also adds that:

ብሔራዊ ቴአትር ማለት የአንዲት ሀገር የጥበብ መለኪያ ማለት ነው። ... house of Excellency የሚሉት የልሀቀት ማዕከል ነው። ሀገር አቀፋዊ ብቻ ሳይሆን አለማቀፋዊ ይዘት ያላቸውን ጉዳዮችንም በማንሳት የጥበቡ አድማስ እስከደረሰበት ድረስ ማየት የሚችል አቅም ያለው ቴአትር ቤት ነው። : (ቃለ-መጠይቅ፣ 2010 ዓ.ም)

National theatre is the hub of one's county arts, center of Excellence and center of preeminence. It's capable of presenting and raising issues not only national but also universal contents and has a potential to host universal arts until the last horizon. (Interview, 2010 E.C.)

Another informant Nadew Belay explains that NT is:

...የ መጨረሻ ሻው የ ሀ ገ ር መገለጫ...የ ሀ ገ ር ባህልን፣ ትውፊትን፣ እሴትን፣ ኢኮኖሚን፣ ኃይማኖትን አጠቃላይ ሀ ገ ር promote የ ምትደረግ በት፣ የ ኪነ ጥበብ አቅርቦት የ ሚቀርብ በት ቦታ ነው። : (ቃለ-መጠይቅ፣ 2010 ዓ.ም)

The last manifestation of a countries profile...it is a place of artistic works of its culture, traditions, values, economy and religion to promote the country. (Interview, 2010 E.C)

Furthermore, Tesema Gebeyeuh also added that NT is:

Commercial ያልሆኑ እንደ ብሔራዊ ቴክኒክ ቤቶች ያሉ ሊቋቋሙ የ ሚቸሉበት ምክንያት አንዱ የ identity ጉዳይ ነው። identity ደግሞ ከባህል ጋር ይያያዛል። ቴክኒክ ቤቱን መንግስት አቋቋመው ማለት የህዝብ ማለት ነው። ህዝብ ደግሞ ባህሉ እንዲቆይ፣ እንዲተዋወቅና እርሰበርሰ እንዲገኛኝ ይፈልጋል። ስለዚህ እያንዳንዱ ባህል እንዲቆይ እና ሰው በራሱ እንዲኮራ ለ ማድረግ እንደ medium ሆኖ ማገልገል ነው ስራው። : (ቃለ-መጠይቅ፣ 2010 ዓ.ም)

One of the non-commercials like NT house emerging/arising/ reason is a matter of identity, and identity is associated with culture. NT is constructed by the government, which means it is the people’s property and the people, craves their culture to be preserved, promoted and their desires to communicate each other. Thus, serving as a medium to preserve and communicate the peoples one another and enabling them to be proud of themselves, is its role. (Interview, 2010E.C)

The above respondents' understanding of NT shows that they all have common and universal concept of NT. As it has been discussed in chapter two under the literature part, many scholars put that NT is a place where the nation is presented and represented on the national level with its culture, myths, history, national life and the past, present and future of the peoples and its destiny has been crafted. Moreover the social solidarity and unities magnified locally and internationally. Therefore, the respondents' thoughts are similar to many other scholars, especially their understanding is closer to Uzoma T.'s (2013, p.22) ideas of NT:

...embodies the performing treasures of the nation's inheritance for a glorious cause. The theatre brings the best not just to its people but also to the world and further deals with artistic and creative imaginations. ...as a body that preserves and promotes the cultural values of the nation.

Considering this, informants claimed that NT should be a place of creativity, imaginations, and emblemize the peoples in the country and strengthen national identities and social solidarity through artistic works on the supreme issues like, common belongingness (Political, a historical and cultural symbol, national flag and anthem, national heroes/heroines and national holidays) is a shared feeling, emotions, strong relationships, commitment, loyalty and interactions of the members belongs to the group, community or society for shared national identities. Regarding Constitutional patriotism (Common territory, common laws and institutions, legal equality of citizens, popular sovereignty, constitutional supremacy, common legal rights and duties, and common economy), self-projections (myths and image) is public self-awareness, reflections and understanding of themselves and the way they viewed by others (Siraw, 2016).

As observed in the interview, it is a perspective and an imagination of one's own self and being conscious of the past, the present and the future of nationalism. According to Argembeau et al. (2012, p.1) projecting oneself means "...people who display a stronger tendency to extract meaning from their past experiences also reflect more about the potential implications of imagined future events". This means that self-projection can base on past memories, myths and legends to reflect and portray one's self image and express who they are, furthermore it help them to imagine their future too.

Nation building is a process, and the Ethiopian nation building process is also exercised in different regimes differently. In this regard, Ethiopia, in 1991 under EPRDF regime tried to build the nation based on ethnic federalism political ideology. As the 1995 ratified constitution under the preamble part stated that the Ethiopia's nation building process is founded on self-determinations and on building political community by the will of nations, nationalities and peoples of the country. This implies that the constitution lists out the common and shared elements of national identities and introduced the foundations of the nation building process of the country. Common constitution, territory, national flag and anthem, one economic community, common destiny, common interest and common outlooks are the basic common shared components of the nations, nationalities and peoples of Ethiopia.

Regarding the Ethiopia's NT and its role towards praising Ethiopian National identities, the study respondents' thoughts are not yet the same as their understanding of what NT is, in general. One of the research informants Tesema Gebeyeuh claims Ethiopia's NT presents various occasional and scheduled theatrical productions concerning numerous issues and the issues may have direct or indirect relationships with national identities or national issues. (Interview: 2010 E.C). He further explained:

እዚህ መድረክ ላይ [ብሔራዊ ቴአትር] ኢትዮጵያዊነትን ይገልጻል፤ ያስተምራል የተባሉ ስራዎች ስለባንዲራ ፍቅር, እንደነ ማኒ ሊክ፤ ቴዎድሮስ የመሳሰሉት ስራዎች ለዛ ነው ይቀርቡ የነበረው፡፡ እኔ ብዙ የተኬደበት ይመስለኛል፡፡ ምክንያቱም ፓትሪዮቲክ ነገሮች ሀገራዊ ጉዳዮች ናቸው፡፡ (ቃለ-መጠይቅ፣ 2010 ዓ.ም)

There were many art works presented on the national theater stage, which can teach and reflect like love of Flag and other theatres such as Menilek and Tewodros plays staged for the sake of Ethiopianness. So I think a lot has to be done because patriotic issues are national affairs. (Interview 2010E.C)

However, the informant's explanations imply that NT has played its role in praising Ethiopian national identities via working on historical plays such as Menilek and Tewodros by Tesema Gebeyeh in 1992 and some other occasional issues like, national Flag Day celebrations, but those stage performances are not yet stayed on the stage for a long time. Although, the above plays have their own contributions in praising national identities, they were not produced continuously, rather for some kind of occasions like, Flag Day, during war time and other national programs. However, NT is expected to produce intentionally and sequentially organized, designed, researched and well prepared art works to create and enrich national consciousness, consensus and social solidarity through identifications, recognitions and intensifications of their common national identities on the national and international level. Contrary to the above respondent's, Habtamu Sitotaw claims the Ethiopia's NT is not yet praising national identities, even it doesn't deserve to the title NT. In his further explanation, he elucidated that:

...የኢትዮጵያ ብሔራዊ ቴአትር ከሰያሜው አንጻር የኢትዮጵያን በመሉእ የሰራ ነው ወይ የሚለው እያጨቃጨቃ ነው። ሰያሜ ነው እንጂ የያዘው ሀገራዊ ነገሮችን በመሉእ የሰራ አይደለም። ከሌሎቹ ብዙ ልዩነት የለውም። ... መሉእ መሉእ አንድ ብሔራዊ ቴአትር የሚጠበቅበትን እየፈፀመ ነው ወይ ለሚለው ገና ነው። ጅምር ላይ ነው ያለው። (ቃለ-መጠይቅ, 2010 ዓ.ም)

Ethiopia's NT according to its title and functions whether it includes all Ethiopians or not is still controversial. It is left only with its nomenclature rather than working as a national theatre. It is not distinguished from others. But, there are efforts for the future. (Interview: 2010EC)

However, the Ethiopia's NT age is counted 63 years in 2010 E.C; the study coverage is a decades, since 1991; however, Habtamu Sitotaw claims the NT is not committed to stand for its purpose of existence and titles too, rather it acts like a beginner and ordinary theatre house. Feyisa Fetene added that NT is not on its position and did not raise crucial issues on

Ethiopian national identities; it is almost an ordinary theatre houses which works on day-to-day social lives of the people. He further states:

የተለየ ሰራ እየሰራ አይደለም፡፡ ማንኛውንም የመጣለትን ስክሪፕት ተቀብሎ ነው እየሰራ ያለው፡፡ ...ከዚህ የተለየ ነገር እየሰራ አይደለም፡፡ ይህንን አለብሎ ለመናገር አያስደፍርም፡፡ የለም ማለት ይቻላል፡፡ (ቃለ-መጠይቅ, 2010 ዓ.ም)

It did nothing different from any others; it accepts any kind of script in any topic and works on it, but did not work distinctive things of national issues. It is difficult to say it is working on divergent things; rather it is possible to say none. (Interview: 2010 E.C)

This implies that the Ethiopia's NT is not working intentionally on the intensification of Ethiopian national identity for the people's common belongingness; rather, it focuses on simple or ordinary issues by desist the national issues or common and shared values of the society. Related to the above statement, in 2001 E.C, Surafel Wendimu when interviewed by Tebta Magazine about NT, he said that:

[...] እኔን የሚቆረቆረኝ (ለ) ሀገር በቀል ለሆኑ ትውፊታዊ ድራማዎች የምንሰጠው ቦታ ያነሰ [መሆኑ] ነው፡፡ (ጠብታመፅ ሔት፣ ገፅ 10፣ 2001 ዓ.ም)

[...] the place we gave for indigenous traditional dramas is poor, which is my real pain. (Tebta: Vol.2, No.24, 2001 E.C, p.10).

The well-known senior theatre director Seyum Tefera further added that:

[...] አይን እና ጆሮ የሚጠራ ተውኔት ከሰራን ትንሽ ቆየት ያልን መሰለኝ፡፡ (ጠብታመፅ ሔት፣ ገፅ 9፣ 2001 ዓ.ም)

[...] I think a little bit time passed, since we have produced immersive theatres. (Tebta, Vol.2, No.24, 2001 E.C; p. 9).

Ashagrie Melaku in his article also stated that:

ቴአትራችን የሚጮህ ግን የማይሰማ ከሆነ ወሎ አድሯል። ...የኢትዮጵያ ብሔራዊ ቴአትር በሳምንት ስድስት...ቴአትሮችን በማሳየት ላይ ይገኛል። ...ከሳምንት ሳምንት በመታየት ላይ የሚገኙትን ትያትሮች ብናይም ከ90 በመቶ በላይ የኮሚዲ ዘወግ አላቸው ተብለው የቀረቡና አንዳንድም ጤናማ ላልሆነ የሳቅ ፍጆታ ብቻ የሚወሉ ሆነው እናገኛቸዋለን። (አርሲቡ መፅሔት፣ ቅፅ 1፣ ቁ.1፣ ሐምሌ፣ 2002 ዓ.ም)

Days and nights are passed, since our theatres are heard, but not listened ...Ethiopian National Theatre is displaying six productions per week, and 90% of them are staged as comedy theatre genres and among those productions we found that some of them used to cowardly lough.(Arhibu: Vol.1,No.1July, 2002, p.19)

As we have seen the above thoughts, Ethiopia’s NT did not properly play its role based on its legal responsibilities. Thus, in terms of issues, aesthetic quality and variety of genres, the Ethiopia’s NT is not yet presented. To strengthen the above thoughts, the study entitled “Survey of Culture and Media” (2003) observed that:

The National Theater of Ethiopia, which is one of the five theaters in the country, is itself lacking the capacity that should go with its name. It is unable to meet the expectations to portray the genuine and unadulterated artistic life of the various nations and nationalities of the country, and to create a forum whereby nationalities could learn, appreciate and respect each other’s arts (Ellen, et al., 2003).

Furthermore, Alemu Mekonnen explained Ethiopia's NT is not working on praising national identities towards national consensus and nation building, because "[Ethiopia's] National Theatre role is snatched and did nothing" (Interview 2010 E.C). In addition to this, Solomon Terefe also added that NT is different from other theatre house in various ways but it is not functional in terms of signifying national identities in its theatres. He further explained:

ብሔራዊ ቴአትር ካለው መዋቅር አንፃር፣ ካለው የሰው ኃይል አንፃር ሰራ እየሰራ ነው ካልከኝ አይደለም። እንደውም ቴአትር ቤቱ ወርዷል ምን አልባት አሁን አደረጃጀቱ፣ መዋቅሩ ና ስሙብቻ ነው ያለው ብል ማጋነን አይደለም። ለዚህ ብዙ ምክንያቶች አሉ። አንደኛው ምንጣስት የሰራቸው የማኔጅመንት ዲዛይኖች... ። (ቃለ-መጠይቅ, 2010 ዓ.ም)

The National theatre is not functional as much as its structure and human resources. Moreover, the theatre house is already failed; surely we can say that, currently, it is left with its structure, framework and names. And there are plenty of factors to that; one of them is the governmental management restructuring (Interview 2010 E.C).

As the above informants' arguments and document analysis, the Ethiopia's NT has distinctive administrative structures from the rest of theatre houses in the country. However, according to Habtamu Sitotaw:

የፖለቲካ ጣልቃገብነት፣ እርሰ በርሱ የሚቃረን ርዕይ፣ ጥሩ ጥሩ ባለ መያዞች እየሸሹ መሆናቸው፣ በአሁኑ ጊዜ እንደ ድሮው ዘርፈ ብዙ የሆኑ ባለ መያዞች ያለ መኖር፣ ከቴአትር ቤቱ ባህሪ ጋር የማይስማማ አስተዳደራዊ መዋቅር፣ የቴአትር ቤቱ አስተዳዳሪዎች ቶሎ ቶሎ መቀያየር፣ የክፍያ አናሳ መሆን፣ የግብዓት እጥረት፣ ቴአትር ቤቱ ተገቢ የሆነ እድሳት ያልተደረገለት መሆኑ፣ (ቃለ መጠይቅ፣ 2010 ዓ.ም)

political interference, contradictory visions, turnover, lack of versatile professionals, irrelevant admin structures and uncertainty of appointed directors in their positions cast shadow on the theatre, being a low paid, lack of resource and the theatre house has not been properly renovated (Interview 2010 E.C).

So, these consequents challenged the practitioners' creative freedom, inspirations and willingness to act as a practitioner. On the other hand as the respondent's claimed the NT's vision, mission and objectives are not emanated from the existing reality of the national theatre.

Furthermore, Manyazewal Getachew (2009 E.C) in his study entitled “የ ኢትዮጵያ ብሔራዊ ቴአትር አስተዳደር ከ 1948 - 2010 ዓ/ም” (Ethiopia's National Theatre's Management since 1948-2010 E.C) indicated that the major problems of the NT are absence of consistency, time table management, lack of clarity, less commitment and execution of the national theater visions, missions and objectives. The other impediments raised by the informants are bureaucratic hindrances, lack of scripts (about historical, mythical, traditional and others issues on national identities), absence of announcement regarding scripts on specific national issues, lack of especial efforts to get playwrights, lack of creative writing crews, absence of promoting the Ethiopia's NT. Those and other internal and external difficulties let the Ethiopia's NT to neglect the national issue/ lose focus on national identity. The magazine named Culture and Truism (vol.2 No, 2 Sep, 2003) implies that the above listed and other obstacles such as lack of effects or equipment, skills and positive attitude are among the prime obstacle that should be solved around the art industry as well as Ethiopia's NT.

The collected data via in-depth interview as well as documents analysis implies that the NT has uncounted problems which are challenging the NT excellency in terms of, national emblems, in tying all Ethiopians in one via patriotism, common belongingness and further national affairs. But this is all about what the informants reflect and the researcher's observation, so in order to triangulate the data , it is better to look deep further written documents of the NT. The 2003 E.C. Federal Negarit Gazeta proclamation on the Ethiopia's National theatre, which is ratified by Council of Ministers, stated that: the national theatre shall have the following objectives: 1. to develop, maintain and promotes the traditional performing arts of the nation, nationalities and peoples of Ethiopia. 2. to develop and various artistic works having beauty of creative performing art to entertain the public while transmitting important messages and creating

attitudinal changes with a view to encouraging them to participate in and benefit from the developments of the country, the democratization process and realization of good governance.

As to the proclamation, the first objective offered to Ethiopia's NT focuses on cultivating and presenting the nations, nationalities and peoples of Ethiopia's various cultures. Thus, promoting and sharing culture creates acquaintance among peoples and this acquaintance is the ground basement of NT, to communicate, interact and respect one another among the nation peoples. Therefore, the first objective includes elements of national identity such as national heroes/heroines, national holidays, historical and cultural symbols, traditional performance etc., which enable the NT to enrich and develop common national identities of the people. The second objective deals public engagement, awareness development, and entertainment/letting the public to have taste of art/ development, governance and democracy. The points in the second objectives are vital and corner stones of one's society to unite and to develop social solidarities, because the objectives constitute elements of nation- building, like common Ethiopian territory, common laws and institutions, legal equality of citizens, popular sovereignty, constitutional supremacy, common legal rights and duties, and common economy. So, expressing those issues via theatre can play important role in keeping solidarity of the people and maintain shared and common national identities.

Furthermore, the powers and duties stated next to the objective insists that Ethiopia's NT to perform the following: promote the development of artistic activities in the country, promoting cultures, performing arts nationally and internationally, sharing experience locally as well as internationally, transferring the existing cultures to the next generation through artistic works, and mobilizing the public for peace, democracy and development and others are among the core power and duties of the Ethiopia's NT. Indeed performing the above duties via art work properly, could play great role in prizing Ethiopian national identity, but this is not the actual reality of the Ethiopia's NT. According to Dawit Arega, there are many factors which encumbrance the Ethiopia's NT objectives, power and duties. He explained that "የ ቤቱን ዓላማና ተግባር ርዕይ የምንለውን ነገር አብዛኛው ሰው አያውቅም" (ቃለ - መጠይቅ ፣ 2010 ዓ.ም). "Most of them didn't know the objectives, duties and visions of the theatre house." (Interview.2010 E.C).

This implies that almost all theatre practitioners and administrative personnel perform without carrying the Ethiopia's NT's vision, mission, objectives and duties. Consequently, the Ethiopia's NT's vision mission, objectives and duties left with only on paper. Another respondent named Habtamu Sitotaw demonstrates that, because of the structure of the administration system of the theatre house, direct and indirect influence of politics, low allocation of budget for researchers, absence of continuous and relevant training for workers, and other related hindrances exposed the Ethiopia's NT to lose well experienced and motivated theatre practitioners. Such factors cause for the falling of Ethiopia's NT (Interview: 2010 E.C). To strengthen the above idea, Feyisa Fetene more explained that: "[...] ቴአትሮች ሲሰሩ በካልኩሌሽን ራዕይ ታይቶ አይደለም፡፡ ባይዲጂታል ነው የተሰሩት እንጂ ፐርፐዛል ታይቶ አይደለም፡፡" (ቃለ-መጠይቅ፣ 2010 ዓ.ም). "[...] productions are not presented purposely; rather they are often presented unconsciously without calculating its vision." (Interview: 2010 E.C). This shows that even those theatres in the Ethiopia's NT are not consciously produced to portray the issues on national identity for the purpose of peace, social solidarity and national consensus of the peoples. And this is caused, because the vision, mission and objectives of the Ethiopia's NT are not known by most employees of the Ethiopia's NT and the leaders too.

However, the proclamations stipulates objectives, power and duties for the NT for the purpose of developing, promoting and preserving the nations, nationalities and peoples of Ethiopian's culture; since 2003 E.C., and also the proclamation officially declared that the name Ethiopian NT is altered to 'National Theatre' by omitting the pillars 'Ethiopian'. But, in the proclamation there is no justification why 'Ethiopian' is omitted. Thus, erasing the main pillars of the nation or the umbrella term 'Ethiopian' has created negative emotion and it may blurred the minds of the art makers and theatregoers instead of intensifying and supporting the Ethiopia's national identity and nation building process.

As the researcher's observations, the renaming of Ethiopian NT into NT have its own negative impact in the employers' attitudes and intensifications of Ethiopian national identity and nation building process of the country. The government follows ethnic nationalism first and Ethiopian

nationalism next. Sadly, the government is not yet intensifying the name and the concept of 'Ethiopia' rather, it seems that the government dislikes the name 'Ethiopian' that is why the name 'Ethiopian' is omitted intentionally from the proclamation not yet from the minds of the theatre practitioners and theatre goers.

Finally, the above data from interviews, documents and observations show that the respondents' understanding and the proclamation projects that Ethiopia's NT is a representative of the nation's culture and traditions via locally and internationally. However, the existing reality implies that the NT is not working on the national issues to develop, cultivate and strengthen social solidarities, and national consensus to tie all Ethiopians in one through their common national identities. Hence, the present NT is not in its positions, not working as expected, especially as its ratified objectives, powers and duties on the proclamation and not updating itself with the changes appear on the continent as well as on international level. So, the concept and the practices of Ethiopia's NT, is not matching with its title too.

4.3. Quest for National Identity as Portrayed in Ethiopia's NT, Theatres

Here, deep and dimensional theatre presentations, analysis and interpretations based on the models of national identity (common belongingness, constitutional patriotism and self-Image) are going to be discussed.

4.3.1. Common Belongingness

Nation building is all about collective national identities of the peoples within the country. Building the nation and identifying national identities are paramount and it needs organized and continuous effort and commitment among the societies. There are also plenty of contributors for nation building and national identity development; among the major components of national identities creation, common belongingness is one of them, which can play a pivotal role in developing national consensus, intensifying national identities, empowering social solidarities, strengthen unity and supporting the nation building process of the country. Common belongingness is about shared feelings and emotions, interactions, loyalty, commitment and strong relationships of individuals, groups and communities of the nation. In the nation building process, common belongingness is a pillar which consists of national heroes/heroines, history,

culture, symbol and heritage, national holiday, national anthem and flag, and also expressed through different ways, especially in theatre (Smith, 1991 and Siraw, 2016). Therefore, by considering this, hereafter the study presents, analyzes and interprets the selected theatres as follows using elements of Common Belongingness.

National Hero and Heroines: The concept of heroism is complex and ambiguous. However, it is possible to define heroism in psychological and social aspects; thus, it is schema, emotional and internal feeling of an individuals and the voluntary activities or an actions of serving others and sacrificing oneself for the sake of public interest and the country, without expecting external rewarding and which should admired and recognized by the public (Kitchen & Mathers, 2019). Kitchen and Mathers (2019, p.5) by citing Kohen they further stated that in classical literature there are three types of heroes such as: “Homeric or battle filed hero who appreciates his mortality but nonetheless seeks glory, who must ultimately be rehabilitated into society; the Odyssean or polytropic hero who suffers in order to ultimately return home; and the Socratic or selfless hero who gives his life for others” (Kohen 2013, 5–6). This implies that hero can be expressed through different military and Warfield participations and those heroes have different personal and social interest and purpose when they involve in to the battlefield or some other social activities.

From the classical thought to the present time, heroism is defined as a man who has a superhuman qualities, illustrious warrior (military success), ‘man admired for achievements and noble qualities’, those who doing the right thing in critical moment and good leaders (Allison & Goethals, 2011 and Gargett, 2004). Gargett (2004, p.xv) further explains that, “A hero is someone who takes a personal risk to help someone else”. According to the quoted idea, heroism is just taking a risk on behalf of others, rather than own self. Therefore, heroism can be expressed through sacrificing oneself for their community, country and by doing the good thing for others without expecting reward and by representing their country in different ways. In terms of this, hero can be categorized in to two military and civilian heroes (Kitchen, 2019).

Identifications, creations, intensifications of national identities are the major process of nation building in one’s country. The 1995 Ethiopian constitution, in its preamble part capitalize that building political community is the main pillars of the constitution by the free will of nations,

nationalities and peoples of Ethiopia. Among plenty of inputs in building of political community, hero and heroines can play vital roles. Kitchen, (2019, p. 21) write that “Heroes or heroines may be able to act as unifiers where borders and institutions cannot”. This means that heroes and heroines have a great invisible power which can create empathy and sense of belongingness, feeling and emotions to tie or unite the peoples together for their shared and common values and national identities. Thus, identifying, recognizing and intensifying heroes and heroines can play a significant role in the building of unified and strong nation. Symbolizing or expressing country with heroes/heroines from different social and political aspects can contribute to a pivotal role in bringing social solidarities in the country.

In this regard, among the selected theatres from Ethiopia’s NT, Babylon Be salon and Alkash ena Zefagn theaters do not portray heroes and heroism, which means that, there is no intentional expressions or indirectly explained, symbolized issues, which magnifies about political or civic duty heroes/heroines in the theatre. But, the remaining two theatres Ye Tewodros Raey and Ye Kake Wurdewets somehow portray some heroes and heroines. For instance, Wurdewet theatre portrayed national and regional or provincial heroes/heroines. The heroes and heroines in Wurdewet theatre are Emperor Tewodros, Wurdewet, Agaz Furchye Lambyen, Aseh Areb Fuga, Agaz Shebeta, Agaz Darsemo, Agaz Denkemo, Agaz Senkora and Agaz Sefenu. Among those heroes and heroines, Emperor Tewodros is portrayed as national hero, who has tried to unite the divided Ethiopia during 1850’s E.C. But, the portrayal of Tewodros does not intentionally express his epic deed and efforts towards Ethiopian unifications, or not to make him emblem by his heroism.

Wurdewet is also presented as a national heroine and the narrator explained her, as the first women’s revolutionist against gender discriminations in Ethiopia and Africa.

*ተራኪ፡ - የዛሬው ትውፊታዊ ተወኔ ት በኢትዮጵያ ብሎም በአፍሪካ
የሴቶች መብት ማስከበር ትግል ቀዳሚ ሥፍራ ይዛ የምትገኘውን
የጉራጌ ተወላጅ የሆነችውን የቃፄ ወርድወትን ፀሐይ ያልሞቀው
ገድል፤ የዘመኑን የታሪክ ክስተት፤ ... ይዘላችሁ ቀርቧል፡፡*

Narrator: -Today's traditional drama brings you the unspoken battle of Ye Kake Wurdewet, a native of Gurage, which is at the forefront of the struggle for women's rights in Ethiopia and African.

This dialogue shows that Wurdewet is the first women's right fighter, but the play doesn't reveal her transnational and transcontinental epic deeds which make her national heroin at all. Her peaceful struggle was not spread throughout the country as well as the continents of Africa rather it focuses only within the Gurage's community. She marched on the dogmatic culture of Gurage to be free from discriminatory traditional conventional rule and customs. The remaining others are portrayed as local heroes in the Sebat Bete Gurage province in 1850's E.C. From the above listed heroes Agaz Furcheye lambye and Aseh Areb Fuga was a husband of Ye Kake Wurdewet, first Agaz Furchye and after they divorced Aseh Areb Fuga was married Ye Kake Wrdewet.

In Gurage culture, the title Agaz was given for warrior heroes in the community. Agaz Furchye lambye was well-known exemplary warrior from Eza, honorable and shield of the community who protect them from external enemies and invaders. The narrator said that "...ጠላት በመጣ ቁጥር አጋሮቹን አስከትሎ እንደተርብ የሚናደፍ፡፡ የእኛ

መመኪያ ነው፡፡ ሐገሩን የሚወድ፣ ህዝብን የሚያከብር ህዝቡም የሚያከብረው፡፡" (ገፅ 13) "...always, when an enemy comes, he fights passionately and cooperatively. He is respected by the people and he also loves his country and respects his people and he is the shield of his people" (p.13). This implies that in the Gurage community, there are a lot of heroes and heroines, those who love their community, respect and fight for them to protect their province, peace and freedom from external enemies. These kind of patriotic actions are recognized by the society and rewarded a title Agaz for their epic deed.

In addition to warrior heroes, there are also other heroes and heroines in civic duty, in Wurdewet theatre, in the Gurage province. Among socially recognized and honorable social actors Damo Kaka and his Wife Ajet Amina are portrayed as rich, honest, advisor, kind, religious, graceful, respected and feared in the communities. In the Gurage cultures, the title Damo is given for the

man and Ajet for woman, to recognize their social role, richness, kindness, gracefulness, honorableness, good commitment in the social issues in the community and for their exemplariness in the families and societies. Therefore, Wurdewet Theater specifically portrayed and identified the heroes and heroines in terms of political and civic aspects to recognize and honored those heroes and heroines in the Gurage province. This action motivates others to be shield of their territory and people, and to be proud of the work they did. The people's reaction to what a hero/heroine deed is motivational by itself. This is because respecting, rewarding and loving hero/heroine lets the territory have multiple heroes/heroines. Furthermore, recognizing, respecting, rewarding and encouraging social actors in the society can play a significant role in the nation formations and national identity cultivation process in the country. These and the like commitments and achievements are a political and civic duties of nation building through heroes and heroisms.

In addition to Wurdewot, Ye Tewodros Raey theatre portrays various heroes and heroines since the classical period of Aksumite Kingdom until Tewodros II of 1860. Those heroes and heroines are presented in the theatre directly by describing their profile and indirectly by mentioning their names only. Among the listed heroes and heroines Negus Teklegeourgis, Menas, Yekuno Amlak, Yetbarek, Kaleb, Negus Lalibela, Mera Tekle Haimanot and queen Sheba (p.1) have been described as a political heroes and heroines of the ancient leaders of Ethiopian kingdom. Those heroes and heroines are described to magnify the ancient and civilized identity of Ethiopia and to tie the past, present and future for the purpose of nation building. On the other hand, Emperor Tewodros II and his comrades Gebrehiwot (Gebreye), Aleme and Gelmo are presented as the main concerns of Ye Tewodros Raey Theater. The above listed heroes and heroines are associated with political and patriotic commitment. Kassa Hailu portrayed as a warrior hero rebel against bourgeois and strived to unite the then fragmented Ethiopia. Those portrayed heroes and heroines are marked and presented as true and responsible patriot and legendries. Furthermore, those heroes and heroines refusing oppressions sacrifice one's self for the country and other patriotic spirits instigate the theatre goers to ask themselves what their contribution is towards their county and let them to feel belonging to the Nation.

However, among the listed four theatres in Ethiopia's NT except Wurdewet theatre, the other three theatres were presented at the NT without considering the purpose of the nation building intentionally. But, Wurdewet theatre was presented at the Ethiopia's NT purposely to represent and show the Gurage's traditions and to introduce the first woman's struggles in Ethiopia. Wurdewet theatre is the first theatre, which is prepared and staged based on research by the ENT (Kemuyachine Magazine, 2010 E.C).

Historical and Cultural Symbols/Heritage: Historical and cultural symbols can play important roles in national identity constructions and nation building process of the country. The historical and cultural symbols/heritages are expressed in different ways for instance in buildings, artifacts, dressing style, oral literature, performing art, monuments and so on. In Ethiopian context concerning cultural heritage, the 2014 proclamation defined that: "cultural heritage" means anything tangible and intangible which is the product of creativity and labor of man in the prehistory and history time that describes and witnesses to the evolution of nature and which has a major value in scientific, historical, cultural, artistic, and handcraft content" (Federal Negarit Gazette; No 67 21~ August 2014, P. 7513).

This indicates that cultural heritage is a testimony of human civilization, culture and history; it can be categorized as natural or manmade (social creativities) and which includes oral traditions/literature, performing art, social practice or festivity, knowledge about nature and its practices, traditional craftsmanship, historical site or place, memorial site or obelisk and so on. In this regard, there is no related connection with Babylon Be salon theatre, but, Gobeze and Werke are from Amhara community. For example Gobeze is from some part of Amhara region specifically Menz. These two characters are identified by their accent, dialect, pronunciations and dressing code, additionally, in the introduction part stated that:

ጎበዜ፡ - እድሜው ሰላሳ ወሰጥ ነው፡፡ አባታቸው፣ የቤት ሰራተኛ፡፡ መንዜ፡፡ የወርቅ ፍቅረኛ፡፡

Gobezie: - He is in his thirties. Gardener, housekeeper, and descendant of Menz. Werke's lover.

On the other hand, Werke's wearing style; tattoos (rounding Werke's neck and jaw) also reflect where she is from. Concerning her tattoo the following is stated:

ሰንታይሁ፡ - እሰቲ ፈገግ በይ? ... ተሽኮር መጫ?
እንደሱ፡፡ ...እንኳን ጎበዜን እኔንም አፈዘዝሽኝ፡፡ ...ንቅሳትሽ
እራሱ እንዴት ያምራል፡፡ ወርቁ፡ (በኩራት) ሰንቲ አንቺም
ብትነ ቀሺው እንዴት ያምር ብሻል መሰለሽ፡፡ (ገፅ፡ 26)

Sintayehu: - smile? ... Like that. Let alone Gobezie you made me dazed too. ... How beautiful your tattoo itself is.

Werke: (proudly) Sinte it would be beautiful if you tattooed too. (p. 26)

The quoted description and dialogue shows that wearing style, dialect, tattoos, traditional toothbrush, oaths and their accents reflect some part of Ethiopian cultures particularly Menz, which is located in Amhara region. However, the listed or portrayed cultures are identifications of some part of Ethiopia; it doesn't represent the nation or reflect the national identities of Ethiopia; therefore, it doesn't play a magnificent role in intensifying or symbolizing national identities. The characters are not crafted intentionally for the purpose of nationality. As the statement implies and as we discuss on the above, we can conclude that Babylon Be salon theatre doesn't intensify common and shared national identities which can play a significant role in nation building process of the country, in terms of historical and cultural symbols/heritages.

On the other hand, when we came to Alkash ena Zefagn theatre, except the traditional music instrument Masinko the folks of funeral and wedding song rehearsals on the stage, we don't find any historical or cultural symbols entire theatre which is intensifying national identities. As we have seen on chapter two in the literature part nation building is a process, which needs psychological and physical attachments based on common and shared national identities, social solidarities, national consensus and unity. In this case Babylon Be salon and Alkash ena Zefagn theatres are not clearly portrayed common and shared histories and historical events, cultures and symbols, which can create empathy and common feeling towards national identity.

Wurdewet theatre portrayed some historical and cultural symbols particularly in the Gurage's province. For example the theatre focuses on the history of Wurdewet's struggle towards women equality, cultural political systems of Ye-joke shengo, which was formulated and practiced in Sebat bete Gurage. Ye-joke Shengo traditional administration system is the ultimate power of Gurage people and it has different steps to solve any kind of problems in the community. The place where Ye-joke sheng practiced was historically located in Cheha bête Gurage, Ye-Joka, and Moche and Emdebir area under old sycamore.

The other portrayed historical and cultural symbols in the theatre is traditional clothes such as Tiger or Lion skin (which are traditionally perceived as warriors costume), Anfaro (traditional hat made from skin) etc... , sword, shield and spear, Kobe (traditional shoes) ፣ Azgerenet and Zera (traditional leather dress), traditional props, traditional stool made from wood, traditional wicker materials, pot ፣ Zemar (bench), Jefore warka (sycamore), traditional horn antenna made from cattle, traditional calyx, white grass, traditional gourd, Goye (traditional huge or big size house of Gurage peoples) and Herar and Zeger (traditional small houses), Andr Gan, (traditional musical instruments), (Weg) traditional heroes and heroines praising songs.

In addition to this, there are also cultural and especial holiday foods like Kocho (ቆ ራታ), Aybe (አ ይ ቤ) and ketfo (ከ ት ፎ) and the traditional wedding ceremony of Gurage peoples are also a part of the theatre, which is presented as one of cultural ceremonies of the Gurage community. The listed historical and cultural symbols are portrayed to describe the Gurage people's unique image in various ways rather than the national identities of the country. The other theatre Ye Tewodros Raey is rich in terms of historical, traditional props, music and musical instruments, foods, costume and heritages. Those historical and cultural equipment is presented for different purposes and categorized as traditional folk materials like; scepter (zeng), white fly whisk (nech chira (p.1)), crown (zewd) kings and queens robe (kaba), throne (Zufan), spear and shield (p.9), a sharp knife (Gorade (p.13), traditional bed (Yetefir alga), and stool (Kursi).

Traditional folk music and instruments such as: masinko, harp (begena), kirar, traditional drum (kebero), flute (washint), and traditional songs like Medina ena Zeleseгна ፣ battle cry (kererto)

⌘ war bragging (fukera) ⌘ shepherd song (Ye'eregna Zema), wedding song (Yeserg Zefen) ⌘ elegy (musho), and folksongs, traditional costumes and foods. Furthermore, the theatre boldly marks that the ancient symbols or heritages of Ethiopia by foci on Aksum obelisk and rock hewn churches of Lalibela. Furthermore, in Ye Tewodros Raey theatre, the nations, nationalities and peoples of Ethiopian traditional clothes are portrayed symbolically to represent the current multi diversified Ethiopia. The characters costumed with different traditional clothes to show the multi ethnic image of the country and to realize the Emperor Tewodros's vision of unity.

From the above listed traditional materials; crutch (Zeng), white fly whisk (nech chira) (p.1), crown (Zewd), throne (Zufan), spear and shield, sabre (Gorade), traditional bed (Ye-tefir alga (p.13)) Albo, Anbar, leather, and stool (Kursi) are commonly shared traditional equipment's of all Ethiopians. In addition to that traditional folk music and instruments such as: masinko, traditional drum (kebero), flute (washint), and traditional songs like battle cry (kererto), war bragging (fukera), shepherd song (Ye'eregna Zema), wedding song (Yeserg Zefen), elegy (musho), and folk songs are also taken as shared common traditional instruments and songs among the Ethiopian society. And obelisks of Aksum and Lalibela rock (hewn) churches are portrayed as national heritages of Ethiopia.

National Flag and Anthem: National consensus and social solidarities are built through common and shared values of the society. Among plenty of constituents of common belongingness, national flag and anthem can play crucial roles towards nation building and national identity constructions of the country in internal and external world through emblemizing the nation. But in Babylon Be salon, Ye Kake Wurdewet and Alkash ena Zefagn theatres there are no insight or a clue which deals with national flags and anthems throughout the theatre directly or indirectly. Among the selected theatres regarding national flag Ye Tewodros Raey theatre only portrayed the pre Derg Ethiopian flag: green, yellow and red colors. The flag comes at the end of the show, in its epilogue part.

The national flag is presented intentionally to represent the current Ethiopia; the flag comes, as a background picture or as backdrop scenery in the curtain call part of the performance accompanied by the actors and choruses costumed different nations, nationalities and peoples of

Ethiopia. However, instead of presenting the current national flag (green, yellow, red and blue star at the center) of Ethiopia under EPRDF, the play portrays the green, yellow and red color only which represents the past government's national flag of Ethiopia. It indicates that the play doesn't recognize the existing national flag of Ethiopia. On the other hand, Raey theatre said nothing in the entire theatre concerning the Ethiopian national anthem. Albeit the current Ethiopian national flag is green, yellow and red with blue star at the center which the government believed to represent the nations, nationalities and peoples of Ethiopia, there is no agreement on the national flag of Ethiopia with the government and the entire peoples and Diasporas communities. However, Ye Tewodros Raey theatre portrayed the early Ethiopians' national flag, rather than the present day national flag.

National Holiday: Having and giving proper attention on national holidays enable all citizens to participate without demarcation or discrimination in the country's national holiday. National holidays such as memorial days, victory days, labor days, national and international (UNESCO registered) holidays can be recognized and celebrated in one country in various ways for different purposes such as to recognize or memorize heroes/heroines, divine manifestations and to motivate or to create common belongingness. For example, the true cross (Meskel), epiphany (Timket) and victory of Adwa are holidays which are nationally celebrated and internationally recognized holidays of Ethiopians. However, in the Babylon Be salon theatre, the above listed or other kind of national holidays are not portrayed in any means. But in the theatre Alkash ena Zefagn, there are wedding and funeral ceremonies introduced by dialogue only and the dirge woman rehearsal of song and elegy. And it is obvious those ceremonies are not national holidays. Therefore, there is no regional or national holidays portrayed in the theatre.

Even in the Ye Kake Wurdewet theatre, national holidays were not intentionally portrayed or directly expressed. But among the Gurage's people, religious ceremonies Meskel (true cross) holiday is one of them. Meskel (true cross) is nationwide calendar holiday as well as an intangible Ethiopian heritage which was registered by UNSCO in 2006 E.C. This religious but national and internationally registered Ethiopian Meskel holiday is not portrayed intentionally to magnify and intensify its common and shared values in Wurdewet theatre; rather, it is mentioned

to indicate the couple's first sight love (Wurdewet and Agaz Furcheye) at the annual Meskel celebration in Damo Kake's house.

On the other hand, there are also traditional wedding ceremonies in Ye Kake Wurdewet and Ye Tewodros Raey theatre which portrayed differently: for instance in Ye Kake Wurdewet Theater can see the following introduction:

“...የ ጉራጌ ብሔረሰብ የሴቶች ዌግ (በሰርግ ወቅት ለወገን ማሞካሻነት የሚውለው ጥንታዊ ዜማ) - ደምቆ ይሰማል” : :

“...Women's folk music of Gurage society's/ traditional music which serves to praise relatives/ sounds loudly.”

On the other hand, the wedding ceremony in Ye Tewodros Raey theatre is different from Ye Kake Wurdewet. The following descriptions tell us the portrayed traditional wedding ceremonies in the Ye Tewodros Raey theatre as:

በጎንደርና በወሎ የባህላዊ የሰርግ ዘፈን ላይ የተመሰረተ ደማቅ የሰርግ መዝቃ ጎልቶ ይደመጣል : : ባህላዊውን የሰርግ ስርዓት በሚያሳይ ወግ ተዋበችና ካሳ በነገ ብርዩና በሌሎችም አጃቢዎች ታጅቦ ውበስ ተቀኝ መድረክ ይገባሉ : :) (ገፅ ፣ 14)

Bright traditional wedding music of Gondar and Wollo air out and adorned with traditional wedding ceremonies and escorted by Gebrye, Tewabech and Kassa entered in the right side of the stage (p.14).

This indicates that the above two quotes reveal that the wedding ceremonies are not the same; rather, it is different and also practiced differently in Ethiopian communities. However, these wedding ceremonies are presented variously in different parts of Ethiopian community; there are some interlinks between those traditions or cultures; however, they are not inclusive the whole nations or taken as national holidays, Rather the portrayed wedding ceremonies reflects the cultures of Gurage, Gondar and Wollo the some parts of Ethiopia.

4.3.2. Constitutional Patriotism

Constitutional patriotism is expressed through the common territory, common laws and institutions, legal equality of citizens, popular sovereignty, constitutional supremacy, common legal right and duties and common economy of one's country (Siraw, 2016). It refers to citizen's strong believes, respect, obey and commitment to their constitutions or alignment with, democracy and human rights. The diligently acting via respecting the constitution narrows gap between citizens in the state. The following constituents are revelation way of constitutional patriotism.

Common Territory: Common territory is a recognized and demarcated geographical map of a sovereign nation. The territory might be regional or national which commonly shared by the entire community and all citizens of the nation. Having common territory and being well informed of it, inspires citizens to be concerned of their province. The geographical landscape of the territory, natural and bio diversified resource of the nation can create a sense of commonality among citizens and make the peoples to feel they are a part of the sovereign nation. According to the Ethiopian Constitution (1995) article two, territory is defined as follows: "The territorial jurisdiction of Ethiopia shall comprise the territory of the members of the Federation and its boundaries shall be as determined by international agreements." This implies that the living place/areas were the nations, nationalities and peoples of Ethiopia is an authorized territory by the federal government and the neighbors boundaries are should be demarked and recognized by their will and international agreement. The current geographical map of Ethiopia is demarcated based on international agreement. However, currently Ethiopia has a challenge concerning boarder issues internally within regional states and externally with Eretria and Sudan.

Among the selected theatres Ye Kake Wurdewet theatre portrayed the 1831 E.C's Ethiopia common territory, specifically the Gurage province as: "አፄ ቴዎድሮስ በሰሜንና በማዕከላዊው ኢትዮጵያ ... የጉራጌዎ የቃቄ ወርድወት ... በርካታ የቤተ ጉራጌ ሴቶችን በማስተባበር ..." (ገፅ ፣ 3) "Emperor Tewodros in northern and central part of Ethiopia ... the Gurage's woman Wurdewet coordinates many women of Gurage..." (p.3). as per this dialogue, the common territory portrayed in the theatre Ye Kake Ye Kake Wurdewet are two: Ethiopia and Gurage province. Here, Ethiopia is portrayed not deliberately to mention and deal on the province rather to indicate the era of the main character and the story's existing

period. In addition to this, the entire theatre illustrates the names of the zone, villages and other rural areas but it didn't include the then and the present exact boundaries, locations, topographies and borders of Ethiopia or Gurage. So it is difficult to say that the then or present entire Ethiopia's territory is described in the theatre. But the particular territory of Gurage province is portrayed with its locality, unique house making style, environment, mountain, forests, Enset (False banana) and other landscape.

Furthermore, Ye Tewodros Raey theatre territorial issue begins from the very ancient territories of Ethiopia, since Aksumite kingdom. The classical territory of Ethiopia is mentioned in the theatre with its four directions of border delineations. In the theatre the narrator explained that:

ተራኪ፡ - ...ይህቺ ኢትዮጵያ፣ ሩቅ ነው ስር መሰረቱዋ! ልሂቅ ነው ወርድ ስፋትዋ! አዎ በምስራቅ፣ እስከ ማዳጋስካር፣ ...በደቡብ፣ እስከ ኒያንዛ ባህር፣ ...በምዕራብ እስከ ኑብያ፣ በሰሜን እስከ ምስር ምድር፣ ...የተዘረጋ ቁመተዋ.. (ገፅ ፣ 1)

Narrator: - *The area coverage of Ethiopia is far and deep, its length and width is the highest. Yes, her length is stretched in eastern up to Madagascar, in south up to Nyanza Ocean, in western up to Nubia and in northern up to the land of Mesir (Sudan)" (p.1).*

This implies that the present Ethiopia's territory since immemorial was not limited to the present border; however, it was very vast and lengthy in four directions of the earth and it was recognized and well demarcated territory of the period. However, the classical territory of Ethiopia is not continued as its width and lengthy and it is too different from the present Ethiopia's territorial map. As Ye Tewodros Raey theatre further explained that Ethiopia's territory is fragmented and divided in different small provinces and places, as the narrator's say; "... አንድ ትልቅ የነበረች ሀገር፣ በየወንዙ ትንሽና፣ በየሰላሳው ሹም ስር፣ ሰላሳ ትናንሽ ሆና፤ ... (ገፅ ፣ 3). A country which had been great! But which divided into thirty little's, under thirty chefs and Small River (p.3). This cited statement asserts that, internally the territory and leadership of the Ethiopia's province was endangered. The

dream and imagination of Emperor Tewodros was civilization and returning the united Empire of Aksum, Roha and Gondar (p.45), by unifying the separated provinces of Ethiopia.

However, the theatre focus on the name of Ethiopia, it is not inclusive all provinces; nevertheless, repetitive mentions of some specific provinces of Ethiopia such as Gondar, Gojam, Shewa, Wello and Tigray are now included under Amhara, Tigray and some parts of Oromia region. These are all about some parts of the internal territory of Ethiopia, and also there is no any clue which states about the external border line of these regions with other countries. Therefore, in relation to common territory Ye Tewodros Raey theatre doesn't clearly portray the Ethiopia's internal and external territory. Of course in the epilogue part the representatives of present nations, nationalities and peoples of Ethiopia come on the stage, but it doesn't express the common territories of the country.

On the other hand, in Alkash ena Zefagn theatre, common territory is expressed in the first page of the play which introduces characters, scenes and setting of the text, but not on the stage performance. As the play stated that the general territory expresses the pre Derg Ethiopia, which means before Emperor Haile Selassie I pushed away from their power and the military junta come to power. As we see in the play's introduction part: "ቅድመ የ ኢትዮጵያ አብዮት" (ግ ፅ ፣ 1) "the pre derg of Ethiopia" (p.1) shows that the story happened in Ethiopia under the Emperor Haile Selassie I era; this indirectly describes that, Ethiopia as a general common territory in the play text. But the theatre doesn't reflect and entertained such kind of common territory which enables as to say there were common and well portrayed territories in the performance as well as in the play text. This is also inserted for the sake of addressing the stories happening era. So, except the above quoted phrase which envisions as the story happened in Ethiopia, there is no intentionally or unintentionally portrayed territory or territorial aspects in Alkash ena Zefagn theatre at all. In this regard, Babylon Be salon theatre doesn't portray the regional or national common territories of the nation and other affairs which can illustrate the internal or external look of the country directly or indirectly.

Common Laws and Institutions: Common laws are laws emanated from the supreme constitution of the country and serve all citizens commonly. Legal institutions refer to specific legal procedures which are the rules of the game in a society or, more formally, are the humanly

devised constraints that shape human interaction. They structure incentives in human exchange, whether political, social or economic. The overall institutional framework can be defined as rules that govern commercial relationships between different agents of the society. Legal system is general measures of the institutional framework of specific institutional arrangements and political structures to measures specific legal procedures (Siraw, 2016). According to this, the theatre Babylon Be salon has no any clue about the common laws and institutions which is portrayed via dialogue or another allegoric illustration; whereas, in Werdewet theatre, there are conventional regulations and traditional institutions which serve particularly to the Gurage society. The following anterior traditional regulations are portrayed in the theatre: husbands could have wives as much as his wealth, women doesn't share her families' quest ration, but men can choose a women to marry, but the women cannot choose and refuse until dowry is offered to her family; men plays different traditional games to entertain even they are married, but not women; men were the owner of the wealth, but after divorce, she shares noting; women cannot divorce her husbands without their permission; if they did they would be cursed by the Ankit rule. Children were called by their father's name and women can never meet and discuss in Jefore (traditional manly court).

The above listed traditional regulations serve the Gurage community assumed as common laws and the societies also respect and obeyed for those regulations in their day-to-day activities. But, those traditionally accepted and practiced regulations are not inclusive and equalize men and women in the society; almost all women are discriminated by the regulations. Thus, those oppressive regulations quicken women's revolution in Gurage. This movement challenges, the anterior traditional regulations and insists the traditional court arbiters to improve the regulations by asking basic women's right and proposing new regulation which respect and makes women free of cultural oppressions. The followings are the anterior and new proposed regulation:

Table 4.1 Anterior Traditional regulations and new suggested optional regulations

	Anterior traditional regulations	Regulations provided by the women movement
1	Husband can have wives as much as his wealth.	One wife is enough for one husband or allow women to have husbands equivalent to their

		wealth
2	Woman doesn't share her family's sequestration, but man can.	Though her family gets dowry, she can't share sequestration, so she should share.
3	Man can choose a girl to marry, but the girl can't choose and refuse until dowry is offered to her family.	She shouldn't marry out of her desire and she should not marry to man who is not her age.
4	Men plays different traditional games to entertain even they are married. But not women.	She is ultimately tied by farming and home works and she can't indulge herself, so leisure time should offered to her.
5	Wealth is owned by men. Even in divorce, she shares nothing.	They should own it equally. And their wealth should share equally
6	Women cannot divorce her husband without his permission, if she did; she will cursed by the Ankit rule.	She has to divorce if she is oppressed without waiting her husband's permission, and Ankit should be avoided.
7	Child is called by his father's name.	According to her role starting from pregnancy, birth until care after the child should called by his mother's name.
8	Women can never assemble and discuss in Jefore (traditional manly court)	Court should emerge for women by women.

Although the women's movement was influential; however, the traditional regulations continued serving the people as they were. And the new regulations suggested by women's movement executed upon the initiator women Ye Kake Wurdewet, only and separately. In addition to the above, traditional regulations, there are also traditional courts portrayed in the theatre Ye Kake Wurdewet. Those traditional courts serve as an institution in the community. Concerning those traditional courts, the theatre states that:

ተራኪ፡ -

በ መጀመሪያ ለ አ ካ ባ ቢ ው ሸን ጎ፣ በ መቀጠል ም ለ ጠቅላላ የ ጎሳ ሸን ጎ፣ እያሉም ተዋረዱን በ መጠበቅ ለ ጠቅላላ ው የቤተ -

ጉራጌ ምክርና ውሳኔ ሰጪ ባህላዊ ሸንጎ -
 ለእጃካ ሸንጎ አቀረቡ፡፡ " (21)

Narrator: - first of all for local court, next to that for tribe court...by keeping its hierarchical steps, lastly they present their petition for the overall Bête Gurage advisee and decision makers traditional court for Ajoka court" (p.21).

This implies that there are traditional institutions in particular and provincial level of Gurage. In order to illustrate them according to their hierarchical level, the first is the so called Yeseira dagninet, which is formed and serve for some particular place which is equivalent with now a day's hamlet. This traditional court is able to judge and reconcile for the people in the boundary of the particular Kebele (local district). The next traditional court is Yeakababi Dagninet, which serves to hamlets than one specific hamlet. It gives judgments and reconciles for all conflicts happened between hamlets. The third is Yetib /Yegosa/ dagninet, which is concerned for all disaccords between tribes and in side tribe as well as for all affairs which are not solved by the lower hierarchy of traditional courts. Next to this step, Yebete Gurage Dagninet, which are collected from different clans and stands for reconcile and judgments of disputes happened between clans and affairs which are not ended in the lower hierarchy.

The final traditional Supreme Court portrayed in the play is the so called general Gurage's Shengo /Ajoka/, which stands for all people of Gurage. Those traditional regulations and courts in the theatre are regional, rather than national. Furthermore, they are not common laws and institutions which equally treaties and accepted by the Gurage community. In Ye Tewodros Raey theatre, there is no a formal written and ratified constitution or legal institutions; in the contrary, there are oral rules and regulations which are proclaimed by the Emperor Tewodros the second, the rules are listed on the following table.

ተእንግዲህ ክርስቲያኑ በክርስቲያንነቱ፣ እስላሞም በእስላምነቱ
 ፀንቶ፣ ሀገሩን በጋራ እንዲጠብቅ ይሁን

Here after the Christian staying in his Christianity and the Muslims staying in his religion should protect their country together.

ተእንግዲህ ክርስቲያን ሆኖ፣ በምሽቱ ላይ ሌላ ምሽት ያገባ፣ ቤትን ብረቱን፣ ለመጀመርያ ይቱ ጥሎ እንዲወጣይሁን!...

Here after, a Christian who added a wife against his legal wife should leave all properties to his legal wife.

ተንግዲህ የመንግስት ሹማምንት ደመወዝ እየተቆረጠላቸው ይሰራሉ እንጂ ያለደንብ የባላገሩን ጥሪት መቀራመቱን እንዲተውይሁን፡፡

Here after, the government chiefs should work with fixed payment and they should stop collecting the peasant's resource without any regulations.

ተእንግዲህ ባርያ መሸጥና መግዛት በሀገሬ ላይ ማብቃቱን ሁሉም እንዲያወቅልኝ ሆኖ፣ ይህን ደምብ ጥሶ ሰውን እንደ እቃ ሲሸጥ ወይም ሲገዛ የተገኘም በስቅላት እንዲቀጣይሁን፡፡ (ገፅ፣ 31-32)

Here after, everybody should know that, slave trade is nevermore in my country, but anyone who violet this regulation and sale or buy a man as a property should punished by crucifixion. (p.31-32).

This implies that there is no legal institutions established to execute them, those rules about religion, slave trade, formal employment system, marriage and taxations are chartered in the Emperor's coronation.

ተንግዲህ ከአንድ በሬ በላይ የሚያርሰ፣ ከአጋሰሰ ጭነት በላይ የሚነግድ ብቻ እንጂ፣ በትክኻው ተሸክሞ የሚነግድ ወጥ፣ በጉልበቱ ቆፍሮ የሚዘራው ድሀዬ፣ "ግብር ከፈል መዋጮ አውጣ" ተብሎ እንዳይገደድይሁን፡፡ (ገፅ፣ 31-32)

Here after, except those who plough more than one pair oxen and commerce more than packhorse, my poor citizens those who commerce by carrying on their shoulder and those who saw digging by their own hand shouldn't insisted to pay tax or collection (p.31-32).

Those regulations are taken as common laws but the rule about marriage is difficult to consider as a common law, because the rule implies that if husband marry additional wife without legally divorce with his first wife, the rule obligates the husband to give all their common property for his early wife. In this case, the rule doesn't treat husband and wife equally; rather, it biases to wives. Furthermore, there are no legal institutions, which are responsible for the implementations of the laws in the country. Because these bandits began to bother peoples, revolutions and aberrance of leaders became beyond tolerance of the king, consequently, the king began to judge without investigation and identifying criminals. For instance when the king hears petitions from different directions, he just replays as follows on:

ቴዎድሮስ: - በአንድ ጎጆ አገሩና፣ እሳቱ በላያቸው ለኩስልኝ! ...እጅና እግሩን ቁረጠና፣ ወደ ገደል ወር ወሩልኝ! ...ቋንጃውን በጥሱልኝ ...ቁረጠልኝ...አቃጥሉልኝ...አንድዱልኝ... (ገፅ ፣ 33)

Tewodros: - integrate in one cottage and ignite on them, cut his hand, leg and throw in to cliff, cut his popliteal, cut...burn...fire! (p. 33)

As we have seen on the dialogue, the king has ordered to punish those suspected criminals without any investigations and legal punishment. This shows that the absence of such legal institutions like, judiciary, supreme court and some procedures in one country affects and courage's injustices as well as miss treatments of citizens. In the theatre Alkash ena Zefagn common laws and institutions are portrayed slightly in the conversations of the old man and Maru on page 3-4:

ማሩ: - ...በጥባቄ ካለ ማን ጥሩ ይጠጣል? ... አንድ ሰካራም ረብሻ አንሰቶ ሰውሁሉ በብርሌ ተከሳክሰ::
ሸማግሌ: - ተርፈሃልልኛ?

ማሩ : - ... ያው መቸረፍ አይበለው፡፡ ያመለጠ አመለጠ እዝያ
የተገኘውን ፖሊስ ወስዶ አሰሮን አደረ፡፡ አሁን ሲነጋ ቀንዳም
ቀንዳመን አሰቀርተው የተረፍነውን ለቀውን ወጣሁ፡፡ (ገፅ ፣ 3-4)

Maru: - *Who drinks well if there is a disturber? How can we enjoy with kill joy? A
drunker disturbs and everyone gets quarrel and club by bottle (Berele for mead) each
other.*

Old man: - *...are you safe son?*

Maru: - *I am not quite sure. Those who escapes are already escaped but we the
remaining taken to jail by the coups. Morning the police identified the prime criminal
and we released (P.3-4).*

In this dialogue we can understand that there are criminals who drink a lot and disturb other peaceful people who are enjoying as well as there are also securities who keep and protect peace in the community and prisons for those who make a crime in the society. However it is, there is no any clue whether those institutions have common laws or not. This implies that there is a legal institution that prison criminals disturb. Out of this dialogue, there is no any symbol, conversation or another illustration about Common laws and institutions. Finally in the above discussions of common laws and institutions, the selected four theatres don't portray shared and commonly accepted common laws and institutions which create national consensus among the Ethiopians.

Legal Equality of Citizens: Legal equality of citizens expressed in different ways; it means that every individual within the country has equal right before the law. Governing all citizens equally enables individuals to have shared and equal feeling to their country. And, they can freely exercise their right within the territory and will get legal protections. This creates national consensus among the citizens because if they feel they are treated equally before the law, their common belongingness will be upraised, and this is very important to strengthen social solidarities of the people and support the nation building process of the country (Siraw, 2016). Therefore, legal equality of citizens assures that whatever their sex, language, religion, place of birth, race, color and so on all citizens are equal before the law without any discriminations and they can also participate in social, political and economic activities of the country.

In terms of legal equalities of citizens among the selected theatres Babylon Be salon and Alkash ena Zefagn, somehow portrayed in different ways. For instance in Babylon Be salon theatre Wubshet and Tizita has informally divorced and equally shared their Salon as well as the properties and servants without discriminations. The introduction part of the play stated that:

“መጋረጃው ሲከፈት የሚታዩው ለሁለት የተከፈለ ሳሎን ነው። : ...በሳሎኑ የሚገኙ ጥቂት የቤት ቁሳቁሶች ለሁለት ተከፍለው በሁለቱ ሳሎኖች ይታያሉ። : ” "When the curtain is opened, we see splitted living room. Some furniture in the living room is divided in two and shown in the two living rooms." This indicates that Wubshet and Tizita have freely exercised their personal right and gender equality by sharing their common property equally. Conversely, in Babylon Be salon theatre, there is also inequality among Gobeze and Werke, because they didn't have personal rights and legal protections in the art world. The following dialogue is an example:

ሰንታይሁ: - /በፊዝ/ ከናንተ በባሰ ሀዘን ላይ የጣሉኝ ሸረሪቶቼ ናቸው። :

ትዝታ: - /ግራተጋብታ/ የምን ሸረሪት... ሸረሪቶቼስ እነ ማን ናቸው?!

ሰንታይሁ: - ወርቄና ጎበዜ። :

ትዝታ: - እነ ሱምን ሆኑ?

ሰንታይሁ: - የአሳዳሪቻቸው አባዜ የተጋባባቸው ምስኪኖች....እንደ ሸማኔ መወርወሪያ ከወዲህ ወዲያ ይንገላወሳሉ። :

ትዝታ: - /በእርግጠኝነት/ አሰሪዎ እስከ ሆንኩ ድረስ የወደድኩትን መወደድ የጠላሁትን መጥላት አለባት! (ገፅ ፣ 3-4)

Sintayehu: - (in mockery) it was the spiders that made me sadder than you.

Tizita: - (confused) which spiders...Who the spiders?!

Sintayehu: - Werke and Gobeze

Tizita: - What happened to them?

Sintayehu: - The poor's, who are confiscate their hosts Obsession and wanders like a weaver.

Tizita: - /for sure/ as long as I am her employer, she must love what I love and hate what I hate! /p.3-4/

These dialogues show us legal equality of citizens is not protected in the play; there is discrimination between citizens especially Worke and Gobeze. However, except the above examples from the theatre, there is no any illustration of legal equality of citizen's entire the play, which attributes in intensifying national identities and helps the nation building process. Whereas, in Alkash ena Zefagn theatre, the portrayed characters have their own works and we observe that those characters have a right to work and live in their efforts without any limitations. Thus, these indicate that citizens may have the right to work equally and exercise their own religion freely in the societies. Similar to Babylon Be salon theatre, in Ye Kake Wurdewet theatre also, legal equality of citizens is expressed in the same way. The legal affairs portrayed in the play are ultimately unequal and full of discrimination. As we can see in Table 1.1, the Gurage's traditional regulations didn't treat man and women equally; rather, it oppresses women. The following is an example:

ወርድወት: - አዎ የ ጉራጌ ሴት ተበድላለች - ሐቋ ይታይላት: : " (ገፅ ፣ 32)

Wurdewet: - yes, the Gurage women's are oppressed, see her truth." (p.32)

The theater further explained that:

ወርድወት: - ...ግማሽ አካሌናት ካላችሁ አንድ አባወራ አንድ ማሰት ትብቃዎ! በትዳር ከባልዎ ጋር እስካለች በመሬቱም ሆነ በሐብት ንብረቱ ላይ እኩል ባለንብረት ሆና በጋራ እየተጠቀሙ ይኑሩ: : ...ሴት ሰው ናትና የእረፍት ጊዜ እንዲኖራት ይፈቀድ: : ...ሴቶችም ጉዳይ ሲገጥምን በጀጭረ ተሰብስበን እንድንመክር በሴቶች ሽንገውሳኑ እንድንሰጥ ወንዴው የጀካ ሸንጎ

ይወስንልን፡፡ ... ማሰቅ ግፍ ሲበዛባት በአንቂት አሥራችሁ
አታስለቅሱ... ፍቺ በሴቶች ሸንጎ ይወስን፡፡ (ገፅ ፣ 39)

Wurdewet: - ... if you say she is our part. One wife for one husband is enough! ...allow her to share equally with her husband until they are couple...permit a rest time to her...the manly court Joka traditional court should allow us to adduct, converse and decide on our regards. ...when women's have affaires the Joka shengo should give permission to them to meet and discuss on their own...When oppression is beyond their tolerance don't let her to cry via tying by Ankit ... divorce should decide by women's court (p.39)

This shows that the Gurage peoples are not equal before the traditional regulations and how much they are affected in economical and other freedom too. This is the vital point which let Wurdewet to rise against the regulations, anterior cultures and customs of the society. Therefore, the portrayal of legal equality of citizen in the theatre Wurdewet can be expressed into two views. The first one is unequal traditional regulations and their consequences and the other view is the citizen's critical quest for their culture and custom. On the other hand, Ye Tewodros Raey Theater portrays that, until the coming of king Tewodros II, there were no legal equality of citizens; rather the antecedent aristocrats assume themselves as they are blue-blooded, unique and noble than the rest citizens. As Kassa's dialogue on page 11

ካሳ፡ - ...ሌላው ሰው እንደነሱ በአርአያ ሰላሴ ያልተፈጠረ
ይመስል፣ ዘር እንደ ጥገት እየቆጠሩ፣ ሹመት በወርሰ
እየተቀባበሉ፣ በባዶ ሰም የተወጠሩ የሀገሬ ቀፎ ሹመኞች...
(ገፅ ፣ 11).

Kassa: - ...thinking as the rest humans are not created by the trinity's image, by counting races as fecund cow, by inheriting mastery as a demise, my country's hive men those who bulged by their empty name's (p.11).

This shows that all citizens of the country were not treated equally as citizens; some of them sold and purchased as slave and some of them oppressed by high taxation, but the citizens who are

relative of the leaders and the bourgeois families live nobly. As the theatre, these and other oppressions were the cause which let Kassa and his comrade to rise against the bourgeois. During Emperor Tewodros II as listed on the above constitutional laws and institutions, the rules are chartered and declared on his coronation. Those laws equalize citizens and avoid oppression towards slaves and women. This shows the improvement of legal right of citizen. But, in the entire the play, there is no written constitution and there are no responsible institutions, which stand to execute them as well as protect legal equality of citizens. Therefore, the basic legal equality of citizens in the theatre is tuned by religious doctrine which concerns and respects their natural and legal rights of humans. Furthermore, women's right, formal employment system, religious equality and taxations are portrayed to benefit the citizen equally based on legal foundations.

Popular Sovereignty: Popular sovereignty is the ultimate power of the people, which emanated from their will and consent. The final authority of the nation generated from the people for the sake of themselves in their sovereign territory. Thus, the peoples are the owner of power and popular sovereignty expressed through their representatives, laws, and legal institutions (Siraw, 2016). Concerning popular sovereignty, Babylon Be salon and Alkash ena Zafagn theatre doesn't portray or gave any clue which reflect or show popular sovereignty's within the given art world. Therefore, throughout the entire theatre, there is no clue or indications which tell us about popular sovereignty. On the other hand, in Ye Kake Wurdewet and Ye Tewodros Raey theatres popular sovereignty is expressed differently. For instance, in Ye Kake Wurdewet theatre, the power is emanated from their early traditions, elders and men. But women are not considered as citizens and they have no rights to participate in any social, political and economic issues and in conventional traditional courts of Gurage. Furthermore, the manly governing systems are oppressive and have no ear to women petition. So the treatment of popular sovereignty in the theatre Ye Kake Wurdewet is controversial. We can assure this by the women revolution against the manly traditional regulations and courts. The following is written in the introduction part of the play.

ተራኪ: - ... የጉራጌዎ የቃቋወርድወት ሰላማዊ የፍትህ ጥያቄ ያነገሱ በርካታ የቤተጉራጌ ሴቶችን በማስተባበር በጾታ መድልዎ ላይ ሰላማዊ አመፅ አደረጉ፡፡

Narrator: - *The Gurage's Kake Wurdewet mobilized a number of Bete Gurage's women to protest against gender discrimination.*

The above dialogue argue that even if there is no modern constitution which emanate the ultimate power for the Gurage communities, the traditional Ye-joka shengo acts as a representatives of the Gurage community. But, among the Gurage communities women are not respected and recognized by traditional Yejoka shengo; this indicated that popular sovereignty is not equally generated from the communities and exercised by all communities member. Therefore, the power is dominated by men rather than women and men equally. The same as true, Ye Tewodros Raey theatre also doesn't show the peoples are power actors in the country. In the theatre, there is no indication that the power is emanated from the people rather from the Emperor. Thus, the theatre portrays that all powers are given to the king; the peoples don't have a power within the territories. Even the conventional regulations and rules are not their expressions of sovereignty. That is why the people give up hope on the king. This is expressed by the king himself on page 35:

ካሣ: - እኮ ፈጣሪ ለምን ዝም ይለኛል? ... በዚህ ጎጃም፣ በዚያ ሸዋ፣ በዚህ ትግሬ፣ በዚህ ወሎ... ጥርቅም ዘረ መሳፍንት ተብዬ ነፍሴን ከሀገሬ ጋር ሲገጥጣት እያዩ ክርስቶስ በምን አጢያቴ ይተወኛል? ... ተዋበች የመሳፍንቱስ እሺ፣ ተራወሰ የሀገሬ ሰው እንዲህ አምርሮ የጠላኝ በልቡ ምን መርገምት በላዩ ላይ ቢወርድብኝ ነው ተዋቡ በይ እስኪንገሪኝ... አንድ ያለሽኝ አንቺውኝ ሸና በይ እስኪ አንቺው አንድ በይኝ! ... ጨቀኝኮ ተዋቡ ግራ ገባኝ፣ ደከመኝ ታከተኝ፣ ...
(ገፅ ፣ 35)

***Kassa:** - Why does the Creator keep silent on me?...In Gojjam, Shoa, Tigre, Wollo ...How and by what sin can Christ leave me alone seeing my soul is being torn apart by my so-called princes Tewabech?, Ok of the princes, but, what a curse falls on me that the common man of my country hated me so much in his heart, tell me Tewabu, you are the only I have, say something to me!... I'm worried Tewabu, I'm confused, I'm tired, I'm tired,... (p.35)*

From the above Kassa'a dialogue, we understood that however kassa is becoming a king, the peoples are not accepted and recognized him as their representative, because the powers are not emanated from the people's free will. Finally, in the selected four theatres, popular sovereignty is not portrayed as representatives of all citizens and there are no discussions, elections and participations of all peoples in the nominations process of legal representatives of the society.

Constitutional Supremacy: A constitution is a pillar of one's sovereign nation and a road map of all citizens. According to Dragne (2013, p.40) "The Constitution is the fundamental legal document that enjoys supremacy over all other legal acts." This indicates that everything such as customary practice, laws, rules, regulations, government bodies, institutions and so on, in the given territory is under the constitution. Thus, the constitution is the fundamental and the supreme law of the state (Siraw, 2016 and EPRDF constitutions of 1995). Accordingly, in Ethiopian context, among the selected theatres, Ye Tewodros Raey and Ye Kake Wurdewets are tried to portray conventional and traditional rules. But, there is no constitution which fulfills legal procedures. The entire socio-political, economic and legal systems are not founded on the constitution; rather, it depends based on traditions. From the very beginning, the territories and the peoples are not political community, rather cultural society.

Therefore, there are no written and ratified constitutions in the theatres. For instance, Ye Tewodros Raey theatre portrays orally declared rules during the king's coronation. But, even those rules by themselves are not complete, to take as a constitution of the country. The rules are limited and they are not emanated from the people and it doesn't follow the constitutional crafting procedures. Following these, as we see on the theatre, there are plenty of violations.

Thus, the theatre portrays that the citizens who violet those rules are punished blindly by the king emotional judgment. For example, among the petitions the following are some of them:

**ሰምን ተኛዎ /ሴት/ አቤት ባይ፡ - ማና ለ ብኝ ያለ ጭቃሹም፣ ንጉሰ
በአዋጅ የመረቀልኝን፣ የአባቴን ርስት ነጥቆ ... (ገፅ ፣ 33)
አሰረኛዎ /ሴት/ አቤት ባይ፡ - 20 አመት መሉ ለፍቼ ካሞቅሁት ትዳሬ
ባሌ ሌላ ሴት ወደ፣ መልጨፀ ከሴት አባረረኝ (ገፅ ፣ 33)**

Eighteenth (woman) petitioner: - *deviant chief brigands my estate which is afforded to me by the king... (p.33)*

Tenth (woman) petitioner: - *my husband marries other wife and chaise me from my 20th year marriage giving nothing (p.33)*

The above dialogue shows that the government chiefs violated the rules by taking away the individual legal estate by force; on the other way, the husband also breaks the rules and married another wife and chaise his legal wife without anything. This implies that there were individuals who violate the rules in the country. But there were also a punishment for those who violate the rules. The following excerpt shows that how the king is deciding to punish criminals.

**ቴዎድሮስ ፡ -..... ወደ ገደል ወር ወሩልኝ (ገፅ ፣ 33)
Tewodros: - *throw in to cliff. (p. 33)***

This dialogue is not considered the rule and it is not appropriate decisions for the case. Because there was no clear punishment rule in the declared rules of the king concerning the formal government employs. On the other hand the king’s decision to the petitions of Tenth (woman) is the following:

**ቴዎድሮስ ፡ - እጅና እግሩን ቀረጠኝ ወደ ገደል ወር ወሩልኝ...
(ገፅ ፣ 34)
Tewodros: - *... cut his hand, leg and throw in to cliff ... (p. 34)***

The king's response for the Tenth (woman) petitioner contradicts with the rule concerning marriage. Because, the rule stated that, a husband who gets wife against his legal wife is punished by giving all their common properties for his first wife. But the king's decision is not considering the rule which was ratifying by him. Furthermore, Lij Meshesha Seifu of Shoa, Dejach Tedla Gualu of Gojjam, Dejasmach Negusse of Tigray, Wag Shume Gebre Medhin of Sekota and Amede Beshir of Wollo provinces rebel against the King ; it show that however there is no written constitution and, even those rules are not participatory, they are recognized and respected by the peoples and provinces mastery too. Therefore in Ye Tewodros Raey Theater, the concept and practice of constitutional supremacy is not discussed in the theatre.

Ye Kake Wurdewet theatre also portrays traditional rules and regulations which serve the community for a long time and it can be considered as supreme law of the province, because it is a source of all regulations of the territory and it has a country's economic, and social considerations. But the rights and freedom stated in the oral traditional regulations are not equally accepted by all Gurage peoples, especially by women. Furthermore, Babylon Be salon and Alkash ena Zefagn theatre don't portray the issue of constitutional supremacy.

Common Legal Rights and Duties: Rights and duties are co-relatives. Rights are natural or man-made Powers which enable or guide citizens what to do or what not to do certain act or acts. And right can be also a capacity to control the action of others with the assent and assistance of the State. On the other hand, duties are obligations to do or not to do any act. In this regard, in Babylon Be salon theatre, common legal rights and duties are expressed in linear way, by exercising the right to divorce, equal property sharing and living neutral life, without interfering one with another's personal life. For example on page 20 the following dialogue is found:

ውብሽት: - /በ መታከት / አሁን ሌላ ሌላ ውን ትተሽ አድምጭኝ! ጥሩ
 (ድምፁን ይሞርድና) ሌላ ላገባ ነው
ትዝታ: - /ትረበሻለኝ: : ከጥቂት ፀጥታ በኋላም ሳግ ተናንቋት/
 እኔም ታጭቻለሁ!

ወብሽት: - /እራሱን እያረጋጋ/ ስለዚህ

ትዝታ: - /ታቋርጠውና /ፈርማችንን እንቅደድ

ወብሽት: - /ከውብሎ ቢደነግጥም እንዲታወቅበት አይፈልግም/

ጥሩ: : በጣም ጥሩ: : ...እጅግ በጣም ጥሩ: : (ገፅ ፣ 20)

Wubshet: - (Tired) now leave the other one and listen to me! Good (arranging his voice)

I'm going to marry another.

Tizita: - /she is disturbed. After a moment of silence, stubbornly/I'm engaged too!

Wubshet: - (Calming him-self) so!

Tizita: - /Interrupt him/ let's tear our signatures

Wubshet: - /He is shocked but does not want to be known/

Very good....very ... very good (p. 20)

This dialogue reveals that Wubshet and Tizita's disagreement on their marriage life and they agreed to divorce; these indicate that they exercised the right to divorce peacefully without any conflict. Furthermore, they also equally shared their mutual properties. In the introduction part of the play the following is stated: በሳሎኑ የሚገኙ ጥቂት የቤት ቁሳቁሶች ለሁለት ተከፍለው በሁለቱ ሳሎኖች ይታያሉ: : (The description of the living room is divided into two parts based on the two living rooms.).The extract shows that how Wubshet and Tizita shared their common properties equally, without any gender inequality. Thus, Babylon Be salon theatre portrays common legal right in linear way. However, in the theatre common legal right and duties are not purposely portrayed and entertained for the sake of social solidarities. Whereas in the theatre Alkash ena Zefagn except the common conventional rights and duties between the flat- mate and their friend in paying monthly house rent, there is no any portrayed concerns of the common legal right and duties.

On the other hand, as I endeavor to illustrate on the above sub topics under the supremacy of constitution, there is no written and ratified constitution. But, even the traditional regulations in Ye Kake Wurdewet theatre show that there are no common rights and duties in the community. The rights for men and women are incomparable. Women didn't have equal rights as men. Women have no rights to meet, take rest, and divorcing their families' property and their own too

with their husband equally these are highly oppressive which not yet respect or gave their common legal rights and duties equally with men in the Gurage. The following is an example:

አጋዝሲ ቆራ፡ - እንግዲህ ልናገረው እንጂ...አባቶቼ፤ በዶሮ ቅልጥም አፈር ይሰረሰራል እንዳሉት ሴቶቹ አሁን በጣም በርከተዋል፡፡ ምን እዣ ብቻ፤ በቸሃ፤ በምሐር፤ በጉመር፤ በአክሲል፤ በጌቶ፤ እንዳጋኝ ድረስ ሁሉ ያሉ ሴቶች በየገበያው ተገናኙ፤ በመልእክተኛ እየተላላኩ፤ በየጀጫው ሳይቀር እየተሰበሰቡ እየተማማሉ...

አባጋደጅባቦ፡ - በጀጫ ?!

አጋዝ ዳርሰም፡ - ሴት በጀጫ ? ሴት ለሽምግልና? የሴት የሸንጎ መካሪ? የሸንጎ ዳኛ?

ባሼ ኤገኖ፡ - አጋዝዳርሰም ልክ ጠየቁ፡፡ ጀጫ ከጥንት ከአባቶቻችን ጀምሮ፤ የአገር ሽማግሌዎች የአገር ጉዳይ የሚመክሩበት ፣ የፈጣሪ ምረትና በረከት የሚጠይቁበት የተከበረ ቅዱስ ቦታ ...

አጋዝ ደንቀም፡ - ቀድሞ ነገር ሴት ልጅ የጀጫ መርገጥ እርኩስት ነው ! መርገምት ያመጣል ! እንዴ የሚሰቱቻችን እንዴት መያዝ ያቅተናል፡፡ ሴት በጀጫ !

Agaz Siqora: - Then, let me tell you - my fathers: the soil is also eroded by chicken bones; the women are now very numerous. Not only Eza but also in Cheha, Mihur, Gumer, Aklil, Geto until Endagagnall the while, women from all over the place are meeting in the market and They are being sent by messengers, and they are gathering together, oathing..

Abagade Jibabo: - In Jefore?

Agaz Darsamo: Woman in Jephore? Woman for mediation? Female councilor? Court judge?

Bashe Ageno: - Agaz Darsamo just asked. Jephor from the days of our forefathers; is a sacred place where elders consult about the country, ask for the Creator's blessings and blessed place.

Agaz Denkemo: - The first thing is that the girl is trampling on the Jephore! It brings a curse! How can we treat our wives? Woman in Jephore?

The extracted dialogue shows that in Gurage community's women have no rights to participate in traditional Ye-shengo system (jefore), rather they obliged to stay at home. The same as true, in Ye Tewodros Raey theatre; there is no written constitution which regulates common legal rights and duties. But during his coronations ceremony Emperor Tewodros II orally declared the following common legal rights and duties:

ተእንግዲህ ክርስቲያኑ በክርስቲያንነቱ፣ እስላሞም በእስላምነቱ ፀንቶ፣ ሀገሩን በጋራ እንዲጠብቅ ይሁን

Here after the Christian staying in his Christianity and the Muslims staying in his religion, they should protect their country together

ተእንግዲህ ክርስቲያን ሆኖ፣ በምሽቱ ላይ ሌላ ምሽት ያገባ፣ ቤትን ብረቱን፣ ለመጀመር ያይቱ ጥሎ እንዲወጣ ይሁን!...

Here after, a Christian who added a wife against his legal wife, he should leave all properties to his legal wife.

ተንግዲህ የመንግስት ሹማምንት ደመወዝ እየተቆረጠላቸው ይሰራሉ እንጂ ያለደንብ የባላገሩን ጥሪት መቀራመቱን እንዲተው ይሁን፡፡

Here after, the government chiefs should work with fixed payment and they should stop collecting the peasant's resource without any regulations.

ተእንግዲህ ባርያ መሸጥና መግዛት በሀገሪ ላይ ማበቃቱን ሁሉም እንዲያወቅልኝ ሆኖ፣ ይህን ደምብ ጥሶ ሰውን እንደ እቃ ሲሸጥ ወይ ሲገዛ የተገኘም በስቅላት እንዲቀጣ ይሁን፡፡

Here after, everybody should know that, salve trade is nevermore in my country, but anyone who violet this regulation and sale or buy a man as a property should punished by crucifixion.

ተንግዲህ ከአንድ በሬ በላይ የሚያርሰ፣ ከአጋሰሰ ጭኑት በላይ የሚነግድ ብቻ እንጂ፣ በትክኻው ተሸክሞ የሚነግደውና፣ በጉልበቱ ቆፍሮ የሚዘራው ድሀዬ፣ "ግብር ከፈል መዋጮ አውጣ" ተብሎ እንዳይገደድይሁን፡፡ (ገፅ፣ 31-32)

Here after, except those who plough more than one pair oxen and commerce more than packhorse, my poor citizens those who commerce by carrying on their shoulder and those who saw digging by their own hand shouldn't insisted to pay tax or collection (p.31-32)

From the above listed common legal rights and duties we can understand that there is no constitution, judiciary, supreme court and executive bodies Ye Tewodors Raey theatre has tried to portray some common legal rights and duties, but those rules do not equally govern the peoples.

Therefore, the selected four theatres doesn't portray or expresses the issue of common legal rights and duties, furthermore those theatres are not emphasized the issues and purposely discussed entire the theatre.

Common Economy: Common economy is a crucial element of constitutional patriotism, which citizens equally treated in it, commonly share and use the resources in the sovereign nation. The critical investigations of the play shows that the issue of common economy is not portrayed and discussed in the Babylon Be salon and Alkash ena Zefagn theatre. On the other hand, in Ye Kake Wurdewet theatre, economic beneficiary and belongingness among citizens are not portrayed as a common for all. From the root the demarcation between women and men, influences are not only on particular rights but in numerous dimensions including economic affairs. Women cannot

own property, share properties from their family's wealth and she didn't share properties from her husband even after divorce.

ወርድወት፡ ... ግማሽ አካሌ ናት ካላችሁ ... በትዳር ከባልዋ ጋር
እስካለች በመሬቱም ሆነ በሐብትን ብረቱ ላይ እኩል ባለን ብረት ሆና
በጋራ እየተጠቀሙ ይኑሩ፡፡ " (ገፅ ፻ 39)

Wurdewet: - ... if you say she is our part. ...allow her to share and benefit equally land holding and their property with her husband until they are couples..." (p.39)

This implies that how much the traditional regulations affect women's economic concern in their social life. Thus, in Ye Kake Wurdewet theatre, there is no common economy. Ye Tewodros Raey theatre shows that before Emperor Tewodros came to power, common economy was not built in the country. The bourgeois was center of the country's economy; the peasant was oppressed of illegal taxation and the villains steam and money was sacked by chiefs and aristocrats. Slaves were not counted as member of the country and participate equally in the country's economy. Understanding this Emperor Tewodros declaration was almost all economic concern. In this regarded based on the king's orally declared rules and other speech, we can see here some relevant concepts of common economy. For instance,

ባለ ሚል፡ -የሀገርህን ስምና ዝና ለመመለስ ብዬ መያህ ተግተህ ስራ!!
(ገፅ ፻ 31)

Balemual: - to return your country's greatness and fame, you should work diligently in your profession. (p.31)

In addition to this the following is deals about economic issues:

ተእን ግዲህ ክርስቲያን ሆኖ፣ በምሽቱ ላይ ሌላ ምሽት ያገባ፣ ቤትን
ብረቱን፣ ለመጀመር ያይቱ ጥሎ እንዲወጣ ይሁን!...

Here after, a Christian who added a wife against his legal wife, he should leave all properties to his legal wife.

ተን ግዲህ የ መን ግሰ ት ሹማምን ት ደ መወዝ እ የ ተቆረጠላ ችው ይሰራሉ እን ጂያ ለደን ብ የ ባላ ገሩን ጥሪ ት መቀራመቱን እ ተውይሁን : :

Here after, the government chiefs should work with fixed payment and they should stop collecting the peasant's resource without any regulations.

ተእን ግዲህ ባርያ መሸጥና መግዛት በሀገሬ ላይ ማብቃቱን ሁሉም እን ጂያ ወቅልኝ ሆኖ፣ ይህን ደምብ ጥሶ ሰውን እንደ እቃ ሲሸጥ ወይ ሲገዛ የተገኘም በሰቅላ ት እንዲቀጣይሁን : :

Here after, everybody should know that, slave trade is nevermore in my country, but anyone who violet this regulation and sale or buy a man as a property should punished by crucifixion.

ተን ግዲህ ከአንድ በሬ በላይ የሚያርሱ፣ ከአጋሰሰ ጭት በላይ የሚነግድ ብቻ እን ጂ፣ በትክሻው ተሸክሞ የሚነግድ ወኛ፣ በጉልበቱ ቆፍሮ የሚዘራው ድሀዬ፣ "ግብር ከፈል መዋጮ አውጣ" ተብሎ እንዳይገደድ ይሁን : : (ገፅ ፣ 31-32)

Here after, except those who plough more than one pair oxen and commerce more than packhorse, my poor citizens those who commerce by carrying on their shoulder and those who saw digging by their own hand shouldn't insisted to pay tax or collection (p.31-32)

The above extracts focuses on economic affairs particularly women beneficiaries, discontinuing slave trade /the then means of bourgeois economy/, understanding and encouraging lower classes income in associated with taxation and introducing work ethics and salary for government employees are some indicators of common economy in the theatre.

4.3.3. Self-imaginations

Self-projection or self-perception is the image what we give for ourselves and believing that we are the image that we give to ourselves. We may believe and be proud by explaining ourselves as religious, heroes/heroines, classical, great, warrior, respected, unique or special, superior, independent, hospitable and so on. In this sense, we Ethiopians express ourselves as a land of

ancestor, an ancient civilized and heroes/heroines, independent and religious nation. In the Babylon Be salon theatre, there are no such kinds of self-imaginings, which project the citizens out look of them. Concerning self-projection (myths and image) , Babylon Be salon and Alkash ena Zefagn production are almost none; the play highly focus on divorced couples marriage, their hidden love and their unhealthy relationships, their jealousy and their reconciliation. Whereas, self-imaginings and common shared values in Ye Kake Werdwet theatre portrayed some common characters of Gurage people, rather than national. The theatre specifically focuses on the Gurage’s cultural communities. These culturally connected and cultivated peoples are disciplined, hospitable, prizing hero, proud to be heroes, respecting elders are the Gurage’s people self-projection. On the other hand, self- imaginings of Ethiopians in Ye Tewodros Raey theatre is presented as antiquity, civilized, land of ancestor, honorable, greatest and geographically very wide. As we observe in the theatre, the narrator described Ethiopia and Ethiopian as:

ተራኪ፡ - ይህች የተፈጥሮ ረቂቅ አሻራ መሬት፣ ይህች የሰው ዘር ምን ጭመፍለቂያ ምድር ... ይህች ሀገር፣ ይህች ኢትዮጵያ፣ ሩቅ ነው ስር መሰረቱዋ! . . . ይህኛ ባለ ጥንተ ታሪክ፣ ይህኛ ባለ ቀደምት ስልጣኔ፣ ይህች ባለ ድንቅ የጥበባት ሀገር፣ ... (ገፅ ፣ 1)

Narrator: - This is the land of natural mystical foot prints, this is the land of ancestor, the country Ethiopia’s root and basement is an antiquity; this an ancient history, pioneers of civilizations, and land of precious art... (p. 1)

This quoted paragraph of the narrator in Ye Tewodros Raey theatre implies that, the Ethiopians believed that they are ancient, civilized and origins of human with wide area coverage. Furthermore Emperor Tewodros said that:

ቴዎድሮስ፡ - ትልቅ ነበርን ... ትልቅ ምእን ሆናለን! (ገፅ ፣ 32)

Tewodros: - we had been great and we will be great! (p.32)

This magnified that how the Ethiopians perceive them; thus, as we have seen on the discussions of the above constituents of nation building, the Ethiopians strongly agreed and proud by their greatness. Whereas, in the play, Ethiopians perceive themselves as they had been a land of ancestor, civilized and great; simultaneously, they assert that currently they are fragmented and backward; therefore, they diligently tried to be unite and to return their ancient civilizations and greatness.

4.4. Social Reality Depicted in the Selected Theaters

In this delineated times of the research, many theatres were presented on the Ethiopia's NT stage. Here the art and real world are important to understand and synthesis the two worlds. The art world characters did not exist accidently in this universe; they are created by the playwright's imaginations in specific time and place. On the other hand, the real world refers to the actual universe where life exists. Among the selected four theatres which had different imaginative worlds were staged in the Ethiopia's NT in different times with different issues. Thus, those art works may be associated with the actual world, predict the future, and solve problems, guides the day to day human life activities, tied the past with the present for the sake of social solidarities and different purposes. This means the fictional or art worlds living experiences have its own positive or negative contributions on the actual natural world.

Thus, since 2000-2010 E.C, what was the political and socio-economic reality of the art world and the social world? And In what extent the raised issues in those theatres motivate, awake, inspired and create creative dialogues among the theatregoers? Are pivotal questions raised! The selected theatres *Alkash ena Zefagn* (1984 and 2010 E.C), *Babylon Be salon* (1991, 1996, 2000 and 2010 E.C) and *Ye Tewodros Raey* (2000 E.C and 2006 E.C), *Ye Kake Wurdewet* (2007 E.C) were staged at Ethiopia's NT. In Ethiopian calendar, the year 1984 was a new regime and a transitional period; in 1991 Ethio-Ertrea war, 2000 E.C was the Ethiopian millennium, New Year, new hope, new epoch and a transitional period for Ethiopians. Ethiopian millennium was celebrated nationally by the federal government. The federal government organized and coordinate the regional and national government bodies, NGO's, private sectors and celebrities to enable the whole societies to have shared visions, to mobilize the societies for their social

solidarities, national unity, to develop and to build democratic system throughout the nation, to create national consensus and to seeing a better Ethiopia through different activities (Federal Negarit Gazeta: Council of Ministers Regulation No. 117/2005).

The 2003 E.C new proclamation of Ethiopian NT was ratified by changing its name entitled NT and by giving its own objectives, duties and responsibilities. Furthermore, the Grand Ethiopian Renaissance Dam, the death of late Prime Minister Meles Zenawi in 2004 E.C, the coming of Hailemariam Desalegn to power, the Ethiopian National Football team “Waliyawochu” joining to the 31th African soccer, Ethnic violence and protests in Oromia, Amhara and Southern Nations, Nationalities and Peoples Region, violence between the border of Oromia and Somalia regional state (from November 2015- October 2016 G.C) were major issues that happened in the country.

Moreover, banning print media, jailing journalists, blocking freedom of press (writing), speech, and peaceful demonstrations, corruptions, and the government declarations of state of emergency which lasts in 2017 G.C, the resignations of Prime Minister Haile Mariam Desalegn and the coming of Abiy Ahmed (PhD) to power as a Prime Minister in April 2018 G.C were main issues happened in the country (Mosley, 2020; Arriola & Lyons, January 2016). Whereas, in the art world performed theatres, the story of Alkash ena Zefagn theatre dealt with economical issues which focuses on the social life of lower class. Babylon Be salon conversely discusses marriage, stiffness and love of middle class societies. Ye Tewodros Raey theatre has focused on the early unifications of Ethiopia during Emperor Tewodros II. And Ye Kake Wurdewet theatre is about women’s equality struggle and traditional Yejoka system and wedding ceremony of Gurage community.

Babylon Be salon was written in 1991 E.C by Wedeneh Kifle and directed by Tesfaye Gebrehana and Solomon Mulat and staged on Ethiopia’s NT in 1992 E.C. The social realities indicate that since 1990’s E.C Ethiopia was in war with Eretria and there were political, social and economic crisis in the whole nation. According to White (2005, p.206) “The war was highly destructive and very pervasive. It cost thousands of lives, caused economic meltdown and complicated domestic affairs, leading to unprecedented military mobilization, and displacement and deportation of citizens (quoted from Wuhibegezer, 2014, p. 40). Because of the war,

Ethiopia was not stable internally and externally in its politics, social and economic affairs in general. Thus, the then social realities show that Ethiopia was in war and consequently she lost thousands of citizens; the migrations and economic crisis also negatively affect the day-to-day activities of the society and makes them confused and sad.

In this war period in 1991 E.C, ‘Babylon Be salon comedy theatre’ was written and presented in 1992 E.C at Ethiopian NT and stayed on the stage for four years until 1994 E.C. The play is organized in one act and seven scenes with eight characters. The issue of the play is about marriage. The pivotal point or theme of the play is all about divorced couple’s day-to-day life activities, hidden love, jealousy and their reconciliation. Furthermore, we observe that how the husband and the wife divided their house, servants and materials into two and began to live their personal life with their hidden and jealousy love. Regarding the Babylon Be salon theater, the Ethiopia’s NT yearly magazine entitled Kemuyachine (2011 E.C) state that “ባቢሎን በሳሎን በዋናነት የሚያነሳው ሀሳብ በጓደኝነትም እያለን ቸኩለን ከመጋባት መግባባት፣ መተማመን፣ መደማመጥ እንድናዳብር መልካም እና ጤናማ ጋብቻ እንዴት መመስረት እናዳለብን ...እየሳቅን ቁም ነገር የምንገበይበት ትርጉሟት ነው። ፡ ” “Coinciding than haste marriage, consolidating trust and auscultating each other during relationship, and how to made healthier marriage are the pivotal themes rose in the Babylon Be salon theatre to be conveyed with humor”.

This illustrates that the play is about marriage which shows that, before marriage, in relationships time and after marriage, developing mutual understanding, loyalty and listings each others are important. From this bold message of the play, the theatergoers directed and insisted to think and discussed marriage and relationships affairs. In this regard, the play doesn’t forward creative dialogue to the audience concerning their national identity aspects. So, the theatergoers have no chance to think about their national identities or national issues of the country. The integration of the art world and the real world is ultimately light or almost none because during such kind of war and other crisis, the nation crave national and patriotism affairs to stand and continue as they been, and to bear their challenges. Thus, there is no link with the art world of Babylon Be salon theatre and social realities of Ethiopia from 1992-1994 E.C.

After six years in 2000 E.C Babylon Be salon theatre was restaged at Ethiopian NT. The play was restaged without any changes as it has been before. But, there were social realities change in Ethiopia. However, there is no changes in plays thematic area; the then social realities of Ethiopia show that the year 2000 E.C was Ethiopian millennium, which motivates the government and the peoples, and brings for whole Ethiopian's new hope and national consensus. But, the play is not directly or indirectly related with the social realities of the then Ethiopia. Ethiopian millennium was a good opportunity for Ethiopia to mobilize the people for national development, better democratic system, social solidarities and unification. In this sense, Babylon Be salon theatre did not play a significant role towards the development of Ethiopian millennium goals. The imaginative world of the play and the real worlds are irrelevant.

At the same time in the year of Ethiopian millennium in 2000 E.C, Ye Tewodros Raey theatre was prepared by Amhara national regional state, office of Ethiopian millennium festivals for the sake of nation building in Ethiopia. The play was written and directed by Getenet Enyew and firstly staged at Mulalem Theatre hall. The issue of the play is about Ethiopian's national unifications and the theme of the play dealt with the visions and efforts of Emperor Tewodros towards national unifications of Ethiopia. This shows that Ye Tewodros Raey theatre issue and themes are related with the Ethiopian millennium social realities. The play can motivate, inspire, create and develop social solidarities among the theatregoers; it can create empathy and shared common values for national unity of the societies. In this regard, we can conclude that the art world in the Ye Tewodros Raey and the social realities of the then Ethiopia are interrelated in terms of the issues and themes, because the pivotal point of the fictional world is about unification and the major objectives of the Ethiopian millennium was also national unifications. That is why Emperor Tewodros is chosen to be written associated with noble national issues such as patriotism, heroism, civilization and unity.

The other play Ye Kake Wurdewet Theater was written, based on filed research by Chanyalew Weldegeorgies in 2005 E.C, and directed by Dagmawi Feyisa in 2007 E.C at Ethiopia's NT. The issue of the play is women's equality and its central theme is about Wurdewet's struggle for women's equality in Gurage province before a century and half years ago in Ethiopia.

Concerning the social realities of Ethiopia in 2005-2007 E.C, as written document shows and the researcher' observations indicates that there were the fifth Ethiopian parliamentary election, corruptions, food insecurity, the fail of the agricultural sector, lack of political democracy, religious protest (specially Muslims), hegemonic rules of the ruling party, throwing journalists into jail and closing independent news magazine print media (Jon Abbink , 2017; Mosley, 2020 and Bekele, Kjosavik, & Shanmugaratnam, 2016).

This shows that Ethiopia faced the above listed and many other challenges in 2005- 2007 E.C. During this time Ye Kake Wurdewet theatre came to the stage by holding the issue of women's equality in Gurage. The traditional performance of Ye Kake Wurdewet theatre holds questions of equality which rose against the anterior traditional and conventional rules of the Gurage. As we observe the social realities in Ethiopia specifically in 2007 E.C and the art world of the play, there was no direct interlink, but they shares instability, revolution and questions of justices.

Alkash ena Zefagn Theater was written in 1978 E.C by Fiseha Belay and staged for the first time at Ethiopia's NT in 1984 E.C and it was directed by the actors jointly. But, concerning the play director's, there are controversies; the first idea state that the play was directed by the actors and actress jointly for the first time in 1984 E.C (የ ኢትዮጵያ ብሔራዊ ቴአትር አጭር ታሪክ ና የ ሚሲ ጣቸው አገልግሎቶች፡ ሰኔ ፣ 2000 ዓ.ም እና ከ መያቸን መፅሔት፡ ሕዳር ፣ 2008 ዓ.ም), and the second video document explains as the play was directed by the playwright himself (2010 E.C). The researcher agreed with the first source, because the first two documents are researched and more relevant to the truth. Although, the playwright noted on the introduction part of the script, the story of the play was happened during the era of Emperor Haile Selassie I, the play was written during Derg regime in 1978 E.C, and it was staged in EPRDF regime during the transitional period of newly introduced political systems in Ethiopia, in 1984 E.C. The social realities indicate that in 1977E.C, there was the 10th anniversary of the Derg revolutionary party, and serious famine and drought killed millions of peoples during this time.

Consequently, in 1978 E.C there was sefara (transferring of citizens from the drought area to the fertile area for the better life of the peasants) program without considering the peasants' interest and so on. However Alkash ena Zefagn theatre was written in 1978 E.C, there was no direct or

indirect links with the play's world and the existing social realities of the then Ethiopia. The play simply shows the personal interest, contradicts on profession and economic challenges of the flat mate dirge women, busker and beggar. As the story indicates that there is no element which connects it with the then social realities of Ethiopia, it could happen anywhere any time. The play *Alkash ena Zefagn* was staged two times at Ethiopia's NT first since 1984-1988 E.C and secondly after 22 years in 2010 E.C. The 2010 E.C social realities of Ethiopia show that, there were political and socio-economic changes in the country; such as violence, protest, death, the resignations of PM Hailemariam Desalegn, the coming of PM Abiy Ahmed to the power and public demonstrations to well coming the new PM Abiy Ahmed and the trials of assassinations the PM, the death of the Ethiopian Renaissance Dam Engineer Simegnew Bekele and so on. This shows that there were no connections or indications which relate the issues and themes of the play with the existing social realities of Ethiopia.

The issues in *Alkash ena Zefagn* theatre is about contradictory professional competitions and its central message of the play is one's profession means of income, can be obstacle and challenges for the other professionals to earn money. Generally the play shows the lower classes' social life and their day to day questions of survival. Thus, there is no direct or indirect links between the play world and the social realities of Ethiopia. Regarding the motives of the Theatres, *Babylon Be salon*, *Ye Tewodros Raey*, *Ye Kake Wurdewet* and *Alkash ena Zefagn* theatres were written by different playwrights in different times and also directed by different theatre directors for different purpose and staged at Ethiopia's NT in different times. As the 2003 E.C proclamation stated that the Ethiopia's NT has two general objectives: the first objective dealt about developing, maintaining and promoting the traditional performing arts of the nation, nationalities and peoples of Ethiopia, as well as the second is about developing various artistic works, having beauty of creative performing art to entertain the public while transmitting important messages and creating attitudinal changes with a view to encouraging them to participate in and benefit from the developments of the country, the democratization process and realization of good governance.

Accordingly, by considering this the Ethiopia's NT is expected to work on the nation's cultural development, democracy, awareness development, public entertainment, the artistic works

development and aesthetic qualities. Furthermore, working on social solidarities, national consensus, national identity, peace and nation building is the Ethiopia's NT official duties and responsibilities. Considering these the study tries to analyze the motives behind presenting the selected theatres and their perspectives, especially in the delineated times of the research. Babylon Be salon theatre is a personal creative work which stayed on the stage for thirteen years at Ethiopia's NT. When in 2000 E.C it came to stage for the second time, according to the Ethiopia's NT the main reasons are the high demand and its acceptance by the theatregoer's. (Kemuyachin, 2010 E.C) Moreover, the play genre and the actors/actress fame are the other motives of restaging the play, rather than its issue and themes. Thus, the Ethiopia's NT brought the play for the second time on stage for the sake of audience questions and merely for entertainment purpose, not for its contributions on the nation's cultural development, social solidarities, national consensus, national identity and nation building.

On the other hand Ye Tewodros Raey theatre was written for the sake of unification and mobilization for development and civilizations of Ethiopia. It portrays Emperor Tewodros as national hero and associated him with the purpose and fruit of unification. Thus, symbolically the play represented the current Ethiopian situations and the importance of national unity in the country. The motives behind presenting Ye Kake Wurdewet theatre in 2007 E.C was the 2003 E.C proclamations of Ethiopia's NT. It is the first theatre at the Ethiopia's NT which was produced by the NT based on anthropological research, to present one of the Gurage traditions among the nations, nationalities and people's culture of Ethiopia. Thus, giving chance to the Gurage community, introducing its culture and history for the other nations, nationalities and peoples of Ethiopia are the main motives of presenting the play at Ethiopian NT. The last but not the least play Alkash ena Zefagn was presented for the second times at Ethiopia's NT in 2010 E.C. And it is restaged after twenty two years just to memorize the play and the playwright and entertainment only.

Therefore, the same to the above discussions of interview and documents the researcher and the co-observant, observation data reveal that the external and internal body of the ENT and the over all activities doesn't reflect the national life of the people and issues on national identity.

Chapter Five: Summary, Conclusion and Implications

The study findings were discussed and interpreted according to the research questions and objectives. The research data collected through various instruments and discussed and interpreted to answer the research objectives and research questions, simultaneously. The ENT has various employees in its various departments to achieve its objectives, missions and visions. Thus, the findings from key informants (directors, playwrights, actor/actress, officers, the NT's management members and stakeholder) and the researcher's observations imply that those respondents have well understanding of the worldwide concepts of NT. As well as, they believe and argue that NT should work on the nation's culture, national consensus, social solidarity and common belongingness. Furthermore, being a place of all peoples, center of Art Excellence, experimenting art works, representing the nation at national and international level, promoting, preserving and developing the nation's culture are the crucial national theatre duties and responsibilities.

5.1. Summary

Since 1948 E.C the ENT has played a significant role in the development of Ethiopian theatre. Wilmer, (2008, p. 15) stated that “The National Theatres played an important role in trying to construct distinctive national identities as well as in asserting the cultural achievements of their nations”. Unfortunately, from 2000-2010 E.C according to the research finding from theatres, interviews, documents and observations, indicated that the ENT has given little attention in praising Ethiopian’s National Identity. Moreover, the findings argue that Ethiopia’s NT doesn’t play its role towards representing the nation, promoting their identity, preserving and developing their culture, constructing national identity, bringing national consensus, social solidarity and in intensifying national unity. Furthermore, they expressed that Ethiopia is not represented and presented in NT in the internal structures and external looks. Because, according to the finding the bureaucratic management systems, structural weakness, political interference, lack of budget, employee’s turnover, losing and limitations of scholars and experienced theatre practitioners, the absence of professional ethics of actor/actress, instability of politically appointed office directors/managers, the imposing of its plan from Ministry of Culture, unbalanced salary and censorships are the main causes for the decadence of Ethiopia’s NT.

On the other hand, the findings from the analysis and interpretations of the selected theatres showed that among the four theatres Ye Tewodros Raey and Ye KakeWurdewet are intentionally produced and presented at Ethiopia’s NT for the purpose of national unification and to promote the Gurage’s culture. Ye Tewodros Raey theatre was written and produced aiming to bring the then Emperor Tewodros’s thought, patriotic feeling and spirits of national unifications for the present Ethiopia. In the play except national anthem and national holidays the rest elements such as historic- cultural symbols (the history of Emperor Tewodros, obelisks such as statue of Axum, rock-hewn churches of Lalibela, shields, spears, swords and Ethiopian traditional music instrument Kirar) and national hero (Emperor Tewodros). Hence, the above listed components of common belongingness are expressed in the play deliberately to motivate the audience to feel belonging to their country, to strengthen social solidarity, to bring national consensus and to intensify their national identities and to realize the nation building process of the country. However, concerning the national flag the play portrays green, yellow and red colors only which

represent the past governments of Ethiopia, rather than presenting the current national flag (green, yellow, red and blue star at the center) of Ethiopia under EPRDF. It indicates that the play doesn't recognize the existing national flag of Ethiopia.

In addition to this, one of the basic nation building elements, self-imagination is portrayed in the plays through various ways. In the plays, Ethiopians perceive themselves as they had been a land of ancestor, civilized and great, simultaneously they also assert that currently they are fragmented and backward, therefore, they diligently tried to be unite and to return back their ancient civilizations and greatness. More or less among the three major elements of nation building Ye Tewodros Raey theatre except national anthem and national holiday fulfilled the other important attributes of common belongingness and self-projections. According to the play, the constituents of constitutional patriotism (common territory, common laws and institutions, common legal rights and duties, constitutional supremacy, popular sovereignty) are slightly portrayed in the theatre to represent the ancient Ethiopia, but those elements of nation building are not associated with the current social realities of Ethiopia and it doesn't have any contribution to intensify constitutional patriotism among the current Ethiopians.

Ye Kake Wurdewet theatre has staged at Ethiopia's NT purposely to promote and preserve particularly the history of women equality struggles in Gurage people and their Culture. The qualitative content analysis and interpretations reveal that the play has focus on national and regional heroes/heroines, history and traditional activities, to introduce and promote the then women's equality struggles of Ye Kake Wurdewet's in Gurage. Among the common belongingness elements national heroes/heroines and historical and cultural symbols are illustrated broadly in number and kind. Other than the political national hero Emperor Tewodros, the rest civic, political and other heroes/heroines are local or provincial. They are delineated in the Gurage's province and people. Even, Emperor Tewodros is inserted not to emblemize him or associating him with his vision of unity and patriotic epic deeds rather to mention the period of the play's story existing era.

In the play Ye Kake Wurdewet is a transcontinental heroin, but the entire theatre doesn't corroborate to demonstrate even her transnational epic deed which mobilizes the other regional

or national communities to support and join to the struggles. Therefore Wrdewet's life and her struggles don't enable us to mention her as a national heroin, rather heroin of Gurage province. Moreover, except few symbols (shields, spear, sword and tiger and lion skin) which are commonly shared as common national symbols, the other historical and cultural symbols, national holidays, national anthem and flags are not portrayed in the play. Indeed, the play can promote and preserve those historical and cultural symbols and can create a sense of belongingness to the owner and the other observers too. This is because; people crave to be promoted, acquainted with other peoples and preserve their culture. Therefore in this situation common belongingness can be born in peoples mind.

Towards strengthening national identity and nation building the play doesn't portray all components of common belongingness, even the noted elements (history, hero, heroin, symbols) of common belongingness are highlighted without giving an in-depth explorations and attachment to the existed social realities of Ethiopia. Furthermore the portrayed constitutional patriotism and self-projections are also irrelevant and disintegrated with the present political, civic and social realities of Ethiopia. Therefore, it indicated that, Ye Kake Ye Kake Wurdewet theatre has played fewer roles in praising Ethiopia's National identity. The remaining two theatres Babylon Be salon and Alkash ena Zefagn plays doesn't portray the crucial constituents of nation building such as attributes of common belongingness, constitutional patriotism and self-projections, either intentionally or unintentionally. Thus, the overall finding of the study showed that Ethiopia's NT has given little attentions to praise Ethiopia's National Theatre.

National theatres expected to do towards intensifying the audiences' national identity in various ways. Wilmmer (2008, p. 19) stated that "The National Theatres fostered the construction and promotion of such notions of national identity by putting various types of national protagonist on the stage and trying them out in front of a live audience who could accept or reject them." As the research finding indicates that the issues in the presented theatres have linear attachment with the audience in terms of engaging them in creative dialogue, empathy and sympathy with their national identity. Among the selected theatres some efforts has been shown in Ye Tewodros Raey and Ye Kake Wurdewet. In these theatres national and regional issues were presented which evoke the audiences to think about their national identity and engage them in creative

dialogue and discourse with the national issues. Whereas the issues in the remaining two theatres Babylon Be salon and Alkash ena Zefagn is not focus on national issues, which strongly engages the audience enthusiastically to discuss about their national identities.

The motives of ENT in presenting the selected theatres were not purposively to construct national identities and support the nation building process of Ethiopia. For instance, among the selected theatres; Ye Kake Wurdewet theatre was only presented by the ENT to stage and introduce the Gurage culture and the first history of women equality movements in Gurage community. On the other hand, Ye Tewodros Raey theatre were presented for the purpose of national unifications, however, the play was not the NT initiation or plan to produce purposively for the sake of nation building, rather the play is an individual effort and it was initiated and produced by Amhara Regional State, Ethiopian Millennium secretariat office. The other two theatres Babylon Be salon and Alkash ena Zefagn were presented without considering or giving attentions of national issues. The overall finding of the study from the interview and the selected theatres showed that during the delineated time since 2000-2010 E.C, the Ethiopia's NT doesn't play its proper role towards intensifying national identity, bringing national consensus, strengthening social solidarities and empowering nation building process of the country.

5.2. Conclusions

The study was conducted on national identity issues in the selected four theatres from 2000-2010 E.C and eight theatre professionals and stakeholders are interviewed with purposive and convenience sampling technique. Moreover, national identity model used as principal theoretical frameworks. The data obtained from content analysis, in-depth interviews with 8 informants and the selected four theatres and relevant documents with the review of literature were then corroborated and analyzed together for the sake of triangulation. Besides, the researcher used thematic data analysis technique to analyses the obtained data.

Thus, the result obtained from interview data showed that all informants have good understanding about the concept of NT and they argue that NT should work on the sake of nation building, national consensus, social solidarity, entertainment, peace, cultures and unity. But,

concerning the role of Ethiopia's National Theatre for Nation Building the research finding from the informants shows that ENT doesn't play its role towards nation building, furthermore, it doesn't fit for its name ENT. On the other hand the selected four sample theatres revealed that, the ENT has played some linear efforts in the overall activities of the ENT towards intensifying national identities and supporting the national building process of Ethiopia. Therefore, the triangulations of the collected data from interview and the selected theatres and relevant documents jointly implies that the Ethiopia's NT is not yet in its right positions towards representing national culture; promoting, preserving and developing the nations, nationalities and peoples of Ethiopian culture, strengthening social solidarities, bringing national consensus, intensifying national identities and overall the nation building aspects of the country.

Thus, as the findings of this study indicate, it can be concluded that Ethiopia's National Theatre was given little attention for the issues like; national identity, national life, peace, social solidarity and nation building in Ethiopia. In addition, the role of Ethiopia's NT in intensifying national identity, strengthening social solidarity, bringing national consensus and supporting the nation-building process is in its infant stage. Conversely, the result showed that the ENT employees or theatre professionals and stakeholders have a good understanding of the NT concept, practices and responsibilities within the territories among the societies and on the international level. Albeit, their understanding of NT is good enough; the ENT is not yet covers core national values. They proved that ENT doesn't play its role towards nation building in general and particularly on the development of the nation's culture, empowering social solidarities, bringing national consensus, intensifying national identities, strengthening unity, emphasizing and addressing shared and core values of the societies on the national and international level.

Therefore, the finding reveals that there is a big gap between the ENT real practice and the ENT workers and stakeholders. According to the research informants, because of political influence, inconvenient work environment, unfit able organizational structure, lack of experienced and disciplined professionals, shortage of national dramatist and plays, less payment of salary, lack of equipment's and political appointed directors direct and indirect influences, the ENT has lost its mandate and responsibilities on the national life of the peoples, moreover, the ENT loses its

early famous pride and now become unfit for its name ENT. On the other hand, the second major finding of this paper showed that, the selected four sample theatres also gave little attentions to the core national values and national identities. Thus, in engaging the theatregoers in creative dialogue with their national identities the selected theatres role has been less. Among the selected theatres Ye Tewodros Raey, tried to portray the national issue, by focusing on Ethiopian history, particularly Emperor Tewodros II regime. Thus, the main target of the play is national unity.

The play also tried to bring strong unity by tiding the classical Ethiopia with the modern and current Ethiopia through the spirit of Emperor Tewodros II and nations, nationalities and peoples of Ethiopia. Accordingly, the theme of the pay is the nation building process of Ethiopia will be achieved through the will, consent, equal participations and national consensus of the various ethnic groups within the territory. In terms of the theatregoer's national identities, Ye Tewodros Raey theatre can play an important role in creating national dialogue among the audience. In addition to Ye Tewodros Raey, Ye Kake Wurdewet theatre also has a little role in the national dialogue creations among the theatregoers. However, the play is focuses on the Gurage community; traditional court system, women equality struggle and wedding ceremony, it can introduce the audience with one of ethnic cultures of Ethiopia. Therefore in terms of core and shared national identities the play doesn't engage the theatregoers in creative dialogue with national issues in the country.

As the other research finding showed that the remaining two theatres Babylon Be salon and Alkash ena Zefagn, doesn't play their expected roles in engaging the audience in creative dialogue with their national identities. Those theatres only focus on social issues such as: on marriage and on the questions of surviving in Daly life's of middle and lower class among the community. Thus, rather than depicting on national identities, core and shared national values and national unity, it focuses on the issues of marriage and Daly life activities. Therefore a Babylon Be salon and Alkash ena Zefagn theatre doesn't engaged the theatregoers in creative dialogue with their national identities.

The other major finding of the paper is indicated that, a motive behind the presentations of those theatres at the Ethiopia's National Theatre is not intensifying national identities and nation

building. Among the selected sample theatres a little attention are given to Ye Tewodros Raey and Ye Kake Wurdewet to make representatives of the nation and the culture. For instance for the first time in the history of Ethiopia's National Theatre, Ye Kake Wurdewet theatre was produced based on research to introduce the Gurage community and the first women equality struggle in Ethiopia. Thus, Ye Kake Wurdewet Theater was produced and presented purposively for the sake of cultural and historical representations of Gurage community. Whereas, the other three productions at the ENT is not purposively produced by the ENT, rather Ye Tewodros Raey theatre was for the first time written and produced by Amhara regional state millennium secretariat office for the sake of national unity on the national level.

Accordingly, Babylon Be salon and Alkash ena Zefagn theatres also presented not for the purpose of nation building and it is also an individual effort, rather than the ENT. Therefore, the motives behind presenting those theatres at national theatre are not national identity and nation building.

In addition to the above research finding there is also another important finding which indicates the purposive existence of ENT, thus, the study finding point out that, however the ENT is in life, it doesn't fit its existence of purpose and its title too. Furthermore, as the informants and the selected sample theatres revealed that mostly ENT is not yet focuses on the national issues, which creates and develop core and shared values of the society, empowering social solidarity, intensify national identity, bringing strong national consensus and nation building. In addition to this the Ethiopia's National Theatre is not yet inclusive the nations, nationalities and peoples culture, moreover, it is not accessible among the whole nations.

As a result, the enemy of ENT is not only the governmental administration system and political influence but there are also other factors such as: less leadership quality of politically appointed directors, inconvenient organizational structure, less salary payment, the losing of experienced theatre professionals and lack of professional ethics, work freedom and so on, which can affect its performance and its purpose of existence too. Moreover it is also affected in producing national cultures and accessible theatre productions with national issues. Those factors highly influence and affected the Ethiopia's National Theatre, not to play its roles towards Nation Building and its purpose of existence in general.

5.3. Implications

As noted in chapter one of the study, the objective of this paper was to examine the role of Ethiopia's NT for nation building since 2000-2010 E.C in Ethiopia. As the Ethiopian history indicated that, the nation building process of the country was attempted by different regimes differently within the territory. The current, since 2000-2010 E.C, Ethiopian nation building process was ideologically based on ethnic based federalism. This means that Ethiopia is formulated by the free will and consent of nations, nationalities and the peoples, to build political community. However, Ndiaye, et al., (2020, p. 4) stated that "In Ethiopia, there is distressing lack of elite consensus on several key issues ranging from national flag, language (one vs. multiple languages at national level), ownership of the capital city and most importantly the federal structure itself." This reveals that how Ethiopia is challenging to build the nation since 1991- present and faced various ethnic conflicts and socio-politics and economic crisis within the territory. Ndiaye, et al., (2020, p. 4) further explained that:

...this governing structure is contested by two dominant forces: ethno nationalist/centrifugal forces that strongly support the (ethnic) federal structure and call for its effective implementation including genuine self-rule and fair representation at federal level; and centripetal forces that criticize the federal system for undermining the country's unity.

This quote illustrates that Ethiopia is in confusion and the new nation building process of the country faces serious challenges because of contradictory interest of 'ethno-nationalist' and centripetal forces. Thus, this kind of critical national conflict should be resolved and national consensus will be asserted through the contributions and active participations of various responsible actors within the territory. Accordingly, among many actors which can play a significant role in the nation building process of one's country, National Theatre is the front one. Reinelt (2008, p. 235) explained that "...National Theatres may circulate as a globalized cultural product, but their most trenchant utility may be at home – addressing their own body of citizens as representations of national life...". This indicates that the main concern of NT is the social, political, economic and cultural matters of the national life.

Furthermore, the NT has also acted as a locus of global culture to inter link the nation's culture with the other world. Thus, the Ethiopia's NT was established in 1948 E.C and recently reorganized and ratified by proclamation (2003 E.C) with its objectives, duties, powers and responsibilities as National Theatre to intensify the national identity and support the nation building process of the country. However, the overall result of the study implies that the Ethiopia's NT was an ignorant of the political, social and economic instability of the country. The NT already forgot its official name Ethiopia's NT, duties and responsibilities and its role in empowering social solidarities, making peace, in asserting positive attitudinal developments, national consensus, common belongingness, shared values, national unifications and nation building of the Ethiopia.

Therefore, the study intends to implicate various internal and external concerned bodies; thus, well organized and structured NT can construct national identities, instilling a sense of national commitment and future citizenship (Wilmer 2008). Accordingly, the ENT should revisit, looking inside and reorganized its structure, work habit, mission, vision and objective, issues on theatres, furthermore, it should work more on original and indigenous creative and researched work of arts, to construct national identities and instill national commitment, consensus, peace, democracy and unity within the whole nation. On the other hand, as NT is a public space and a home of the peoples, there are individuals, governmental and private theatre companies, which are work with the NT, thus, the NT should give attention, care and support and invite them to work with it, in terms of its ultimate goal, mission, vision and objective. In addition to this the NT should guide, train or aware its stakeholders about its purpose of existence to accomplish its task of national identity construction and nation building. Those stakeholders also should act towards the NT goal and its title too. As we understood art is a collaborative work, so, the NT and its stake holders should act towards national identity constructions, assuring sustainable peace among the society, building democracy, instilling national commitment, consensus and unity within the whole nation.

The research findings indicated that theatre policy is paramount for the success of the NT in one's country. Regarding the value of art policy, the Arts Council England (2006, p.2) stated that "...arts policies priorities strengthening and developing the infrastructure for the art form". This

means, as theatre is an industry and collaborative art sector, policy is mandatory to support the industry in general. The theatre industry needs the attentions of policy makers. Policy makers should also understand the significant role of the theatre in the development of national culture, national consensus, national unity, peace, democracy and nation building. For instance, the Tax policy, cultural policy, finance policy, and others sector and policy makers should consider and benefit theatres in various ways to help the nation building process of the country. The other research finding shows that ENT has been challenged by lack of researched art works, which focuses on national issues. Thus, the theatre house should invite researchers, historians, sociologists, ethnographers and some other scholars to get well written scripts, related to national issues.

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ዋቢ መጻሕፍት

ሀገር ፍቅር ልዩ መፅሔት፡፡ (1998)፡፡ አዲስ አበባ

ሀገር ፍቅር ልዩ መፅሔት፡፡ (1991)፡፡ አዲስ አበባ፤ ኢሞቴቸ ማተሚያ፡፡

መስፍን ወ/ማርያም፡፡ (1986)፡፡ ኢትዮጵያ ከየት-ወዴት፡፡ አዲስ አበባ፤ ጉራማይሌ አሳታሚ፡፡

ማቲዎስ በቀለ፡፡ (1958)፡፡ ቴክትር እና ዘፈን በኢትዮጵያ፡፡ አዲስ አበባ፤ ቅዱስ ጊዮርጊስ ማተሚያ ቤት፡፡

ማንያ ዘዋል ጌታቸው፡፡ (2009)፡፡ የኢትዮጵያ ብሔራዊ ቴክትር አስተዳደር ከ 1948-2010፡፡ ያልታተመ፡፡

አዲስ አበባ፡፡

ባህል ወ ቱሪዝም፡፡ (ቅፅ፣ 2፣ ቁ.2፣ መስከረም 2003)፡፡ አዲስ አበባ፤ ሶራ ማስታወቂያና ህትመት፡፡

ብሔራዊ ቴክትር፡፡ (1974)፡፡ ከመያቸን፡፡ አዲስ አበባ፤ ኢልሜስ ፒ.ፒ፡፡

ብሔራዊ ቴክኒክ : : (1986) : : ከመያቸን : : አዲስ አበባ፣ ንግድ ማተሚያ ቤት : :

ብሔራዊ ቴክኒክ : : (1999) : : ከመያቸን : : :

ብሔራዊ ቴክኒክ : : (2001) : : ከመያቸን ልዩ ዕትም : : :

ብሔራዊ ቴክኒክ : : (2006) : : ከመያቸን : : አዲስ አበባ፣ ኢልሜስ ፒ.ፒ : :

ብሔራዊ ቴክኒክ : : (2008) : : ከመያቸን : : አዲስ አበባ፣ ብራና ማተሚያ ድርጅት : :

ብሔራዊ ቴክኒክ : : (2010) : : ከመያቸን : : አዲስ አበባ፣ ሎጂክ ማተሚያ : :

ብሔራዊ ቴክኒክ : : (2011) : : ከመያቸን : : አዲስ አበባ፣ ዲ.ኤ.ፍ ማተሚያ : :

ተስፋዬ ገሠሠ : : (1970) : : አጭር የኢትዮጵያ ቴክኒክ ታሪክ : : አዲስ አበባ፣ ያልታተመ : :

አርሂቡ መፅሔት : : (ቅፅ፣ 1፣ ቁ.1፣ ሐምሌ 2002) : : አዲስ አበባ፣ ልዩ ማተሚያ ቤት : :

አቦነህ አሻግሬ : : (መጋቢት 2008) : : ስለኢትዮጵያ ትያትር አጀማመር እና የመጀመሪያ ውተውኔት : : ብሌን፣

ቅፅ . 9፣ ቁ.1፣ የኢትዮጵያ ደራሲያን ማህበር የሥነ ፅሁፍ ማህበር፣ አዲስ አበባ፣ ኢትጵድያ : :

አዲስ ዘመን ጋዜጣ : : (ህዳር፣ 2፣ 1948) : : የአንበሳ ሀውልት : : አዲስ አበባ፣ ኢትዮጵያ : :

ውድነ ህ ክፍሌ፡፡ (1991) ፡፡ ባቢሎን ባሰሎን፡፡ አዲስ አበባ፣ ያልታተመ፡፡

የኢትዮጵያ ብሔራዊ ቴአትር የጥናትና ምርምር ጆርናል፡፡ (2009)፡፡ አዲስ አበባ፣ ሎጂክ ማተሚያ ድርጅት፡፡

የመዘቃ መፅሔት፡፡ (1958)፡፡

የቀዳማዊ ኃይለ ሥላሴ ቲአተር እና የሀገር ፍቅር ማህበር፡፡ (1965)፡፡ የመዘቃ፡ በዓል መፅሔት፡፡

ጌትነት እንደው፡፡ (2000) ፡፡ የቴዎድሮስ ራይ፡፡ አዲስ አበባ፣ ያልታተመ፡፡

ጠብታ መፅሔት፡፡ (ቅፅ፣ 3፣ ቁ. 24፣ ጥር-የካቲት 2001) ፡፡ አዲስ አበባ፣ ኤን.ኤም.ሲ፡፡

ፍሰሃበላይ ይማም፡፡ (1978) ፡፡ አልቃሽና ዘፋኝ፡፡ አዲስ አበባ፣ ያልታተመ፡፡

Appendix A: Observation Grid

Addis Ababa University

College of Performance and Visual Arts

School of Theatre Arts Post Graduate Program

The Role of Ethiopia's National Theatre for Nation Building: From 2000-2010 E.C

The objective of this observation grid is to obtain genuine information about "The Role of Ethiopia's National Theatre for Nation Building: From 2000-2010 E.C". The researcher wants to assure you that the responses you give will be used for the research purpose only and they will be kept as confidential information. Your genuine responses are of the highest value to the result of the study.

Note:

The initial 'NT' stands for National Theater,

The initial ENT stands for Ethiopian national Theater,

The initial E.C stands for Ethiopian Calendar, and

The initial EPRDF stands for Ethiopian People's Revolutionary Democratic Front

Thank you for your cooperation in advance!

General Direction: This checklist is designed to obtain information regarding "The Role of Ethiopia's National Theatre for Nation Building: From 2000-2010 E.C" through direct observation of the researcher and co-observers. It is used to examine the routines NT settings and thereby observe the front line practitioners' activities in ENT.

Observed Theater: _____ Date: _____

Observed Office: _____

Direction I: Please read the items, and put a tick /√/ mark in the box that is correct about the physical settings and facilities of the ENT observed

No	physical settings and facilities of the ENT	Yes	No
.			

1.	Does reflect the outdoor look of ENT, Ethiopian national identity?		
2.	National symbols are available?		
3.	The reception room does portray Ethiopian national identity?		
4.	Do the ENT employees act towards Ethiopian national identity?		
5.	Does the interior and exterior part of the ENT reflect or engage the audience with their national identity?		
6.	Do all theatre practitioners have national feeling and they expressed in various ways?		
7.	Does the ENT director have national feeling and they act towards that national feeling?		
8.	Does the ENT present national issues?		
9.	Posters, banners are billboards of ENT does present Ethiopian National identity?		
10.	There is a rehearsal which deals about nation building?		
11.	Is there research based theatres on the ENT?		
12.	Does ENT, theatres productions used national symbol in their entire part?		
13.	Is there out door theatres related to national issues?		
14.	Costumes, properties, and sceneries do reflect national identities?		
15.	Is there a script which deals about national identity?		

Other observed comments by the observer or co-observer

Appendix B: Consent Form

Addis Ababa University School of Theatre Arts

The qualitative in depth interview guide lines and questions

Dear participants,

First of all, I want to thank you for taking the time to this interview. My name is Manyazewal Getachew MA student at Addis Ababa University School of Theatre Arts. I am conducting MA research thesis on —The role of Ethiopia’s National Theatre for Nation Building.

The aim of this research thesis is examining the role of Ethiopia’s National Theatre for Nation Building. Therefore, I would like to talk to you about your experiences, views, opinions and facts on the role of Ethiopia’s National Theatre for Nation Building. Your participation may take you a maximum of three hours. There will be no financial compensation for your participation in the study. I will be taping the session because I don’t want to miss any of your comments. Although I will be taking some notes during the session, I can’t possibly write fast enough to get it all down. Because we’re on tape, please be sure to speak up so that we don’t miss your comments.

Unless your consent is not given to the researcher to use your name, all responses will be kept confidential. This means that name of the respondents is not identifying on the research. Anonymity would be ensured in the evaluation and write-up of the research.

If you have any further question about this study, please call me at: +251-913 42 47 47 or email me at: man.getachew@yahoo.com

I have read and understand the contents of this consent form. I am willing to participate in this study.

Name of the organization.....

Name.....Sex.....Position.....work experience..... signature....

Appendix C: Interview Questions

1. What is National Theatre?
2. What makes National Theater different from other Theater house?
3. Most of the time what kind of theater production is produced in Ethiopian National Theatre?
4. Does Ethiopian National Theatre participate in the international level?
5. What are the contributions of Ethiopian National Theatre for National identity?
6. Is it possible to say that Ethiopian National Theatre is National?
7. There is touring theatre in Ethiopian National Theatre?
8. What are the thematic areas of Ethiopian National Theatre productions?
9. How many traditional dramas are performed in Ethiopian National Theatre?
10. Do really the Ethiopian National Theatre missions, visions and objectives are practically implemented in the current activities of theatre whole?
11. Do really the play bills are reflect the National and cultural identities of the people?
12. What is the role of Ethiopian National Theatre to build the Nation?
13. Who is the playwright in Ethiopian National Theatre?
14. Who is the director of traditional dramas in Ethiopian National Theatre?
15. What is the requirement of ENT to produce original and indigenou performance?
16. Who are the actor and actress of ENT?
17. How ENT does solve language problems?
18. Does ENT have research teams?
19. Does ENT have a link with neighboring countries for cultural exchange?
20. Does ENT support young amateur groups?

Appendix F: Pictures



Fig 1: A shepherd with his wearing in Ye Tewodros Raey Theatre



Fig 2: Internal part of Traditional home of Gurage in Ye Kake Wurdewet Theatre



Fig 3: Traditional musical instruments, clothes and Queens costume in Ye Tewodros Raey Theatre



Fig 4: Traditional warriors wearing style and traditional instruments in Ye Tewodros Raey theatre



Fig 5: House made style, Hero wearing style and traditional weapons in Ye Kake wurdewet Theatre



Fig 6: Former Ethiopian Flag and choruses wearing Nation nationalities and people clothe in Ye Tewodros Raey Theatre



Figure 7: Yejoka traditional court



Figure: 8 Gurage weeding ceremony

