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**COLLEGE OF HUMANITIES, LANGUAGE STUDIES, AND JOURNALISM  
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**DEPARTMENT OF FOREIGN LANGUAGES AND LITERATURE**

***ADAPTING FEATURE FILMS FROM AMHARIC PROSE  
NARRATIVES: NARRATIVE STRATEGIES IN FOCUS***

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**APRIL 2020**

**ADDIS ABABA, ETHIOPIA**

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***Adapting Feature Films from Amharic Prose Narratives: Narrative  
Strategies in Focus***

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**A Thesis Submitted to the Department of Foreign Languages and Literature in  
Fulfillment of the Requirements for the Degree of Doctor of Philosophy in  
Literature**

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**April 2020**

**Addis Ababa, Ethiopia**

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This is to certify that the thesis prepared by Bezabhe Tesfahunegn Yayinu, entitled “*Adapting Feature Films from Amharic Prose Narratives: Narrative Strategies in Focus*” and submitted in fulfillment of the requirements for the degree of Doctor of Philosophy in Literature in English, complies with the regulations of the University and meets the accepted standards with respect to originality and quality.

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## DECLARATION

I, the undersigned, declare that “*Adapting Feature Films from Amharic Prose Narratives: Narrative Strategies in Focus*” is my original work and has not been presented for a degree in any other university and that all the sources that I have used or quoted have been accordingly acknowledged.

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## ACKNOWLEDGEMENTS

Many individuals made endeavors for the realization of this study. Above all, I would like to thank my principal advisor Dr. Tena Shale and my co-advisor Dr. Balew Demissie for their scholarly advice and thoughtful assistance throughout the course of this study. I am also indebted to my former advisor Dr. Yideg Alemayehu for his unreserved and constructive support during the inception of this study. I would like also to thank Prof. Alexander Raju for his constructive comments. I would also very much like to thank my host university, University of Gondar, for sponsoring the expenses of this study.

I would like also to thank professors of the Department of Foreign Languages and Literature in Addis Ababa University: Dr. Melakneh Mengistu, Dr. Birhanu Matthews, Dr. Olga Yazbec and Dr. Abiy Daniel for their insightful thoughts and lectures. I would like also to thank the secretary of the department, Senait Mengistu, for facilitating communications. I am also indebted to the manager of Mavrick Film Production, Feven Tadesse, and her colleague, Esubalew for their unreserved assistance in sharing different visual materials for the study. I am also thankful to Dr. Sonja John for her support of books that are very important for this study.

I would like also to thank my brothers and colleagues, especially Alene Ketema, Yetwal Mekuaninit, Tadesse W/Gebrael, Yewubdar Demisseie, Adera Getaneh and Department of English Languages and Literature staff in University of Gondar who helped me a lot in various ways. I would also very much appreciate my brothers Halile Gezae and Getaneh Mequanint in Addis Ababa University, for they made my stay in the university easy. I am also grateful to Assefa Mekonnen and my fellow PhD candidates for their encouragement and help during the course of this study.

I am also indebted to my brothers Melsew Alemayehu, Addisu Alemyaehu, Tsegabirhan Wodaj and his sister Freweini for their support when I was feeling desperate. Finally, my greatest appreciation also goes to my mother Alemye, my brothers Ashu and Yechu and my family members here in Addis: Mahi, Yabi, Soli, Edu, and Kidus, for their continuous moral support throughout the course of this study.

## ABSTRACT

Studying the relationship between Amharic feature film adaptation and their source prose narratives is a neglected field of study in the academia of Ethiopia. The absence of study in the area in the academia of Ethiopia confirms the existence of the problem. The major rationale behind this study is to explore and analyze three narrative strategies, namely narrative time, voice and focalization, in adapting Amharic feature films from Amharic prose narratives. The study is conducted on two Amharic adapted films from two Amharic prose narratives. The two adapted films are ‘*Yenegem Alweldim*’ directed by Abreham Gezahagn and ‘*Kalkidan*’ directed by Shimles Abera and the two source prose narratives are respectively ‘*EHAPA ena Sport*’ by Genene Mekuira and ‘*Kalkidan*’ by Getachew Ayalkie. Qualitative literary analysis is employed by using narratology as a theoretical framework to analyze the aforementioned three narrative strategies in both the adapted films and in their source prose narratives. The approaches proposed by major narratologists, namely Gerard Genette ([1972] 1980), Seymour Chatman (1978 and 1990), Mike Bal (1985), David Bordwell (1985), Manfred Jahn (2003) and David Bordwell and Kirstin Thompson (2013), have been used to approach the application of the three narrative strategies and transference from the source prose narratives to the adapted films. Aspects of narrative time, namely order, duration and frequency, are analyzed and the results show that they play a crucial role as narrative strategies in the arrangement of the narratives of all the four texts. From the analysis of narrative voice, the study found out that different types of narrators (namely heterodiegetic, homodiegetic, extradiegetic, intradiegetic and metadiegetic narrators) are employed in the two prose narratives. Regarding the adapted films, the four fundamental elements of narrative film (namely mise-en-scene, cinematography, sound and editing) are the narrators. Thus, narrative voice is another narrative strategy in all of the four texts. From the analysis of focalization, the study found out that all of the aforementioned narrators of both the prose narratives and the adapted films are responsible in orienting the audiences’ vision or access to the story worlds in all of the four texts accordingly. Hence, focalization is the third narrative strategy in all of the four texts. Then, the above findings reveal that the three narrative strategies are transferred from the source prose narratives to the adapted films and thus these narrative strategies transcend the boundary between genre and medium distinctions. Finally, the study also found out that these narrative strategies are omnipresent in all of the four texts in spite of their differences in genre and medium.

# CHAPTER ONE

## INTRODUCTION

### 1.1. Background of the Study

Adaptation between different art forms is not a new phenomenon; adapting from one genre of art to the other has been practiced since the time of the ancient Greek civilization. Many classical Greek playwrights such as Aeschylus, Sophocles, and Euripides adapted different myths into stage dramas. As Janis Balodis notes “[m]ore than two thousand years ago the ancient Greeks fashioned plays from adaptation of their history, mythology and epic poetry.” (2012, p. 295). Balodis adds that “[f]our hundred years ago no less a playwright than Shakespeare created his ‘original’ works by freely adapting chronicles of history, romantic tales and plays by others.” (ibid). Similar practices were continued in Europe during the Victorian period. In connection with this, Linda Hutcheon (2006, p. xi) explains that “[t]he Victorians had a habit of adapting just about everything—and in just about every possible direction; the stories of poems, novels, plays, operas, paintings, songs, dances, and *tableaux vivants* were constantly being adapted from one medium to another and then back again.” [italic original]. These practices have been developing through time and contributed a lot for the foundation of the current practices of making or adapting written stories onto screen. Consequently, these practices inspire many filmmakers to develop a strong desire for adapting different fictional and nonfictional written stories onto screen since the introduction of the cinema technology. The issue of film adaptation has become the major concern of today’s film industry.

The inception of film adaptation is dated back almost to the invention of cinematic technology. Dudley Andrew (1984) compared the beginning of the tradition of making films from other art forms and the introduction of cinema technology as “[t]he making of film out of an earlier text is virtually as old as the machinery of cinema itself.” (1984, p. 98). Likewise, Charles Bane (2006, p. 1), in his PhD dissertation, states that the first film adaptation was projected onto screen in Ottawa, Canada, on July 21, 1896, adapted from a stage drama to film. This “film”, entitled *The Kiss*, was adapted from a stage production called *The Widow Jones* by John McNally. The film, which lasts for only twenty seconds, was directed and produced by William Heise and Thomas Edison, respectively. This production was considered a remarkable step in the development of narrative film. Of course, there were documentaries and non-fiction films produced before *The Kiss*. What makes *The Kiss* unique is that it laid the

foundation for narrative film and film adaptation practice, which is under accelerated development since its production (ibid).

After *The Kiss* paved the way, gradually, films adapted from literature have begun to appear on screen. Bane (2006, p. 2) points out that *The Great Train Robbery* was the first adapted film from prose fiction. It was adapted from a short story by Scott Marble with the same title, and it was directed by Edwin S. Porter. When this film was released in 1903, it had a length of ten minutes. More significantly, it was a “commercially successful” film, thus marking its own print on the contemporary commercial film industry (ibid). This commercial success inspired many filmmakers to join the industry. Regarding this, mentioning D.W. Griffith's film *The Birth of a Nation* is noteworthy. Adapted from a written story with the same title, *The Birth of a Nation*, this film introduced many film techniques that are used as a standard in contemporary film production.

Along with the development of the practice of making films from written literature, the study of film adaptation has been also developing through time. Although most scholars of film adaptation claim that the beginning of film adaptation study can be located after the Second World War (WWII) when Andre Bazin's and George Bluestone's studies of film adaptation were published; some others dated its beginning back to the end of the First World War (WWI). Bane (2006, p. 19) points out that the latter group of film adaptation scholars (i.e., those who supports the idea that film adaptation study was started after WWI), contend that the publication of the filmmaker Allan Dwan's article “Filming Great Fiction: Can Literature Be Preserved in Motion Pictures?” (1919) on *The Forum* journal marked the beginning of literature to film adaptation studies.

Both Andre Bazin's work, *In Defense of Mixed Media* (1950), and George Bluestone's work *Novels into Film* (1957), are frequently quoted as seminal works in literature to film adaptation studies. Brian McFarlane (1997, p. 4) and Bane (2006, p. 19), for example, state that the two film adaptation scholars are the forefathers of film adaptation studies because they attempt to trace literature into film adaptation study theoretically and practically. Bluestone (1957) in his book *Novels into Film* attempted to investigate six novels adapted into films. The book has two parts: the first part is dedicated to exploring theoretical issues in film adaptation and the second part discusses the application of theories in the selected novels and in their film adaptation. On the other hand, Andre Bazin in *In Defense of Mixed Media* (1950) attempted to sketch out some theoretical points on how novel to film adaptation should be

done. Although McFarlane (1997) critically discusses the contribution of the two figures in the development of film adaptation studies, he does not discuss Lester Asheim's (1949) PhD dissertation conducted on a comparative analysis of twenty four films adapted from novels by developing his own framework of analysis. This work is considered the first PhD dissertation on film adaptation studies. In connection to this, Charles Bane (2006, p. 22) states that Lester Asheim (1949) attempted to formulate his own theory of film adaptation which is being used as a tool of analysis by some contemporary researchers. Since this time, film adaptation study has been evolving as an important area of study in the academia.

The making of films from written literature can be undertaken by focusing on different aspects of the two mediums. Hence, studies on the making of films from written literature can be conducted by analyzing and/or synthesizing different aspects of the two mediums. A film might be adapted from a written literature by giving special focus on the theme. A film adaptation might also be done by considering only character or characterization; or some filmmakers might be fond of adapting the way the plot is organized. In short, any aspect of a written literature may be the major concern of filmmakers during the process of adaptation. Thus, film adaptation analysis may be done by focusing on one or more of these aspects of the mediums. Consequently, filmmakers such as the British Broadcasting Corporation (BBC) film adaptation department have attempted to fully adapt many novels and some others have attempted to adapt part of a novel onto screen. Many studies have been also conducted following the release of adapted films adapted from already existing written literature.

Today, studies on the making of film out of already recognized written literature (in other words, studies of the verbal to the visual medium adaptation) are still considered as an emergent area of academic studies. That is why there are still hot arguments among scholars and researchers of this field of study. Since the inception of film adaptation studies, several theories such as fidelity theory, intertextuality theory, translation theory, etc., have been introduced and are still being introduced to this area of study; some by arguing for and some others by arguing against the established theories. This is because the making of films out of already existing written literature directly addresses the two big narrative arts which are also the two highly accepted infotainment mediums all over the world, i.e., written literature (verbal medium) and cinema (visual medium). Both the increment of the production of films adapted from literature or from some other sources and the advancement of film adaptation studies in volume

and quality have forced and are still forcing some European and American universities to establish departments and schools of film adaptation studies.

When we come to Africa, there are some beginnings both in the adaptation of films from written literary texts and in studying film adaptation. Countries like Kenya, Nigeria, and South Africa are among the notable countries in this regard. The cinema of Kenya known as *Riverwood* has been adapting some literary works of their famous writers onto screen. Likewise, the cinema of Nigeria and South Africa, informally known as *Nollywood* and *Joziwood* respectively, have produced and still are producing a considerable amount of films adapted from literature and other sources as compared to the time of their introduction to the technology of cinema. Like the efforts of producing adapted films, there are also attempts at studying intricacies of literature to film adaptation in the aforementioned countries. The publication of Mbye Cham's article entitled "Oral Traditions, Literature, and Cinema in Africa" (2005), Lindiwe Dovey's *African Film and Literature: Adapting Violence to the Screen* (2009), for example, are among the exemplary works done on literature to film adaptation studies. On the contrary, there are countries like Ethiopia that do not have studies on their own adapted feature films from already published written literature, particularly in the academia at MA or PhD level.

Unlike other African countries, cinema was introduced to Ethiopia almost within the same time as the French cinematographers projected the first film in history. Regarding this, Aboneh Ashagrie in his article "Ethiopian Cinema: The Socio-economic and Political Impacts of Imperial Era on the Development of Screen Media" (2016, p. 712) and Richard Pankhurst, in his *Economic History of Ethiopia* (1968, p. 708), note that cinema was introduced to Ethiopia after three years since the French had tested this new entertainment media by the Louis Lumiere brothers in 1895. However, even after a century, the development of Ethiopian cinema is still crawling as compared to the development of the cinema industry of other African countries that were introduced to the technology very lately. Similarly, the practice of producing adapted films from written texts or from other sources is also in its infancy. As far as the researcher's exploration is concerned, there are only four adapted feature films based on already published Amharic prose narratives in Ethiopia: namely, '*Girdosh*', '*Kalkidan*', '*Lomishita*' and '*Yenegem Alweldim*'. Unexpectedly, one cannot find studies conducted on Ethiopian (specifically Amharic) literature to film adaptations. This is one of the motives to conduct this study entitled "*Adapting Feature Films from Amharic Prose Narratives: Narrative Strategies in Focus*". The study focuses on Getachew Ayalkie's Amharic novel *Kalkidan* (2006, 6<sup>th</sup> ed.) (which is adapted to feature film

under the same title) and Genenew Mekuria's memoir entitled *EHAPA ena Sport'* (2006, 7<sup>th</sup> ed.) (which is adapted to feature film entitled *Yenegen Alweldim*). Both literary texts are adapted into feature films by Ethiopian film directors, Shimels Abera and Abrham Gezahagn, respectively.

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

Evidence proves the increasing interest in film adaptation studies in the academia. The establishment of different journals on film adaptation studies, the dedication of different commercial magazines by giving a column that discusses film adaptation, and the establishment of film adaptation departments and schools in different Western universities show how film adaptation is becoming an important area of study. It is possible to mention a few out of the several journals of film adaptation studies published by Western universities. Mainly devoted to the study of written texts to film adaptation, journals such as *A Journal of Adaptation in Film and Performance*, *Literature/Film Quarterly*, *Journal of Film and Video*, *Style*, *Studies in Iconography*, *Framework: The Journal of Cinema and Media*, etc. offer theoretical and practical insights for researchers and call upon the involvement of researchers to this flourishing field of study, i.e., studying feature film adaptation from existing written literatures. Joining this internationally flourishing area of study is rewarding for the development of film adaptation studies in the academia of Ethiopia. This is one of the rationales behind conducting this study.

However, this trend, the trend of film adaptation studies, is in its very early stage in the case of Ethiopia. Of course, there are, as pointed out in the background, four feature films adapted from Amharic literary narratives. However, there is no study conducted on Amharic literature into feature film adaptation until now in the academia of Ethiopia. Indeed, as far as the researcher's reading is concerned, there is only one study on an American novel and its film adaptation by Yordanos Tilahun. In her MA thesis entitled "*Narrative Time and Space in the Novel 'The Notebook' and Its Film Adaptation*" (2017), she attempted to investigate narrative time and space both in the novel *The Notebook* and in its film adaptation with the same title. However, her thesis is on Western literature, because both the novel and its film adaptation are the products of an American novelist and filmmaker, respectively. Even though there are four Amharic adapted feature films as stated in the background, unexpectedly, no study is attempted at MA or PhD level. Therefore, the researcher claim that film adaptation studies is almost neglected in Ethiopia. This shows that there is a huge gap in Amharic film adaptation study, and this gap needs to be addressed. This is the other motivating factor for making the study.

As propounded by narratologists, narrative is omnipresent in any medium of communication. For example, Seymour Chatman contends that narrative is a fundamental element for the study of narratology in spite of its medium. Most specifically, in his article “What Novels Can Do That Films Can’t (and Vice Versa)” Chatman writes:

Narrative is a deep structure quite independent of its medium. In other words, narrative is basically a kind of text organization, and that organization, that schema, needs to be actualized: in written words, ...; in spoken words combined with the movement of actors...; in drawings; in comic strips; in dance movement ...; and even in music” (Chatman, 2010, p.121).

Of course, there have been studies conducted on prose narratives by using narrative theory, worldwide. However, as Celestino Deleyto (1991, p. 162) asserts “[m]ost narrative models that I know of more or less ignore film narrative, although they claim [narrative] to be applicable to *all* narrative texts.” (italics original). This shows that the practice of using narrative theory as a framework of analysis for film narratives is limited. In other words, when we compare studies conducted on prose narratives by using narrative theory to studies conducted on film narratives by applying narrative theory, we find only fewer studies on film narratives. The same is true in the case of Amharic film adaptation studies. Even though research endeavors have been made to investigate the narrative aspects of Amharic prose narratives in the academia, so far, the narratological investigation of the narrative aspects of Amharic feature film adaptation has not yet got the concern it deserves from the academia of Ethiopia. Therefore, there is a considerable gap in the application of narrative theory in studying Amharic feature film adaptations. This is the other reason for conducting this study.

Studying the relationship between prose narratives and film narratives is an interesting area in the academia because these narrative forms are the major mediums of presenting different narratives in present days. Now-a-days, different individuals and organizations show interest in using these mediums as a tool of transferring different agenda and ideologies. So, studying different aspects of these mediums is worthwhile, since the mediums have got huge acceptance compared to other mediums throughout different communities as a better way of disseminating and accessing information and entertainment. Suggesting better ways for the better understanding of these mediums is very fundamental and is expected from the academia. Thus, narrative theory is among the very important ways for the understanding of not only prose narrative and filmic narrative but also for any kind of narratives. Regardless of this fact, the scholarship of addressing the issue, i.e., the application of narrative theory as a framework for the analysis and the understanding of different narrative forms, in the academia of

Ethiopia still needs more scholarly intervention because it is not yet well addressed. Thus, more attempts should be made for the investigation of how narratological methods might contribute to the understanding, the analysis and the interpretation of narratives in visual and verbal mediums. This is the other rationale behind the endeavor made to conduct this study.

### **1.3. Research Questions**

To fill the gaps mentioned above, the study is aimed to answer by the following basic research questions:

- What are the features of narrative strategies transferable from the selected prose narratives (the memoir *EHAPA ena Sport* and the novel *Kalkidan*) into their film adaptations (*Yenegem Alweldim* and *Kalkidan*, respectively)?
- To what extent the features of the narrative strategies are applicable in the selected prose narratives and in their film adaptations?
- Why the features of the narrative strategies in the selected prose narratives are transferred in the ways as they are executed in the adapted films.

### **1.4. Objectives of the Study**

This study has the following general and specific objectives.

#### **1.4.1. General Objective**

The general objective of this study is to investigate and analyze the selected adapted Amharic feature films from Amharic prose narratives with specific reference to narrative strategies.

#### **1.4.2. Specific Objectives**

- To identify narrative strategies transferred from the selected prose narratives into their film adaptations.
- To explore the extent of the application of the features of the narrative strategies in the selected prose narratives and in their film adaptations.
- To analyze why the transferring of the narrative strategies from the selected prose writings into their film adaptation are transferred in the ways as they are executed in the adapted films.

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

This study has passed several limitations. More importantly, absence of previous study on the area was a big problem during the progress of this study. As a result, the decision on the organization of the study, particularly the analysis of the filmic texts was a big challenge. However, this constraint was solved by critically reading model studies conducted on Western film narratives. The other limitation was the difficulty to access one of the selected adapted films. However, by contacting the producers of the film, the problem was solved. Finally, the limited number of shots and extracts that were taken from the source prose narratives and from the adapted films as instances may not be adequate to show the entire manipulation of the narrative techniques. However, an attempt was made in selecting more representative extracts and shots from all of the texts under study.

### **1.6. Significance of the Study**

The study is significant for several bodies. Its immediate significance is for researchers in the area. As mentioned above, this research, as far as the researcher's knowledge is concerned, is the pioneer in the academia of Ethiopia for it is concerned with using narrative theory to analyze prose narratives to feature film adaptations. Therefore, the study benefits researchers as a springboard to conduct other related studies. The engagement of researchers in the field from multidimensional perspectives contributes a lot for the development of film adaptation studies; because a research calls other researches. In other words, the increasing number and quality of researchers who participate in the area will contribute a lot for the development of film adaptation studies.

As it is pointed out in the statement, the development of Ethiopian film industry, in general, is still crawling as compared to the development of the film industry of Western and even to that of other "third world countries". The same thing is true about making films from Amharic prose narratives; the very few numbers of adapted Ethiopian feature films from prose narratives can be mentioned as evidence. Though the production of Amharic films is increasing from day-to-day and the publication of literary prose narratives such as novels, memoirs, short stories, etc., is showing an increment, the number of adapted films based on prose narratives are not showing development. Unexpectedly, there are only four Amharic feature films adapted from written texts in general; however, according to different Ethiopian newspapers and magazines, there are thousands of Amharic feature films. Therefore, this research is expected to play a significant role in advancing and increasing studies on Amharic film adaptation as

well as film adaptations in other Ethiopian languages because it aims to show the practical analysis of the making of feature films out of prose writings.

Filmmakers may become familiar with the principles of adapting films from written texts when they read practical and theoretical researches about the issue. The availability of researches on the area helps filmmakers and other concerned bodies to produce a good quality of adapted films based on mostly accepted theories. This helps the filmmakers and other concerned bodies such as governmental and non-governmental organizations that are working in art and art related activities to avoid the production of adapted films based on traditional experiences such as unable to be governed by a certain specific model of adaptation that may end up with little or without success. The availability of studies also encourages beginner filmmakers and other concerned bodies to start adapted film production by following principles and practical analyses presented on a certain research report in the area. Thus, the availability of studies like the current study gradually brings and then improves the culture of film adaptation by Amharic filmmakers, as the Westerners do.

To recapitulate, this research will be significant for academicians and researchers who would like to engage in film adaptation study, for filmmakers and other concerned bodies such as government and non-governmental organizations of Ethiopia, and for audiences. Above all, it will have great significance for the development of the two Amharic narrative arts: written literature and cinema and it will be important for the development of Amharic prose narratives into film adaptation studies.

### **1.7. Scope of the Study**

This research concentrates on Amharic prose narratives and their film adaptations. It attempts to investigate two Amharic films adapted from two prose narratives. The memoir *EHAPA ena Sport* ('*Yenegem Alweldim*' in the adapted film) and a novel *Kalkidan* (the same title in the adapted film) are the selected verbal and visual texts. By considering both the source texts and their film adaptations, narrative strategies are investigated by using narrative theory as a theoretical framework. The transferring of narrative strategies was critically examined in the selected prose narratives and in their film adaptations. The narrative strategies (narrative time, voice and focalization) are selected because they are among the fundamental and almost inseparable elements of both prose and cinematic narratives.

## **1.8. Methodology of the Study**

### **1.8.1. Research Methods**

This study is a qualitative type of research. This is because the study highly relies on textual analysis. Therefore, it mainly focuses on detailed description and analysis of selected sample extracts and sample shots from the prose narratives and their film adaptations. Sample extracts and screen shots are selected based on their relevance of answering the specific research questions and showing the validity of the theoretical discussions in the study.

This study intends to investigate the transference of narrative strategies in adapting feature films from prose narratives. Three aspects of narrative strategies were used as the major focus of investigation in both the selected prose narratives and in the adapted films. These narrative strategies are narrative time, voice and focalization. All these strategies are essential elements in both verbal (written) and screen (visual) narratives. To investigate how and why those three narrative strategies help in the understanding of the story world in the two mediums, different aspects of the mediums were critically examined.

Because one of the foundations of prose narratives is on creating imagination through words, this study highly depended on line-by-line reading of the selected literary texts. The film medium, however, mainly depends on moving pictures to tell story and it has also the tendency of using other features like sound and inserted texts and/or pictures together with the moving images. Thus, the analysis of the adapted films focused on these features. Therefore, the transference of narrative strategies of the aforementioned features of the two mediums was critically examined. The prose narratives were analyzed based on the textual data gathered from the pages of the texts, while the analysis of the adapted films was based on the four fundamental components of film narratives namely mise-en-scene, cinematography, sound and editing. However, it does not mean that the study gave special emphasis or priority either for the adapted films or for their source prose narratives; both mediums were studied with equal emphasis.

The study was not intended to develop new theory for the adaptation of prose narratives into feature films; neither was it to use a theory of written literature for the analysis of film or vice versa. It rather used narrative theory as its theoretical framework for the investigation of both prose narratives and film narratives. Narrative theory is the theory commonly used for the investigation of both verbal and visual mediums. As Jakob Lothe (2000, p. 8) asserts “[n]arrative theory helps us understand both what ties

literature and film together and how they differ”. Thus, narrative theory (narratology) was a very helpful theory employed to examine the transference of narrative strategies in the selected prose narratives and their film adaptations.

Narrative theory is an umbrella theory. Under this umbrella, there are different approaches proposed by different narratologists. This study, however, primarily relied on the theories of Gerard Genette, Seymour Chatman, Mike Bal, David Bordwell, Manfred Jahn and David Bordwell and Kirstin Thompson. These theoreticians of narratology are selected because their theoretical frameworks enable the researcher to address narrative strategies in the selected prose narratives and in their film adaptations as discussed in Chapter Three. Genette’s influential work *Narrative Discourse: An Essay in Methods* ([1972] 1980), Chatman’s works *Story and Discourse: Narrative Structure in Fiction and Film* (1978) and *Coming to Terms: The Rhetoric of Narrative in Fiction and Film* (1990), Mike Bal’s *Narratology: Introduction to The Theory of Narrative Work* (1985), David Bordwell’s *Narration in Fiction Film* (1985), Jahn’s work “A Guide to Narratological Film Analysis: Poems, Plays, and Prose” (2003) and David Bordwell’s and Kirstin Thompson’s work *Film Art: An Introduction* (2013) are the important works that are used as the founding texts of the theoretical framework of this study. These works are mentioned as primary sources of theory. Yet it does not mean that other narratologists’ works are not used throughout the analysis. The study is also indebted to works of Brian McFarlane’s *Novel to Film* (1996) and Peter Verstraten’s *Film Narratology* (2009) because some of their concepts are useful in the analysis part of the study.

### **1.8.2. Methods of Data Collection and Procedures of Analysis**

The data for the analysis were collected through line-by-line (critical) reading of the selected prose narratives and through critically watching each and every shot of the adapted films. The main technique of data presentation and analysis is arranged in the form of descriptive, interpretive and evaluative statements. Texts inserted on each frame of the screen, dialogue and other elements of the soundtrack such as voice/conversation, music and sound track are also captured and transcribed and/or translated in the course of the analysis. The major narrative strategies of the analysis are identified in advance based on the guidance of the theoretical frameworks.

When feature films are adapted from prose narratives, usually some or many parts of the source text are omitted or condensed because, as Stam (2005, p.46) states, “[t]he source text forms a dense information

network, a series of verbal cues, which the adapting film text can then selectively take up, amplify, ignore, subvert or transform”. This reduction is common because of several reasons including the following: to avoid financial constraints, to reduce the film’s length, to meet the needs of contemporary audience, to meet the need of a certain demographic group, to fit to the demand of the film medium, to highlight new themes, etc. Therefore, the procedure of the analysis is undertaken first by analyzing the narrative strategies of the adapted feature films and then by analyzing the narrative strategies of the source prose narratives. This also helps the researcher to focus mainly on common aspects of the narrative strategies of both the source texts and the adapted films. Finally, the utilization and the transference of the narrative strategies in the verbal (the source prose narratives) and visual (the adapted films) mediums are discussed. This helps the researcher to address all the aspects of both the narrative strategies of the adapted films and their source prose narratives.

### **1.8.3. Bases of Text Selection**

Both the films (*Yenegem Alweldim* and *Kalkidan*) and the prose narratives (*EHAPA ena Sport* and *Kalkidan*) are selected because the films are adapted from the prose narratives and the prose narratives are used as source texts for the adapted films. Moreover, *Girdosh* (i.e., one of the few Amharic feature films, which is not included in this study) is damaged totally and cannot be used anymore. *Lomi Shita* (i.e., the other Amharic adapted feature film, which is not included in this study) is directed by the same director of *EHAPA ena Sport*. Thus, the researcher believed that it is good to compare the works of different directors than making an endeavor in studying two works of the same director for most of the narrative strategies of the films *Lomi Shita* and *Yenegem Alweldim* show commonalties.

### **1.8.4. Translation Procedures**

Translation of textual extracts and filmic data from Amharic to English was required for the analysis of this study because, as mentioned above, the selected texts for this study are originally in Amharic. In the analysis part, sample extracts from both the source texts and the adapted films were translated into English. Regarding this, Newmark (1991, pp. 38-55) suggests different methods of translation, out of which, “the communicative approach” is one. This approach of translation seeks to make a translated text communicable to readers; it gives a chance for a translator to make the text smoother, lighter, and easier to understand. An attempt was made to make the text more communicable in the target language as in the original. Newmark (1991, p. 55) points out that the communicative approach gives the translator "the right to correct or improve the logic, to replace the clumsy words, to remove obscurities,

to eliminate repetition, to exclude the likely interpretation of ambiguity, and to clarify the highly cultural terms". Because the study is on narrative texts analysis, the communicative approach is the best choice among the types of translation because it helps to present sample extracts from the source texts into English in the way the translation keep all the equivalent effects that could be achieved by the original language of the selected prose narratives and their film adaptation (i.e. Amharic).

### **1.9. Operational Definitions of Terms**

**Adaptation:** is a “specific process involving the transition from one genre to another: novels into film; drama into musical; dramatization of prose narratives and prose fiction; or the inverse movement of making drama into prose narrative” (Sanders, 2006).

**Discourse:** refers to the expression, the means by which the content of a narrative is communicated (Chatman, 1978, p. 19).

**Film adaptation:** refers to the transfer of a written work, in whole or in part, into a feature film.

**Film adaptation studies:** the study of the relationship between adapted films and their source prose narratives.

**Narrative:** is “a chain of events in cause-effect relationship occurring in time and space” (Bordwell, 1985).

**Narrative Strategy:** is a use of certain narrative techniques and practices to achieve a certain goal (Tjupa, 2014, p. 1).

**Story:** refers to the content or chain of events (actions, happenings), plus what may be called the existents (characters, items of setting) (Chatman, 1978, p.19).

**Story world:** refers to the factual or the fictitious univers of a certain narrative text.

**Text:** is “something that contains a complex of events (images, words, sounds) that are related to each other within a context, which can be a story or narrative” (Metz, 1982).

## **1.10. Organization of the Study**

This study is organized into seven chapters. The first chapter is the introductory chapter and it includes from the background of the study to the organization of the study. Chapter Two is dedicated to review of related literatures. In this chapter, studies related to Amharic film adaptation and some basic concepts in film adaptation are reviewed, respectively. There are no full-length and documented studies conducted so far on Amharic prose narratives to feature film adaptations in the academia of Ethiopia; however, some studies on films and one study in film adaptation are reviewed for they have used narrative theory as their theoretical framework as this study does. The next chapter (Chapter Three) focuses on the discussion of the theoretical frameworks of the study. The next three consecutive chapters (i.e., Chapters Four, Five and Six) are dedicated to the analysis of the study. In these chapters sample extracts taken from both the source texts and the adapted films are critically analyzed based on the theoretical frameworks illustrated in Chapter Three. The last chapter of the study (i.e., Chapter Seven) presents the summary, conclusion, and recommendations of the study.

## CHAPTER TWO

### REVIEW OF RELATED LITERATURE

This chapter is devoted to review of related studies. In the first section, an attempt was made to review previous studies on film adaptation conducted by applying narrative theory in Ethiopia; it consists of about review of studies conducted on some Amharic films and one study on English film adaptation. The second section contains a review of some basic theoretical concepts for the understanding and interpretation of prose narrativs to feature film adaptation.

#### 2.1. Review of Previous Studies

As it is pointed out in the background and the statement of the problem, there are no studies conducted on Amharic prose narrative to feature film adaptation. However, this does not mean that there are no researches conducted on Amharic films and Amharic literature, separately. Definitely, there are studies conducted on literature of Amharic and other Ethiopian languages in Ethiopian universities and colleges that are giving courses in literature and film studies. Likewise, there are some beginnings in film studies in Amharic, as described hereafter.

Among the beginnings of film studies in Amharic, the following are notable. The first one is Wondimu Legesse's PhD thesis entitled "*Influence and Originality: A Study of Western Popular Culture Influence on Amharic Cinematic Narratives and Creative Film Making*" (2016). Wondimu mainly focuses on the influences of Western culture on the production of original Amharic films and he concludes that Amharic films are highly influenced by Western culture in aspects such as style, theme, etc. The other study is Desalegn Gebeyehu's MA thesis "*Narratology in Flms: With Reference to Two Amharic Films 'Wubetin Felega' and 'Siryet'*" (2010). He attempted to explore the narrative elements, techniques and cinematographic techniques implemented in the films '*Wubetin Felega*' and '*Siryet*' and found out that these two films have some limitations in appropriately and aesthetically implementing narrative elements and techniques, and cinematographic techniques. Mehret W/Michael's MA thesis entitled "*A Feminist Reading of Selected Films: A Case Study of Two Female-authored Amharic Films — 'Sara' and 'Roman'*" (2007) is also another notable study. She mainly focused on the representation of females in the two selected Amharic films and she found out that the films portrayed patriarchal perspectives. Finally, Tigist Defaru's MA thesis "*The Images of Female Characters in Films; A Case Study of Two*

*Male-authored Amharic Films–‘Kezkaza Wolafen’ and ‘Semayawi Feres’*” (2006) is the other study on Amharic films. The thesis attempted to investigate the characterization of female characters in the two films. In her conclusion, Tigist asserts that females, in the two films, are portrayed only as sex objects.

Of course, none of the above studies is on prose narrative into feature film adaptations. The reason why they are discussed above is that the studies attempted to apply narrative theories for film analysis. They are, somewhat, related with the current study for they are using narrative theory as their theoretical framework for analyzing film texts. It is, therefore, possible to say that there are no studies conducted on Amharic prose writings into feature film adaptation. However, after the acceptance of this study’s proposal, a study on a novel to film adaptation was conducted at MA level in Jimma University, Ethiopia, as reviewed below.

Yordanos Tilahun, in her MA thesis entitled “*Narrative Time and Space in the Novel ‘The Notebook’ and Its Film Adaptation*” (2017), attempted to comparatively analyze narrative time and space both in the novel *The Notebook* and in its film adaptation with the same title. Her finding shows that order of events followed anachronological order of storytelling because flashbacks and flashforwards are employed both in the novel and in the film. Her finding on duration shows that both in the novel and in the adapted film discourse time was shorter than story time. The last aspect of narrative time, frequency, shows that singulative telling is fairly used in both the narratives. But in the film, repetitive telling is used in different ways due to medial capacity of addressing issues. Regarding space, she found out that both the novel and its adapted film have similarity in spatial representation except that the film version does not use the type of space called “marker”, while the novel uses all types of space: setting, projected space, zone of action, marker and route.

However, her thesis is different from the current study for two major reasons. First, her study is on Western literature, since both the novel and its film adaptation are the works of an American novelist and an American director. Second, she attempted to analyze only the aspects of time and space in both the source novel and in the adapted film. The current study, however, attempted to investigate narrative time, voice and focalization in the source texts and in the adapted films, both in Amharic.

## 2.2. Review of Basic Theoretical Concepts in Literature into Film Adaptation

In this section, some basic terminologies and concepts in the study of film adaptation are briefly discussed. The section attempts to shed light on the prevalence of the concept of adaptation both in literary and in film studies, to give brief highlight about the arguments whether film is a narrative medium and to show the basic aspects of feature film as a genre.

### 2.2.1. Adaptation: the Omnipresent Term in Literature and Film Studies

The term “adaptation” has wide-ranging meaning and acceptance in different disciplines. The *Oxford English Dictionary* (OED) defines the term adaptation as “the process of changing to suit an alternative purpose, function, or environment; the alteration of one thing to suit another.” The sense of this definition has almost a similar sense of the term’s acceptance in literature into film adaptation studies. In literature into film adaptation, the equilibrium of an earlier art form may be disrupted to suit into another form of art. However, it does not mean that the adaptation is not only undertaken in a unidirectional way, i.e., from written texts into screen texts. Rather, adaptation incorporates alteration of any kind of art form. Thus, adaptation is a multidirectional way since any art form can be adapted into another form; it may also take place within the same genre or between different genres of art.

The term “adaptation” seems an inevitable word in almost all writings about the relationship between written literature and films. Since the inception of studying the relocation of a certain type of precursor art form into another in the academia, the term adaptation becomes a ubiquitous term in different studies about the relationship between literature and cinema. Many scholars of literature and cinema prefer the term adaptation to refer to the process of adapting from one form of art into another form. These scholars also prefer the term, for it suffices to designate the output work from the process of adaptation. Still other scholars like Linda Hutcheon (2006) use the term to refer to other aspects. She states that “the phenomenon of adaptation can be defined from three distinct but interrelated perspectives: *formal entity or product, ... a process of creation... [and] a process of reception*” (italic original), (Linda Hutcheon, 2006, pp. 7-9).

The term adaptation is not limited to representing the transformation between different art forms. It also incorporates the rearrangement within the same genres of arts, as pointed out above. In other words, a film may be adapted into another film; a novel may be adapted into another novel or short story for a certain reason; for example, to meet the need of a different demographic group. According to David

Herman, Manfred Jahn and Marie-Laure Ryan (2010, p. 3), “[a]daptation can occur within or between any media.” Similarly, Julie Sanders (2006, p. 5) points out that “James Joyce’s 1922 novel *Ulysses* could be viewed as the archetype of the adaptive text.” She states that James Joyce adapted *Ulysses* from the famous Ancient Greek epic *The Odyssey* by Homer. According to Julie Sanders *Odyssey and Ulysses* have many similarities starting from their titles to the way their chapters are organized, (p.5). This is an example of a genre of written literature adapted into another genre of written literature, epic to novel. A certain work of art can be also adapted into different mediums. Hutcheon (2006, p. 8) mentions that Sister Helen Prejean’s 1994 book, *Dead Man Walking: An Eyewitness Account of the Death Penalty in the United States*, can be a good example. This book was adapted into a film and an opera. The book “became first a fictionalized film (directed by Tim Robbins, 1995) and then, a few years later, an opera (written by Terrence McNally and Jake Heggie) (p.5). This shows that adaptation encompasses a shift of *medium* or *genre* for some reason.

Adaptation goes beyond what is stated above. In many countries, especially the cinema sector has looked to historical, socio-political, socio-cultural real events and/or hearsays and other traditional narratives as a source of inspiration and content for film adaptation. African countries, with a long history of oral tradition, have a huge opportunity of transferring their mythical, historical, legendary, and other oral narratives into film. Some African filmmakers such as Senegalese Osman Sembene are using this opportunity. This is a form of adaptation from a broader perspective. In connection to this, Mbye Cham in his article entitled “Oral Traditions, Literature, and Cinema in Africa” (2005, p. 300) states that, “African film adaptations of traditional oral legends are also seen as a way of preserving a rich heritage in an aural and visual mode.” Still adaptation moves beyond this.

Various fictional and nonfictional art forms have been adapted from religious books such as the Holy Bible and the Holy Quran. With regard to this, Dudley Andrew (1980, p. 104) in his article “A Well-worn Muse: Adaptation in Film History and Theory”, notes that “[m]edieval paintings featuring Biblical iconography and miracle plays based on Bible stories draw on an exceptional text whose power they borrow.” This shows that the concept of adaptation between different art forms is an inevitable phenomenon to satisfy audiences’ interest for art. Thus, the practice of adaptation keeps developing along with the advancement of technology. It is also becoming one of the fascinating research areas in the academia.

### **2.2.2. Film as a Narrative Medium**

There are opposing stands in labeling film as a narrative medium. Most scholars argue for the idea that film is a narrative medium. On the other hand, there are some scholars who argue against this idea. One of the prominent scholars in film adaptation, Brian McFarlane expressed film as a narrative medium by comparing it with what it shares in common with the novel. According to him:

Whatever the cinema's sources - as an invention, as a leisure pursuit, or as a means of expression- and whatever uncertainties about its development attend its earliest years, its huge and durable popularity is owed to what it most obviously shares with novels. That is, its capacity of narrative. (McFarlane, 1996, p. 12).

Of course, film is now getting a huge acceptance as one of the narrative mediums. During its inception, cinema was not used for narrative purposes; it was used for “documentary purpose” (Bane, 2006, p.1). Bane also added that it was in 1896 “when Edison and Heise made the decision to tell a story, they were creating new horizons for film by opening the door for the narrative films of the next century.” (ibid, pp. 1-2). The notion of labeling film as one of the narrative mediums continues among recent scholars in film studies. For example, asserting that narrative is a way of constructing the ‘world’, Sarah Casey Benyahia and Claire Mortimer (2013, p. 79) state that “[f]ilm is a narrative medium; it doesn't merely reflect the world back to us but organizes events into a story.” Therefore, many scholars in film studies assert that perceiving narrative as a salient feature of film is as old as the film technology itself, even though some scholars do not accept the notion.

Currently, let alone films which are usually arranged with clear beginning, middle and end, other artistic products like pictures and sculptures are claimed to have many features of narrative. This notion, the conception of film as a narrative medium, is acceptable among narratologists of cinema and literature. Ranging from the forefathers of narrative theory in the 1950s and 60s to the contemporary theorists of narratology, to mention a few, Ronald Barthes (1977), Seymour Chatman (1978), (1990), David Bordwell (1986), Robert Stam (2005), David Herman (2009), etc., write that they accept film as a narrative medium. Most of these narratologists usually mention feature film has most of the characteristics of narrative among visual mediums.

### **2.2.3. Feature Film**

There are several ways of categorizing films. These ways of classification of films follow different criteria to mark the boundary of one genre from another. Actually, the word “genre” is an abstract word

that allows different scholars and critics of film to develop their own typologies of film. Some attempt to use the duration of a film as their criteria to identify different genres of film. Some others would like to use theme. Still some others emphasize on other aspects such as the place and time of the film's production to categorize films into different genres. In short, one scholar's or critic's sub-genre may be the super-genre or sub-genre of others. The absence of mostly accepted definition for the phrase "feature film" show that it has been suffering a lot from generic-based categorization.

The term "feature film" has been evolving gradually. In USA, there was a trend of showing short films before the start of the film that was already scheduled for show. The name feature film has been used to distinguish scheduled films for show from those short films shown before a while as a starter. However, different scholars and institutions have been using different criteria to define feature film as discussed below. Some consider the duration of a film on the screen as a criterion to identify feature film while others focus on the way a film is exhibited as a criterion to name a certain film whether it is a feature film or not. Still, some others attempt to define it from the perspective of budgeting.

Thus, according to the online blog *The Screen Actors Guild*, for example, a feature film is distinguished from other films by its length; it should be a film that has screen duration of 80 minutes or longer. Yet, other institutions in the film industry such as The American Film Institution, The British Film Institution and The Academy of Motion Picture Arts and Sciences, note that the length of a feature film is at least 40 minutes (Screenwriting.io, 2018). From this, one can understand that there are various proposals on the minimum and maximum length of feature films. Difference in defining feature film is also observed in dictionaries as well. *Longman Online Dictionary*, for instance, defines it in terms of unspecified length of time that "a full-length film that has a story and is acted by professional actors and which is usually shown in a cinema". According to the definition of Wordweb Dictionary, a feature film is between 50 minutes and 3 hours. Therefore, there is no consensus on determining the length of a feature film. However, the study would like to use Kernvak CKV Online Glossary of Film Terms definition of feature film. It defines feature film as a "full-length" motion picture, one greater than 60 minutes in length -but usually about 90-120 minutes on one particular topic. This definition is chosen because the majority of Amharic feature films lengths fall within this time boundary. The reason why the study does not use the other definitions is that they are more arguable and confusing.

In addition, feature films are most of the time produced to be shown in theaters or movie houses. This is the other unique aspect of feature films, for it distinguishes feature film, which is a full-length film in a

program at a movie theater, from other films produced mainly to be shown as TV series on different TV channels and other electronic media, and to be purchased for home consumption in DVDs. Of course, thanks to technology, currently, it is easier to get already exhibited TV films, feature films, etc., on DVDs. What makes a feature film produced to be shown in cinema and films on DVDs with similar length is their primary purpose of production; the earlier one is produced to be exhibited in the cinema houses while the latter is not. In addition, feature films are produced as per commercial standards, which make them different from non-feature film (Screenwriting.io, 2018).

## CHAPTER THREE

### THEORETICAL FRAMEWORK OF THE STUDY

This chapter aims to present the theoretical framework of the study. The discussion focuses on narrative theory mainly narrative strategies as applied to prose and filmic narratives. In doing so, it provides the lens for the analysis of narrative strategies in the next three chapters. Therefore, the analysis sections are guided according to the major principles of narrative theory presented in this chapter.

Various theoretical frameworks have been proposed for the analysis of film adaptation from different disciplines. Some theoreticians propose the adoption of theories such as translation theories from linguistics for film adaptation studies. Some other theoreticians claim fidelity theory as a best theory of film adaptation. Still some others prefer to adopt literary theories such as intertextuality for the analysis of film adaptation. More importantly, an inclusive theory like narrative theory is also among the proposed theories for film adaptation study and it is the most accepted theory by many film adaptation theoreticians and critics. This shows that still now film adaptation is suffering from the ongoing whirl of ad hoc theories. Many studies of film adaptation rely on adopting theories from some other disciplines and apply the theories for one specific case only. In recent years, studies have suggested that narrative theory is the theory that makes film adaptation study free by far from the whirl of ad hoc theories. As a result, narrative theory is dominating the study of film adaptation for many reasons, (cf. Jakob Lothe's *Narrative in Fiction and Film*, 2000), Monika Fludernik's *An introduction to narratology*, 2009), Peter Verstraten's *Film Narratology*, 2009), Greta Olson's *Current Trends in Narratology* (ed.), 2011), and Jan- Noël Thon's *Transmedial Narratology and Contemporary Media Culture*, 2016)).

The major tenet of narrative theory is narrativity that is generally accepted as a narrative possessing of two components. These components are the story presented and the process of its telling, story and discourse, respectively. Regarding this, Chatman (1978, p. 9) ; (1990, p.9) notes that the content or chain of events that incorporates in one hand, the actions and the happenings and in the other hand, the existents that incorporates characters and items of setting are all the aspects of story. Whereas, discourse refers to the expression or the means by which these aspects of the story are selected and arranged in the text systematically. Therefore, these doublet terms are the foundation for narrative theory and similarly they are fundamental for the discussion of narrative strategies in the selected literary and cinematic texts under this study.

As pointed out in Chapter One, in spite of the medium, narrative is an omnipresent aspect of any art form. Prose narratives and feature films are not also different; they are mediums with narrative capacities. Since the inception of narrative theory (narratology) as an independent discipline in the 1960s, many theoreticians from literature and film studies have strongly recommended narrative theory for the analysis of film adaptation because literature and film are narrative mediums and film adaptation is the cross-section area of these two mediums.

The study employs different approaches (models) under the umbrella of narrative theory. There are different approaches proposed by different narratologists on the application of narrative theory for the analysis of different aspects of literary and filmic texts. Therefore, this study made an attempt to use various approaches for the analysis of the literary and the film texts under study. Accordingly, theories of the following narratologists: Gerard Genette ([1972]1980), Seymour Chatman (1978) and (1990), Mike Bal (1985), David Bordwell (1985), Manfred Jahn (2003), and David Bordwell & Kristin Thompson (2013) are employed as major theoretical frameworks for the analysis of sample extracts and shots/scenes from the texts under study. Furthermore, the study is also indebted to Brian McFarlane's *Novel to Film* (1996), Amy Villarejo's *Film studies: The basics* (2007) and Peter Verstraten's *Film Narratology* (2009) because some terminologies and expressions of these theoreticians are useful along with the aforementioned major theories to substantiate the discussion of the three narrative strategies namely narrative time, voice and focalization.

### **3.1. Narrative Time**

Narrative time is one of the major concepts of narratology. This concept comprises three other concepts, namely order, duration and frequency. In the following subsection, these subconcepts of narrative time as narrative strategies of prose narratives and film narratives are presented consecutively.

#### **3.1.1. Narrative Time in Prose Narrative**

As many successors of Gerard Genette agree, he made a well-designed framework for the analysis of narrative time in prose texts. Seymour Chatman (1974, p. 353), for example, writes, "Genette's elegant analysis of the relationship between story-time and discourse-time must form the basis of any current discussion of narrative". This acceptance of Genette transcends some decades as reflected in recent studies such as Peter Verstraten (2009), Monika Fludernik's (2009) Jakob Lothe (2010) and Jan- Noël Thon (2016). This study also employs Genette's conception of narrative time for the analysis of the

prose narratives under study. Therefore, Genette's typology of the aspects of narrative time is utilized for the analysis of sample extracts from the prose narrative under this study. His typology comprises three aspects of time in narrative texts: order, duration and frequency. The first two aspects are concerned with the questions "when", and "how long", respectively and the last one is concerned with the question "how often".

Likewise, the analysis of the adapted films is also based on the above taxonomy of the aspects of narrative time. However, the study employs David Bordwell's (1985) approach that is adopted from Genette's (1980) typology of narrative time analysis for prose narratives. Bordwell's (1985) theory of time analysis in film narrative is used for the following reasons. First, he modifies Genette's theory of narrative time in a way that considers the nature of the cinematic medium. As a result, he made a replacement of some terminologies and expressions according to the language of the film that cannot be well addressed by prose narrative terminologies and expressions. Second, he made a considerable expansion on Genette's aspects of narrative time by taking into account the film's capacity of using many mediums (channels) simultaneously in the narration.

In the following subsection, a brief discussion of the basic elements of Genette's (1980) theories of narrative time as applied to prose narrative and Bordwell's (1985) theories of narrative time as applied to film narratives will be presented, consequently just for the purpose of recapitulating the major concepts of these theoreticians. The discussion begins with order, the first aspect of narrative time.

#### **3.1.1.1. Order**

Order deals with the temporal arrangement of narratives. The investigation of the arrangement of narrative time is based on the relationships between *story time* and *discourse time*. A narrative can be arranged in a chronological relationship between the story time and the discourse time; or it can be arranged out of the chronological relationship (anachronologically). Thus, an author has the option to arrange her/his narrative chronologically or anachronologically. The first one is not common in the arrangement of many prose fictions but the latter one is the commonest way of temporal manipulation in prose narratives.

Genette (1980, p. 37) and narratologists after him note that the anachronological temporal arrangement of narrative are mainly categorized into analepsis and prolepsis, which are again divided into subordinates. Analepsis refers to the distortion of story time by inserting previously occurred events for

some purpose. In analepsis, the discourse interrupts the chronological flow of the story to recall an event(s) earlier than what preceded the events on the point the discourse interrupts the story. Prolepsis, whereas, refers to the insertion of an event(s) or action(s) that will occur in the upcoming part of the narrative. In the case of prolepsis, on the contrary to analepsis, the discourse leaps forward to insert events that are subsequent to the events on the current point of narration. Both analepsis and prolepsis, represent the chronological deviation of narrative by moving backward and forward, respectively in the time of a narrative.

The detailed analysis and discussion of analepsis in the prose narratives under study is based on, as pointed out above, Genette's (1980) categorization of the subordinate of analepsis as internal, external and mixed analepsis. In the first case, there might be a portion of narrative jumped into the previous parts of the narrative since the inception of the first narrative. In such cases, authors may insert a narrative that was already happened in the preceding parts of the narrative but not explicitly represented or omitted intentionally for some reasons. When they do this, they do it for the purpose of achieving some stylistic effect such as suspense and/or surprise. On the other hand, in the second case, authors may represent a portion of narrative that was already represented in the previous part of the narrative; for example, to represent the perception of a single event from different characters' point of view.

Based on the similarity or difference of the subject of the internal analepsis as compared to the subject of the first narrative, they are grouped into homodiegetic and heterodiegetic internal analepsis. Homodiegetic internal analepsis refers to the representation of a similar subject with that of the first narrative. This type of analepsis may be, as pointed out above, missed or represented in the previous part of the narrative and then they have come up with a similar theme or topic into the current narration. Unlike this, heterodiegetic internal analepsis has different subject from the first narrative. Since this kind of analepsis brings different concern from the issue of the first narrative, it is the common way of introducing new characters and their background information.

The other subordinate of analepsis is external analepsis. External analepsis, unlike internal analepsis, refers to the insertion of the narration of events that happened before the starting time of the primary narrative. Because this kind of analepsis moves back before a time prior to the beginning of the first narrative, it has no influence on the first narrative except providing the first narrative with a kind of information about the characters or events that have some sorts of significance in explication and interpretation of the current narrative in some way.

According to Genette (1980, p. 67), the third subordinate of analepsis is mixed analepsis. As its name implies, mixed analepsis incorporates both the features of internal and external analepsis. Therefore, it is a type of anachrony that begins before the beginning time of the first narrative and ends after the starting point of the first narrative. The other type of anachrony is prolepsis.

Prolepsis, the other type of anachrony, is the other subordinate of order. Like that of analepsis, prolepsis also concerns with the anachronological temporal manipulation in the arrangement of narrative. According to Genette (1980, p. 37) and his successors, this chronological deviation refers to the explicit or implicit representation of events in advance or before their actual sequence of occurrence in the first narrative. Like that of analepsis, prolepsis has three subordinates: internal, external, and mixed prolepsis.

Internal prolepsis is a type of anachrony that refers to the narration of events that interrupts the first narrative in order to narrate later events that will happen before the closing of the first narrative. As Genette (1980, p. 71) notes, this kind of prolepsis, like its opposite parallel (i.e., internal analepsis) is divided into homodiegetic and heterodiegetic internal prolepsis based on the similarity or difference of the subject in the anachrony when it is compared with the subject of the first narrative. As the prefixes imply, the former indicates the similarity of information about the same character, event or storyline as that has been presented in the immediately preceding text, i.e., in the first narrative: and the latter refers to the difference of the subject of the anachrony and the subject of the first narrative. The other type of prolepsis is external prolepsis.

Genette (1980, p. 68) points out that external prolepsis is the interruption of the first narrative to narrate an event that would take place after the end of the first narrative. This type of prolepsis is quite beyond the scope of the first narrative that is mostly difficult to define it clearly but left out for the readers to make some kind of inference about the situation of the story world after the completion of the entire narrative. External prolepsis and the other type of prolepsis known as mixed prolepsis, which begins before the end of the story-now and ends after the end of the story-now, are the rarest techniques of temporal manipulation in literary narratives.

### **3.1.1.2. Duration**

The understanding and the application of duration requires the distinction between story-time and discourse-time (sometimes called pseudo-time, or conventional time). As Genette (1980, p.87) notes, duration concerns with the relation of the time it takes to read out a narrative to the time the story events

themselves lasted. After noting that the complexity of exactly measuring the time of the events in the story and the time needed for reading, Genette (1980, pp. 87-88) states that story-time is measured in clock by seconds, minutes, hours, days, months, years, decades, centuries, etc. and discourse-time is measured in the number of words, lines, or pages of a text.

Authors have two options of arranging the duration of the story-time and the discourse-time. The first option is arranging the narrative in a way the duration of both story-time and discourse-time is equivalence; this is what Genette (1980, p.88) called isochronous narrative. The second option is the opposite, i.e., arranging narratives with variations of speed in the story-time and the discourse-time, which is anisochronies in Genette's (1980, p.86) term. Whether there is isochronous or anisochronous durational relationship between story-time and discourse-time in a narrative text, Genette (1980, p. 94) identifies four basic relationships: summary, descriptive pause, scene and ellipsis.

Summary is one of the anisochronies durational relationship between story-time and discourse-time. This is because the discourse-time is shorter than story-time. Genette (1980, p. 95) designates the durational relationship between story-time and discourse-time in a mathematical formula as  $NT < ST$ , which represents the length of the discourse-time is shorter than the length of the story-time (NT stands for narrative time which refers to the discourse time and ST refers to story time).

Summary can be depicted in two ways: explicitly and implicitly. When it is explicitly depicted, the narration of an event(s) is summarized by explicitly indicating the amount of time summarized by using a word(s) that shows time such as durative verbs or temporal adverbs. In the implicit depiction, an instance of a kind of narrative duration is given that requires the readers' inference skill. For example, the verbs which are made to be durational such as "was crying", and "crying and crying" and naturally durative verbs such as "considered," and "waited," are important signals for identifying implicit summary.

Unlike summary, scene is an isochronous representation of story-time and discourse-time. That is to say, in scene story-time and discourse-time are relatively equal. As Genette (1980, p. 94) notes, because the story and the discourse are of equal duration, this technique enables prose narratives to share the characteristics of dramatic narrative in films or theaters. Genette (1980, p.95) formulates a mathematical formula for scene as  $NT = ST$ , which shows the equivalence between story and discourse duration in narratives.

The other anisochronous durational relationship between story-time and discourse-time is pause. In pause, story-time halts but the discourse-time continues. In other words, there is no story, but there is still a narrative text that describes events in the narrative. Noting that this type of durational aspect is anisochronous, Genette (1980, p. 99) states that the discourse-time elapses on describing or commenting on characters, events or settings while story-time stops and no action actually takes place on the story-line. Like the above durational aspects, Genette (1980, p.95) also formulated a formula for pause:  $NT > ST$ ; the formula indicates that the discourse-time is greater than the story-time because story-time freezes.

The last anisochronous durational relationship between story-time and discourse-time is ellipsis. In ellipsis, the discourse-time halts though time continues to pass in the story. It is possible to say that this durational relationship is the parallel opposite of pause because in pause, as mentioned on the above, it is the story-time that halts but in ellipsis it is the discourse-time that halts. Genette (1980, pp. 106-109) divided ellipsis into explicit, implicit and hypothetical ellipses based on the definiteness or indefiniteness of the ellipsis.

In explicit ellipsis, the discourse-time stops but the story-time keeps moving behind it and the time elapsed on the story-time is explicitly indicated in definite number such as after a day, two years later, after a decade, and the like or in indefinite expressions such as some years passed, a number of years of pleasure followed and the like. In implicit ellipsis, for the elided amount of time is not announced explicitly in the narrative, readers are expected to make inferences only from some chronological gaps in the progress of the narrative. Most of the time, authors make readers find out implicit ellipsis by giving signals about the omitted or skipped portion of time in the upcoming parts of the narrative in the form of anachrony. The same or more task is also expected from readers to identify hypothetical ellipsis which is impossible to exactly indicate the elided portion of time; that is why Genette (1980, p. 109) describes it as the most implicit form of ellipsis. The mathematical formula that he has given for ellipsis is  $NT < ST$ ; it shows the story time is greater than discourse time because discourse time freezes.

### **3.1.1.3. Frequency**

The third aspect of narrative time is frequency. Remarking that frequency is the business of frequent textual telling of a particular occurrence or the reverse, Genette (1980, p. 113) defines it as the relationship between the repetitive capacities of the story and that of the discourse. This numerical

relationship between telling once and telling several times of an event that may have happened once or more than one time, can be manifested, according to Genette (1980, p. 114), into four types of narrative frequencies: *singulative narrative*, *narrating 'n' times what happened 'n' times* (*multiple-singularly narrative* in Chatman's (1978) terms), *repeating narrative* and *iterative narrative*.

The first type of frequency, as its name indicates, singulative narrative, is a type of narrative frequency that refers to the matching of narrating once in the discourse with an event that happened once in the story. Genette (1980 p. 114), like he does in duration, gives a mathematical formula for this frequential mode as "1N/1S", which represents what happened once in the story is also recounted only once in the discourse (N stands for narrative which refers to the discourse and S refers to the story). The second type of narrative frequency which shares some commonalities with this type of frequency is multiple singularly narrative.

In multiple-singularly narrative, there is narration of repeated events in the same number of times with their occurrences in the story, (Genette, 1980, p. 114). This type of frequency is similar with the preceded one for it shows equivalence in representation of events in the story and in the discourse. However, they are also different for the latter one represents what happened 'n' times in the story is also represented 'n' times in the discourse; "n" represents the narration of events more than one time. Genette (1980, p. 114) also gives a mathematical formula for multiple-singularly narrative as 'nN/nS' in which 'n' represents the number of the happenings of events. For example, if 'n's are replaced in number 4 (4N/4S), it shows that the events happened four times in the story are also represented four times in the discourse.

The third type of frequency is repeating frequency. In this type, as Genette (1980, p. 115) notes, what happened once is recounted several times. Unlike the above two modes of frequency, in this type, there is an inequality in the representation of events in the story and in the discourse. An author may prefer to use this type of frequency for showing the various perspectives of a single event from different characters' points of view in the form of anachrony. Like the other frequency types, Genette (1980, p. 115) also gives a mathematical formula for repeating frequency:  $Nn/1S$ , which shows the representation of an event that happened once in the story but recounted several times in the discourse.

The last type of narrative frequency is iterative frequency. Genette (1980, p. 116) points out that this type of frequency refers to the single representation of events that are happened several times in the

story. Thus, iterative narration has both similarity and difference with that of repeating frequency. They are similar because both of them show an inequality between the number of events representation in the story and in the discourse. They are different because in the repeating case, what happened once is represented two or more time in the discourse, whereas in the iterative case, the opposite is true. Like the rest of the types of frequency discussed above, Genette (1980, p. 116) represents this type of frequency with the mathematical formula  $1N/nS$ , which denotes the representation of events that happened many times in the story but represented only one time in the discourse.

### **3.1.2. Time in Film Narrative**

Many film adaptation theorists have shown an interest of adopting Genette's (1980) theory of literary narrative for the investigation of film narrative. Among these theorists, Seymour Chatman (1978) and (1990), David Bordwell, (1985), Robert Stam (2005) and others write several texts discussing the application of Genette's (1980) narrative theory for the analysis of cinematic texts. One of the constituents of narrative theory is narrative time. The aforementioned film narratologists also claim the application of the toolkits of narrative time analysis in literary narrative for the analysis of time in film narratives, too. Consequently, Bordwell's (1985) theory of narrative time in film is directly adopted from Genette's (1980) theory of narrative time in prose narratives with significant improvements. Thus, this study employed Bordwell's (1985) theory of narrative time for analysis of time manipulation in the adapted films under study as the basic concepts which are discussed below.

As an author has to make a decision on the arrangement of temporal manipulation of her/his work based on when, how long and how often, a filmmaker has also to think about it critically for an artistic and systematic representation of the story world on the screen. This invokes the three aspects of narrative time, namely order, duration and frequency, which are also the major aspects of narrative time in prose narratives.

#### **3.1.2.1. Order**

A filmmaker has the option of arranging her/his film narratives chronologically or anachronologically like that of the options an author has for the arrangement of her/his prose narrative. When a filmmaker chooses the former one, s/he has to project the narration of events in the discourse according to their order of occurrence in the story. This is almost impossible on the entire (macro) level of a film in the contemporary filmmaking practice but it is possible on the shot/scene (micro) level of a film. If a

filmmaker chooses the anachronological temporal arrangement of the film's narration, events in the story are not arranged according to their order of occurrence in the discourse.

A film narratives can be manipulated its temporal arrangement in various ways than a prose narrative because a film narrative has capabilities of using many mediums such as visual, audio, verbal (written), etc. simultaneously. After mentioning events in the story may be happened in two options only, either sequentially or simultaneously, Bordwell (1985, p. 77) states that they can, however, be arranged in the discourse in the following four ways. There may be simultaneous representation of events both in the story and in the discourse; or there may be simultaneous representation of event on the discourse, while they happened successively in the story. There may be also successive representation of events in the discourse while they occurred simultaneously in the story; or they may be arranged in a way that successive events in the story may be represented successively in the discourse, too.

In the last case, i.e., the arrangement of successive events in the story successively in the discourse may be represented either in chronological order or out of their chronological order. If the narrative of a film is organized in the second way, the techniques of temporal arrangement known as flashback (analepsis) and flashforward (prolepsis) are employed.

#### **3.1.2.1.1. Flashback**

Flashback refers to the representation of previously occurred events in the story anachronologically. Like in prose narrative, this anachronous temporal arrangement in film narrative is also divided into three: external, internal and mixed flashback.

According to Bordwell (1985, p. 78), external flashback refers to the representation of events that have occurred prior to the beginning point of the first narrative. The first narrative may be interrupted to insert and display an event(s) that has been occurred before the temporal boundary of the story. In filmic narrative, external flashback can be represented in the form of characters' speech (recounting) and/or by displaying the anachrony event(s) as if it is happening now (enactment) (in Chatman's (1978) terms). Recounting deals with the representations of characters' communicating information about prior events in the discourse by using intertexts, speech, tape recording, etc. Enactment, however, refers to the direct (dramatic) representations of prior events in the discourse as if they are occurring at the moment in the story. As Bordwell (1985, p. 78) notes, because film narratives have the capability of using many mediums together at a time, both recounting and enactment can occur together. For example, when

filmmakers want to show a character's past memory, s/he may let the character narrate in her/his memory in words while the visual channel projects the events in flashback as s/he keep narrating in the auditory channel.

The second type of flashback is internal flashback. It refers to the insertion (display) of an event(s) that is occurred within the temporal realm after the projection of the first event of the story. In connection to this, Bordwell (1985, p. 78) points out that these anachronous events may be displayed on the screen in the previous part of the film and repeated in the current narrative; or they may be displayed for the first time to fill a temporal gap that is left in the preceded narrative for purposes such as to create suspense and/or surprise.

The third type of flashback is mixed flashback. This kind of anachrony, like mixed analepsis in prose narratives, shares common features and differs from the previous two forms of flashbacks. It is similar with external flashback for it begins before the beginning point of the first event in the story but differ with it for it transcends the initial point of the story time. Mixed flashback is also similar with internal flashback for both of them touch the time of the story after the first event is projected but they differs because mixed flashback starts at an earlier point than the beginning point of the first narrative but internal does not.

#### **3.1.2.1.2. Flashforward**

A filmmaker can also manipulate the temporal arrangement of a film's narrative by moving from present to future, then back to the present; this is what Bordwell (1985, p. 79) calls flashforward. Unlike flashback, flashforward concerns with the insertion of future events on the discourse that will happen later in the story's time chronology. Like flashback, in principle, flashforward can be categorized into external, internal and mixed flashforward.

Noting that flashforward in film narratives is rarer techniques of time manipulation as compared to flashback, Bordwell (1985, p. 79) points out that this type of anachrony helps spectators to forecast what will happen in the upcoming parts of the narrative. However, the types of flashforward such as external flashforward and mixed flashforward are difficult to find out practically in film narratives. It is the internal one that is more common than the other two types. This is because the internal flashforward will be identified eventually in the forthcoming parts of the film narrative in the form of anachrony. Most of the time, the filmmakers use this temporal manipulation of a film's narrative to create a sense of surprise

that maintains the spectators' interest throughout the film's last moments. As pointed out above, many filmmakers employ flashforward to make spectators forecast the fate of characters in the visual channel or in the auditory channel jointly or separately.

### **3.1.2.2 Duration**

Unlike duration in prose narratives that are analyzed based on the relationship between story duration and discourse duration, duration in cinematic narrative is investigated with additional aspect of duration that is called screen duration. Screen duration, which is a typical feature of film narrative, refers to the projection time of events on the screen. Thus, there are three durational relationships in film narratives: story duration, discourse duration, and screen duration. Bordwell (1985, p. 80) states that these durational relationships can be investigated on the entire (macro) level of a film; or it can be also investigated on the shot/scene (micro) level of the film; or both on the macro and micro levels are possible. Whether the analysis of a film narrative is undertaken on the macro or micro level, or on both, it is very important to consider how long really an event takes in the story, how long that event takes to be represented in the discourse and how long that event takes when it is projected on the screen.

Bordwell (1985, pp. 81-88) identifies three possible durational relationships among the three variables of duration (story, discourse and screen durations) in a cinematic narrative: equivalence, reduction and expansion. These durational relationships can be analyzed on the level of the parts of a film (on the micro level) and/or it can be analyzed on the entire level of a film (on the macro level); it is also possible to analyze by considering both the micro and the macro levels of a film narrative.

Remarking that equivalence is the rarest durational relationship especially at the macro level of a film, Bordwell (1985, p. 81) describes it as the equal span of time between story, discourse and screen durations (constant speed, in Stam's, 2005) terms). This kind of equality among the three durational types at the entire level is almost difficult to find out in the contemporary feature film narrative; but it is a common fashion on the micro level such as on the level of shots or scenes of a film.

The other type of durational relationship is reduction (maximum speed in Stam's, 2005) terms). After stating that reduction is the abbreviated representations of story duration, Bordwell (1985, p. 83) notes like equivalence, it can be analyzed both on the level of the entire film (macro level) and/or on the level of parts of a film (micro level). On both the micro or macro levels of analysis, filmmakers use two techniques of reduction: ellipsis and compression. The former refers to the duration inequality between

the three types of duration in which the duration of the story may be reduced in the duration of the discourse but the discourse duration is equal to screen duration as in omitting some parts of a long action. These omitted shots/scenes, which may be represented for known or unknown time duration, are signaled in the discourse with a discontinuity created in the narration due to the reason that they are elided. The latter is almost similar with the former one except in compression there is no discontinuity of narration in the discourse but the length of the story and the discourse is condensed by using different techniques such as fast motion.

Bordwell's (1985, p. 83) third durational relationship is expansion (minimum speed in Stam's (2005) terms). Unlike the above two durational relationships, in expansion the story duration is expanded than the discourse and the screen durations. Bordwell (1985, p. 83) states that like the above durational relationships, this one is also investigated on either the micro or macro level of a film, or on both. Expansion is achieved by applying two techniques: insertion and dilation. In insertion, a story's duration is expanded than the discourse's and the screen's duration; for example, the insertion of other scenes or shots on the current scene, whereas in the case of dilation, screen duration expands than the duration of the story and the discourse. Dilation is roughly parallel to compression because there is no discontinuity in the discourse but it is different because the screen duration exceeds both the story and the discourse time.

### **3.1.2.3. Frequency**

Bordwell (1985) modifies Genette's (1980) theory of frequency significantly. His modification is based on considering a film's potential of using many mediums together at a time. Since frequency in film narrative refers to the relationship between how many times an event occurs in the story and how many times it is represented in the discourse, Bordwell (1985, p. 79) asserts that this can be manifested in two ways: in a recounted way and in an enacted way. Recounted, as pointed out above, indicates the narration of events by the words of the characters in different ways, whereas enacted refers to the dramatized representation of events in the film narrative. By taking a film's narrative tendency of narrating events in a recounted and/or in an enacted way into consideration, Bordwell (1985, p. 79) proposes nine possibilities of frequency ranging from a systematic omission of events to a repeating narration of events both in recounted and in enacted techniques.

The first type of Bordwell's (1985, p. 79) frequency shows the representation of an event neither in a recounted way nor in an enacted way in the narrative. In other words, an event in the story is omitted when it is arranged in the discourse and again this event is systematically omitted while it is projected on the screen. The other technique of frequency in film narrative is the representation of an event occurs once in the story and is enacted (projected on the screen in dramatic way) once in the discourse. The next frequency relationship is the representation of an event that occurred once in the story and enacted more than one time in the discourse. All of the above three ways of frequency relationships are similar because none of them is recounted but they differ in the number of enactment. In the first case, events are not recounted but there is enactment in the latter two cases: in the second case, an event is enacted one time whereas in the third case, an event is enacted more than one time.

Bordwell's (1985, p. 79) fourth frequency relationship is the representation of an event that occurs one time in the story and is recounted one time in the discourse. The fifth is the representation of an event that occurs once in the story and similarly one time in recounted and one time in enacted techniques. The next frequency relationship shows that an event that occurs once in the story is recounted once and enacted more than one time in the discourse. In these three frequency relationships, there is similarity, for each of them are using recounting technique equally one time. However, they are different in using enacted technique: in the fourth case there is no; in the fifth case, there is one time; and in the sixth case, there is more than one time in narrating an event in enacted technique.

The last three frequency relationship in film narrative show that there is similarity in their usage of recounted technique because in all cases the occurrence of an event once in the story is recounted more than one time in the discourse. Nevertheless, they differ in their usage of enactment technique. Like the above two groups of frequency relationship, in the seventh case, there is no use of enacted technique while in case eight, the event is enacted once and in the last case, the event is enacted more than one time.

### **3.2. Narrative Voice**

In any narrative text, there are presupposed audiences (also called differently as narratees, addressees, readers, spectators). These audiences are supposed to establish a communication with the text in order to access information about the story world. Thus, an entity from the text's side is needed to handle the communication with the narratees/spectators. A narrator is the identity given for the entity or the agent

from the text's side that communicates with the addressees. Narrative voice, according to Genette (1980, p. 186), is concerned with all of these aspects. In other words, the concept of narrative voice responds to the question "who speaks?" in the narrative. Accordingly, the narrator's major task is that s/he/it manages the exposition; s/he/it decides and guides what it and how it is to be told and what is to be left out.

Before the discussion of typologies of narrative voice, it is very important to shade light on determining the methods of naming and giving sex when there are anonymous narrators. There are arguments about naming and sexually determining narrators. Some narratologist prefer the narrator "it" and some others prefer to call anonymous and sexually indeterminate narrators by giving personified characters. In this regard, Bal (1985, p. 119) says "I shall refer to the narrator as it, however odd this may seem" whereas Lanser (1981, p. 166) suggests to "use the pronoun appropriate to the author's sex" when anonymous narrator tells the story. In this study, Lanser's (1981) rule is applied for the narrators of the prose narratives to create the feel of the story world as it is conveyed by some individual who is capable of speaking.

Genette (1980) identified two different strands of narrator's typology on the basis of two different criteria. His first typology is based on the extent of narrator's participation in the story world. Based on this criterion, he identifies two types of narrators: homodiegetic narrator and heterodiegetic narrator. His second typology is based on the narrative level the narrator belongs to. On this basis, he classifies extradiegetic narrator, intradiegetic (diegetic) narrator, and metadiegetic narrator.

Therefore, the analysis of narrative voice in the texts under study is based on Genette's theory of narrative voice, as mentioned above. On the other hand, the analysis of narrative voice in the adapted films under study is based on Chatman's (1990) theory of narrator in cinema. This is because his theory of narrator in film is expanded and organized in a way that takes account of the capabilities of the film in using many mediums, simultaneously. In the following subsection, the major points in Genette's (1980) theory of narrative voice as applied to prose narratives and Chatman's (1990) theory of narrative voice in film will be presented, respectively.

### **3.2.1. Narrative Voice in Prose Narratives**

As pointed out above, narrative voice is the other major concept of narratology. The concept directly refers to the entity that tells or conveys the story world, i.e., narrator. The following subsection deals with the types of narrators in prose narratives.

#### **3.2.1.1. Narrators Based on the Extent of their Participation in the story**

Genette's (1980, p. 245) typology of narrators based on the extent of their participation in the story refers to the investigation of narrators' absence or presence in the story world. If the narrator is internal and participates in the fictional world that s/he/it is narrating, it is called homodiegetic narrator; whereas if the narrator is external and does not participate in the story world that s/he/it is narrating, it is heterodiegetic narrator, as elaborated respectively in the subsequent subheadings.

##### **3.2.1.1.1. Homodiegetic Narrator**

Genette (1980, p. 245) notes that homodiegetic narrator is a narrator that is present in the story world as a character. This kind of narrator may be "narrating-I" or "experiencing-I". Genette (1980, p. 252) states that "narrating-I" refers to a narrator who narrates events happened to an earlier self retrospectively. On the other hand, "experiencing-I" is a narrator that narrates her/his/its experience(s) as s/he/it is living and experiencing the story world. Noting that there is a distance between the temporal, psychological, physiological, and other aspects of the life of the experiencing-I and the narrating-I, Genette (1980, p. 252) asserts that narrating-I is older and wiser than the experiencing-I, since the former is narrating past events with possible corrections and judgments from the vantage point that s/he/it gets from life experiences. He adds that a homodiegetic narrator may be a protagonist or a minor character. When a protagonist acts as a narrator-character, it is called "autodiegetic narrator", (Genette, 1980, p. 245).

##### **3.2.1.1.2. Heterodiegetic Narrator**

Genette (1980, p. 245) states that heterodiegetic narrator is a type of narrator that does not take part in the story world. This type of narrators are neither a major nor a minor character in the story world that s/he/it narrates. By placing her/him/itself outside of the diegesis, heterodiegetic narrator narrates the story world; in doing so, s/he/it may or may not comment on the story world. When this type of narrator comments explicitly on the story world, the presence of the narrator is notable. Whereas, when s/he/it

does not comment on the story world, the narrator becomes difficult to be identified, or it becomes 'covert' (in Chatman's (1978) term).

### **3.2.1.2. Narrators Based on Narrative Level**

Most of the time, there are substories under the first/main/matrix narrative in many prose narratives. Therefore, it is common to arrange prose narratives by including substories that contribute for the whole sum of the first narrative level. These narrative levels, thus, can be narrated by explicitly or implicitly manifested narrator(s) that narrate(s) each level of the narrative. Based on this notion, as pointed out above, Genette (1980, p. 229) divided narrators into extradiegetic, diegetic (intradiegetic), metadiegetic, meta-metadiegetic narrators, etc.

Genette's (1980) categorization of narrative levels and, of course, narrators that belong to each narrative level is based on a hierarchical order. The extradiegetic narrative level with its own narrator refers to the highest level of narration that is superior to all of the levels of narration below to it. A narrator that narrates this level of narration is called extradiegetic narrator. The narrative level that is found below immediately to the extradiegetic level, according to Genette (1980, p. 229), is called intradiegetic (diegetic) level. Likewise, the narrator that narrates this level of narrative is called intradiegetic narrator. The third level of narrative, according to Genette (1980, p. 229), is metadiegetic narrative level. This narrative level refers to the level found below the interdiegetic level. Thus, the narrator that narrates this level is called metadiegetic narrator. If there are levels more than the third level of narrative, Genette recommends to use the repetition of the prefix "meta-" according to the level of the narrative (for example, meta-metadiegetic for the fourth level), even though it is stylistically boring.

Genette (1980, p. 248) also discusses the potential of forming another typology of narrator by joining the bases of typologies discussed above: narrators based on the extent of their participation in the story world and based on narrative levels narrators belong to. As a result, he suggests four types of narrators. The first one is a narrator in "extradiegetic-heterodiegetic" narratives that refers to a narrator in the first degree that tells a story s/he/it is absent from. The next type is a narrator in "extradiegetic-homodiegetic" narratives that refers to a narrator in the first degree who tells her/his/its own story. The third type is "intradiegetic-heterodiegetic" that is a narrator in the second degree that tells stories s/he/it is overall absent from. The last type is "intradiegetic-homodiegetic" that refers to a narrator in the second degree who tells her/his/its own story. The extradiegetic-heterodiegetic narrators are often

difficult to identify their presence in the narrative as a narrator, whereas, intradiegetic-homodiegetic narrators are often the most audible and easily identifiable ones.

### **3.2.2. Narrative Voice in Film**

Chatman (1990, p. 135) points out that the cinematic narrator includes the total sum of many elements that falls under two major channels: the auditory channel and the visual channel. These two channels are composed by, according to Chatman (1990, p. 132), an entity called implied author. This agency of narrative voice in film has the responsibility of representing the story world through the major elements of cinema i.e., mise-en-scene, cinematography, sound, and editing in either recounting or in enactment techniques or in combination.

The auditory channel includes all aural means of a film's information such as voice, music and sound effects. Chatman (1990, p. 133) notes that based on the point of origin of these elements of the auditory narrator, narrators are divided into onscreen and offscreen narrator. Onscreen narrator is a narrator that is physically present on the screen and offscreen narrator, which is also known as "voice-over" narrator, is a kind of unseen narrator on the screen but uttering narrative statements. This type of auditory narrator may be represented with name or anonymously. According to Chatman (1990, p. 133), a filmmaker may arrange the auditory narrator permanently off-screen or temporarily off-screen and may be single or a collection of more than one narrator based on some reason.

Regarding the visual channel, Chatman (1978, p. 135) notes that this channel incorporates every visual element projected on the screen. In other words, all the ways of arranging the story world's information except the information accessed through the auditory means are the concern of the visual channel. The implied author, thus, composes and uses the synergy of these two channels sometimes simultaneously and other times sequentially to represent the story world on the screen. Therefore, the analysis of mise-en-scene, cinematography, sound and editing is fundamental for the understanding of a certain film narratives, as frequently stated in the previous parts.

Finally, Genette's (1980) typologies of literary narrators can also be applied in harmony with Chatman's (1990) theory of cinematic narrators for the analysis of cinematic narrator. There may be substories in film narratives like that of literary narratives and different characters may narrate these sub stories. As a result, Genette's (1980) typology based on the narrative level the narrator belongs to is divided as intradiegetic, extradiegetic, and metadiegetic. His another categorization of literary narrators as

autodiegetic, homodiegetic, and heterodiegetic based on their (the narrators) participation in the story world can be applied for film narrators, too. The adapted films under study are investigated by Chatman's (1990) approach of film narrative analysis along with the aforementioned Genette's (1980) approach of narrators.

### **3.3. Focalization**

Even though, the term "focalization" directly evokes the optical activity (focus), it is surprising that its origination is from the literary field of study that is mainly verbal. After the literary field of study established the concept as one aspect of the toolkits for the analysis of prose fiction, theoreticians from cinema studies have also shown an interest in applying it for the analysis of film narratives, too. Moreover, most cinema theoreticians and critics have found it as natural and sufficient for the better analysis of issues related to the orientation and the limitation of the amount of information spectators have to access from the story world of a certain narrative film.

Genette (1980) deserves a credit for his contributions to the field of narratology ranging from the coinage of the term "focalization" to its detail discussion of typologies on different bases. He coined the term to address one of the fundamental questions of narrative theory, "Who sees/perceives?" as contrasting to the other fundamental question "Who speaks?", which is the concern of narrative voice.

Many narratologists from both the field of literary and cinematic studies have suggested different taxonomies of focalization based on different criteria since it was first introduced. For the analysis of the prose narratives under study, the study employed mainly Genette's (1980) theory of focalization along with some of the extensions made by Mike Bal (1985). This is because Genette does not give emphasis to the focalized, i.e., the object perceived by the focalizer, which is very crucial in the analysis and interpretation of focalization; however, Bal's extension does. On the other hand, for the analysis of the films under study, Manfred Jahn's (2003) theory of focalization in film is employed. This is because Jahn's theory of focalization in film is based on a typology of focalization that consists the Filmic Composition Device (FCD), the narrator and the character. This taxonomy enables someone to address every segment of information of a story world by considering both the roles of focalizer and the focalized. In the following subsection, brief summary of Genette's (1980) typologies of focalization and Jahn's (2003) theory of focalization will be presented, respectively.

### **3.3.1. Focalization in Prose Narratives**

This third major aspect of narratology comprises different concepts under it. In this section, focalization in prose narratives based on two major categories is presented. The first focuses on focalization based on the positions of the focalizers relative to the story world in which they focalize and the second focuses on the persistence of the focalizers in orienting the readers' vision or access of the story world.

#### **3.3.1.1. Focalization Based on Position Relative to the Story**

This typology refers to focalization based on the degree of restrictions of narrative information about the story world. On this basis, Genette (1980, p. 189) divided focalization into zero (non) focalization, internal focalization and external focalization.

Genette (1980, p. 189) notes that in the case of zero (non) focalization, the narrator is above the story world and looks down what is going on in the story world including browsing into the characters' minds. In this type of focalization, a narrator's knowledge towards the story world is greater than the knowledge of any of the characters, whereas in internal focalization, the presentation of events is restricted to the point of view, perception, and cognition of a focal character, whether s/he/it sees/perceives the story world optically or conceptually (mentally). Therefore, readers are forced to see the story world according to this focalizer's perspective and then the readers have equal knowledge with this character, since readers are supposed to access what the focal character accesses. On the contrary to internal focalization, external focalization refers to the representation of the story world in a restricted way such as to report outside views only. Since in the case of external focalization the narrator is allowed no insight into the inner workings of characters' minds, the narrator's perspective/knowledge is limited to the outside views of the story world. As a result, the narrator says/knows less than what the character knows.

Genette's (1980) typology of focalization based on the focalizer's position relative to the storyworld implies that the classification is based on a hierarchical order from less to high degree of restrictions of narrative information about the story world. Thus, zero (non) focalization is the most unrestricted type of focalization because, as mentioned above, in this type of focalization, the focalizer is allowed to see/know both the external and internal elements of the story world up to browsing into the characters' minds. On the other side, in the case of the external one, the focalization is limited to the outside views and deprived from the access of the internal side of the story world.

### **3.3.1.2. Focalization Based on Degree of the Focalizer's Persistence**

Genette's (1980) typology of focalization is formulated by considering the possibility of focalizers' shift from sentence to sentence, or from paragraph to paragraph, or from page to page, or from chapter to chapter, etc. It may also remain constant throughout the entirety of a certain narrative text. As a result, noting that the typology of focalization based on degree of the narrator's persistence is mainly the concern of internal focalization, Genette (1980, p. 189) suggests three types of focalizations: fixed, multiple and variable focalization.

As stated above, this typology of focalization is mainly based on the consistency or the shift of the focalization in the parts or in the entire narrative text. According to Genette (1980, p. 189), fixed focalization denotes the representation of events and facts of the story world from a constant point of view of a single focal character (focalizer). Unlike the next two types, in this type of focalization, a certain narrative text such as prose fiction has to begin and end the narration from a single focalizer's perspective only. In the case of multiple focalization, the same scene of the story world is seen/perceived (optically or conceptually) by different focalizers and may be represented differently according to the different perceptions of each of the characters. In variable focalization, unlike in multiple focalization, different scenes or events of the story world are focalized by different focal characters.

### **3.3.2. Focalization in Film**

According to Jahn (2003, para. F4.3.1<sup>1</sup>), focalization in film refers to the eyes through which spectators watch the ongoing narrative on the screen. Noting that the camera is one of the major components of focalization in film, Jahn (2003 para. F4.3.1) asserts that focalization in film is determined by the point of view or perception that orients the current segment of filmic information. Therefore, the segment of filmic information projected on the screen that may be represented in varying degrees of restrictedness and subjectivity needs other components of film narratives in addition to the camera.

Regarding this, Jahn (2003, para. F4.3.1) states three major ways of creating focalization in film: Filmic Composition Device (FCD), narrator, and character. He points out that FCD refers to all the complex processes of filmmaking that includes the selection from various sources of information and arranges, edits, and composes this information for telling a filmic narrative. In other words, in pre-, while- and

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<sup>1</sup> This intext citation is cited according to the author's recommendation of citing his own works.

post- production stages of filmmaking, the focalization is handled by the FCD, except the focalization focalized by a narrator(s) and a character(s).

According to Jahn (2003, para. F4.3.1), narrator and character are the other ways of creating focalization in the story world. Thus, the temporal and spatial relationship between the narrator, the focalizer and the focalized plays an important role in the analysis of focalization in films. In connection to this, Jahn (2003, para. F4.3.3) notes the importance of asking the following two questions: “‘Who sees?, i.e. Who is (in the position of) the focalizer?’ and ‘What is the object (thing or human being) that the focalizer focuses on?’ both of which are crucial to identify whether the focalizer is a narrator or a character. The narrator or the character may focalize the story world by using the two channels of film narrative, i.e., the auditory or the visual channels, simultaneously or separately. Therefore, whether the focalization is managed by the optical looking or the mental perception (point of view) of the FCD or of the narrator or of the character, the four major elements of film narrative (mise-en-scene, cinematography, editing and sound) should be analyzed critically for the understanding of focalization in film narratives. The analysis of focalization in the adapted films under study is also entertained by taking these elements of film narrative into consideration.

### **3.4. Fundamental Elements of Feature Film**

Feature film has its own fundamental elements of representing a story for its spectators. Even though there are several elements of feature film that communicate with the spectators, many scholars of the area agree that the elements can be categorized into four major groups. These are mise-en-scene, cinematography, sound and editing. In the following section, these fundamental elements of narrative film are discussed just for giving a panoramic view of the elements because they are very crucial for the understanding of the analysis part of the study.

#### **3.4.1. Mise-en-scene**

The term “mise-en-scene” is originally a French term. It literally means “put into the scene”. As a concept, it is adopted from the field of theatrical studies, particularly theatre directing. As its meaning indicates, mise-en-scene comprises all the activities taking place on a theater stage. The concept’s usage by scholars in the cinema is almost similar with its usage by scholars in the theater. According to Amy Villarejo (2007, p. 32), Peter Verstraten (2009, p.56), and David Bordwell & Kirstin Thompson (2013, p. 113), mise-en-scene in cinema refers to the director’s entire manipulation and control of the framing

and content of a film's narrative. In other words, everything displayed on the screen, ranging from the setting of the story to the performance of the actors in front of a camera, are the concern of mise-en-scene.

There are different categorizations of subelements of mise-en-scene. However, many film critics follow Bordwell's & Thompson's (2013) categorization into four: setting, lighting, costume and makeup, and staging. Setting, according to Bordwell & Thompson (2013, p. 115), refers to the overall design of the time and place of a film's story world. It may be constructed (usually in the studio) as in *Avatar* (James Cameron, 2009) or may be taken from real locations (using settings found in the world) as in *Hotel Rwanda* (Terry George, 2004). Whether it is made up or real, the design of setting affects the entire film because, as Bordwell & Thompson (2013, p. 115) note it "can shape how we understand story action." Setting also involves all movable and fixed props (objects) contained in a scene.

The other subelement of mise-en-scene is lighting. Lighting is very important in effectively establishing the mood of a film and in directing spectators' attention to details of a shot. Because a filmmaker uses lighting beyond the creation of a legible image, s/he has to manipulate it by considering many issues. Among these, the quality, direction, source, and color of the light are the important aspects. According to Bordwell & Thompson (2013, p. 126), quality of light "refers to the relative intensity of the illumination. Hard-lighting creates clearly defined shadows, crisp textures, and sharp edges, whereas soft-lighting creates a diffused illumination". In films with sunrise or sunset or midday scene, the difference in the quality of light is easily recognizable. Film directors or cinematographers usually manipulate the softness or the hardness of the light for a purpose other than reflecting time such as to represent some kind of a character's psychological disorder.

The direction of the light is also the other important issue of discussion in film study. "The direction of lighting in a shot", as Bordwell & Thompson (2013, p. 126) state, "refers to the path of light from its source or sources to the object lit." On this basis, usually a filmmaker may manipulate frontal-lighting, side-lighting, back-lighting, under-lighting, and top-lighting. As the terms frontal, side, back, under, and top indicate, a light source may be manipulated from the front, side, back, under or top of a subject in a shot. In connection to the direction of light, contemporary filmmakers usually employ the three-point lighting system.

According to Bordwell & Thompson (2013, p. 126) and Villarejo (2007, p. 32), three-point lighting system is developed in Classical Hollywood filmmaking. The concept refers to the use of mainly three light sources from different directions of a subject. The first one is called key-light. It is the strongest light that is directed on the subject. The second is called fill-light. This one is lesser in strength than the key-light and its major purpose is to soften the shadow created by the key-light. The last is called a back-light which is placed on the background of the subject. Back-light helps to balance the brightness of the key-light and separates the subject from its background. As pointed out above, using three-lighting system is the common trend in contemporary filmmaking; however, it does not mean that all contemporary filmmaking techniques always manipulate this system. To achieve different effects, one of the above lighting or additional lighting in addition to the three lighting may be used.

Regarding the sources of light, a filmmaker may use natural source of light and/or extra sources of light. Most filmmakers who rely on natural source of light attempt to create a sense of authenticity, which is a common practice among realist filmmakers. On the other hand, many contemporary filmmakers would like to use extra (non-natural) lights fully or partially for they believe that using natural source of light is difficult to manage and to create a powerful image. Whenever we think about the source of light, its color also matters. The color of the light should match with its source. The color of the sunlight is different from the color of a room's lamp or fluorescent light with an orange or white color. Therefore, as the source of light matters in the understanding of a shot, its color also matters. Unless it is for a purpose, its color should be realistic to its source, (Bordwell & Thompson, 2013, p. 131).

The third composite element of *mise-en-scene* is costume and makeup. Like setting, costume and make up play fundamental role in making a film's story realistic by enhancing characterization. Therefore, filmmakers always give due attention for all aspects of the jewelries and clothes of characters because costume and make up has a power not only in accentuating the acting and performance of actors/actresses but also in determining the genre of a film and vice versa, since genre is a matter of repetition. In many horror films, for example, filmmakers usually prefer to use unusual wearing style to represent the confusion and disorder of characters. As Bordwell & Thompson (2013, p. 122) mention, science-fiction films use digital costume and makeup produced by computer technology for human or nonhuman actors/actresses for creating the imaginative dimensions of the film's imaginary world.

In coordination with setting, the overall design and color of costume plays beyond enhancing a character's acting and performance. As Bordwell & Thompson (2013, p. 122) state, costume can "play

causal roles in film plots”, “be used for their purely graphic qualities”, and “help pick out the characters”. It can also reflect the psychological, economical, social, etc. status of characters. Therefore, like that of other aspects of the film, costume needs critical consideration both in the making and in the understanding of film because as, Amy Villarejo (2007, p. 34) asserts, “[d]etails of costuming contribute to the believability of a film’s world”.

Makeup usually goes hand in hand with costume and setting. Some people wrongly consider makeup as the business of actresses only; however, it is also the concern of actors. In many films, ranging from very simple and unnoticed makeup on the face to very heavy makeups can be made on the entire body of actors/actresses. Bordwell & Thompson (2013, pp. 122-124) discuss that the major purpose of using makeup is for the following reasons: to change “actors to look like historical personages”, to “accentuates expressive qualities of the actor’s face”, to “enhance eye behavior”, and to “assist the actor’s performance”. They add that “[i]n recent decades, the craft of makeup has developed in response to the popularity of horror and science-fiction genres. In such contexts, makeup, like costume, becomes important in creating character traits or motivating plot action”, ( p. 124). Finally, makeup can also help an actor to play double roles in a single film.

The last composite element of mise-en-scene is staging. Staging refers to various issues related to the movements and performances of characters in a film. The manipulation of depth, proximity, size and proportions of the places, characters and objects in a shot highly affect the reading of the entire film. These concepts (depth, proximity, size and proportion of places, characters and objects) are highly influenced by the assembly of space in a shot or in an entire film, since a shot is the minimal element of the entire film.

In film narratives, filmmakers give due attention to the utilization of space because it influences the spectators’ understanding of a film. When filmmakers want to show many actions that are going on in a single frame, they use deep space composition. According to Bordwell & Thompson (2013, p. 144), deep space composition refers to the positioning of all the subjects and objects, the action and the actors (actresses) in distant, in midpoint and in near equally focused in a frame. Therefore, the actions going on in the fore-, middle- and background of a shot are emphasized in spite of their distance from the camera. The opposite of deep space is shallow space. Shallow space refers to “comparatively little depth, and the closest and most distant planes seem only slightly separated” (ibid, p. 148). Thus, the decision of manipulating space is determined by the intended effect the filmmaker would like to achieve. Using

deep space, for example, helps “to make a space appear deeper or shallower than it really is—creating an optical illusion”; or using shallow space helps to reinforce characters’ expression of feelings by their face and by their torso, in combination with their hands and fingers movements (ibid, p. 149).

In narrative filmmaking, mise-en-scene is always staying connected with other elements of film narrative. Every staged action and happening in front of the camera should be recorded by the selective utilization of the camera. Therefore, mise-en-scene’s connection with cinematography is particularly significant to accumulate enough footage for the next step of filmmaking. Because the movement, the positioning, and performance of a character and the placement of objects in a frame is highly interconnected with techniques of cinematography such as shot size, shot angle, camera movement, etc.

### **3.4.2. Cinematography**

Noting that cinematography is highly dependent on photography literally means “writing in light”, Bordwell & Thompson (2013, p. 160) define the concept as “writing in movement” by the use of camera. All the aspects related to the decision of manipulating camera are the concerns of cinematography. The entire decision of how an image in a frame should look like such as how long the camera should record without interruption, how far an image should be portrayed, to what extent the part(s) of an image should be displayed in focus, what kind of movement on the camera should be employed, what kind of tone an image in the frame should reflect, and others influences spectators’ understanding and engagement in a film. Therefore, the how of a film is as relevant as the what of it; that is the major concern of cinematography.

Villarejo (2007), Verstraten (2009), Bordwell & Thompson (2013), etc. discuss various topics under cinematography. These various topics can fall into the following subtopics for the convenience of discussion. The first one is tonality that deals with the quality of a film’s image, the next is framing that focuses on the inclusion and exclusion of aspects of the image in a film, the third is camera movement that designates the movement of a camera in different directions and the last one is shot scale that refers to the placement of the camera in terms of the distance between the camera and its object(s).

#### **3.4.2.1. Tone (Quality)**

According to the aforementioned film critics and scholars, the tone or quality of a shot is determined by the manipulation of color, intensity and the amount of light. As it has been pointed out in the discussion

of mise-en-scene above, color is one of the elements of mise-en-scene. It is also an issue of discussion under cinematography because an image gets its look (color) as a result of camera operation, too. After the invention of color film technology, a filmmaker has two major options to apply: black-and-white or color. When there was no color technology in the early time of filmmaking, a filmmaker's only option was to use black-and-white; however, after the introduction of color technology a filmmaker can use black-and-white, color or both according to the intended effect. Usually, a film's color is used to represent reality. Oftentimes, colors are also used to carry special meanings such as to enhance the feeling of characters. For example, Verstraten (2009, p. 69), mentions that characters falling in love may be strongly expressed by "an intense red glow shines on both their [couples] faces". In addition to filming in standard colors (black-and-white or color), recently using "technicolor", that is changing the color of a film in the post production stage (editing), is common. As Bordwell & Thompson (2013 p. 162) note "[t]echnicolor became famous for its sharp, saturated hues" to substantiate our eyes' sensitivity to the color of an image. In general, the manipulation of the color of an image by using the camera is vital for the understanding of a film's narrative.

The other very important issue under tone (quality) of an image is contrast. It refers to "the comparative difference between the darkest and lightest areas of the frame". (ibid, pp. 160-161). Filmmakers draw the attention of spectators to a particular part of an image by the manipulation of contrast. Accordingly, there may be high or low contrast image. High contrast image is the result of large difference between the light and dark areas of an image, whereas low contrast is the result of small difference between the light and dark areas of an image. In combination with other cinematographic devices, contrast functions as means of expression of feeling. In connection to this, Bordwell & Thompson (2013 p. 161) state that "[c]ontrasts in the image help filmmakers to guide the viewer's eye to important parts of the frame and to give the shot an emotionally expressive quality—somber, cheerful, or whatever". Furthermore, some film genres are highly supported by the utilization of contrast. Contemporary horror films, for example, use low contrast to darken scenes. In some other kind of films, the contrast may reflect racist or sexist connotations.

The next aspect of the tone of an image is exposure. Usually, many beginners of cinematography consider exposure and contrast as synonymous. Of course, exposure is also about the darkness and brightness of an image. However, they are different but related concepts. Exposure refers to the extent to which an entire of image appears darken or blacken. The concept of exposure invokes the following

three types of images: overexposed, normal and underexposed image. Noting that exposure is “a crucial way to alter the tonalities in the image”, Bordwell & Thompson (2013 p. 162) assert that filmmakers may use these three types of images on purpose. It does not mean that the normal image is only the right image; the overexposed and the underexposed images may also be used for some reasons. Finally, like contrast, according to the interest of the filmmaker, exposure may be enriched by the help of editing softwares during postproduction stage.

The other important aspect of an image’s tone is speed of motion (rate). Rate refers to the decision of the filmmaker how long an image should be displayed on the screen, which ranges from freeze-frame to fast motion. In other words, it concerns with the correspondence between the rate of shooting and the rate of projection. According to Bordwell & Thompson (2013 p. 162), the standard rate of projection is “24, 25, and 30 fps [frame per second]”. In this fps, the rate of shooting relatively corresponds to the rate of projection. If there is a mismatch between the rate of shooting and the rate of projection of a film, the result is fast motion or slow motion or freeze-frame. Many films used fast motion to suggest supernatural power of the characters, for example, the horror films. It may be also used to grab the attention of spectators on peculiar moments in the middle of a certain action; to suggest time-lapse as in “the sun set in seconds or a flower sprout, bud, and bloom in a minute” (ibid, 168). The manipulation of slow motion is also used to convey enormous power as in martial-art or superhero films, to romanticize, for example, a couple’s walking that adds a lyrical rhythm, etc. Sometimes, filmmakers may apply a technique called “ramping” that denotes the variation of the frame rate during shooting. This technique enables filmmakers to achieve speeded up or slow downed or frozen effect while projecting sequences of actions.

The other very important aspect in connection with the quality of an image is depth and focus. Like the above influential factors of an image’s quality in film narrative, depth and focus also enhance the meaningfulness of a shot by making the entire or some part of the frame to appear in sharp focus or blurred to achieve a certain effect. Filmmakers achieve effects on the image such as deep focus, shallow focus, raking focus and depth of field by the proper utilization of the lens of a camera. Asserting that these effects can be achieved in combination with elements of mise-en-scene such as staging, Verstraten (2009, p. 72) and Bordwell & Thompson (2013 p. 174) state that when a filmmaker wants to give equal importance for the entire parts of a frame, s/he applies deep focus. On the other hand, if s/he wants to direct the spectator’s attention to a part of a frame, s/he may employ shallow focus or depth of field. The

former refers to the projection of a frame by making the foreground in sharp focus. Mostly, this technique is used to reflect the detachment of a character from her/his surroundings due to psychological problems such as mental absence of a character whose “thought is drifted in the midst of a company of people” (Verstraten, 2009, p. 72). In the latter case, depth of field, the background of a frame remains in sharp focus, while the foreground appears defocused. This technique enables spectators to focus their attention on the selectively focused part of the frame, i.e., the background and in the meantime by giving emphasis for the defocused part in the foreground. Some films make the middle ground focused and defocused the fore- and the background for some stylistic effects.

Filmmaker can also shift the focus of spectators within a frame. This is called “racking focus or pulling focus” (Bordwell & Thompson, 2013, p. 175). This technique enables filmmakers to drag the attention of spectators by switching from the blurred part of the frame to the sharply focused part. In connection to techniques of optical effect, the technique known as superimposition is the commonly used one in contemporary narrative films, even though recently it becomes a postproduction task because of the introduction of different softwares that enables editors to layover different images one another. By superimposing two or more images, as noted by Peter Verstraten (2009, p. 73) and Bordwell & Thompson (2013 p. 175), filmmakers use the technique to express a character(s) torture or traumatic situation.

#### **3.4.2.2. Framing**

Herman, et.al (2009, p. 211) state that “[t]he combination of camera angle and distance provides the framing of the screen picture, its delimitation”. Verstraten (2009, p. 70) and Bordwell & Thompson (2013 p. 178) also discuss that framing refers to the decision as to how much is shown within a shot. A filmmaker is supposed to make a decision on which part of the visual elements in front of the camera should be included or excluded during the production stage of filmmaking. Excellent filmmakers effectively and creatively use not only the space in the frame but also the offscreen space (the areas not shown inside the frame). Framing comprises the following aspects: the camera angle, aspect ratio, the relationship between camera and object, the association of camera with characters and the like.

Many filmmakers use different angles to tell their story visually. According to their interest, they may use high, normal, low or canted camera angles to accentuate the meaning of the image in a frame. Filmmakers usually use normal angle, i.e., shooting at approximately the same height as its subject.

However, they may also use angles other than the normal just to connote something additional for the spectators by the manipulation of the angle. As it can be seen in contemporary filmmaking styles, low angle use for expressing the powerfulness or the superiority of a character(s) on other character(s) in a shot. When a filmmaker shot a character by placing the camera lower than her/his height, the character appears huger than s/he is in reality. Therefore, the visual effect is exaggeration. On the contrary, many filmmakers also use high angle to suggest the powerlessness or the vulnerability of characters. This is achieved through the placement of the camera higher than the height of a character(s). This view makes the character to appear smaller or downsized than s/he is. Canted angle also called “Dutch angle” is the other kind of camera angle that makes an image appear slanted either from the right or left side lower than the other, causing objects in the scene to appear out of an upright position. Filmmakers use it to express some form of abnormality such as “disruptive effects” (Bordwell and Thompson, 2013, p. 190).

The other element of framing is aspect ratio. Bordwell & Thompson (2013, p. 182) note that aspect ratio is the ratio of the horizontal to the vertical sides of an image. They add that unlike painters and photographers, “filmmakers are limited to a rectangle. But filmmakers can decide the width of that rectangle, and in some cases they can change the shape of the image inside it”. Like many aspects of film narrative, there was no and still now is no standard on aspect ratio; even square frames have been in use. In recent days, however, filmmakers use wide or rectangular frames (between 1.37:1 and 1.17:1) which enables to offers cinemascope view of an image.

The other important aspect of framing is leveling. Like camera angle, level of the camera or level of framing is one of the fundamental elements that influence spectators’ understanding of an image. Normal (middle) level of framing is the usual way of framing. When filmmakers want to say something more by the manipulation of the level of the frame, they may use either low or high level of framing. Many contemporary filmmakers use different levels of framing when they want to emphasize the message in body gesture such as low level by placing the camera on the ground to show two persons’ communication by their fooks (shoes) under a restaurant table.

### **3.4.2.3. Camera Movement**

In connection to framing, the moving frame created by camera movement is one of the influential aspects on the look of an image in narrative filmmaking. According to Bordwell & Thompson (2013, p. 195), “there is one resource of framing that is specific to films, either photochemical or digital. In

cinema, the frame can move with respect to what it shows us.” For making a camera easy for movement, filmmakers use different camera standings; some cameras are handheld; others need different standings from a simple tripod to a complicated stand adjusted on cranes, cars, helicopters, airplanes, etc. This is because the camera needs to be moveable in several directions to get the exact image according to the need of the filmmaker. A camera can move in vertical or horizontal axis, it can also move forward, backward, diagonally, or in circles from the subject in the frame.

Filmmakers, therefore, apply different movements for different reasons. Panning left or right is used for, for example, scanning a crowd. Because panning scans space horizontally, it is very important to show the subject of the frame in relation to her/his/its surrounding. When filmmakers want to show space from top to bottom or bottom to top, they apply tilt. Tilting is used for framing establishing shot such as the exterior view of a building where the scene is taking place by tiling down or up. Panning and tilting are made by moving the camera only; a mobile frame can also be made by moving the camera together with its stand. This is called “traveling shot”; it has extension forms known as ‘tracking’ and ‘trucking’ (Villarejo, 2007, p. 40). Traveling shots involve dolly in or out that refers to the movement of the camera together with its stand by traveling towards or away from the subject in any direction. Some confuse traveling shots especially tracking shot with zoom shot; however, they are different because the former one refers to the traveling of a camera and its stand on a dolly or on actual “tracks” laid on the set for that purpose, whereas in zoom shot the camera remains in one spot and shot the image closer or farther by operating the camera’s lens. The image shot by tracking and zoom have also difference; zoom shot blows up one area of the shot and the image appears flatter than it actually is. Tracking shot, on the other hand, gives considerable volume for the subject and its surrounding in a frame.

#### **3.4.2.4. Shot Scale**

In addition to the above factors, framing is also determined by other cinematographic choices. According to Villarejo (2007, p. 47), Verstraten (2009, p. 74), and Bordwell & Thompson (2013, p. 190), shot scale refers to the placement of the camera in terms of the distance between the camera and its object(s). The framing of the image may station us relatively close to the subject or farther away. These scholars also point out that the study of the shot scale is “anthropocentric taxonomy”, (i.e., naming the shots according to the part of the human body appears on the screen). Therefore, the change of the shot scale (the camera distance from its subject) highly influences the meaning spectators can get from the

shot. Even though there is no universality on the number of type of shots, many film scholars and critics suggest eight common types of shots.

The first one is extreme long shot. In this type of shot, a human figure barely recognizable or if not totally undistinguishable but a building, landscape, or crowd of people may fill the screen. This shot is also called establishing shot because many filmmakers use it to introduce the setting of a story. The next type of shot is long shot. In this shot, the scale of the subject shown is small; a standing human figure would appear nearly the height of the screen but still the background dominates. This shot enables to show a character and her/his surroundings in a single frame or it enables a character's full body and action in relation to the setting in which s/he/it is in. The third type of shot is the medium long shot in which the human is framed from the knees up. Bordwell & Thompson (2013, p. 190) note that this type of shot scale is common because it "permit[s] a nice balance of figure and surroundings". It is also called 'Plan American' shot, for it is used in the Western film genre to show a cowboy's weapon. The same shot is utilized when filmmakers want to show important aspects such as props around the knee of a special force soldier.

The next type of shot scale is medium shot. This shot shows the human from the waist up. Bordwell & Thompson (2013, p. 190) state that by this shot gestures and expressions by using body parts above the waist become visible. The fifth shot scale is medium close-up. In this type of shot scale, spectators can see the human from the chest up. By this shot, more details of expression by the face and shoulder are represented. The sixth shot scale is close up. In a close-up a person's head, or some other similarly sized object, would fill the frame. Nevertheless, some claim that this shot starts at the neck and others say it starts at the upper chest. Describing the function of close up shot, Bordwell & Thompson (2013, p. 190) say that "[i]t emphasizes facial expression, the details of a gesture, or a significant object". The seventh shot type is big close up (this type is ignored by some filmmakers and critics for it can fall under close up or extreme close up). This shot size shows a face of human above the lower jaw and below the forehead. Some filmmaker use this shot to show emotional expressions such as erotic emotions by the combination of expressions in eyes and lips. The last one is extreme close-up shot. This shot shows a mere portion of the face such as eye(s), the lip(s) or an ear(s). It enables filmmakers to express, for example, a character looking through a hole or looking at something by magnifier in one eye.

### 3.4.3. Sound

In combination with the visual narrator, the auditory narrator plays a very significant role in both the making and the understanding of narrative films. It is the soundtrack of a film in which the auditory narrator makes itself appear to play its role. Chatman (1990, pp. 134-135), Villarejo (2007, p. 50), Herman et.al (2005, p. 666), Verstraten (2009, p. 146), Bordwell & Thompson (2013, p. 273) and other film critics and theorists agree that sound in narrative film refers to all audible components such as the speech of characters, the voice of a voice-over narrator, music, the sound of depicted events, ambient sounds, etc. According to these scholars, sound in film can be divided into voice/speech, music, and noise/sound effect.

The first aspect of sound in narrative film is voice/conversation. Voice in narrative films includes not only characters' conversation but also any kind of sound produced by human beings. Dialogue is the most common sound that spectators can listen from a film. Like dialogue, other sounds produced by characters' such as screaming, yelling, laughing, crying, murmuring, quivering, coughing, etc. can tell a story by themselves or can substantiate the story in the visual channel. The other aspect is music. Music in film comprises sounds other than human voices and sound effects. The potential of music in narrative film is even reached up to the creation of "an entirely new genre [of film], the film musical" (Verstraten, 2009, p. 153). Many consider the role of music as subordinate to dialogue and have restricted its entering during pauses in dialogue or in passages without dialogue. However, many filmmakers use music, for example, to set and describe a scene and show where and when the film is set. In connection to this, Bordwell & Thompson (2013, p. 274) note that "music can dominate dance scenes, transitional sequences, or emotion-laden moments without dialogue". Therefore, the role of music should not be relegated because it can carry the plot or initiate a crucial twist or determine the rhythm of a film's narrative. The last aspect of sound is sound effect or noise. Sound effects cover all forms of sounds other than music and human voice. Whether it is made up in the studio (called Foley process) or recorded in the actual scene, sound effects range from ambient sounds that are familiar for many spectators to made up (or commonly unknown) sounds in many scientific fiction films. Every footstep, every door knock/bang, every drop of some liquid substances, every horse's clopping, every echo effects, every crowd's roaring, etc., is used in a film to increase the realistic effect and then to suspend the disbelief of reality on spectators. Sound effects in narrative films are also used to accentuate and enhance events in the visual track that may not be understood as intended simply by watching without

sound effects; for example, when the visual narrator shows what is going on in the minds' of characters such as dreams, hallucinations, etc. the auditory narrator supports the visual narrator by the use of appropriate sound effects.

In order to achieve the intended effects by the sound of a film, there are matters that require a filmmaker's critical consideration. Villarejo (2007, p. 52) and Bordwell & Thompson (2013, pp. 270-294) discuss that the following are the major aspects of sound that can highly affect the understanding of visual information: loudness, pitch, timbre, dimensions of film sound (rhythm, fidelity, space and time).

Loudness deals with the changes of sound in volume. Even though change of volume is affected by the perceived distance of the sound source, filmmakers manipulate it for different purposes; for example, characters' personality can be indicated by the loudness of their voice in cases when a "soft-spoken character" and a "blustery" one engage in a conversation. The other aspect, pitch, is concerned with highness or lowness of a sound. Bordwell & Thompson (2013, p. 271) state that "it [pitch] helps us distinguish music and speech from noises. It also serves to distinguish among objects. Thumps can suggest hollow objects, while higher-pitched sounds, like those of jingle bells, suggest smoother or harder surfaces and denser objects". The next aspect is timbre. It refers to the texture or feel of a sound; for example a "nasal" or "whiny" quality of a voice. It is timbre that enables us to recognize a familiar sound. Thus, the interaction of these three aspects of sound (loudness, pitch and timbre) "enable us to recognize different characters' voices" even without watching their images on the screen, (ibid, p. 272).

Villarejo (2007, p. 52) and Bordwell & Thompson (2013, pp. 271) also discuss other aspects of sound in narrative film. They explain dimensions of film sound that is concerned with aspects such as rhythm, fidelity, space and time. These scholars mention that the three types of sounds in film (voice, music and sound effects) have rhythm and can be used in coordination or in disparity with the visual narrator; they also note that rhythm involves the following aspects: a beat (pulse), a tempo (pace) and a pattern of accents (stronger and weaker beats). If the soundtrack goes in coordination with the visual track, there is fidelity because fidelity, in this sense, refers to the extent to which film sound is faithful in several ways to its source based on our conventional expectations and experiences in the surroundings where we are living in. This reminds the other aspect of sound, i.e., space.

Space of sound refers to any voice, musical passage, or sound effect presented as originating from a source within a film's story world or outside of it. Space of sound is also concerned with how sound

shapes the space of what is filmed, how sound creates and defines space. Because, as Bordwell & Thompson (2013, p. 284) assert, “[s]ound has a spatial dimension because it comes from a source. Our beliefs about that source have a powerful effect on how we understand the sound”. Therefore, the sound that comes from a source in the story world is called diegetic and from a source outside is called non-diegetic. Any form of sound functions as speech, music or sound effect coming from a source that belongs to the film’s story is diegetic sound. If sound that is assumed to be heard by spectators’ ears only and is assumed as the characters do not hear, it is non-diegetic sound. According to Herman, et al. (2005, p.666), non-diegetic sounds such as voice-over commentary and music have the following most commonly noted functions in narrative films: “creating and defusing of tension, creating atmosphere or mood, aiding achievement of continuity, characterizing of characters, foreshadowing of events, amplifying the inherent emotion of a scene, and commenting on the action”.

Diegetic sounds again are divided into two: onscreen and offscreen. As the terms indicate, onscreen sound is a sound heard from a visible source on the screen, whereas offscreen sound refers to a sound coming from diegetic source in the space of the scene but outside of what is visible in the frame, which may or may not appear on the screen in the upcoming shots. Spectators may not give equal value to offscreen sounds as they give to onscreen sounds. However, offscreen sounds, like offscreen space, is very fundamental in the narration of a film’s story. In connection to this, Bordwell & Thompson (2013, p. 285) state that beyond saving time and money, offscreen sound can help to “create the illusion of a bigger space than we [spectators] actually see” on the screen. It also can “create restricted narration, guiding us toward what a character is noticing” by the use of optical point-of-view shots (p. 285).

Diegetic sound sometimes have physical source in the frame or sometimes may come from inside the characters’ mind. Verstraten (2009, p. 153) and Bordwell and Thompson (2013, p. 288) call the sound coming from a physical source in a frame “external diegetic sound” and the sound coming from characters’ mind “internal diegetic sound”. In most narrative films, internal diegetic sound in combination with the visual track are used for representing the thoughts of characters and other mental activities such as dreams, memories, and fantasies. Thus, the subjectivity of the visual narrator is enhanced by internal diegetic sound.

Finally, whether sound is intended systematically to tell a story by itself or to support the story in the visual track, it is used for a purpose. Randy Thom (1999) in his blog summarizes its purposes as follows:

[Sounds in a film] suggest a mood, evoke a feeling, set a pace, indicate a historical period, clarify the plot, define a character, connect otherwise unconnected ideas, characters, places, images, or moments, heighten realism or diminish it, draw attention to a detail, or away from it, indicate changes in time, smooth otherwise abrupt changes between shots or scenes, emphasize a transition for dramatic effect, describe an acoustic space, exaggerate action, and many more (filmsound.org, 1999).

As the quotation points out, the sound of a film (the auditory narrator) is as important as the images shown in the frame (the visual narrator). Therefore, as a critical examination of the visual track is necessary for the understanding of a film, it also requires the same for the auditory track. The auditory track is synchronized with the visual track by one of the major elements of film narrative, i.e., editing.

### **3.4.4. Editing**

Herman, et al. (2005, p.667), Villarejo (2007, p. 43) Verstraten (2009, p. 79), and Bordwell & Thompson (2013, p. 219) state that editing designates the entire process after the production stage of filmmaking, which involves the techniques and logics of joining shots in the visual track and sounds in the auditory track together to make a pleasing story. It comprises the decision of complicated processes that require the decision of arranging the visual track and the auditory track and the decision of synchronizing the two tracks. For convenience, let us discuss the role of editing in juxtaposing the shot(s) in the visual channel and in manipulating sound in the auditory channel, consecutively.

Filmmakers use different devices and styles of editing to define a shot from another shot and to join different shots together. Editing device comprises tools used for transition, match techniques that systematically connect shots and means of determining shots' duration. Style, whereas, concerns on the critical and artistic decisions of utilizing editing devices to give a certain form of flavor for the entire film. Filmmakers mainly rely on dominant principles called “continuity editing” and/or “montage” to give defined characteristics for their films.

#### **3.4.4.1. Editing Techniques**

In order to make scenes, shots should be spliced and connected meaningfully. One of the devices of achieving meaningfulness of a scene is the use of transition techniques. There are several ways of transition. Villarejo (2007, p. 43) and Bordwell & Thompson (2013, p. 219) group transition tools into: cut, dissolve, fade, wipe and iris.

Asserting that cut is the most common tool of connecting shots, the above scholars describe it as a way of connecting two shots with defined beginning and ending in which a following shot begins after a clearly marked ending of the preceding shot. There are many types of cuts. Even though there is no uniformity among critics on the exact types of cuts and on the extent of marking clearly the beginning and the ending of shots, the following are common: standard cut, jump cut, cutting on action, cut in/away, montage, match cut, cross cut and L cut and J cut.

Standard cut is the basic type of cut in editing that connects two shots without any additional meaning of transition. It is basic because this type of cut is the most used one compared to other types of cut. Jump cut is the other type of cut filmmakers apply when they want to jump the narration forward in time. It is very important in shortening the screen duration of a film. Most action filmmakers prefer to use cutting on action for it enables them cut from one shot to another and stylistically match the action of the shots. Cut in refers to a rapid shift from a distant framing to a closer view of some portion of the same space, and cut away is the vice versa. Montage cut is the other type of cut filmmakers utilize to connect shots that are discontinuous in time and in space for the purpose of creating ideas from their juxtaposition. The other type of cut is match cut. This type of cut connects two different scenes in movement or in space by matching (in shape, in color, etc.) them together seamlessly. The other is cross cut, which is also known as parallel editing. It refers to connecting shots of two or more lines of action occurring in different places, usually simultaneously. Finally, the cuts mentioned above are applied on the visual track of a film; however, L cut and J cut are types of cut that are applied by the manipulation of both the visual and auditory tracks. In L cut, the audio from the current shot (shot A) continues playing, even though the visual track moves to show the subsequent shot (shot B). The opposite is true for J cut because the auditory track from the following shot (shot B) starts playing while the visual track is still showing the current shot (shot A).

As pointed out above, a filmmaker can also apply dissolve, fade, wipe and iris to transit meaningfully from the preceding shot to the subsequent shot. Villarejo (2007, p. 43) and Bordwell & Thompson (2013, p. 219) discuss these transitions. In dissolve, two shots are superimposed (blended together) for a brief period of time on the screen. Filmmakers, most of the time, use it to suggest the passing of time; for example, from night to dawn in two consecutive shots or to suggest characters' mental abnormality (to show characters' hallucinatory state of mind). The next type of transition is fade. It has two styles: fade in and fade out. The aforementioned scholars note that fade-in lightens a shot from a black or

sometimes colored screen, whereas fade out is the vice versa. However, sometimes a screen may fade out into white screen to suggest some clues for the spectators about the fate of characters after the end of the film. In most films, fade in is applied at the beginning and fade out is applied at the end of a film. Iris is the other type transition in which a round and moving circle closes down to end of a shot (iris-out) or the reverses (iris-in) in which a shot opens by similar circle for the purpose of emphasizing a specific detail from a frame. The last type of transition is called wipe. This type of transition, by moving vertically or horizontally, connects two shots by means of a boundary line replacing the first shot with the second; however, they never blended as dissolve and superimposition do. The last two techniques of transition, wipe and iris, are considered outdated by most contemporary feature filmmakers.

#### **3.4.4.2. Editing Styles**

Editing style concerns with the entire decision of a filmmaker in combining shots into scenes and scenes into a complete story. The patterned use of transitions, matches, relatively equal duration of shots, etc. can define the particular style of a filmmaker. Villarejo (2007, p. 43) and Bordwell & Thompson (2013, p. 221) identify four major areas of choice and control that can delineate the style of a filmmaker. These are the graphic, rhythmic, spatial and temporal relationships between shots.

Two shots can be connected by considering its graphical relationship. Bordwell and Thompson (2013, p. 221) state that graphic relationships commonly known as graphic matches designate the patterned use of “light and dark, line and shape, volumes and depths, movement and stasis”. They add that all the aspects of mise-en-scene and cinematography can provide major possibilities in creating some sorts of graphic relationships between two consecutive shots. However, it does not mean that graphic relationship is achieved only through match or smooth continuity between two sequential shots; it may also be achieved through abrupt contrast or discontinuously when a filmmaker wants to signal transition. When there is abrupt contrast between consecutive shots, there may be still some sorts of graphic resemblances in aspects such as “symmetry and balance” (ibid, 223).

A filmmaker’s decision on the length of shots is the other factor that can define the style of the filmmaker. The length or duration of a shot may range from a single frame to thousands of frames. Therefore, the filmmaker’s arrangement of shots’ duration can produce a form of rhythm. Some directors are known by the use of long take shots while others are known in building their stories with brief shots, even though the genre of the film has its own influence. Bordwell & Thompson (2013, p.

227) discuss that by working in combination with the soundtrack, the visual track of a film can shift the attention of the spectators as the shift in tempo (speeded up or slow down). They add “[b]y making all the shots more or less the same length, the filmmaker can create a steady beat. Gradually lengthening shots can slow the rhythm, while shorter and shorter shots can accelerate it”. Actually, rhythm is achieved through the combination of all the elements of film narrative. That is why many film critics say that studying a film’s rhythm is difficult.

The other editing factor that influences a filmmaker’s style is spatial manipulation. A filmmaker may shot two consecutive shots, for example a shot of a speaker delivering speech on a stage and a cheering crowd, in two different places (towns or even counties) because of various reasons. However, s/he can join the two shots as if they are happening in the same location by a systematic spatial manipulation of the two shots in editing. As Bordwell & Thompson (2013, p. 227) note intra-frame editing, an editing device editors use to blend two shots together, can seamlessly combine parts of different shots into a single shot. These scholars also mention other experimental activity known as “Kuleshov effect”. Kuleshov was a Soviet filmmaker who attempted to study filmmaking scientifically particularly the power of editing over the viewer’s sense of space. Currently, many filmmakers are applying it to overcome spatial discontinuities between shots that are filmed in different locations. Therefore, filmmakers can build their own styles by the patterned manipulation of film space in editing. It also enables spectators to construct meaningful scenes from the combinations of fragmented shots. In most films, for example, an establishing shot shows a huge building and the next shot shows characters conversation in an office in different locations; however, spectators are forced to associate the two shots and understand as if they are showing consecutive shots in the same space. This is because spectators have no reason not to believe that that office is located in that building.

The other editing factor that may influence in defining the style of a filmmaker is temporal relationship between shots. It is through editing that the three aspects of time (order, duration and frequency) affect the chronology, span and repetition of shots. According to Bordwell & Thompson (2013, p. 228), a filmmaker may arrange the order of shots either chronologically or out of their chronological order. If events are arranged anachronologically, a filmmaker uses techniques such as flashbacks and flashforwards. As explained in former refers to the insertion of past events in the current narrative in a form of dream, memory, etc. and the latter one is the insertion of future events by interrupting the narration of present events. As the above mentioned scholars state, filmmakers can also expand or

condense the span of shot for some purpose. A shot can also be condensed by applying different technique of elliptical editing to omit part of an action or a process. A shot can also be expanded by using techniques such as overlapping editing to show, for example, a certain action from different directions as applied in many action films. A shot that happened once in the story may be presented repeatedly in the narrative. This can be done for different purposes such as to show a specific event from different characters' points of view by using point of view shot, or to present the look of a certain action from different sides.

So far, it has been discussed that a filmmaker's decision in the manipulation of graphics, rhythm, space, and time when connecting shots can define the filmmaker's style. The conscious or sometimes unconscious patterned use of these four dimensions of editing gives a filmmaker vast creative opportunities to evolve her/his "trademark". This reminds continuity editing. Villarejo (2007, p. 46) and Bordwell & Thompson (2013, p. 232) note that continuity editing offers "a vast menu of choices" for a filmmaker that has been evolved through various experiments and practices for hundred years. Because the patterned use of different techniques of editing in both the visual and the auditory track is helpful to understand a film's story, continuity editing has become a convention that many contemporary filmmakers are using as a standard.

Continuity editing mainly focuses on the patterned use of space and time. In connection to space, there is a "rule" of spatial orientation called "180° rule". This convention, according to Bordwell & Thompson (2013, p. 233), designates the axis of action (a scene's space) that is determined by a "half-circle, or 180° area, where the camera can be placed to present the action". The convention attempts to enhance spectator's understanding by the proper utilization of space and direction in a frame. This can be achieved by the use of editing techniques such as the shot/reverse-shot (consecutive shots arrangement in which the first one end point of the line, then the other); eyeline match (when a shot presents someone looking at something offscreen and the following shot shows us what is being looked at); match on action (a shot in a movement connects with another shot across), cross cutting, etc.

Editing offers opportunities to form patterns in the three temporal aspects of film narrative (order, duration and frequency). Continuity editing favors presenting a story chronologically. However, in the contemporary filmmaking, the anachronological presentation of a story is inevitable. Bordwell & Thompson (2013, p. 247) mention that "[t]he most common violation of 1-2-3 order is a flashback, signaled by a cut or dissolve". Regarding frequency, they also note that continuity editing also suggests

the presentation of “only once what happens once in the story” (ibid). Nevertheless, it is frequently violated by contemporary filmmakers for some purposes. The screen duration, the plot duration and the discourse duration of a film are highly manipulated during editing.

## CHAPTER FOUR

### NARRATIVE TIME ANALYSIS

This chapter has seven sections. The first section consists of narrative time analysis in the adapted film *Yenegem Alweldim*<sup>2</sup> and the second section contains the analysis of narrative time in the memoir *EHAPANA Sport*<sup>3</sup>, which is the source text of the aforementioned adapted film. The third subsection focuses on the comparative analysis of narrative time between the adapted film and its source text. While the fourth subsection is about narrative time analysis in the adapted film *Kalkidan*<sup>4</sup>, the fifth is focused on narrative time analysis in the novel *Kalkidan*<sup>5</sup>, which is the source text for the adapted film in the same title. The next subsection presents the comparative analysis of narrative time in the adapted film ‘*Kalkidan*’ and in its source novel. The last subsection is devoted for the comparative analysis of narrative time in all of the aforementioned narrative texts.

#### 4.1. Narrative Time in the Film *Yenegem Alweldim*

As the title indicates, this section of the chapter is dedicated to the analysis of narrative time in the adapted film *Yenegem Alweldim*. As is noted in the preceding chapters, narrative time has three major facets: order, duration and frequency. According to Genette (1980, p. 35) and Bordwell (1985, p. 77), order refers to the chronological or anachronological representation of events in a discourse that may happen sequentially or simultaneously in a story. Therefore, order seeks to answer the question “When?”. The second facet of narrative time is duration. The aforementioned critics note that duration refers to the time span of events lasted in the story and the time span of events lasted in the discourse and projected on the screen in the case of film narratives. Thus, duration answers the question “How long?”. The third facet is frequency. According to the above two narratologists, frequency deals with the

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<sup>2</sup> The synopsis of this film is found in Appendix 2.

<sup>3</sup> The synopsis of this memoir is found in Appendix 3.

<sup>4</sup> The synopsis of this film is found in Appendix 4.

<sup>5</sup> The synopsis of this novel is found in Appendix 5.

relationship between the number of times an event appears in the story and the number of times it is narrated (recounted or enacted) in the narrative. Hence, it answers the question “How often?”.

As it is discussed in the previous chapter, Bordwell (1985: p. 74) notes that film narrative analysis can be carried out at the entire or at the parts of a certain narrative film; parts of a film refers to the scenes or the shots from which the entire film is made up of. Therefore, the analysis of the facets of narrative time in the film *Yenegem Alweldim* is carried out at both the entire and at the scene/shot levels of the film. In the following section and its subsections, the analysis of narrative order is presented.

#### **4.1.1. Order**

In the following section, the analysis of order in the film *Yenegem Alweldim* both at the entire and at the scene/shot levels of the film is presented, respectively, because the analysis only at the entire level of the film cannot represent the result of the analysis at shot/scene level and the reverse is also true.

##### **4.1.1.1. Order at the Entire Level**

The entire narrative of *Yenegem Alweldim* is arranged anachronologically as it is evident in many scenes of the film. Its beginning in *medias res* is one of the evidences. After three consecutive intertitles and eleven consecutive establishing shots with different shot length, size and type that describe the setting, a sudden murder scene appears on the screen in four consecutive and different shots in size, type and length. Spectators are allowed to start watching the film with an action from the middle of the story. The whole plot of the murder is not yet uncovered for the spectators. As many critics of narrative such as Herman, et al. (2005, p. 303) assert, beginning a narrative *in medias res* has much importance for the beauty and the artistic effect of the narrative. One of the importances is to arouse the interest of the spectators to watch the film and to make them engaged throughout the course of the narration. Moreover, it makes spectators to formulate some hypotheses about who is the murderer, how and why the murder is committed. The auteur uses such kind of beginning to achieve the effect of illusion of reality and to sustain this effect on the spectators throughout the entire narrative. Illusion of reality is an attractive effect of the reading (watching) process in which “a feeling of being recentered in a possible world as if it were (a slice of) life, a feeling that prevails in spite of the fact, and our latent awareness of it, that this impression is triggered by a ‘mere’ artefact” (Werner Wolf, 2004, p. 325). This technique of arranging film narratives is more common in most detective films, which makes spectators to stay full of speculations and to give their hypotheses until the narrative uncovers the truth.

The same effect is achieved in *Yenegem Alweldim* because its narrative opens in the middle of events in the story world, without supporting the murder scene with enough background information.

Moreover, when we see the entire of narrative *Yenegem Alweldim*, there is a back and forth movement in the time of the narrative. Some events in the story are sometimes represented after their time of occurrence in the discourse (flashback) and at another time some events are narrated (signaled) before their actual time of occurrence in the discourse (flashforward). These movements are represented in the film by using recounting and enactment techniques and sometimes by using both of them together.

In arranging the order of events in *Yenegem Alweldim*, all the elements of the film narrative (cinematography, mise-en-scene, sound and editing) work together to keep the spectators engaged in the course of the narrative. Everything projected on the screen with different depths, proximities, sizes and proportions of the places, objects and characters in the film, plays an important role in creating the mood of the setting, i.e., the 1970's of Addis Ababa. All these are the concerns of mise-en-scene. These arrangements of the diegetic world are manipulated through cinematography, which concerns with the recording of the visual elements of the film in different shot types and lengths, and in different camera levels and movements. Again, these recorded events are finalized through editing in which the visual elements together with necessary sounds synchronization are completed and become ready for consumption. However, when the events of the story of *Yenegem Alweldim* are represented on the screen, as pointed out above, they are displayed in anachronological order mainly by using flashbacks. Moreover, events in the story occurred either simultaneously or successively. However, when they are arranged in the discourse and projected on the screen, they are represented sometimes successively and simultaneously according to their order of occurrences in the story and other times out of their order of occurrences for achieving some kind of effect. This shows that the film's arrangement of events in the story out of their order of occurrence in both the visual and the auditory channels is the result of the four film narrative elements working together as it is evident in the discussion below on order analysis of order at scene/shot level of the film.

#### **4.1.1.2. Order at the Scene Level**

Bodrwel (1985, p.76) notes that events in the story may happen simultaneously or successively. However, when they are arranged in the discourse by utilizing the two channels of a film narrative (visual and auditory), they can be arranged in the following options: on one hand, simultaneously

happening events in the story may be arranged simultaneously or successively in the discourse and projected on the screen; on the other hand, successively occurring events in the story may be depicted successively or simultaneously in the discourse and displayed on the screen. In the following subsection, these four options of arranging the order of film narrative in the film, ‘*Yenegem Alweldim*’ are analyzed.

#### **4.1.1.2.1. Simultaneous Representation of Simultaneous Events of the Story**

As Bordwell (1985, p. 76) writes, one of the options of arranging filmic narrative is representing simultaneously occurring events in the story by arranging simultaneously in the discourse. This representation can be applied by different techniques of film narrative. Among these techniques deep-space composition, superimposition and voice-over are commonly used in ‘*Yenegem Alweldim*’.

In the film, many scenes that show simultaneous representation and projection of events in the discourse and on the screen occurred simultaneously in the story by using deep-space composition. Among these scenes, the scene at the military prison can be mentioned as an example. This particular scene has a shot (1:36:20-1:36:27)<sup>5</sup> that shows members of ‘Abri kokeb’ football team, who are in prison for they are being suspected as members of EHAPA (Ethiopian Peoples Revolution Party abbreviated as EPRP), making football training in the prison while other two actions are going on in the background and in the foreground at the same time. On their background the shot shows some young men are coming in and going out of a jail cell by being bullied by soldiers holding guns. On their foreground, two soldiers are sitting and watching the footballers.

This shot, which lasts for seven seconds, depicts three simultaneous actions that are going on at the same time. This chronological arrangement in both the auditory and the visual channels is very important beyond showing actions going on at the same time. The two opponents in the frame, the footballers and the soldiers, have different positions on the government. The military supports the “Dergue” (The military government of Ethiopia from 1974-1991) for they believe the government is leading the country on the right track and they are taking serious measures on those who attempt to interrupt the government’s activities in building the country. On the other front, the members of EHAPA believe that the government is on the wrong path and incapable to administrate the country and start to make changes by fighting the government in a risky and terrible situation. In the shot, at the middle ground,

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<sup>5</sup> Such kind of numbers in parenthesis without other details refers to the duration of shots in the adapted film.

the footballers appear making training and, in the meantime, whispering to each other. In the background, the soldiers are taking in and out civil youngsters, and in the foreground two soldiers sitting and scoffing on the footballers' preparation for an upcoming game with 'Mechal', a football team that belongs to the military. The guards that represent the military are simply sitting and ridiculing the footballers. There is not even a shot in the film that shows the spectators while 'Mechal' footballers are training for the game. The simultaneous representation of all these actions triggers a question in spectators' mind about what will happen on the game; a football game between representatives of two rivals in the competition, i.e., political game. Furthermore, the situation implies the footballers' strong commitment in their fight against the military in the political game even in a situation in which they are under the strict surveillance by the government soldiers, as the next close up and medium close up shots (1:36:33-1:37:22) show them as plotting something.

In the film, there are other scenes that show the simultaneous representation of simultaneously occurring events of the story by using superimposition editing. A shot from the scene at 'Shewa Sport Memeria' ('Shewa Sport Administration) shows coach Adugna is writing a letter to the administration requesting the registration of a player named Eskindir Pele as their team's legitimate player. In this scene, a shot (00:48:35- 00:48:43) shows us two superimposed shots. The first one is an extreme close up shot showing the coach's hand while writing and what he is writing in a way Amharic readers can read the words and the second one is a medium shot that shows the coach sitting and writing while the player (Eskindir) is approaching him from the back seemingly to see what the coach is writing. The first extreme close up shot's opacity (level of visibility) is decreased until it becomes transparent to show the picture of the second medium shot. These two events happening at the same time are projected on the screen at the same time. In this particular moment, the narrative makes the spectators to believe what the coach is writing because spectators can read what he is writing. In the meantime, spectators get into a quick speculation as to why the player is approaching the coach from the back at the moment the coach is concentrated on writing the letter. Therefore, this simultaneous representation of simultaneously occurring events enables the narrative to achieve a suspense effect on the spectators. In addition, it enables the auteur to save time by minimizing the length of the entire film because had it not been presented in superimposition, this particular shot's duration would have been doubled.

In the film, voice-over is applied to show simultaneous representation of simultaneously occurring events in the story. In the scene (00:08:27-00:10:32) that shows the footballers are in training, a

temporary voice-over is heard at the auditory channel. The voice of Guad Astatike, the antagonist, reading for his team members a letter of appraisal and recognition from an anonymous mayor is going on on the auditory channel, while the visual channel is showing the footballers doing training as their coach leading them to the front. This technique of simultaneous representation of simultaneously occurring events on this scene is very important for the following reasons. The two channels that are transferring messages from two simultaneously occurring events are contradictory. The voice of Guad Astatike says that the mayor warns and gives all the responsibilities to Guad Astatikie and his colleagues to control and to stop the strewing of the party leaflets by EHAPA members informally known as “EHAPA Newspaper”, which strongly criticizes the military government. However, in the visual channel, the footballers are strewing the leaflets especially at areas under Guad Astatikie’s administration. In addition, spectators are given some hint about what the footballers are doing under the cover of football training session without the awareness of their coach. On the other hand, spectators are also given some clue about the coach’s personality and reaction to the situation, especially his reaction when he sees strewed writings that he did not see before some minutes when he was passing by that road while leading his team of footballers. The other advantage of narrating simultaneously these simultaneously happening events helps the auteur to save two minutes and five seconds on the entire length of the film.

The above three scenes show the simultaneous representation of simultaneously occurring events in the story by using different film narrative techniques such as deep-space, superimposition and voice-over. In addition to saving time on the length of the film narrative, such kind of arrangement helps the narrative to give information for the spectator about conflicting actions that are happening simultaneously.

#### **4.1.1.2.2. Simultaneous Representation of Successive Events of the Story**

As Bordwell (1985, p. 76) states, an auteur can also arrange successive events of the story simultaneously in the discourse. There are different techniques that enable the simultaneous representation of successive events such as superimposition, creating scenes that show characters are watching films, TV programs or listening radio broadcasts and the like.

In *Yenegen Aleweldim*, some scenes depict the simultaneous representation of successive events. Among these senses, a shot from a scene at ‘Shewa Sport Administration’ shows the simultaneous representation of successive events in the story. An extreme close up shot (00:48:48- 00:48:51) of coach

Adugna's writing a letter is projected on the screen together with another medium shot when the coach is handing the letter to a secretary then after a while this shot dominates and appear disjointedly from the first superimposed shot. Following it, another superimposed shot (00:48:49-00:49:16) appears. This shot again shows coach Adugna's writing a letter in extreme close up shot together with he is leaving the office with Eskindir. This simultaneous representation of successive events in the story is significant apart from saving the film's time. In the preceding parts of the narrative, spectators witness how the coach is eager to make Eskindir their legitimate player before other teams in the city snatch him from their hands. This feeling of eagerness may be shared by the spectators because of the quick and simultaneous representation of successively occurring events in the story.

#### **4.1.1.2.3. Successive Representation of Simultaneous Events of the Story**

As Bordwell (1985, p. 76-77) notes an auteur can also arrange the order of a film narrative anachronologically in a way simultaneously occurring events in the story can be projected on the screen successively. Most of the time cross-cutting is the technique filmmakers commonly utilized to represent simultaneously occurring events successively in the discourse.

In *Yenegen Aleweldim*, a long scene in the stadium on the match day between 'Abri Kokeb' and 'Mechal' is narrated by the successive representation of simultaneously occurring events in the story. First, some shots (1:38:00-1:38:48) show the situation of the fans of the two football teams in both the visual and the auditory channels. The shots also show the two teams' and their supporters' rivalry standings not only in football but also in political game especially through the auditory channel when they sing; Abri Kokeb belongs to the EHAPA and their supporters whereas Mechal belongs to the military government and its supporters. Some of the next consecutive shots (1:38:49-1:41:41) show a situation in the stadium's dressing rooms in one hand, when prisoned members of Abri Kokeb football team join their teammates for the game, in another hand, Mechal's coach and players ridiculing on Abri Kokeb's coach and his team. Then the screen projects back to the fans in the stadium as the game begins. Spectators were witnessed when the prisoned Abri Kokeb players were plotting something during their football training in the prison that will happen on the game day. The filmmaker arranged these two simultaneously occurring events at the stadium successively for giving emphasis especially to the scene in the dressing rooms. Spectators may pose a question in their mind what is their conspiracy and how can they achieve it in such a situation in which the government soldiers holding guns circled

the stadium. Therefore, successive representation of simultaneous events enables the narrative to make spectators engaged in the course of the narrative until they find responses for their questions.

#### **4.1.1.2.4. Successive Representation of Successive Events of the Story**

As Bordwell (1985, p. 77) states many filmmakers usually arrange successively happening events in the story successively in the discourse. This successive representation of successively happening events in the story may be projected on the screen chronologically or anachronologically. If the auteur prefers the anachronological arrangement of the narrative, s/he has two options: flashback and flashforward by utilizing the visual and the auditory channels together or separately. In *Yenegem Aleweldim*, events in the story are arranged in both chronological (on scene and shot level) and anachronological order in the discourse.

In the film, many scenes of the story are arranged chronologically in the discourse. One of these scenes is the stadium scene on the game day between 'Abri Kokeb' and 'Mechal'. This scene shows the successive arrangement of events in the story and in the same way in the discourse chronologically. The events of the first-half time of the game are projected for four minutes and fifty-eight seconds (1:41:42-1:46:40) and the events in the breaktime are projected for one minute and forty seconds (1:46:41-1:48:27). The events in the second-half are projected for three minutes and thirty-one seconds (1:48:28-1:51:59). The first-half, the break time and the second-half time events are represented in the narrative in chronological order without any insertion of previous or future events of the story, except that shots from another scene that shows the process of coach Adugna's wife's delivery are projected on the screen between times while the game is going on. This chronological representation of events both in the story and in the discourse makes the narrative more natural and realistic. In reality, in football games, the breaktime never precedes the first-half time and the second-half time never precedes the first-half time or the breaktime. Likewise, the film also projects the first-half, the break and the second-half time successively. Furthermore, the nearly proportional duration of the first and the second-half time and the shorter duration of the break time make the narrative more realistic because in reality, a football game law says the first- and the second-half times have equal duration, for each forty-five minutes' duration and the break time lasts for fifteen minutes. By doing so, the filmmaker can suspend the spectators' feeling of disbelief of the reality (illusion of reality) because the narrative depicts the events happen in the football game proportionally and chronologically as in real football games.

One of the techniques filmmakers use for the anachronological narration of events is flashback. In the film, there are few scenes and shots that show the depiction of successive events in the story successively, not simultaneously, in the discourse by using flashback. In a scene at ‘Abera Tailor Shop’ an event from the previous parts of the narrative is repeatedly enacted on the screen. This direct representation of prior events in the film displays one of footballers from coach Adugna’s team expressing his disagreement when the coach punishes him for his unsuccessful defense and attack during a training game between the team members (1:17:05-1:17:06). These two shots were projected on the screen around the beginning of the entire narrative (00:04:56-00:04:58 and 00:32:00-00:32:02). The main reason for this enactment is to tighten and sustain the suspense effect of the narrative. Before this enactment, spectators witness that coach Adugna decides to stop training football because he is very much terrified by the action taken by the military government on suspected EHAPA members including the player in his team. Spectators are also made to witness in the previous parts of the narrative that the coach is clearing every sort of documents that wrongly raise a question of suspect as if he is a member of EHAPA. However, on this particular enactment another inevitable issue tightens the narrative. As the coach is going out of the tailor shop, he faces a scene in front of him: the player that the coach punished during the training is being harassed by the soldiers holding guns. The coach is shocked at what he is looking at. At this moment, the spectators may share the feeling of the coach and another hypothesis may trigger in the mind of the spectators: what will happen to the coach in connection to this player. Thus, the insertion of this flashback scene in enactment technique makes the narrative to grasp the attention of the spectators.

To sum up, in the film *Yenegen Alweldim*, at the entire level of the film, events in the story are arranged in the discourse and projected on the screen anachronologically. This portrayal of events in the story out of their order of occurrence is achieved by utilizing different film narrative techniques in both the visual and the auditory channels of the film. However, on the scene or shot level of the film, events in the story are arranged in both chronological and anachronological order in the discourse. Moreover, successively occurring events in the story are arranged successively and simultaneously in the discourse. On the other hand, simultaneously occurring events in the story are depicted in the discourse successively and simultaneously. This distortion of the order of events in the discourse is very important to make the narrative engaging and lifelike by posing issues of hypotheses one after the other in the course of the narration. In other words, the artistic effect of creating the story world of the film as if it is real (illusion of reality) is successfully achieved in the film. Therefore, one of the aesthetic beauties of the film is

achieved by the anachronological temporal manipulation at the entire level of the film and both the chronological and anachronological temporal manipulation at scene or shot level of the film. This is all the result of the auteur's successful manipulation of all the elements of film narrative in both the visual and the auditory channels.

#### **4.1.2. Duration**

According to Bordwell (1985, pp. 79-88), duration in film has three major variables. These variables are story duration, discourse duration and screen duration. These three types of durations can be manipulated in three different possibilities in a film narrative. They may be arranged with equal duration called equivalence or with unequal duration that is again divided into two forms called reduction and expansion at both the entire and the scene/shot level of a film's narrative.

In *Yenegem Aleweldim*, these three possibilities of durational relationship (equivalence, reduction and expansion) between the three types of duration (story duration, discourse duration and screen duration) are utilized in both the visual and the auditory channels at the entire and at the scene/shot level of the film's narrative for various purposes.

##### **4.1.2.1. Duration at the Entire Level**

When we see the entire level of *Yenegem Aleweldim*, it manipulates the three types of duration in inequivalent span. The film represents the duration of a story that lasts for unidentified number of years. Likewise, the discourse duration represents events of the story in some fewer years than their time span in the story. Again, the screen duration is obviously shorter than the duration of the discourse because it lasts for less than two hours. Like that of many contemporary feature films, in *Yenegem Aleweldim*, the duration of the story is condensed by applying different narrative techniques when the film is arranged in the discourse. Similarly, the length of the film's discourse is reduced by applying different techniques through the four elements of a narrative film into the duration of one hour and fifty-eight minutes and eight seconds including the credits captions both at the beginning and at the end of the film.

As Bordwell (1985, pp. 81-88) discusses, auteurs use reduction methods such as ellipsis and compression, and expansion methods such as insertion and dilation to make a film's narrative appropriate and manageable to start and finish in a single view in a cinema in a way the story can be understood by spectators. When we compare the duration of events in the story, in the discourse and on

the screen at the entire level of *Yenegem Alweldim*, reduction methods are the most utilized techniques to make its narrative shorter in its screen duration. Among the reduction methods, almost the film applies ellipsis and in very few moments, compression is also used as it is discussed below in duration analysis at scene/shot level of the film. This is why the story that covers some years of duration is finally projected on the screen with less than two hours of duration. The other two durational relationships, equivalence and expansion, are not applied in the film when we see them at the entire level. However, as it is discussed below, these techniques are highly applied at shot or scene level.

#### **4.1.1.2.2. Duration at Scene Level**

Even though the three durational relationships are not equally exploited in the film at shot/scene level of the film, the auteur of *Yenegem Alweldim* employed all of them during the arrangement of the film's narrative. There are equivalent scenes of events between the story, the discourse, and the screen duration. There are also unequal scenes in length among the three types of duration; either they are shorter or longer than their duration in the story. In the following section, each of these three durational variables: equivalence, reduction and expansion, are discussed at scene/shot level of the film.

##### **4.1.1.2.2.1. Equivalence Durational Relationship**

As Bordwell (1985, p. 81) notes, equivalence refers to the equality between story, discourse and screen duration. In *Yenegem Alweldim*, there are some scenes that depict the equivalent arrangement of the three duration variables. A scene that shows coach Adugna renting a dorm for their new footballer, Eskindir Pele, is projected on the screen equivalently like the duration of the story and the discourse (00:32:50-00:34:04). Even though, shots are frequently changed, in this particular scene, to show the situation, the coach is taking all the responsibilities when he is renting the dorm for the player. In this scene, there is a conversation between the coach and the house owner and Worku, who is the son of the house owner and a player in 'Abri Kokeb'. In their conversation, events in the scene are portrayed equally in both the visual and the auditory channels; there is no reduction or expansion of event of the story when they are arranged in the discourse and projected on the screen.

This equivalent projection of the three types of duration in the film narrative is very important because it portrays one of the very fundamental moments in the course of the narration. In the scene, spectators are made to see the coach is taking all the responsibility and rent the dorm for the player. This is projected around the establishing part of the narrative. Consequently, when the narrative is approaching to its

climax, spectators can realize that the responsibility the coach has taken is very dangerous when the player is identified as a member of EHAPA murdering squad. Furthermore, the events in this particular scene are recounted for two times in the latter parts of the narrative (1:00:35-1:00:37 and 1:26:16-1:26:20) during the coach's attempt to avoid any thing that connects him with the player. For the fact that spectators witness the scene with no additions or subtractions, they can easily refer back to the moment when the coach recounted it for the second and the third time in his words.

In another scene of the film, there is an equivalent manipulation of the story, the discourse and the screen duration. The scene at the torture room shows that one of the footballers, Aschalew, of Abri Kokeb is arrested by Guad Astatkie and his colleagues for he is suspected as a member of EHAPA. Guad Astatkie and one of his colleagues are interrogating the player in a very scary manner. However, the player is not willing to confess the truth by being terrified by the scary situation and actions of the interrogators. The major purpose of the auteur when showing this scene with equivalent duration in all the three types of durations in both the visual and the auditory channels is to show a representative scene that depicts the strength of the EHAPA members even though they are questioned and tortured by the brutal soldiers in a scary environment. As a result, in the upcoming scenes that show many arrested suspect EHAPA members in a small prison cell alludes to the fact that they under went similar interrogation and torture. Thus, the narrative makes spectators to guess that the arrested youngsters are coping with all this difficult situation; even suffering with their wounds and pain as a consequence of the torture, they played a football game, with 'Mechal' (the military's football team) and won the game which symbolically predicts the defeat of the military in the political game, too.

#### **4.1.1.2.2. Reduction Durational Relationship**

Bordwell (1985, p. 82) states that reduction refers to reducing the duration of events in the story when they are arranged in the discourse and projected on the screen. Reduction may be analyzed at shot/scene levels of a narrative film mainly by applying two techniques namely ellipsis and compression. The former refers to the omission of events of the story that happened in a certain amount of time and the latter one refers to compressing the duration of events in the story and in the discourse.

In *Yenegem Alweldim*, many events' duration in the story are represented in the discourse and on the screen with shorter duration mainly by applying the ellipsis technique. Some scenes indicate the elided amount of time directly and others indirectly. Some other scenes require the spectators to infer or to

guess the amount of the omitted time from given clues. The stadium scene that shows the first game of 'Abri Kokeb' football team can be mentioned as one of the example scenes that shows exactly unidentified time duration of events in the story is elided in both the discourse and the screen duration (00:51:01-00:51:14). In this scene, which lasts for thirteen seconds, the screen shows that 'Abri Kokeb' players are going out of the stadium's dressing room after their coach has given them orientation and tactic about the game by applying the editing technique known as dissolve. The screen shows the dressing room closed from the inside for three seconds then after the players come back to the dressing room in unhappy mood which shows they are defeated in the game as it is proved after a while by the coach's speech when he blames them for their defeat. It is known that a standard football game lasts for ninety minutes excluding the break and the additional time. However, in the scene, no event of the game is projected on the screen; the only thing shown on the screen is when the players go out of and coming back to the dressing room within three seconds. Ninety or more minutes of the events in the story are omitted when they are arranged in the discourse and projected on the screen. Therefore, the spectators are supposed to bring their previous knowledge about the duration of a football game for the understanding of the film's story. In addition to making the spectators participate in the narrative, the auteur arranged the events of the duration in that way for the purpose of saving the entire length of the film.

In the film, montage-editing technique of film narrative is manipulated to reduce the discourse and the screen duration of events in the story. An example of montage-editing technique from '*Yenegen Alweldim*' is represented on the screen with thirty eight seconds (00:58:08-00:58:46). In this duration of events in the discourse and on the screen, five different but related scenes are projected, consecutively. These five montaged scenes are showing the following: the soldiers walking on the road holding guns, soldiers arrest and take the footballer named Worku from his home, the arrest of two other footballers while they are walking on the road, one player running to escape from being caught by the soldiers, and some youngsters being collected and about to be murdered by the soldiers. However, throughout these scenes the auditory channel with diegetic sound, one of the songs of EHAPA, is not changed until the next scene of the stadium appears on the screen. Whereas, the visual channel represents the mentioned collection of scenes happening in different places of the story. The durations of these events in the story have definitely longer duration than the duration they last when they are arranged in the discourse and projected on the screen. Hence, spectators can have the picture of the entire situation in the time and in the place of the story. Therefore, using montage sequences technique in the film at this moment is

significant for giving a kind of summarized information about related events for spectators with lesser duration of time on the screen than their duration in the story.

#### **4.1.1.2.2.3. Expansion Durational Relationship**

On the contrary to reduction, expansion refers to the longer time duration of events of the story when they are arranged in the discourse and projected on the screen (Bordwell, 1985, p. 83). Insertion and dilation are the two methods auteurs use to expand the events' duration in the discourse and on the screen longer than their duration in the story. Expansion by insertion refers to the extension of the duration of events in the story by inserting another scene on the scene that is going on the screen and by using other film narrative techniques. Like insertion, expansion by dilation stretches the duration of events in the story mainly by using film narrative technique such as cross cutting editing, slow motion, overlapping editing, etc.

In *Yenegen Alweldim*, expansion is employed in some scenes. In a scene that shows the murder attempt and the arrest drama of one of 'Abri Kobek's footballers, Eskindir, the events in the story are expanded when they are portrayed in the discourse and on the screen. This particular scene has nearly five minutes duration on the screen (00:53:08- 00:58:03). However, two different scenes that are going on simultaneously are inserted while the scene shows Eskindir's preparation for the murder and his unfortunate arrest. The first inserted scene, which lasts for nearly a minute (00:53:44-00:54:39), shows coach Adugna's quarrel with Shewa Sport Administration manager, Ato Meba. The second inserted scene, which is projected two times on the screen (00:55:08-00:56:09 and 00:57:32-00:57:46), shows coach Adugna's appearance at the office of Surafel, who is Addis Zemen Newspaper editor-in-chief. The coach's reason of appearance in the office is to make his reservation on Shewa Sport Administration public through Addis Zemen Newspaper about the process of making Eskindir Pele their team's legitimate player. In the two shots, this scene covers one minute and fifteen seconds duration on the screen. Thus, both of the two inserted scenes totally have two minutes and ten seconds duration on the screen.

The events in the story of the stretched scene, as pointed out above, is less than three minutes but by employing insertion, other two scenes are inserted and stretched the duration of events of the story to nearly five minutes when they are projected on the screen. By manipulating the duration of events in such a way, the auteur makes the spectators to witness the events in the main stretched scene and the

events represented in the inserted scenes are conflicting and systematically forecasts the consequences that may happen to the coach. This is evident in the stretched scene when Ekindir attempts to murder one important person of the government and his unfortunate arrest. On the other hand, the first inserted scene shows when the coach gets into quarrel with the manager of Shewa Sport Administration for the coach suspected the manager is plotting to hand Ekindir to other competent teams; the second inserted scene shows the coach escalates the issue of Ekindir by attempting to release the issue on Addis Zemen Newspaper. At this moment, the spectators become judges. The narrative requests the spectators to judge whether the coach's action is guilty or not. By leaving this decision to the spectators for the moment, the narrative starts representing its own decision in the upcoming scenes until the end of the entire narrative.

In addition, the auteur of the film achieves a suspense effect on the spectators when the events in the stretched scene are interrupted by the insertion of other scenes going on simultaneously in other places of the story. The spectators may eagerly wait for what will happen in the scene that shows Ekindir's activity. After the first inserted scene ends, the screen keeps on showing Ekindir's situation with some progresses from the previous shot that makes the spectators more eager to see what will happen in the next shots. Then, this scene is interrupted by the insertion of another scene and makes spectators to more curiously wait for the interrupted scene coming back and displayed on the screen.

In the film, expansion by dilation is also implemented. In the scene that shows Guad Astatikie and his colleague torturing Ekindir's sister, dilation by using slow-motion technique is applied (00:31:08-00:31:29). The scene shows that Eskinidir's sister is being interrogated to confess the whereabouts of Ekindir. The interrogators believe that she hides the truth; and to make her tell the truth, they started to torture her brutally. In twenty-one seconds, the spectators see events in slow-motion. The shots show the painful facial expression of Ekindir's sister while she is being whipped by two interrogators and the merciless facial expression of the two men whipping her. Moreover, this technique helps the auteur to exaggerate the actions and to cheat spectators' vision. Obviously, her painful facial expression presented in slow-motion makes spectators believe that she is really tortured as the screen projects.

Manipulating slow-motion on this moment helps the narrative to graft the pain of Ekindir's sister as a consequence of the whipping. When the visual channel shows her painful facial expression, the auditory channel also contributes a lot by using a sound effect that exaggerates her sigh more painful. If the

narrative were represented on the screen without slow-motion and the special sound effect, its grafting of the severity of the pain may not be as successful as the slow-motion representation does.

As discussed so far, duration in the film is manipulated in nonequivalent length among the three types of duration in film narratives: story, discourse and screen duration. This manipulation makes the narrative to graft the feelings of the character to the spectators. In turn, the spectators stay engaged in the course of the narrative. In addition, because of employing some techniques of reduction, the length of the entire film becomes manageable without a problem to understand the entire story.

#### **4.1.3. Frequency in ‘*Yenegen Alweldim*’**

Noting that there are nine possibilities of frequency in film narratives, Bordwell (1985: p. 79) expresses frequency as an issue of relationships between the number of events occur in the story and their number of representation in the discourse and on the screen in both the visual and the auditory channels. There are two fundamental concepts in the analysis of frequency in film narratives: recounting (representation of previous events of a story in any means other than direct dramatic representation) and enactment (the direct dramatic representation of previously occurred event on the screen). As discussed in the previous chapter, the nine possibilities of frequency are related to the number of times events happened in the story, on the one hand, and the number of representation of these events in recounting and in enactment in the discourse and on the screen, on the other hand. As a result, an event that happened one time may be represented in the discourse and on the screen in the following options: the first three types of frequency can be summed up as no recounting representation and zero, one and more than one times representation in enactment. In the next three types, there is one time representation in recounting but there is zero, one and more than one times representation in enactment. In the last three types, there is more than one time representation in recounting and there is zero, one and more than one times representation in enactment. In the following subsections, the analysis of these durational representations in *Yenegen Alweldim* is presented.

##### **4.1.3.1. Once Recounting and Zero Enactment**

In *Yenegen Alweldim*, there are scenes that represent events once in recounting but not represented in enactment at all throughout the entire narrative. A scene at coach Adugna’s house with his team players can be mentioned as an example. In this scene, there is a conversation between the coach and his players about Eskindir’s request to join their team. In the same scene, the coach recounts an event in the story

about their team's, 'Abri Kokeb's, four-null defeat by another football club named 'St. George' (00:28:00-00:28:04). The coach recounts the situation as a response to one of his players when he expresses their team as a comprehensive team. This four-null defeat is not represented in the film in any form before and after in the narrative.

This recounting representation is significant for the following reasons. The first is that it makes the spectators to imagine events based on the coach's recounting which are not projected on the screen in the preceded or upcoming parts of the narrative. The spectators may guess that 'Abri Kokeb' has made different games with different teams and they may consider the game between 'Abri Kokeb' and 'St. George' as one representative game. In addition to participating the spectators in the story world by making them imagine the game, the narrative in this moment gives the general information about their team's competency is under question, especially through the auditory channel in the tone of the coach when he recounts their team's four to null defeat. Moreover, this particular recounting, which lasts for only four seconds, helps the auteur to save the length of the film; at least by recounting, the auteur reduces the ninety and more minutes duration of events in the story to four seconds duration when it is represented in the discourse.

#### **4.1.3.2. More than One Time Recounting and Zero Enactment**

In *Yenegem Alweldim*, there are some events that are recounted more than one time in the story without being enacted throughout the rest of the narrative. One of these recountings is the leg injury of one of 'Abri Kokeb's footballers, Eskindir. His leg injury is recounted for three times in different scenes. The first scene is when the coach asks Worku, another player and the son of the house owner where Eskindir rented a dorm (00:38:33-00:38:40). The second scene is when the coach questions Eskindir himself on the gate of Eskindir's dorm about why he is absent from training and which one of his legs is injured (00:40:33-00:40:52). The third scene is in Ayano Hotel where he meets the team's 'doctor' and asks the condition of Eskindir's leg injury (00:43:04-00:43:27).

The narrative is not displayed when Eskindir gets a leg injury. In addition, in the three conversations between the coach and Worku, the coach and Eskindir and the coach and the team's doctor, there are signals that give clue for the spectators that Eskindir's leg injury is a made up story. Worku's unsatisfactory response, Eskindir's fallacious response about his left leg injury to the coach and the reports of team's doctor that the injury is on Eskindir's right leg all these give some sorts of hint that

there is something secret going on behind Eskindir's action under the cover of the story of his leg injury. Therefore, three times recounting the news in a conflicting way about his leg injury clicks the minds of the spectators and may make them suspicious about his leg injury and get them ready to prove or to disprove their suspicion in the upcoming parts of the narrative. So, in addition to grasping the attention of the spectators', these repetitions of the same issue three time in recounting, rises and uplifts the tightness of the actions in the narrative that lead the narrative to be more complicated and make the ground more favorable to drive the narrative to its climax.

#### **4.1.3.3. More than One Time Recounting and One Enactment**

In the film, there are events that are dramatically enacted on the screen one time and recounted more than one time. Among these events, Eskindir's arrest is the one. In the scene, Eskindir's trial on the attempt to murder one of the highest officials of the government and his unfortunate arrest is projected on the screen only once (00:56:31-00:56:49). The events in this scene are recounted for three more times in the narrative. The first is on the scene that shows the coach hearing the news about Eskindir's arrest for the first time from his players on the training field (00:58:50-00:59:54). The second is when the coach goes to Ayano Hotel and meets the hotel owner, Ayano, who is a member of 'Abri Kokeb' Football team committee. The third is when Guad Astatkie speaks about Eskindir's arrest inside coach Adugna's mind when he imagines what Guad Astatkie will say when they are about to meet (1:27:02-1:27:06).

This representation of an event one time in enactment and three times in recounting gives stylistic advantage for the auteur of the film. The first advantage is that it helps the narrative to give the spectators more information on what is going on in the story world more than the protagonist, coach Adugna knows. This, in turn, makes the spectators to make their own judgments on the coach's action in connection to this particular moment until the narrative shows what will be happened to him. The second advantage is to graft the coach's worry on the spectators. From the first moment he has heard about Eskindir's arrest, the coach becomes highly shocked and panicked. This feeling keeps going on stronger in the narrative when he meets the hotel owner and the hotel owner's speech related to Eskindir's arrest made him more frightened. This frightened feeling of the coach reaches its highest point, and made the coach fall into a nightmare, and guesses what kind of measure Guad Astatkie will take on him when Guad Astatkie identifies his relation with Eskindir. Obviously, the spectators share the coach's worry by associating with other events, especially events connected to Guad Astatkie and his

colleagues' measure on EHAPA members that have been represented in the preceded parts of the narrative and also they become more eager on what kind of punishment Guad Astatikie will take on the coach. In addition, every time the event is recounted, it escalates and tightens the worry of the coach; the issue becomes a matter of his survival in a way the spectators also become panicked about him.

#### **4.1.3.4. More than One Time Enactment and Zero Recounting**

In the film, there are some events projected on the screen more than one time but not recounted in the entire narrative. The scene in the photo studio can be an example. This scene shows when Eskindir and coach Adugna are taking a picture together. The screen projects their picture as the cameraman takes the photo (00:45:28-00:46:24). This shot is displayed again on the screen at the beginning of the rising action stage of the film's narrative for less than a second duration (1:08:45-1:08:46).

This shot is represented on the screen for two times when the coach is in two extremely different conditions. The first condition is when the coach and Eskindir are doing the process of making the footballer a legitimate player of 'Abri Kokeb' Football team. Among the processes, preparing an ID size photo is the one. On the day Eskindir is taking the photo, he invited the coach to take one photo together as a memory. The coach very excitedly accepts Eskindir's invitation and together their pictures are taken. The second condition is around the worrisome days of the coach after Eskindir is identified as a member of EHAPA murdering squad. At this scene, the spectators see that the coach is doing his best to clean everything up that connects him with Eskindir. After he cleaned up documents in Shawa Sport Administration, suddenly, he takes out from his pocket an ID size photo of Eskindir. As the coach is seeing Eskindir's photo the moment their picture were taken comes to his mind, the screen displays the moment while the coach and Eskindir are taken picture together in photo studio.

This representation of events on the screen for the second time is part of the technique making the narrative to extend the suspense effect of the narrative on the spectators. It makes the spectators to wait for the upcoming scenes whether the coach will solve the problem as he solved one of his worries at Shewa Sport Administration. In addition, enacting this scene for the second time in flashback, helps the spectators to understand the current events of the story better in connection to previously happened events in the narrative.

#### **4.1.3.5. Zero Recounting and Zero Enactment**

This kind of frequency refers to the representation of events in the story neither in recounting nor in enactment. In other words, in this case, events are not represented in the narrative at all but clues are given that help the spectators to infer the omitted events based on the represented events. In *Yenegem Alweldim*, there are many omitted events in the story that require the spectators to make inferences from the represented events in the narrative. Among these scenes, the events omitted between the scene that shows Guad Astatikie asking coach Adugna's collaboration to make a football game between his team, 'Abri Kokeb' and 'Mechal' on the day of 'Ye-enat Hager Tirie Bael' (Call of Mother's Country Festival) (1:25:13-1:31:15) and a scene that shows coach Adugna giving training to his players to get them ready for the game can be mentioned as examples (1:31:16-1:32:37).

Unidentified amount of time has been passed between the two represented scenes and many unstated events have also been passed. Therefore, the spectators are supposed to infer the unstated events that have been passed in the unidentified time based on the represented events in the narrative. After the screen projects the scene of the conversation between Guad Astatikie and coach Adugna, immediately another scene appears on the screen that shows the coach is training his players in a football field. When we ask a question what events have been happened and passed between the two scenes, the narrative could not give the answer; it rather left it for the spectators to infer and fill this narrative gap from their own prior knowledge. This helps the auteur to omit less significant events of the story and to save the screen duration of the entire film. Furthermore, the narrative allows the spectators to participate in the story world because they are supposed to use their previous knowledge to fill the narrative gap and attempt to understand it completely. This kind of narrative technique is one of the highly utilized ones in the film. When we see the entire duration of the film, it lasts for some exactly unidentified years. However, the auteur stylistically arranges the events of the story in lesser years when they are arranged in the discourse and in less than two hours projection time. All these are achieved through the auteur's style of making the spectators to infer and fill the narrative gaps based on the represented events.

#### **4.1.3.6. One Time Enactment and Zero Recounting**

Like most narrative films, *Yenegem Alweldim* represents most of the events in the story once in dramatic representation. A scene that shows Guad Astatikie asking coach Adugna's collaboration to make a game between 'Abri Kokeb' and 'Mechal' Football teams on the day of Call of Mother's Country Festival is

one example (1:25:13-1:31:15). This scene was enacted on the screen only once and it is not recounted throughout the narrative after or before it.

However, this scene is very important in the progress of the entire narrative. This scene dramatically represented on the screen as soon as coach Adugna decided not to train the football anymore until peaceful and safe days come. The representation of this narrative at this moment bridges all the preceded events with all the upcoming events in a convincing way. It seems that the narrative becomes loosen in the immediate preceded scene when the coach avoids some evidences that connect him with Eskindir and decided to stop training the football; however, the representation of this scene gives the narrative a new power and the narrative shifts the gear to move itself to its climax and then to its denouement stage. In addition, the representation of this scene in equivalent duration among the story, the discourse and the screen duration in both the visual and the auditory channels, implies the significance of the events represented in the scene. Since the scene is a bridging scene between the preceded and the upcoming parts of the narrative, the auteur intends to give every detail of information in the scene including the conversation between coach Adugna and Guad Astatikie because there are upcoming events that require the spectators to refer back to this particular scene.

## **4.2. Narrative Time in the Memoir *EHAPA ena Sport***

In this section, the analysis of narrative time in the memoir *EHAPA ena Sport* is presented. The section comprises the analysis of the three facets of narrative time subsequently. These are order, duration and frequency.

### **4.2.1. Order**

As it is pointed out in the previous chapter, Genette (1980, p. 35) notes order deals with the temporal arrangement of events in narratives. Events of the story world in prose narratives can be represented according to their order of occurrences or out of their order of occurrences. When events in the story are represented in the discourse according to their order of occurrences, it is chronological arrangement, whereas when they are represented out of their order of occurrences, it is anachronological arrangement. Events in the story can be anachronologically arranged into two ways: analepsis and prolepsis. Analepsis refers to the insertion of earlier occurred events in the story on the first (current) narrative for some purpose and prolepsis, like analepsis, is the insertion of events out of their chronological order but it refers to the insertion of events in advance that will take place in the upcoming parts of the narrative.

Both analepsis and prolepsis have three forms for each one: external, internal and mixed. In this section, the analysis of order in *EHAPA ena Sport* is presented.

*EHAPA ena Sport* is generally arranged in anachronological order. Its beginning *in medias res* can be mentioned as one example that shows the anachronological temporal manipulation of the narrative. As shown in the following extract, it begins with narration of reports of five different meetings that show lists of names of footballers in the national football team followed by a statement that gives an order for the concerned body about the players:

Beginning

- Tesfaye Gebru
- Gebru W/Amanuel
- Getachew Abebe
- Gezahagn Manyazewal

Being a member of EHAPA, they are disturbing the national team; therefore, surveillance on them is needed.

Second meeting

- Shewangizaw Agonafir
- Geremew Zerga
- Luchano Vasalo

Besides they have done activities that disrupt the government and the mass people, they are attempting to destroy the structure of the sport and replace it with EHAPA's structure. Therefore, strict surveillance is needed on them.

...

Again another meeting

- Luchano Vasalo
- Geremewe Zerga

Measure should be taken on them. (1-2)<sup>6</sup>

As the extract shows, the text opens its narration by the report of five different meetings of a committee known as 'Atari Committee' (Investigation Committee). As the underlined statements followed the lists of the names command that the listed names are that of individuals who are footballers and the sport journalist suspected as members of or as having a certain form of affiliation with EHAPA. The narration, hence, does not give any prior information about the meetings, the committee, the footballers and the journalist. It simply starts in the middle of the action. Even the individuals in the committee and

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<sup>6</sup> Numbers in parentheses, after the extracts, without other details, refer to page numbers of the two original prose narratives under study.

much other information about the story are not yet revealed to readers. Therefore, the narrative escapes the inception of the story and abruptly takes readers into the middle of the events in the story world.

Beginning a narrative in medias res is very important to make readers to start the narrative from the middle of the action. This makes readers to bring their prior knowledge to the narrative and attempt to understand it by inferring and guessing the events that has not been yet told. Since the above extract does not show events in the inception of the narrative, many points may be raised in the minds of the readers and the narrative successfully get readers into confusions. The author intentionally omits the fundamental background information of the story to create questions in readers' mind that may get its answer in the upcoming parts of the narration. Hence, they may make some hypotheses until the narrative proves or disproves their hypotheses and clears their confusion in the upcoming parts of the narrative. In addition, the statements after the lists of names tighten the narrative for the message in each of the statements increase the magnitude of the issue's seriousness. This helps to arouse and to sustain the interest of the readers throughout the entire narrative.

Furthermore, as pointed out in the previous chapter, the frequent back and forth movement of events in the narrative shows that events of the story are depicted anachronologically in the discourse. There are some past events in the story that are depicted after their time of occurrence in the discourse. There are also future events in the story that are similarly represented before their time of occurrence in the discourse. These two back and forth movements, analepsis and prolepsis, are employed in *EHAPA ena Sport* as discussed below.

#### **4.2.1.1. Analepsis**

Genette (1980, p. 49) notes that analepsis is a form of anachrony which begins after the story-now. This textual moving-back in prose narratives can be found in three forms: external, internal and mixed analepsis but only the first two would be analyzed in the subsequent two subsections.

##### **4.2.1.1.1. External Analepsis**

As pointed out in the previous chapter, external analepsis refers to the disruption of the first narrative to make a room for an event that happened and ended before the beginning of the first narrative. In the memoir, *EHAPA ena Sport*, there are events that interrupt the first narrative that happened earlier than

the beginning of the first narrative. Among these kind of temporal manipulations, the following is an example.

I couldn't sleep in the night. What makes it more dangerous is that it is said that the young man is caught in Guad Ergetie Medibew's administration region. Ergetie is the administrator of this region; besides his power is limitless. He was very frightening and daunting man. Sometimes he came to 'Cambolojo' [Addis Ababa Stadium] and he made the advertisements sign placed around the stadium replaced by revolutionary slogans by citing that the advertisements are of "Imperialists property". (31).

The above extract is about an event that Guad Ergetie did in some unspecified time in the past before the beginning of the entire narrative. This narrative is inserted on the current narrative out of its chronological sequence. The first (current) narrative is about the arrest of the skillful footballer who is about to be a legitimate player of 'Andinet' Football team. The coach of the team is carrying out all the processes of legitimating this footballer to his team. In the process, the coach has taken many responsibilities including signing on different documents such as signing on the house rent agreement, signing on a letter to Shewa Sport Administration that requests the registration of the player as their team's legitimate player, etc. However, at this moment in the first narrative the coach hears the arrest of the player because the player is one among the murdering squad of EHAPA. He is arrested in an area administrated by one of the frightening persons of the military government, Guad Ergetie. As the above extract shows, the coach becomes sleepless as a result of the information he heard about the arrest of the player. In the meantime, the coach is remembering the infinite authority of Guad Ergetie even out of his administration zone. One of the evidences is what he did in the stadium some day in the past; he replaced the commercial advertisements hanged around the stadium by revolutionary slogans for he believes commercial advertisements are "the imperialists' properties".

The extract introduces some basic information from the past and functions as a complement to the first narrative because the information about what Guad Ergetie did in the stadium is not represented in the preceding parts of the narrative. More importantly, the insertion of this event that happened before the beginning of the entire narrative is fundamental to make the readers first, to share the frightened feelings of the coach and second to make them guess about what consequences will come on the coach in the upcoming parts of the narrative. The author achieves these effects because of the insertion of this past event by interrupting the first narrative.

#### 4.2.1.1.2. Internal Analepsis

Like external analepsis, internal analepsis disrupts the first narrative to make a room for the second narrative. However, in internal analepsis the first narrative is interrupted to insert an event or story line that happened after the beginning of the first narrative. There are evidences of internal analepsis in the prose narrative under discussion as in the following extract.

The man was very scared. Calling Ergetie's name was this much frightening. On the first day when someone told me that, "Gaud Ergetie wants you." I could not find somewhere else to hide myself. Now, looking at the very freighted face of the Commissioner and while I'm laughing inside, I say to myself 'Let you test and share what I have tested and shared'. (46-47).

The example is an internal analepsis because the events stated in the extract are happened after the beginning of the first narrative. Actually, the events in this extract are dramatically represented in the preceded parts of the narrative. At this moment, the first narrative is about the coach who is terrorizing an individual, a commissioner in the Football Federation. Once, the coach and this commissioner had a disagreement. This commissioner saw when Guad Ergetie and the coach talking seemingly in a friendly manner; at a time, the coach noticed that this commissioner staring at them. After the coach finishes his conversation, he meets the commissioner to avenge him by taking advantage of the situation and tells him that he wants to take him to Guad Ergetie. Then the commissioner begs the coach in the name of God not to take him to Guad Ergetie. Now, when the coach notices the way the commissioner begging him, he remembers the moment he felt at 'Merkato' when he was told that Guad Ergetie wanted to meet him for the first time.

This insertion of an already represented event for the second time in the first narrative is very important to associate the current narrative with events represented in the preceding parts of the narrative. The readers have read the conversation between Guad Ergetie and the coach at Merkato in the previous parts of the narrative and, now, the coach again recounts that dramatic representation by associating it with the commissioner's reaction on the current narrative. By recounting this past event again, the author makes the readers to understand how much many persons are terrified being faced with Guad Ergetie as it is also represented in the preceded parts and in the upcoming parts of the narrative as the footballers and other peoples also react in the same way when they met with Guad Ergetie. In the meantime, the narrative also shows that the government officials at the time have ultimate power by taking Guad Ergetie's power as an instance. Because of the ultimate power, many individuals like the commissioner

in the current narrative and the coach as in the inserted narrative do not want to face government officials like Guad Ergetie because they may take any measure even without enough reason.

#### 4.2.1.2. Prolepsis

As Genette (1980, p. 67) notes, prolepsis is the less frequently used type of anachrony. As discussed in the previous chapter, most of the time prolepsis happens in the form of anticipation or profession of something that will occur in the upcoming parts of a narrative. It can be represented overtly or covertly (impliedly). The following extract is one good example of an overtly represented internal prolepsis.

Mr. Amha Begashaw was the administrator of Shewa Sport Administration. I'd been hearing that he didn't have a good attitude for our club. There were rumors that he was the supporter of another club. In spite of this, we had a closer relationship. I begged him to complete the transfer process of the footballer very fast. I met him [Mr. Amha] when he was walking out of his office. I gave him a warm greeting "How are you doing, Mister?" I said. (26).

In the above extract, the underlined statement is a prolepsis narrative. It is recounted by coach Birhanie. He recounted the moment he went to Shewa Sport Administration and talked with the manager, Mr. Amha, about the registration process of making a new footballer a legitimate player of coach Birhanie's team. The underlined statement recounts the event that will be taken place in the immediate upcoming narrative. The coach begged Mr. Amha to finalize the process of legalizing the player after he greeted Mr. Amha as the narrative follows shows their conversation in dramatic representation.

The underlined statement gives the summary of their conversation in advance. Because as stated in the extract, Ato. Amha does not have a good attitude about coach Brihanie's football team; at a time, the narrative also stated that the coach and Ato Amha have a good relationship. These statements are contradictory. Therefore, the narrative pushes the readers to precede their reading and check whether the coach succeeded in what he wanted or not.

In addition to the above prolepsis narrative, in the text, there are covertly (impliedly) represented events that require the readers to make anticipation about the events in the upcoming narrative. The following extract gives enough clues for the readers to expect events in the extract which will be represented in the upcoming parts of the narrative.

I was told the game day. The biggest problem was how could I receive the players coming from jail? How could they do training? What would happen if they escaped? I was worried a lot. The

game was part of ‘Call of Mother Country’ festival. One of the coordinators of the festival was Guad Ergetie. He specially coordinated the sport part of the festival. (40).

Of course, the events in the above extract are not literally represented in the narrative but based on the clues, the readers can anticipate in advance about the events of the game day, which is going to be represented in the upcoming part of the narrative. The extract is recounted by the coach; he recounts a football game that will be taken place as part of the day of ‘Call of Mother Country’ Festival. In the previous parts of the narrative, the readers have informed that when Guad Ergetie talked to the coach, Guad Ergetie promised to allow the prisoned footballers to participate in the game. The readers have also informed that most of the prisoned footballers are in the government’s highly wanted list. The narrative tells the readers that the coach knows all this information. When he was being told about the game day, he was worried about how he is going to handle the prisoned footballers. He thought about the upcoming events of the narrative.

Therefore, the narrative allows the readers to forecast events of the game day. The importance of narrating the upcoming events by giving clue on the current narrative is that it makes the readers to sustain their interest in the narrative to see what will happen on the game day. Because of the preceded parts of the narrative which show that the prisoned footballers are very much courageous and are not easily giving up their struggle against the military government even up to paying their lives, the readers will stay logged in the narrative to see what kind of strategy the coach will use to keep eyes on the prisoned footballers, what will the footballers do on the game day, and what consequences will come to the coach. This suspense effect is achieved because the author makes the coach to talk about the events that will be taken place in the coming parts of the narrative.

#### **4.2.2. Duration**

As Genette (1980, p. 86) notes, duration refers to the time span of what is narrated (story) and the time span of the narrative (discourse). Duration has the following elements: summary, scene, pause and ellipsis. These instances are evident in *EHAPA ena Sport* as it is presented in the following discussion.

##### **4.2.2.1. Summary**

As discussed in the preceded parts, summary refers to the time devoted to an event is shorter than its story time. In this technique of narration, the narration of a few sections or a few pages of several days,

months, or years of existence, are represented without much detail. It is common to find this kind of narrative in *EHAPA ena Sport*. The following extract is one example of summary.

Our footballers were living in ‘Merkato’. The footballers said that they would be allowed to look for a house for rent for the player. I have agreed and rented a nearby house. I was the one who have looked for and rented the house by taking all the responsibilities on behalf of him. (25).

The above extract narrates all the activities that the footballers and the coach did to search for a house for rent to Eskindir. However, not all the activities are represented in the narrative. The narrative represented that they found a house and rented for the new player by omitting how the process of looking for a house was and how finally they got it. All the activities in renting a house are omitted in the narrative for they do not have much significance for the continuation of the narrative. However, the narrative represents, in the coach’s speech, that the coach himself rented the house by taking all the responsibilities on behalf of the player. This is because the responsibility he took on behalf of the player directly contributes for the continuation of the narrative and for making the narrative interesting and suspenseful when it approaches to its climax.

#### 4.2.2.2. Scene

As discussed in the previous chapter, in scene, the duration of the story time and the discourse time are roughly the same. It is characterized by dialogue and physical action having a relatively equal duration, that is, story-duration and discourse-duration are conventionally considered identical. In *EHAPA ena Sport*, there are such scenes. Among these, the following is an example:

“Leaflets were strewed on the road where we were running. Have you seen it?”

“Yes.”

“Who strewed them?”

“We don’t know.”

“Have you seen what is written on them?”

“No.”

“Is that you who strewed it?”

“What? What are you talking about?”

“At dawn, no one walked on the road except us.”

“You have seen that there are some individuals on the road that we have passed.”

“Of course, there were individuals but papers were not strewed before us.”

“And?”

“It was strewed after us.”

“Are you suspecting us?”

“I guess so.”

“You have been with us; have you seen us strewing the papers?”

“Why you unusually wanted me to lead you from the front?”  
“Because we wanted you to train us in motivation.” (23).

Most of the time, events represented in scenic narration are very important events in the course of the entire narrative. The same is true for the above extract because it dramatically represents one of the founding events of the narrative. It shows the conversation between the coach and the players in his team about the strewn papers with anti-governmental messages while they were taking training. This is very risky for everybody if the government identifies who strewn the papers. The coach suspected that most of his players are active members of EHAPA and he suspected that they strewn those papers while they were doing the morning training.

Furthermore, because the dialogue between the coach and his players is represented dramatically, it helps the narrative to create a sense of immediacy. The readers feel as if they are watching the characters making the conversation. For the extract is represented in scenic mode, the readers can better understand that all the players have similar stand on the issues of conversation for none of them talked on the side of the coach; and the coach has different stand from the players. Therefore, the story’s conflict starts emerging, which will be developed in the forthcoming parts of the narrative with the additions of many others intricately woven sources of conflict.

#### **4.2.2.3. Pause**

As pointed out in the preceded parts, pause refers to the narrative section in which there is no movement in the story-time but there is a continuation in the discourse-time. In this frequently used type of narrative technique, the discourse time elapses on description or comment, while story time stops and no action actually takes place. In *EHAPA ena Sport*, there are descriptive pauses. The following extract is one of the pauses among the pauses utilized in the prose narrative under discussion.

The footballers gave more attention for the politics than for the football. Because they were dedicated themselves for EHAPA, nobody stopped them from their activities. EHAPA controlled all the youth or the youth held the gear of EHAPA. The youth sought for transformation. They did not support the Dergue’s ambition. Because the youth believed ‘Dergue hindered the transformation; it took over our freedom and to get back our freedom, we would struggle by any means.’, they started beyond leaflet strewing and even they started arm struggle; consequently, it was difficult to give advice for them to stop what they were doing. (22).

Before the above extract, the narrative is about the footballers who are using different techniques of strewing the leaflets with anti-government messages. Then, the story halts to describe the footballers’

commitment in fighting against the government. Their coach describes their commitment until the narrative resumes representing some of the techniques the footballers are using to strew the leaflets.

In addition to describing the footballers' commitment in fighting against the government by using different techniques, the extract reflects the neutral stand of the coach in the political game between EHAPA and the military government. However, his in-between stand, as reflected in the above extract, gradually leads him fall into a center of pressure coming from both sides, which forms the main structure of the narrative i.e., keep coaching the footballers in spite of their political stand or keeping himself away and safe from being targeted by the government just for being a coach of footballers with anti-governmental stand. This is achieved because the discourse continues describing the footballers' commitment while no action is taken place in the story.

#### **4.2.2.4. Ellipsis**

Ellipsis, as pointed out in the preceded chapter, refers to the maximum speed where no text (discourse) time is spent on a piece of story duration. It can be expressed as omission in a stretch of story time, which is not textually represented at all. In this case, there is narrative discontinuity between story and discourse and the discontinuity may be noted explicitly or implicitly. This is because the discourse halts, though time continues to pass in the story. The following extract is one of the explicitly noted ellipses used in *EHAPA ena Sport*.

After two days, he could not make himself available on the training. He told me that he had recovered [form the leg "injury"]. I went to the house where he was rented. The door was closed. When I asked the house owners, they told me that he had left before a day by saying, "he went to visit his family." (28).

In the above extract, two days of time is elapsed. The time left out is announced in definite number. So, it can be considered as an explicit ellipsis because there is indication of the time being left out, i.e., two days. In the extract, there is also implicitly omitted ellipsis. Between the two underlined statements, indefinite amount of time and events happened during this time is systematically elided. The coach narrates the absence of the player in a training and then he narrates that he went to the player's home. In between these actions of the coach, he might do some other actions, for example, at least he walked the distance from the training field to the player's home. Therefore, the readers are supposed to make their own inferences and fill this narrative gap. However, the gap does not hinder the readers from understanding the narrative with its gap because the omitted events are not very much relevant in the

construction of the narrative. In addition, ellipsis is one of the common narrative techniques used for maintaining the volume of a certain narrative by omitting less relevant events as in the following example.

Everybody left in a hurry but I was found alive standing at the middle of the road with my fear. Individuals came and encouraged me in a way “Oh, finally you survived”.

When I investigated why they chose me for the game, I found out that our team’s footballers who are in prison being suspected as members of EHAPA told them. (39).

In the above extract, an indefinite amount of time is omitted between the two paragraphs. After the first paragraph ends with the representation of coach Birhanie’s and Guad Ergetie’s conversation, the second paragraph narrates the coach’s effort to know the reason why Guad Ergetie chose coach Brihanie’s team for the game. After the first event and before the second event, many unrepresented events of the story are happening; however, the discourse omitted them and many textual spaces are saved which may in turn make the width and the length of the narrative logically manageable.

### **4.2.3. Frequency**

As Genette (1980, p. 113) notes frequency refers to the relationship between the number of times an event appears in the story and the number of times it is narrated (mentioned) in the discourse. Based on this, narrative frequency utilized in the prose narrative under discussion is divided into four categories: singulative narrative, multiple-singularly narrative, repeating narrative and iterative narrative.

#### **4.2.3.1. Singulative Narrative**

As it is discussed in the previous parts, singulative narrative is a type of narrative frequency that refers to the matching of narrating once with an event that happened once. In *EHAPA ena Sport*, many events in the story that happened only one time are also represented in the discourse one time. The following extract can be an example.

On the second day, I met in a distance with one of the footballers in our team while he was being caught by and walked with the soldiers in Merkato. He was one of them who strewn the papers. The soldiers’ attention was with the footballer. If the footballer saw me, I felt that he might say “This is the man who told us to strew the papers.” He might say this if they tortured and scared him. Even though, the player did nothing. Suddenly, I entered into the Tailors’ Society Shop without being seen by the soldiers. The tailors knew me. I was the customer of one of them. I approached him and said “Listen, why did you do this?”

“What did I do?”

“The cloth”

“Which one?”

“This one.”

“What is the problem?”

“Why did you make the sleeves unfit for me?”

“I ain’t; my dad did it.”

“Take it and make it suitable.”

This was the idea that suddenly came to my mind as soon as I entered the shop. His father made the coat very suitable. But, now, to save my life, I let my suitable coat being torn out. (23-24)

The extract is a singulative narrative because it happened once in the story and in the same way, it is dramatically represented once in the discourse. The extract shows one of the events the coach did in his very worrisome days. The events in the extract together with other events in the preceded and in the upcoming parts of the narrative show the coach’s actions as a consequence of his worry not to be accused and punished by the governments’ officials if they wrongly identified him as members of EHAPA. Therefore, by representing this action only once, the author shows how the actions of a man who is in a state of anxiety can do very funny and unplanned activities. When the tailor torn out the exactly suited coat of the coach, it symbolically represents how much the coach’s healthy and structured life gets into unexpected complication as a result of the pressure coming from both sides: the military government and the footballers under his team who are participating in EHAPA. Therefore, the above extract represents one of the coach’s craziest actions once, which is also happened once in the story.

#### **4.2.3.2. Multiple-singularly Narrative**

As discussed in the previous chapter, multiple-singulative narrative refers to the narration of similar events or story lines repeatedly with the same number of times of occurrence. In other words, it refers to narrating ‘n’ times in the discourse what happened ‘n’ times in the story, ‘n’ represents more than one time. The following extracts can be mentioned as examples of this type of narrative:

On that day, we made the morning training form ‘Abinet’ to ‘Piassa’ and the footballers strewed the leaflets, for I was worried a lot... (23).

At that time, we were doing two times a week. The young man [the new footballer] did not come to training on the first day nor did in the second day. (27).

After two days, when we were doing training, he could not make himself avail. (28).

All the above quotations are narrating similar actions, related to training. The three quotations represent three different trainings that are narrated in different pages of the text (23, 27, and 28). However, each

time they are narrated for different purposes. The first quotation is about the training the coach and the footballer did on the day the footballer strewed the anti-government leaflets. The second quotation is about the training they did after the new player joined their team but he could not make himself avail at the training. The last is about another training the coach and the footballers did together but again the new player missed it. This multiple-singularly representation of the same events makes the narrative to frequently update and to make the readers to stay closer to the setting of the story in which most of the events of the story are taken place. Furthermore, especially, in the last two quotations, the multiple-singularly representation of the same events happened two times in the story and their representation with the same number in the discourse plays a role of raising the readers' sense of suspense. Because his consecutive absence from the training makes the readers to pose questions such as why the new player could not avail himself at the training; as the coach suspected, has he left the team after he received the payment for he agreed to join the team? As a result, the readers keep engaged in the narrative to reach on answers for their questions.

#### 4.2.3.3. Repeating Narrative

As discussed in the previous chapter, repeating narrative is one of the narrative techniques in which the recurrences of the statement or narration do not correspond to the recurrence of the events for it refers to telling an action that happened once is recounted more than one time. There are some actions in *EHAPA ena Sport* that happened once in the story but narrated more than one time in the discourse. The following extracts can be mentioned as examples:

I was the one who looked for and rented the house by taking all the responsibilities on behalf of him. (25).

How could Guad Ergetie identify that the footballer's case is related with me? Did he expose me? I rented his house. If he told this, it could be enough evidence. (35).

While the soldiers taking me I said "What is my fault?"

"We don't know."

"I only rented a house"

"What the hell house?"

"Just for sleeping during nighttime."

"For whom?"

"For the footballer." (36).

"Even though you hide the footballer, finally we found him." Guad Astatike is going to say this for me.

“I don’t hide him.”

“The house owners told me that you rented the house by taking all the responsibilities on behalf of him.”

“They lied.” (37).

The extracts show that the event happened (renting the house) only once in the story as the first quotation depicts. The next three quotations are repetitions of the first event. In other words, an event that happened only once in the story is repeatedly represented for three more times in the narrative. The major purpose of representing the action repeatedly is to show the seriousness of the issue. Moreover, the last quotation is about the moment when the coach is talking to himself in his mind as he was called and taken by the soldiers to meet Guad Ergetie. As he was waiting for Guad Ergetie, he imagined what will be their conversation look like when he meets Guad Ergetie. This proves how much the renting of the house by taking all the responsibilities on behalf of the footballer is dangerous in the assumption of the coach. In addition, every time the issue is narrated, it shows the coach’s bothersome situation, which in turn invokes a sense of worry on the readers and they may become eager to see whether the issue leads the coach to get into trouble.

#### **4.2.3.4. Iterative Narrative**

As discussed in the preceded parts, iterative narration is the reverse parallel of repetitive narrative because in iterative narrative a series of identical events are represented at once. In *EHAPA ena Sport*, there are many events that happened more than one time and narrated only once in the discourse. The following extract can be one example of this kind of narration.

Armed soldiers surrounded ‘Merkato’ in the evening. As soon as they arrived, the residents rushed to their homes. This kind of scenario was common during that time. If there was a wanted young man and the soldiers came to catch him, the residents left the place for the challengers (Dergue and EHAPA). (36).

In the above extract, especially the underlined statement shows that a series of identical events in the story are represented only once in the discourse. It narrates a situation when the soldiers of the government come to ‘Merkato’ to catch wanted persons. This situation, the way the soldiers surrounded the area, the way residents move to their homes being afraid of the soldiers, and their waiting to see what is going to be happened soon, is a usual happening. This situation has been happening for many countless times in the story. However, the narrative represented a moment at ‘Merkato’ as an example and asserts in the underlined sentence that such a situation is commonly practiced in the story world.

Moreover, this iterative narrative gives a summarized representative of how the residents are afraid of the government soldiers. In the meantime, it is also shown that the challenge the soldiers faced from the members of EHAPA is not easy as pointed out in the extract when it calls both of them equally challengers. As a result of this iterative narrative, the readers can imagine that the government has undertaken many operations to catch the wanted EHAPA members but all the time the soldiers of the government encountered hard challenge because the EHAPA members could not easily surrender their hands.

### **4.3. Comparison of Narrative Time in *Yenegem Alweldim* and in *EHAPA ena Sport***

The following section attempts to show the comparative analysis of narrative time in the adapted film *Yenegem Alweldim* and in its source memoir *EHAPA ena Sport*. The comparison focuses on the manipulations of the three elements of narrative time in both texts.

#### **4.3.1. Order**

As the preceding analysis of time in the adapted film and in the source memoir shows the entire level of the narrative of *Yenegem Alweldim* and *EHAPA ena Sport* is arranged anachronologically. However, on the level of the parts of their narratives, there are chronologically arranged events. As discussed above, there are many manifestations that show the anachronological temporal manipulation of events at the entire level analysis in both the adapted film and in the source memoir.

Beginning the entire narrative in *medias res* is the first evidence for the anachronological temporal order of events in the story and in the discourse of both the adapted film and the source text. Even though the events represented in the openings of the adapted film and the source text are different, both open the narrative similarly by taking their audiences into the middle of on going actions. After it displays some establishing shots, the film abruptly begins its first scene with a murder scene. The spectators are confronting with a scene that they do not have enough background information about it. Likewise, the source text begins its narration with a report of some consecutive meeting that shows lists of names of individuals followed by a command that requests the concerned body to take measure on the listed individuals. Therefore, the readers are supposed to begin the story world in the middle of actions. In both cases, audiences of the two mediums are expected to make predictions and inferences about the preceded and the upcoming actions of the story world based on what they have confronted in the inception of the narrative. Because both mediums begin the narrative from the middle of the story, the

auteur and the author make their audiences easily engaged in the narrative that helps the spectators and the readers to attend the entire of both narratives sustainably.

The back and forth movement of events of their stories in the course of their narrations in both the adapted film and in its source memoir also shows the entire arrangement of events of the two narratives are out of their order of occurrence. Some past events interrupt the first narrative to insert previously occurred events, analepsis, and some other future events are also inserted in the first narrative before their actual sequence of occurrences, prolepsis. This back and forth movement of events at the parts of the narrative reflects that the entire of the adapted film and the source text represent events of the story out of their chronological order. However, the adapted film and the source text do not have equal opportunity in manipulating the temporal order because of the inherent difference between the two mediums. Because the adapted film is made up of the total sum of visual, auditory and other verbal mediums such as intertitles, it has a vast opportunity of temporal manipulations than the source text as the above analysis of narrative time shows. Above all, it is clear that in both texts order is one of their narrative strategies.

#### **4.3.2. Duration**

Like narrative order, duration in *Yenegen Alweldim* is analyzed at the entire and at the scene/shot levels. At the entire level of the film, all the types of duration namely story, discourse and screen duration are arranged in unequal length. As pointed out above, the story duration covers for exactly unknown span of time. The discourse duration also covers clearly unknown duration of time but shorter than the duration of the story because the discourse elided many events of the story. This is mainly achieved by making the spectators use the clues given in the narrative and infer the omitted events from their background knowledge to complete and understand the elided events of the story. Similarly, by technically and logically omitting and reducing the duration of events in the discourse, the screen duration finally projected the events on the screen for less than two hours. Therefore, reduction methods especially ellipsis is highly utilized in the arrangement of the entire duration of the film.

However, at the scene/shot levels of the film, all the three durational relationship are applied on the three types of duration. There are scenes that are represented on the screen with equal span of time in the story, in the discourse and on the screen. The major reason for the equivalent arrangement of duration in the three types of duration is to show the basic actions of the narrative that mark the turning points of the

plot from loosen to tighten, from the inception to the development then to the climax and finally to the denouement. In the film, the two techniques of reduction, ellipsis and compression, are applied at shot/scene levels. Ellipsis especially is the highly manipulated technique in the arrangement of the film's narrative. That is why the story that lasts for some years is represented in less than two hours of projection time. On the contrary, some scenes of the film are represented in an expanded way in the discourse than the time they are presumed to take in the story. Two techniques of expansion namely insertion and dilation are employed in the arrangement of the narrative. Expansion is applied mainly to make the narrative suspenseful. Dilation by slow-motion is also employed to expand some scenes. The use of dilation contributes for making the spectators engaged in the narrative by ignoring or forgetting that the narrative shows a made up story, i.e., the effect of illusion of reality.

As in the adapted film, in the source text, *EHAPA ena Sport*, the duration of events in the story and in the discourse is unequal. At the entire level of the narrative, the duration of events in the story and in the discourse are not equally represented as it is evident in the size of the book in which events of the story that lasted for some unknown years are represented only within 267 pages.

### **4.3.3. Frequency**

As discussed above, the adapted film is arranged in a way some events of the story are recounted and enacted repeatedly on the other hand some other repeatedly occurred events of the story are represented lesser than their number of occurrence or even totally omitted in the discourse. Those events recounted and enacted repeatedly more than their numbers of occurrence in the story is for the purpose of giving emphasis for the events that have more significance in the course of the narrative. On the contrary, many events of the story are represented in the discourse in lesser number than their numbers of occurrence in the story or even totally omitted because of different reasons. Those events represented in the film in lesser number than their occurrence in the story do not have much significance for the progress of the narrative if they are represented in equal or in more frequency than their number of occurrences in the story.

Regarding the analysis of frequency in the source text, *EHAPA ena Sport*, all types of frequency are manipulated. Some highly significant events of the story are represented in more frequency in the discourse. Like in the adapted film, the repetition of some events in the source text is for the purpose of giving emphasis. Again as in the adapted film, in the source text, some events in the story do not need

equal representation on the discourse because their representation on the discourse with equal or more numbers than their number of occurrence in the story does not have any significance for the entire narrative.

#### **4.4. Narrative Time in the Film *Kalkidan***

All the three aspects of narrative time, i.e., order, duration and frequency are analyzed at both the entire and at the scene/shot levels in the narrative of *Kalkidan*. In the following sections, the analysis of these aspects of narrative time in the adapted film is presented.

##### **4.4.1. Order**

In the following section, the analysis of order in *Kalkidan* at the entire and at the shot/scene level of the narrative is presented.

##### **4.4.1.1. Order at the Entire level**

At the entire level of the narrative, events of the story of *Kalkidan* are arranged out of their order of occurrences. There are two major reasons to say the events of the story are arranged anachronologically in the discourse. The narrative's beginning in *medias res* is the first reason. The opening shot of the narrative shows a school in long shot that shows the entire of a school's gate and its name on it and a building at the background. Then two consecutive shots show the school gate in a closer view and the interior of its compound. In these shots, the only information the spectators can get is the place where events of the story are taking place, a school named 'Betlehem'. In these shots, the spectators see many individuals walking in and out of the school. Therefore, this representation makes the spectators to pose different questions such as: Who are the major characters among the individuals appear in the shots? Why the school is shown from its outside and from its interior? Where is the location of the school? When is the time of the shots? Why the shots are in black and white? One or more than one of these questions are expected to emerge in the spectators' mind. Then, twelve successive shots show the school's compound and students in a certain class. Still, the spectators cannot exactly identify who are the major characters and what Grade are they. However, starting from the thirteenth shot a conversation between two students starts. Then, the conversation between three students, Tsehay, Mesfin and one unnamed character continues appearing in black-and-white until the twenty-third shot. Still, the spectators cannot identify the relationship between these three characters. Even they still do not know

the name of one of the characters. This shows that events of *Kalkidan* are arranged by beginning from the middle of an ongoing action. That is why the aforementioned questions of the spectators have not yet got enough response from the narrative. This can be taken as a guaranty between the narrative and the spectators because the way the narrative starts requires the spectators' engagement in the upcoming parts of the narrative to get answers for their questions.

The second reason for saying the narrative of *Kalkidan* is arranged anachronologically is the frequent back and forth movement of the narrative in time. There are many scenes that are inserted in the first level of the narrative from the past lives of the characters. Some of these scenes are displayed on the screen in black-and-white whereas some others are displayed in color based on their proximity of time to the first level of the narrative; farther scenes are displayed in black-and-white and nearer scenes are represented in color. The major purpose of using flashback is to reconnect the current narrative with the pervious once to help the spectators to broaden their horizon of imagination about the story world of the current narrative because retrospective scenes expand the time and the place of the current story world. The other purpose is to substantiate the current narrative with some sorts of relevant background information that complements the information gap of the current narrative. For example, in the scene that shows Digafeneh, one of the major characters, waking up from the coma he has been for unidentified amount of time due to a car accident (00:35:33-00:37:18), a flashback scene from his and his girlfriend previous lives, Tsehay, is inserted (00:36:31-00:37:06). When he wakes up he sees his girlfriend and she gives him a red rose and they start kissing each other. As they are kissing, the flashback scene in black-and-white appears that shows a girl gives a boy a rose and the girl kisses the boy on his cheek. The insertion of this scene is very important. The two lovers, Digafeneh and Tsehay, are the students who appear at the prologue scene of the film's narrative. Therefore, it helps the spectators to reconnect the current scene with the inserted flashback scene. Moreover, the use of black-and-white creates similarity between the inserted scene and the prologue scene that tells the spectators the inserted narrative is far in time from the first narrative because it is a cinematic convention that inserting scenes in black-and-white on color scenes refers to past times. This information is identified because the inserted narrative from the previous lives of the characters substantiates and fills the information gap of the first narrative level. Therefore, the order of events at the entire level of the film's narrative are arranged anachronologically mainly for covering a wide range of time and place of the story world of the narrative in a way that catches the interest of the spectators by intentionally leaving gaps in the progress of the narration and filling the gaps when they are found necessary.

#### **4.4.1.2. Order at scene/shot level**

As it is mentioned previously, the narrative order of a film at scene/shot level can be arranged in four major ways by utilizing the narrative's capacity of representing events of the story in many ways in its visual and auditory channels. The narrative order of *Kalkidan* at its scene/shot level is arranged by utilizing these four ways. Some simultaneously happening events of the story are arranged in the discourse simultaneously and successively. Some other successively happened events of the story are arranged simultaneously and successively in the discourse.

##### **4.4.1.2.1. Simultaneous Representation of Simultaneous Events of the Story**

In the narrative of *Kalkidan*, there are some simultaneously happening events of the story that are arranged simultaneously in the discourse by using different techniques of film narrative. One of the highly utilized techniques is deep space composition. For example, in the last scene of the narrative that shows the unexpected and tragic death of the major characters, Tsehay and Digafeneh, a shot shows all parts of the frame in deep space composition (02:10:58-02:11:12). The shot utilizes all parts of the frame effectively. In the foreground, the shot shows one of the antagonist character's, Mesfin's, reaction of shock on the tragic happening on Tsehay and Digafeneh at the moment. In the middle ground, it shows Tsehay's father and his messenger standing shockingly after Tsehay's father pulled the trigger and shot Digafeneh on his chest; and in the background, it shows Digafeneh's friend reaction of shock after Tsehay's father shot Digafeneh. All of these actions that are going on at the same time in the three part of the frame are equally important because all of the major characters of the entire narrative are purposefully happened to be on the spot and witness the fates of the two lovers. All of the characters in this specific scene play their own roles for this sudden and shocking end of the narrative. The actions of the antagonist who are in the foreground and the middle ground and the tragedy happened on the protagonist at the background are seen in a single frame at the same time for the shot is taken in deep space composition. Therefore, this representation of simultaneously occurring events of the story simultaneously in the discourse is more than saving the screen time. It makes the film to have a best ending because by utilizing the three parts of the frame, the shot shows the actions, the reactions and the immediate consequences of their actions on the protagonists and the antagonists who have been dominated the entire narrative. Moreover, it really does not directly tell what will be happened on the antagonists as a consequence of the death of the two protagonists. The narrative requires the spectators to use their assumptions and guess the consequences on the future lives of the rest of the characters by

giving homework even after the end of the narrative. Therefore, the representation of simultaneously occurring event of the story simultaneously in the discourse in this specific shot is very important to make the ending of the film technically attractive in a way that requires the participation of the spectators by guessing the future lives of the antagonists.

Voice over is the other technique utilized in *Kalkidan* for representing simultaneously happening event of the story simultaneously in the discourse. Throughout the entire narrative, there is one temporary voice over narrative (02:06:32-02:07:29). Among the shots during the voice over narration, the first three consecutive shots can be taken as examples for the simultaneous representations of simultaneously happening events of the story (02:06:32-02:06:52). In these shots, the visual channel shows one of the major characters, Tsehay, is crying and in the meantime, she is writing something. In the auditory channel, the spectators listen to Tsehay's voice in voice over about what and to whom she is writing the letter. Therefore, the two actions: writing a letter and reading the letter loudly in voice over, are going on in the story at the same time and arranged in the discourse at the same time. This arrangement enables the narrative to represent two actions going on at the same time in a way the spectators are required to consider both the visual and the auditory channel to understand the shots completely.

#### **4.4.1.2.2. Simultaneous Representation of Successive Events of the Story**

In *Kalkidan*, voice over narration is used for representing successively happening events of the story simultaneously in the discourse. In the only temporary voice over part of the film's narration except the first three consecutive shots the rest five shots can be taken as examples of simultaneous representations of successively happened events (02:06:53-02:07:29). Within this interval, the shots show different actions of Tsehay and Digafeneh's reaction after he received the letter in the visual channel. In the meantime, in the auditory channel, Tsehay's voice as a voice over narrator is being listened.

There are eight shots displayed on the screen from the beginning to the end of the voice over. As discussed above, the first three shots match with the action in the visual channel; however, from the fourth to the eighth shots, the visual channel shows Tsehay is doing activities such as packing her wedding dress in a travel bag and going down the stairs of their home. It also shows Digafeneh reading the letter and moving to do an action to get her back safely. However, in the auditory channel Tsehay's voice is being listened as if she keeps reading the letter. It is clear that Tsehay writes the letter before Digafeneh received it. Therefore, the two actions that happened successively are represented

simultaneously by using voice over narration. This is very important in grafting the quickness of the action in the narrative to the spectators because the spectators watch what Tsehay is doing in the visual channel and listening why she is doing those activities in the auditory channel at the same time.

#### **4.4.1.2.3. Successive Representation of Simultaneous Events of the Story**

In the narrative of *Kalkidan*, cross cutting is the highly utilized technique of arranging simultaneously happening events of the story successively in the discourse. There are many examples in this regard. Among these, the actions that are happening in four different scenes roughly in the same time in the story are arranged successively in the discourse by using cross cutting (00:10:20-00:22:23). In the first scene, two individuals (who turn out to be Rahel and Sileshi in the upcoming parts of the narrative) are seen grabbing a pistol, dressing boots, wearing caps and eyeglasses, etc. that hint they are going for a certain secret mission. The second scene is in Tsehay's and her parents' home. It shows that a preparation of a celebration (Tsehay's parents thirtieth years marriage anniversary as it is uncovered in the upcoming parts of the narrative) is going on in their home. In the next scene, Tsehay's boyfriend, Digafeneh is dressing a complete suit to go to attend the marriage anniversary of Tsehay's parents, as lately represented. Similarly, the last scene is in Mesfin's and his father's home. It shows both of them are getting themselves ready to go to attend the celebration. The screen displays the action from the four scenes turn by turn by applying cross cutting to notify the spectators that these actions are occurring simultaneously. Whenever the actions from one of the scenes pauses and the other replaces, it pauses in a way that makes the spectators raise their feeling of suspense. Therefore, they are forced to wait eagerly for the paused scene resumes the narrative and see the progress. This representation also enables the spectators to identify the protagonists and the antagonists and what they are doing at the same time. Therefore, the foundation of the narrative's plot is introduced to the spectators which also ignites and suspends their interest up to the end of the narrative. This effect is achieved because of the use of cross cutting technique because this technique enables the narrative to represent different actions occurring in different places of the story at the same time but represented successively in the discourse.

#### **4.4.1.2.4. Successive Representation of Successive Events of the Story**

In the narrative of *Kalkidan*, successively occurring events of the story are arranged successively in the discourse in two ways. The first way is arranging events of the story according to their order of

occurrence in the discourse, i.e., chronologically. The second way is arranging events of the story out of their order of happening, i.e., anachronologically.

Most of the portion of the entire narrative of the film is arranged chronologically in a way successively happened events of the story are arranged successively in the discourse. For example, in the two successive scenes that show Digafeneh's and Tsehay's conversation in Digafeneh's office and Tsehay's conversation with her father are organized successively both in the story and in the discourse (1:09:10-1:11:37). In these scenes, the spectators watch that Digafeneh tells Tsehay the information that he has got from her father that she is the fiancée of Mesfin. Then, she gets mad and hurries to talk to her father and as she meets her father in their factory, she speaks him emotionally and eventually runs away from him.

These events are arranged successively in the story and in the discourse, even though some events in the course of the narrative are omitted intentionally for they are less relevant. This chronological representation is very important in making the narrative more natural and realistic which also contributes to achieve the illusion of reality on the spectators. Moreover, the representation enables the spectators to understand that Tsehay do not really know that her father has a promise to make her a fiancée of Mesfin and they also understand that her love and honesty to Digafeneh is very strong. That is why these important events are represented chronologically in the story and in the discourse.

As pointed out above, successive events of the story can be represented successively but out of their order of occurrences, in other words anachronologically. Flashback is the dominant narrative technique utilized to represent successive events of the story successively both in the story and in the discourse anachronologically. In the narrative, flashback is used in a way that notifies the events that are happened in the far past and in the near past in two ways. Among flashback scenes from the far past are represented in black-and-white. For instance, the scene that shows Tsehay giving a rose for Digafeneh is a flashback scene from the far past life of the characters (00:36:32-0037:06). This scene is inserted on the current narrative while the current narrative is showing Digafeneh wakes up from the coma he has been for some days. In this scene, Tsehay gives a red rose for him and both starts smelling the rose. As they smell, a black-and-white scene displays and goes for a while on the screen and then the current narrative resumes. Based on their time of occurrence the flashback scene is happened many years ago when both Digafeneh and Tsehay were high school students and the current narrative shows Digafeneh recovers from his injury after the car accident that happened before some days. These two major events

are arranged successively but out of their chronological order of occurrences; the event happened in the far past is shown after the event that are happening at the moment in the current narrative.

Flashback scenes in color are also arranged successively both in the story and in the discourse but out of their chronological order of occurrences. In the scene that shows Digafeneh's mother trial to convince Digafeneh to break up with his girlfriend, Tsehay, for example, a color flashback scene is inserted in the current narrative (01:01:20-01:01:33). The current narrative shows Digafeneh's mother is preparing coffee and in the meantime she tries to advise her son that he must break up with his girlfriend for she is a fiancée of another man. She says that Tsehay's father has come to their home and has warned her to advise her son to quite his relationship with his daughter. Then, the current narrative pauses for a while to insert a shot from Tsehay's father and Digafeneh's mother conversation that is represented in color. The major purpose of presenting this inserted shot in color is to notice the spectators that the actions in the scene are happened in the near past, before few days ago as the auditory channel approve in Digafeneh's mother speech.

The major purpose of arranging both of the black-and-white and the color flashback scenes successively both in the story and in the discourse but anachronologically is to substantiate the current narrative with relevant information from the events that happened in the previous parts of the narrative. Moreover, because of the insertions of the achronies, the narrative easily manages the questions expected to be raised from the spectators from the preceded part of the narrative because both the inserted scenes are not represented before and they are omitted intentionally to creates a purposeful gap in the flow of the narrative which sustains the engagement of the spectators in the narrative until they get the answers.

To sum up, the narrative order of *Kalkidan* at scene/shot level is arranged both chronologically and anachronologically by arranging in one hand simultaneously happening events of the story simultaneously and successively in the discourse by utilizing narrative techniques such as deep space composition and voice over. On the other hand, successively happening events of the story are arranged successively and simultaneously in discourse by using narrative techniques such as cross cutting and flashback. This way of arranging the order of events in the discourse helps the narrative to represent the events more naturally and realistically, to achieve the effects of suspense and surprise, to fill the information gap in the narrative, to substantiate the narrative with some sorts of information, and to sustain the interest of the spectators in the narrative.

#### **4.4.2. Duration**

In the following section, the analysis of duration at the entire and at scene/shot level of the narrative of *Kalkidan* is presented.

##### **4.4.2.1. Duration at the Entire Level**

The duration of *Kalkidan* at the entire level of the narrative covers more than a decade. The first narrative level covers the love affair between the two major characters since the first day they met when they were high school students up to their lives as grown persons and finally their tragic deaths. However, the narrative in its two hours and sixteen minutes duration selects only relevant events of the story and manages them systematically in a way the spectators can understand the story easily and completely. The events that have been taking place for many years are reduced by the use of different narrative techniques and display on the screen for the aforementioned duration of time. Events from each scene of the narrative are chosen carefully and selectively by using many narrative techniques of ellipsis such as jump cutting.

In the prologue scene of the narrative, for example, the spectators see a black-and-white scene of high school students in a class. In this scene, the narrative mainly introduces three students out of a class full of students. These three students are displayed on the screen while they are talking one another. Then, the title of the film pops out and displays on the screen. After the introduction of the film's title, the screen displays events of the story in color throughout the entire narrative except few black-and-white flashback scenes. The first color scene of the narrative, in its auditory and visual channels, tells the spectators that one of the characters, who turns out to be Digafeneh in the upcoming narrative, is complaining about the suffer from looking for a job and the other one, who turns out to be Tsehay, is chatting with him. In the middle of their chat, a phone call from another character named Mesfin interrupts their chat. This representation of the narrative in both its auditory and visual channel helps the spectators to reconnect the current narrative with the previous black-and-white scene and they are also expected to understand that the characters in the current scene are the characters who appeared in the previous black-and-white scene that represents the lives of the characters before some years ago. Obviously, many events have been occurring in the voyage of the lives of the characters since they displayed on the screen as high school students in the black-and-white scene but by using jump cutting narrative technique most of the events of the story are omitted systematically.

Therefore, the entire duration of *Kalkidan*, is arranged by using reduction durational relationship because the other durational relationships, equivalence and expansion, are difficult to employ at the entire level of the narrative in the contemporary film making experiences. However, the three durational relationships between the three types of duration are applied at scene/shot level of the narrative.

#### **4.4.2.2. Duration at Scene/Shot Level**

The duration of the narrative of *Kalkidan* at scene/shot level between the three types of duration is arranged both equally and unequally. There are many scenes/shots of the film arranged by utilizing story, discourse and screen duration equally. There are also many other scenes arranged with unequal duration between the three types of durations; some events of the story are arranged in expansion and some others are arranged in reduction in the discourse and displayed on the screen.

##### **4.4.2.2.1. Equivalence Durational Relationship at Scene/Shot Level**

Most of the relevant scenes that contributes significant role for the progress of the narrative of *Kalkidan* are depicted in equivalent duration in the story, in the discourse and on the screen. Among these scenes, the scene that shows the conversation between Tsehay's father and Mesfin's father can be mentioned as one example (00:19:42-00:20:58). In this particular scene, events duration in the story, in the discourse and on the screen are manipulated equally, even though shots are frequently changed to show the reactions of the two fathers.

The representation of this scene with equal duration among the three types of duration in both the auditory and the visual channel of the narrative enables the spectators to know the details of the core information of the narrative. This core information, in which the entire narrative is revolving around, is Mesfin's and Tsehay's father vow to make their children a married couple many years ago before their children were born. They vowed to make their children a married couple as a means of tightening the two fathers' fraternity relationship. Mesfin has this information as some shots from the preceded parts of the narrative displays the conversation between Mesfin and his father whereas Tsehay does not have this information. In the meantime, Tsehay is in relationship with Digafeneh and Mesfin's father knows her relationship. Then, Mesfin's father tells this information for Tsehay's father who does not have this information before; consequently, he reacted emotionally. Because of the equivalent representation of the three duration types in both the visual and the auditory channels of the narrative, it uncovers this information in a way the spectators can get some of the responses for some of their questions and/or

expectations they may hold in their minds from the preceded parts of the narrative. In the meantime, it can also make the spectators to arise their interest and to wait for eagerly what will be happened in the upcoming parts of the narrative. Likewise, most turning points of the narrative are represented by arranging the three types of duration equally. Therefore, equivalent representations of events enables the narrative to tell every detail of happenings in a way that glues and hold together the preceded and the upcoming parts of the narrative.

#### **4.4.2.2.2. Reduction Durational Relationship at Scene/Shot Level**

Throughout the entire narrative of *Kalkidan*, three narrative techniques of reduction are employed at scene/shot level. These three narrative techniques namely montage editing, intertitle, and jump cutting are applied to create reduction durational relationship among the story, the discourse and the screen duration.

Montage narrative technique is utilized for representing the three types of duration unequally. Most of the time, when events of the story are represented in the discourse and displayed on the screen, the amount of the omitted time is not exactly known. The same is true in '*Kalkidan*' at its scene/shot level. The scenes that show Digafeneh's and Tsehay's lives after she left her parent's home can be mentioned as one example (1:16:30-1:20:20). Within this interval, nine successive scenes are projected. These scenes show Digafeneh and Tsehay wearing engagement ring with the presence of a monk in Debre Libanos Monastery and the rest eight successive shots show their honeymoon-like time until they have their first sexual intercourse. These collection of scenes show many events of the story that happened for exactly unknown duration. However, the events duration in the discourse and on the screen are shorter than their duration in the story. This representation of reduction durational relationship enables the narrative to catch the interests of the spectators and to keep them engaged in the upcoming parts of the narrative because it shows the most interesting moves in the relationship between the couple as in a music video that show a romantic relationship between two lovers. This way of representation is very important to save the narrative's time; besides it makes the spectator to participate in the narrative at least by using their imagination of the omitted events and the time the events presumed to be taken.

The other narrative technique utilized to represent events of the story in reduction durational relationship at scene/shot level is using intertitle. In the entire narrative of *Kalkidan*, there is only one intertitle reads as "After Three Months" (00:40:14-00:40:16). This intertitle represents a three months duration of

events of the story in two seconds in the discourse. Unlike the above representation of montage editing technique, the intertitle represents the exact amount of the omitted time, i.e., three months. Obviously, this representation enables the narrative to save the length of the screen time. Moreover, it requires the spectators to use their imagination about what events has been happened during the three months based on the information they have got from the preceded narrative. Will there be significant changes on the lives of the characters? Or, is life continues as usual as in the preceded narratives? This also makes the spectators to wait for to see whether new things have happened in the characters' lives because the upcoming narrative after the intertitle is presumed that it shows the lives of the characters after three months.

The dominant technique used in representing reduction durational relationship among the three types of duration is jump cutting technique. From the prologue scene of the narrative until its end, the technique is employed to reduce the duration of events in the story when they are arranged in the discourse and projected on the screen. For example, jump cutting is applied between three successive scenes of the narrative. The first scene shows Tigu's, the boss of Digafeneh, invitation of Digafeneh to attend a party organized to celebrate the new promotion Tigu has got (1:34:52-1:36:31). The second is a night club scene that show Digafeneh enjoying his time with his colleagues, Tigu, Senait and one anonymous character, in a night club (1:36:06-1:38:40). The third is a morning scene that shows when Senait wakes up and finds herself on the side of Digafeneh that is presumed to be they slept the whole night together in the same bed (1:38:41-1:39:06). Between the first scene and the second scene, events of the story that has happened for exactly unidentified amount of time are omitted because the first scene ended with Tigu's and Digafeneh's conversation in Digafeneh's office during work time which ended with Digafeneh's acceptance of Tigu's invitation to celebrate Tigu's promotion. However, the following scene shows Digafeneh and his colleagues enjoying their time in a nightclub. Therefore, events of the story that has happened between these two scenes are not represented in the discourse and displayed on the screen. The same is true between the second and the third scenes. The second scene ended while Digafeneh and Senait are dancing on the dance floor in the nightclub and the third scene begins by showing when Senait wakes up and finds out herself naked laying besides Digafeneh in the same bed. Events of the story that happened between the night and the morning are not represented in the discourse and projected on the screen. In these cases, events that have been happening for exactly unknown duration of time are not represented in the discourse and on the screen. More importantly, omitting the events that have been happening between the second and the third scenes enables the auteur to

technically escape from being representing culturally against scenes such as showing naked body of the characters, showing sexual intercourses openly, etc. This requires the spectators' involvement in the narrative and they are supposed to imagine the omitted events of the story according to their life experiences. As a result, their participation in the story world sustains their engagement in the rest parts of the narrative.

Using different techniques of arranging the narrative in reduction durational relationship at scene/shot level in the narratives of *Kalkidan* has many purposes. The first purpose is to save the total duration of the narrative. As the above analysis of montage editing technique, intertitle and jump cutting techniques show, many events of the story are omitted when they are represented in the discourse and displayed on the screen. When they are omitted, the entire duration of the narrative becomes shorter and the auteur of '*Kalkidan*' used the aforementioned techniques to omit many events of the story technically and artistically. This artistic omission of the narrative, in turn, contributes for the beauty of the narrative because it enables the discourse to arrange by selecting only the most significant events of the story in a way the spectators can understand it completely. In addition, when events are omitted, the spectators are supposed to guess the omitted events of the story from their life experiences which also results the sustainability of their interest in the progress of the narrative.

#### **4.4.2.2.3. Expansion Durational Relationship at Scene/Shot Level**

In the narrative of *Kalkidan*, some events are purposefully represented in expanded durations in the discourse and on the screen than their approximate durations in the story. Three major techniques of narrative are employed for the representation of events of the story in expanded manner especially when they displayed on the screen. These are overlapping editing, cross cutting and slow-motion.

In the film, overlapping editing is employed only once. In the scene that shows the conversation between Tsehay and her father about the vow that he has made with Mesfin's father to make Mesfin and Tsehay a married couple, overlapping editing is applied to exaggerate Tsehay's expression of anger on the issue (01:11:17-01:11:27). In this shot, Tsehay is projected on the screen as she holds her forehead by her two hands to express her intense anger; however, this particular moment is exactly repeated for three times. Therefore, because of the utilization of overlapping editing technique, the duration of this particular expression of anger on the screen is expanded than its relative duration in the story to express her intense anger in exaggerated manner so that her anger imparts on the spectators.

In the film, slow motion is one of the highly utilized techniques of expanding the duration of events in the story while they are represented in the discourse and projected on the screen (01:11:17-01:11:27). In the above example, slow motion is applied purposefully to expand the events' duration on the screen. Tsehay's expression of anger is supported by the application of slow motion in addition to the overlapping representation. Because of the utilization of slow motion, the images in the frame are seen slowly than their regular duration in 'reality'. As a result, it helps the spectators to see every detail of Tsehay's reaction to her father. The same technique is applied in the succeeded shots when she runs away from her father and when he attempt to chase and to stop her. In addition to accentuating the actions and reactions of the characters, the slow-motion may catch the spectators' attention and may sustain their engagement in the narrative.

The other highly utilized technique of narrative to arrange events of the story in longer duration than they are supposed to take in the story is cross cutting. One of the examples that show the utilization of cross cutting is the arrangement of two different lines of actions taking place in two different places (00:45:58-00:49:18). Within this time, the conversation between Digafeneh and his best friend, Hussien, in a café is going on but another shot form another scene interrupts and starts showing Tsehay's father appearance in Digafeneh's home and meets his mother. Then, the previously paused scene resumes and continues showing Digafeneh's and Hussien's conversation in the café. Then, Tsehay's father is projected on the screen while he is traveling in a car seemingly after he discussed with Digafeneh's mother. The main point here is that by utilizing cross cutting, actions in the two different lines have taken longer duration when they are arranged in discourse and projected on the screen because the conversation between Digafeneh and Hussien is paused and the next scene is inserted. This inserted scene is again paused and the previously paused scene is resumed. This helps the narrative to tell the spectators that the two lines of actions are going at the same time.

#### **4.4.3. Frequency**

In the narrative of *Kalkidan*, some events of the story are sometimes arranged in more frequency and other times in less frequency when they are arranged in the discourse and projected on the screen mainly by using recounting and enactment narrative techniques as presented in the following sections.

#### 4.4.3.1. Zero Recounting and Zero Enactment

In the narrative of *Kalkidan*, there are events of the story represented neither in recounting nor in enactment but can be inferred from the gaps of the narrative. Among these the time gap between the prologue black-and-white scene (00:00:00-00:05:58) and the first scene of the color narrative that starts after the introduction of the film's title can be mentioned as one example. The prologue scene shows the major characters of the narrative as high school students. This can be identified from the setting and from moveable and immovable props contained in the setting such as the school's name 'Betlehem', the characterization: the physical look, the approximate age and the dressing styles of the characters and the color of the narrative (black-and-white). After the introduction of the title of the film, the narrative begins by showing two grown persons in a car talking each other about unemployment problems. These two persons are Digafeneh and Tsehay and in the middle of their dialogue an incoming call from a person named Mesfin interrupts their talk. For the fact that all of the three characters' names are introduced, the spectators can easily associate these adult characters in the current scene with the characters shown in the prologue and understand that now they appear as grown persons.

Many events have been happened in the lives of the characters since they are high school students up to they become grown person who is looking for a job, Digafeneh and who are working as a professionals in their family businesses, Tsehay. The characters' lives as college or university students are systematically omitted. However, the spectators can infer the omitted portion of the lives of the characters from their experiences and complete the narrative. This requires the spectators' participation in the narrative. In addition, it is a good technique of shortening the entire duration of the narrative. The total length of the narrative would have been more than its current duration if the characters' lives as higher education students and other details of their lives had been represented in the narrative. Finally, it is also a technique of omitting actions that do not have inevitable contributions in the progress of the narrative. Therefore, even though many events that might happen for many years are neither recounted nor enacted, the arrangement of the narrative technically and systematically makes the spectators to reconnect the lives of the major characters' before many years as they were students with their current statuses.

#### **4.4.3.2. One Time Enactment and Zero Recounting**

In the narrative of *Kalkidan*, most of the events of the story are represented once in dramatized way in the discourse. Because film is basically a medium that highly seeks to show events than to tell, dramatized representation of events is expected in many narrative films. The same is true in the narrative of '*Kalkidan*'. The scene that shows when Mesfin rapes Tsehay, for example, is represented one time in enactment without any recounting (02:00:27-02:01:05). By representing the moment when Mesfin rapes Tsehay in enactment, the narrative aims to show Mesfin's stupidity. Tsehay attempts to convince him not to rush for sexual intercourse; however, Mesfin does not want to listen to her talk. He rather uses his force and forced her to have sex against her will that marks their incompatible personality. This representation also systematically leaves a task for the spectators to compare Mesfin's personality and her ex-boyfriend's, Digafeneh's personality. By doing so, the narrative aims the spectators to stand on the side of Digafeneh.

#### **4.4.3.3. One Time Recounting and One Time Enactment**

In the narrative of *Kalkidan*, there are some events represented in one time recounting and in one time enactment. The thirtieth year marriage anniversary of Tsehay's parents can be mentioned as one example for this type of representation (00:10:48-00:22:24). In this scene, the narrative gives information for the spectators that the celebration is held in Tsehay's family's home because the visual channel show both the exterior and the interior parts of the house in different camera angle and width when foods and drinks are preparing for the celebration, even though events from some other scenes frequently interrupts the narration of this scene. From its beginning to its end, however, the spectators do not have the exact reason of the celebration until it is recounted by Rahel. Rahel recounts the celebration after she attended it when she criticizes and ridicules on the celebration with Mesfin while they are on their way to a nightclub (00:22:26-00:22:36).

The way the celebration represented rather confuses the spectators purposefully. The event that are inserted in cross cutting while the celebration is going on such as Mesfin's father and Mesfin's dialogue, the conversation between Tsehay's father and Mesfin's father makes the spectators to guess different reasons for the preparation of the celebration. This dramatized representation of the celebration could not give sufficient information about its reason; it only shows there is a celebration going on in Tsehay's and her parents' home. The confusion, however, helps the narrative to make the spectators sustain their

interest in watching the story until they uncover the real reason of the celebration. Therefore, it has to be told for the spectators and they have not waste much time bothering themselves to figure out the reason of the celebration. That is why the auteur arranges the narrative to tell the reason of the celebration in the following scene in the words of Rahel. She says “Is this huge celebration deserved for they consumed thirty years from their lives in marriage?”. In her speech, she uncovers the exact reason of the celebration for the spectators. Therefore, this representation of the event one time in enactment and one time in recounting is very important in sustaining the spectators’ interest in the narrative.

#### **4.4.3.4. One Time Recounting and Zero Enactment**

Mesfin recounts that Tsehay’s father transferred the ownership of his factory officially to Tsehay (01:55:57-01:56:06). Mesfin recounts this event to Rahel to convince her to be more patient in the progress of achieving their plan of owning the wealth of Tsehay and her father. The process that shows when Tsehay’s father is transferring the ownership of his factory to his daughter is not partly or entirely represented in the narrative; it is only told by Mesfin one time but it is no time represented in enactment. This is very important to make the spectators to think and to imagine the story world other than those represented in the frames because what Mesfin has told in his words are some happenings that never represented onscreen. Thus, the spectators are systematically forced to imagine the ups and downs Tsehay’s father has passed in the process of transferring the ownership of his factory for his only daughter. Moreover, representing in enactment the entire process of the transferring may not be very significant in the progress of the narrative; what is significant is just the information.

#### **4.4.3.5. More than One Time Recounting and Zero Time Enactment**

In the narrative of *Kalkidan*, there are few events of the story represented in the narrative without enactment but with frequent recounting. Among these events, Tsehay’s father and Mesfin’s father vow to make their children a married couple when their children grow up can be mentioned as an example. The two fathers decided and gave their words each other before the birth of their children. Even though the event never represented in enactment, it is represented in recounting for seven times by different characters since the inception of the narrative. It is first told by the words of Mesfin’s father to Mesfin (00:13:59-0014:05). Then different characters such as Digafeneh’s mother, Tsehay’s father, Digafeneh, and Tsehay in different expressions recount it; both fathers recount the event two times each other.

The major reason for recounting the two fathers vow by five different characters including the two fathers is that the entire narrative directly or indirectly revolves around their vow. The two fathers are trying their best to make their children a married couple as they promised each other. However, without the awareness of her father's vow, Tsehay has been in relationship with Digafeneh since they were high school students. In the meantime, Mesfin's father attempt to shape Mesfin's personality to have a good behavior and to make him a good husband of Tsehay. Tsehay's father by his side attempt to block Tsehay's and Digafeneh's relationship by frightening Digafeneh's mother which finally results Tsehay's father pull the trigger and shot Digafeneh to death. The event that is not dramatized throughout the narrative is recounted by most of the characters who have significant role in the progress of the entire narrative. This shows how much the issue is central for the rest of the events happen in the entire narrative. This representation enables the narrative requires the spectators' participation in the story world by imagining the time the two fathers promised each other to make their children a married couple many years ago. Moreover, it also shows the personality and the commitment of the two fathers in their attempt at their best to protect their promises.

#### **4.4.3.6. More than One Time Recounting and More than One Time Enactment**

In the narrative of *Kalkidan*, some events of the story are represented in the discourse and displayed on the screen with exceeding frequency. One of these ways of representation is recounting an event more than one time and enacting the same event more than one time. The car accident that happens on Digafeneh can be mentioned as one example. This particular accident that happens once in the story is represented in the discourse for six times in different forms. It is represented two times in enactment and four times in recounting with slightly different expressions. The first representation is in enactment (00:14:47-00:14:50). During this time, the shot shows when the accident happens for the first time. The same shot briefly represented again presumed as it comes in the minds of Rahel in flashback (00:24:19-00:24:20). The accident is again represented in recounting way by a traffic police in a phone call to Digafeneh's best friend, Hussien (00:19:28-00:19:33). The next recounting representation is when Rahel tells Mesfin that she accomplished the mission and killed Digafeneh by a car (00:22:50-00:22:55). The same accident is again recounted in the dialogue between Rahel and Mesfin after they know that Digafeneh is survived from the accident in miracle (00:31:04-00:31:11). Finally, the accident is recounted by Digafene's mother (00:48:42-00:49:06).

Representing the car accident many times in the discourse in recounting and in enactment has much significance. The first importance is it defines the major counter forces that distinguish the protagonists and the antagonists. Those who stand for the victim, Digafeneh, are the protagonists which includes his girlfriend, Tsehay, his best friend, Hussien and his wife, and his mother. On the other side, those who stand against the victim explicitly or implicitly are the antagonist that includes Mesfin, Rahel, Silesh and Tsehay's father who join the camp of the antagonists lately. When the accident is recounted by Rahel for the first time after few hours since the accident has happened, for example, the spectators may understand that Mesfin is behind plotting and commanding the accident because Rahel reports to Mesfin as she perfectly accomplished the mission, the mission of killing Digafeneh. The other importance is to show the presence of little sympathy even in very cruel persons. In connection with this, the second dramatized representation of the accident is in Rahel's mind when she remembers the accident while she is in the middle of the dance floor of a nightclub as she celebrated the success of the mission with Mesfin. In the middle of her dance, she stops for a moment and the visual channel displays the accident very briefly presumed as it appears in Rahel's mind when she remembers the accident. Even though she was highly pursuing the death of Digafeneh because she plans that his death leads her to the tower of wealth. However, after she with her partner, Silesh, did the accident, she does not get real satisfaction. It rather distracts her mood and appears in her mind even she is in the middle of a dance floor. The sympathetic part of herself forces her to remember the evil action she did on Digafeneh. This becomes clear for the spectators because of the representation of the accident in enactment for the second time. Therefore, the representation of an event more than once in enactment and similarly more than once in recounting helps the narrative to make the spectators to emphasize on basic moments of the narrative that contributes the fundamental share for the progress of the narrative.

#### **4.5. Narrative Time in the Novel *Kalkidan***

Narrative time analysis in the novel *Kalkidan* is presented in the following section. The presentation comprises the analysis of the three facets of narrative time in the novel. The discussion begins with the analysis of order in the novel followed by the analysis of duration and frequency, consecutively.

##### **4.5.1. Order**

The narrative of *Kalkidan* is arranged anachronologically for two major reasons. The first reason is its beginning *in medias res*. The narrative begins with a descriptive representation of one of the major

character's named Digafeneh residential area. It opens with a narrative saying, "The high temperature of the day, forced someone to look for a place where to hide her/himself under a shadow.... However, the residents who were living in Digafeneh's residential area seem careless about the high temperature." (p.3). The narrative continues describing the overall look of the place where Digafeneh is living in the first four pages. However, on the last paragraph of the fourth page, the narrative, again without giving advance information, tells that the major character is reading a book in his home that is found in such surroundings. It continues describing Digafeneh's mother current situation and then it gradually goes many years back to narrate, from her memory, about her happiest times with her husband before he died such as his trials and actions to make her happy all the time, his reaction of delight when his only son, Digafeneh, was born, etc. Therefore, the narrative begins suddenly by taking the readers into a certain residential area where the major character is reading a book in his home by resisting the noise coming from his surroundings and it goes back to describe his parents' lives before and after the birth of this major character. Therefore, it is obvious that he narrative begins its narration *in medias res*. This beginning is very important to give the image of the current situation of the story world of the narrative in a way that makes the readers to imagine the socio-cultural and socio-economical surroundings and the living standards in which the major character has been grown up. Moreover, it creates a feeling of suspense to know more about the major character's personality and other aspects of his life by considering the influences of the general surroundings where he has been growing up.

The second reason for labeling the narrative of *Kalkidan* is arranged anachronologically is that its narrative is arranged in frequent back and forth movement in time throughout the narrative. Some events that are happened in the previous time, analepsis, and some other events that will be occurred in the future of the narrative, prolepsis, are inserted in the middle of the first narrative out of their order of occurrences as discussed in the following sections.

#### **4.5.1.1. Analepsis**

The current timeline of the narrative of *Kalkidan* is frequently interrupted to insert the narrative about the lives of Digafeneh and his mother when his father was alive. Most of the inserted narrative about Digafeneh's father is coming from the memory of Digafeneh and his mother because his father is died some years ago before the beginning time of the current (first) narrative. For example, in the first chapter of the novel, what Digafeneh's father has said is inserted as Digafeneh remembers it. It says:

“My son, life is a huge load on the shoulder. ... I wish you to have a good future....” he died within few days after he command his word to Digafeneh’s care (page, 9-10).

The above extract is inserted out of its time of occurrences because the first narrative is about Digafeneh, while he is strolling and remembering his father’s advice. As he thinks about his father, the narrative starts narrating the words of the father as if he is talking right at the moment. Therefore, the extract can be an example for analepsis because the time of the extract falls totally before Digafeneh becomes a grown man. However, the above extract shows the words of the father that he spoke when he was alive. This technique is very fundamental to substantiate the current narrative with background information i.e., the strong influence of the father on Digafeneh’s general personality as a grown young man.

There are also analepsis that falls after the beginning of the first narrative that are inserted on the current narrative. The following extract can be one of the examples of internal analepsis:

“After a week, I plan to take a taxi to see and check whether the rumors about Tsehay are true or false. It was real and I saw Tsehay when she was hanging around with Mesfin in a red Mercedes”... (page. 247).

This extract is about the moment Digafeneh saw his girlfriend, Tsehay, spending her time with Mesfin in the outskirts of the city. Digafeneh narrates this moment now but it was also narrated on the previous part of the narrative by the narrator of the novel as Digafeneh was watching his girlfriend hangarounding with Mesfin. This narrative is repeated for the second time when Digafeneh is telling this moment, which tears his heart apart, for his intimate friend, Hussien. This extract is internal analepsis because the narrative narrates events that happened after the beginning time of the first narrative. This is very important for giving the issue strong emphasis for its impact on the lives of the two major characters is the backbone of the narrative.

#### **4.5.1.2. Prolepsis**

The first narrative of *Kalkidan* is interrupted not only by events that happen in the past but also by some future events of the story which are symbolically represented in the middle of the current narrative before their time of occurrences. In Chapter Eight, last paragraph, for instance, the narrative systematically tells for the readers that there is some kind of news after three days, even though the narrative does not uncover whether the news is good or bad.

“... in the small home, everybody wished to hear good news after three days. If their wish become fulfill... another day..., will they wish another ... or will they keep their promise of not wishing anymore than this?... because they are human beings, it is expected that they may wish more. Humans need is limitless for their need is vast like the stars in the sky.” (p. 65).

This can be an example for prolepsis because the extract symbolically tells the future events of the story before their time of occurrences. For the fact that the symbolically represented events in the extract are happened within the time boundary of the first narrative as it is also proofed in the upcoming parts of the narrative, it can be an example of internal prolepsis. This representation helps the narrative to increase the readers' interest in the reading and to wait for the narrative to tell them about what will be the news after three days: good or bad? This by itself increases the suspense effect of the narrative.

The way the narrative of the novel ends can be an example of external prolepsis. There is no clear remark about how will be the lives of some of the characters, especially the lives of the major character, Digafeneh after he lost his girlfriend. In additions to some signals that are given in different parts of the narrative, the ending also symbolically professes the future lives of the characters as can be seen in the following extracts:

“While he was thinking suddenly Tsehay's image was dissolved and replaced by Senait's. He remembered what Senait had said him ‘There may be a woman who admires your composition! There is a woman who cares about you other than Tsehay.’ He also recalled the way she laughs, the way she talks with him and her respect for him. Then he thought that ‘Why don't I marry Senait’” (p.229).

“She said, ‘Promise me.’”

“He replied, ‘I swear! I won't drink hereafter.’ as he held her hand and ogling at her; both of them feel shocked inside their bones. Then he said, ‘Hereafter I'm the real Digafeneh; promise is a promise.’ She kissed his hand that held her; he kissed back her hand. ‘I do have confidence on you.’ she said and went out.” (p. 248).

“Senait felt real happiness whenever she spent some time in Digafeneh's home.” (p. 249)

“Mom, everything is meaningless. How long I live with a broken heart?” he [Digafeneh] said and lifted his mom up [from his shoes]. (p. 280)

The synergy of the above extracts gives a symbolic profession about the future life of Digafeneh. He won't commit suicide as he said; he rather will probably spend the rest of his life with Senait. As the extracts show, both Digafeneh and Senait have built a good relationship even up to wishing to be a married couples. Moreover, on page 279, he promised himself to kill Mesfin and then to commit suicide for he gives up hope to lead a life without Tsehay's presence. However, his mom, who was listening

what her son has said, lied on his shoes and begged him for not to do any of his promises. Then, as the last extract (among the above extracts) shows that, he has changed his mind by considering his mom's bagging. Therefore, the above extracts together can tell the readers not only about what will be the life of Digafeneh but also about the life of Senait after the end of the narrative. As a result, it is external prolepsis because the lives of Digafeneh and Senait after the end of the narrative are beyond the time scope of the first narrative. This technique of ending a narrative without exactly telling the fate of the characters in the rest of their lives is very important to make the readers to use their imagination and guess what will look like the rest lives of the characters based on the given narrative clues. This, in turn, makes the readers to participate in the story world of the narrative and to increase the memorability of the narrative in the readers' minds.

The above discussion shows that the narrative of *Kalkidan* is arranged anachronologically. This can be figured out from the narrative's beginning *in media res* and its insertion of past and future events on the first narrative. This arrangement is very helpful to support the first narrative with necessary background information, to increase the readers' interest in the narrative, to achieve suspense effects on the readers and to make the readers participate in the story world.

#### **4.5.2. Duration**

Some events of the story of *Kalkidan* are represented in the discourse with relatively equal durations but some other events of the story are represented with unequal duration in the discourse. Whether events of the story are represented equally or unequally, the four major aspects of duration are utilized throughout the narrative of *Kalkidan*. These four aspects namely summary, scene, pause and ellipsis, are utilized in the narrative for different purposes. In the following section, the analysis of these four aspects of duration is presented.

##### **4.5.2.1. Summary**

In the narrative of *Kalkidan*, many events are arranged in shorter duration in the discourse than the events presumed to take place in the story. The following quotation shows the unequal duration of events in the story and in the discourse, anisochronous duration: "Tsehay had certified in Secretary Science and hired in a government office." (page. 37). In this quotation, events of the story that are presumed to take many years are summarized in a single sentence in the discourse. It is obvious that to be certified in Secretary Science takes one or more years and the narrative tells the readers that she has

started working by her profession but it does not exactly tell how long she has been working. It may be some months or some years. However, the discourse, in a single sentence, represented all those many events that are expected to be happened since Tsehay started studying Secretary Science and graduated in it and started working. This is very important in making the narrative precise by avoiding the detail descriptions of less important events of the story in a way without creating confusion in understanding the narrative. Moreover, this technique is highly utilized in the narrative to reduce the number of pages devoted for the narrative.

#### **4.5.2.2. Pause**

In the narrative of *Kalkidan*, unlike in summary, some events are represented in longer duration in the discourse than they are supposed to take in the story. Most of the beginnings of the chapters in the novel are narrated by utilizing pause for describing the setting in which the events of the upcoming narratives are taking place. This technique is also utilized for describing the physical appearance and the behavior of the characters. The following extract can be one example:

“Tigu Yilma had a short and flat nose. He was very short. His teeth were not attractive for they passed the edges of his lips and for they were covered by cigarette dirt. This made his look very ugly. In addition to his bold was about to reach his nape, the shape of his head gave him a horrible appearance.” (page 74).

In the above extract, there is only the description of the character named Tigu’s physical appearance; there is no even a single event recounted in the extract. That is why, it is said that story time is paused while discourse time is continued to pass in describing Tigu’s appearance. The above description of his physical appearance in the extract helps the narrative to create the unattractive and the unlikeable image of Tigu in the minds of the readers, which in turn systematically accentuates his evil actions. This contributes for the characterization of Tigu because this character is one of the antagonists that contributes the greatest role for the fall of the major characters and, as a consequence, the narrative’s conflict become stronger.

#### **4.5.2.3. Scene**

In the narrative of *Kalkidan*, some events are intentionally recounted in the story and in the discourse with approximately equal duration, unlike the above two aspects of duration. Let us see the following example:

“I don’t think we can separate. The past two days were days of worrisome.”

“I also spent the days in the same feeling.”

“By the way, who was mistaken?”

“You!”

“Okay, if I’m mistaken, let me invite you to visit the Lion’s Park on Saturday.”

“I would be very glad.”

“I will wait for you at the gate of the Park at 5:00 p.m.” She said and they departed. (p.35-36).

The above conversation is between the two major characters, Digafeneh and Tsehay. This conversation has roughly similar duration of time in both the story and the discourse because it is like a conversation between characters performing on a theater stage or acting in a movie. This representation is very significant in giving the narrative the features of theater or movie because there is no narrator’s comment that interrupts the conversation of the characters. This makes the readers easily see the characters in their imaginations as if they are acting in front of their eyes. More importantly, most significant events and happening of the narrative are represented in scenic mode because the technique enables the readers to give more emphasis for the events represented in this mode and for underlining their impacts in the progress of the entire narrative.

#### **4.5.2.4. Ellipsis**

The narrative of *Kalkidan* also utilizes the last aspect of duration, ellipsis, for some purposes. Contrary to pause, in this aspect of duration the discourse stops while time continues to pass in the story. The elapsed time may or may not be explicitly represented in the narrative. Let see some examples in the following section:

“Digafeneh became a dead walking that cannot utter even a single word. Her relatives circled the morgue and all of them started mourning but the dead walking, Digafeneh, never cried, no tears on his eyes at all. Because her father’s blood pressure increased, he replaced on her bed.

After three days since she buried, he went to her grave.” (p. 278).

In the above extract, explicitly stated amount of time is omitted in the discourse, i.e., three days. This means different events of the story in the past three days have continued happening. However, they are not represented in the discourse. This omission is very important first, for making the readers to use their experiences to imagine how Digafeneh and her relative spent the past three day in great grief as a result

of losing the lovely Tsehay in a sudden and tragic accident. Second, it is a systematic way of making the narrative precise by abstaining from narrating the details of less important events that may not have much significant contribution for the development of the narrative.

In the narrative, some events of the story that are happened for exactly unknown amount of time are omitted in the discourse for some purpose. For example: “They went to Etegie Hotel. As they entered and sat in the hotel, the waiter brought them a menu.” (page 72.). In the quotation, unidentified amount of time is passed in and between the two statements. The first statement tells the readers that the characters (Tsehay and Digafeneh) go to Etegie Hotel. Without telling how long they walked or travelled to reach to the hotel, the second statement tells the readers as the characters entered into the hotel and without describing which part of the hotel the characters sit and other details of their actions, the narrative tells the readers that the waiter bring them a menu. Therefore, exactly unidentified amount of time has omitted between the first and the second actions, and also between the second and the third action (the waiter’s action). The major importance of omitting the details of the characters’ action is to contribute for the preciseness of the narrative by avoiding less relevant detail that do not have much impact in the progress of the narrative. How and how long they walk to the hotel and other details of their action after they entered until the waiter gives them the menu may not be very important for the development of the narrative. Moreover, like the previous example, it makes the readers to participate in the narrative systematically for it requires the readers to imagine and to fill the gaps created by the omission of details of the characters’ actions.

### **4.5.3. Frequency**

In the narrative, of *Kalkidan*, some events of the story are recounted in equal frequency in the discourse purposefully but some other events of the story are recounted in the discourse with unequal frequency again for achieving some kind of effect in the narrative. Unequal frequency of representation refers to the recounting of events of the story with more or less frequency in the discourse. In the following sections, the analysis of frequency in the narrative of *Kalkidan* is presented.

#### **4.5.3.1. Singulative Narrative**

Many events of the story that are happened only once are also represented in the discourse with similar frequency. The following can be one example:

“The ‘Teji Bet’ [Mead Bar] was very busy by its customers. The noise, the hassle was very high. Everybody spoke but no one listened.” ... “Yes, you don’t do mistakes. You have got what you deserve. Just tell me where the hell I can find that cruel Mesfin.” (p. 272-273).

The above extract is represented both in the story and in the discourse only once. This extract replies the readers’ question that is supposed to be raised from the gap of the preceded parts of the narrative about the character named Tigu’s fate since the preceded parts of the narrative left his life unfinished. Therefore, the readers may wonder about the whereabouts of Tigu. Moreover, this particular part does not deserve repetitive representation in the discourse because the readers have already got responses for the whereabouts of this character. In addition, this is narrated at the denouement stage of the narrative when conflicts are getting resolution. However, narrating the conversation between Tigu and Digafeneh is very important for it precisely tells the readers how the lives of two of the antagonists, Tigu and Mesfin, have ended because Tigu told to Digafeneh that Mesfin is suffering from the equivalent consequences of his bad personality.

#### **4.5.3.2. Repeating Narrative**

Some events of the story in *Kalkidan* are happened only once in the story but narrated more than once in the discourse. Among these, the car accident that happened on Digafeneh can be mentioned as one example:

“The car hit him [Digafeneh] very hard and threw him away. The car did not stop by hurting him only.” (p.11)

“Finally, they [Digafeneh’s neighbors] got information from the Third Police Station that there are some individuals who have taken to Minilik II Hospital for they are injured in a car accident yesterday night. The neighbors went to the hospital and found him [Digafeneh].” (P. 12).

“Tsehay shocked very much and felt a kind of pain as if she was hit by a stick on her head when he [Hussien] took Tsehay out of her office and told the car accident that happened on Digafeneh.” (p. 22).

“His mother [Digafeneh’s mother] remembered the accident and became disturbed when her son went out of home to look for a job as the saying said ‘A deaf remembers only the last sound he heard before he becomes deaf’.” (P. 55)

All of the above extracts are narrating about a car accident that happened on Digafeneh. However, it is narrated for many times in the discourse for different purpose. The first extract is narrated by the narrator that depicts how the accident on Digafeneh is happened for the first time. However, different characters recount this same accident many times in different part of the narrative. When it is recounted

for the second time by someone from a traffic office, as it is represented in the second quotation, it enables the narrative to show the strength of the social bond of the community in which Digafeneh and his mother are living in because the individuals who are living in their surroundings were committed to search and find him only by the command of their social values. After they found him in the hospital, he was in critical condition and needed blood donation to stay alive. They donated him their blood and saved his life. This enables the readers to have the general image of the community in which kindness and care are their conventions of their social life. In the third quotation, the accident is again recounted by Hussien when he tells the accident for Tsehay; finally, it is also recounted by Digafeneh's mother because the accident left traumatic effect in her mind. The major reason of recounting this accident by Hussien and his mother is very fundamental in hinting the characters' intimate relationships. Generally, recounting an event many times in the discourse but that happened only one time in the story is very important because first, the narrative use this moment as one of the moments of defining the protagonists and the antagonists camp of the narrative as it can be seen in the third extract. Moreover, the utilization of this technique is stylistically advantageous for it is used as a means of showing the social bondage and the general image of the community where most parts of the narrative are taken place.

#### **4.5.3.3. Iterative Narrative**

In the narrative of *Kalkidan*, there are many events that happened more than one time in the story and narrated only once in the discourse for some purposes. The following can be mentioned as one example:

“Every day, Digafeneh was wondering from place to place where he thought he would find a job. He went to a certain office and waited for longer time to meet the concerned body of the office; after waiting for a long time, he got the chance to speak and entered to the office but whenever he went out, his face contracted with sadness. He thought deeply for a moment standing near the office and again he went to another office but he got the same response. .... “We don't have a vacancy for you.” (p.55).

In the above extract, there is a similar action done by Digafeneh every day, i.e., looking for a job. However, this action is not recounted in the narrative equally as their number of occurrences in the story. This makes the narrative emphasize how much Digafeneh is committed in looking for a job even though he is suffering a lot from it. In addition, because the actions are similar, narrating each and every similar activities again and again is stylistically boring. Therefore, narrating similar activities one time in expressions that expresses the repetitiveness of the activities is advantageous to make the narrative more

attractive and to emphasize on expressing the suffering of the characters in a particular repetitive activity even without finding what they want. This is what it is achieved in the above example.

## **4.6. Comparison of Narrative Time in the Adapted Film *Kalkidan* and in its Source Novel**

The analysis of time in the adapted film *Kalkidan* and in its source novel with the same title comprises the analysis of the three facets of narrative time namely order, duration and frequency. Though the manipulation of these facets of narrative time in the source novel and in the adapted film have differences due to their difference in their inherent features of the two narrative mediums, all the three facets of narrative time are manipulated as discussed in the following section.

### **4.6.1. Order**

The analysis of order in the adapted film *Kalkidan* and in the source novel with the same title shows that events of the story are arranged chronologically and anachronologically. As the analysis at the entire level of the narratives shows events of the story are arranged out of their order of occurrences by applying different narrative techniques. One of the narrative techniques that both of the adapted film and the source novel applied for the anachronologically arrangement of events of the story is opening their narratives *in medias res*. Even though both narratives have difference in the events they show in their inception scenes, they are similar in the narrative techniques they applied to open their narratives; they open their narratives by taking their respective audience into the middle of ongoing actions. The first thing that appears in the adapted film is a school and different individuals in it such as students, grown men and women, etc. Then, some shots that show the interior of the school's compound and students in and out of the classrooms are displayed in which the major characters of the narrative are introduced to the spectators. However, this part could not give the complete information about the setting and the characters. This may lead the spectators to raise questions in their minds and to wait for the responses until the narrative gives to them. The same is true in the source novel, '*Kalkidan*'. The novel opens its narrative by describing the warm weather conditions of a certain resident area and the people in it. Like in the adapted film, the readers are expected to raise different questions in their minds because the opening of the narrative could not give complete information about the story world and the characters. Therefore, as pointed out above, both narratives take their respective audiences in the middle of ongoing actions. This is very vital in sustaining the audiences' interest and engagement in the narrative. In

addition, the use of analepsis/flashback and prolepsis/flashforward in the course of the narratives is the other reason for saying the order of events of the stories of both narratives are arranged anachronologically.

At the micro level analysis of narrative time in both the adapted film and in the source novel show, events of the story are arranged anachronologically in the discourse in frequent back and forth movement in time. Both narratives are not represented events of the story linearly; their first level narratives are interrupted with the insertion of previous and future events out of their order of occurrences. Therefore, the narrative techniques known as analepsis and prolepsis are applied in both mediums. This is very important in substantiating the first narrative with necessary background information that may use as complements of previously omitted events in the preceded part of the narrative. Sometimes previously represented events of the story are also repeatedly represented when the auteur/author wants to remind the events for the spectators/readers for some reason such as to give emphasis for the cause and effect relationship of events in the current and in the previous narrative, to represent an event from other characters' point of view, to predict the upcoming events by recalling an event that is already happened previously, etc. Representing future events of the narrative before their occurrence is also very significant in making the narrative suspenseful by making the audiences guess the future events from the given clues of the first narratives. This, in turn, requires the audiences' participation in the story world of the narratives, which is also the other factor that increases the audiences' interests in the narratives.

#### **4.6.2. Duration**

The other aspects of narrative time in the adapted film *Kalkidan* and in the source novel with the same title is duration. This aspect of narrative time is analyzed at the entire (macro) and at the scene/shot (micro) levels of both narratives.

At the entire level of the adapted film, events of the story are represented in unequal durations when they are arranged in the discourse and projected on the screen. The events of the story are presumed that they have a span of more than ten years. It covers all of the events that happened since the major characters were in adolescence stage until their tragic deaths as grown persons. Even though the exact duration of events of the story cannot be identified, it is obvious that they are represented in lesser duration when they are arranged in the discourse and finally in two hours and sixteen minutes of

projection time. This can be achieved by the manipulation of different narrative techniques mainly reduction. Among the techniques of reduction, ellipsis is the highly utilized one because first it enables the auteur to omit less relevant events of the story technically and second it reduces the entire duration of the story when it is ready for projection in a way the spectators could not be confused in understanding the narrative completely. However, the rest two durational relationships, expansion and equivalence are not employed at the entire level for the contemporary filmmaking trend focuses on the selective and reduced representation of events of the story that are presumed they are happened in longer duration. The same is true in the source novel. The entire story covers three or more decades. It covers from the lives of the parents of one of the main characters, Digafeneh, after they married but before they bore Digafeneh until he lost his fiancée as a grown man. However, as in the adapted film, in the narrative of the novel *Kalkidan*, events of the story are selectively chosen and arranged in a reduced duration in the discourse mainly by applying ellipsis. The analysis at the micro (shot/scene) levels, however, used all the elements of duration both in the adapted film and in the source novel.

At scene/shot level of the film *Kalkidan*, all the three durational relationships namely equivalence, reduction and expansion are applied among the story, the discourse and the screen duration. Most of the events of the story that have fundamental role in the progress of the narrative are represented with equivalence duration when they are arranged and projected on the screen for making the spectators catch every detail of events for they are very important moment and have great impacts on shifting the pace of the narrative. When the auteur wants to catch the full attention of the spectators, he applied expansion narrative techniques. Among the expansion narrative techniques dilation by slow-motion is the highly utilized one for events are represented in slower motion than their actual speed. In addition, the other technique of expansion, cross cutting, is also applied in the narrative mainly for the purpose of arising the sense of suspense on the spectators. On the contrary to expansion, some events of the story are represented in a reduced duration in the discourse and on the screen. Among the reduction techniques, ellipsis by jump cutting is applied for the purpose of technically omitting less relevant events of the story from series of actions.

Likewise, in the novel *Kalkidan*, all the four aspects of duration are utilized for different purpose. Most of the events of the story that their detailed representation are not highly relevant but their summarized representation is crucial for the understanding of the narrative, summary is applied because this technique enables the narrative to represent explicitly or implicitly stated duration of events of the story

within very shorter duration in the discourse. However, when the author wants to show basic moments of the story, they are represented in scenic mode because this technique enables the narrative to show every detail of the events as if the events or characters are seen in a theater stage. This representation of events roughly in equal duration in the story and in the discourse is very important to catch the interests of the readers and to impart the characters feeling to them. Sometimes the author may want to spend more lines of the text by describing a setting or a character or a situation. In such cases, the time of the story halts for no action is taken place because the text is stuck in the description. This technique is very important in printing the pictures of the characters/things in the readers' minds through words. The last type of duration utilized in the narrative of *Kalkidan* is ellipsis. As discussed above, this technique is very important for escaping systematically or for cutting out less significant events of the story when they are represented in the discourse.

#### **4.6.3. Frequency**

In the adapted film and in the source novel, the frequency of events of the story and their recurrence when they are represented in the discourse are not similar. In both narratives, events of the story are represented differently ranging from their systematical omission to their repeatedly representation in the discourse.

In the adapted film, the two major narrative techniques namely recounting and enactment are employed to manipulate the frequency of events of the story when they are arranged in the discourse and projected on the screen. Many events of the story are represented neither in the discourse nor on the screen in any form; they are systematically omitted from the visual and the auditory channel of the narrative. However, they do not create a problem on the understanding of the narrative for the spectators are given clues that help them to fill the gaps and understand the narrative completely. This is very important for managing events of the story that covers many years within two hours and sixteen minutes of screen time. However, there are also events of the story that are represented in the discourse in equal frequency in both recounting and enactment techniques. This is very important to make the narrative more natural. There are also other events of the story recounted or enacted more than their frequency of occurrences in the discourse and on the screen. Whether they are represented in recounting or in enactment or in both, this representation is used when the auteur wants the spectators to give more emphasis on some events of the story. Therefore, the utilization of different techniques of frequency to represent events of the

story in similar, in equal or in unequal frequency in the discourse contributes for the achievement of the effect of illusion of reality on the spectators.

Similarly, in the source novel, among the four different types of frequency of prose narrative, the three namely singulative, repeating and iterative frequency are used. The author applied singulative frequency to make the narrative more natural since events in the real world happens only once in a particular time and place. However, sometimes the author intentionally repeats some events of the story more than their number of recurrence in the discourse for some reason. To recount previously represented events from other characters' perspective and to remind already represented events that have their own influence in the current narrative are among the major reasons of utilizing repeating narrative. On the other hand, many similar events of the story that are happened many times are represented in the discourse only one time. Such kind of representation increases the attractiveness of the narrative by avoiding the redundant representation of similar routine activities in the daily lives of the characters. Moreover, it contributes for the narrative's preciseness in length. That is why a story that covers more than three decades is represented in the words of 280 pages.

#### **4.7. Comparison of Narrative Time amongst the Four Texts**

As discussed in the previous parts of this chapter, all the four narrative texts under study manipulated different aspects of narrative time. The comparisons between the utilization of narrative time in the texts are presented in the following sections. While the first section focuses on the comparison of narrative time in both the adapted films, the second focuses on the comparison of narrative time in the prose narratives.

##### **4.7.1. Comparison of Narrative Time in the Films *Yenegen Alweldin* and *Kalkidan***

This section focuses on the comparative analysis of narrative time in the two adapted films. Therefore, the analysis of the three aspects of narrative time in the adapted films *Yenegen Alweldim* and *Kalkidan* is presented as follows:

###### **4.7.1.1. Order**

As the analysis of order in the adapted films show, the aspects of narrative order are analyzed at the entire level and at the shot/scene levels of the films because the analysis of the entire level cannot represent the result of the analysis at shot/scene level.

At the entire level, events of the story are arranged out of their order of occurrences in both of the adapted films by using two major narrative techniques. The first narrative technique is beginning the narratives *in medias res*. Both of the adapted film similarly opens their narratives by taking the spectators into the middles of ongoing actions. In *EHAPA ena Sport*, after some shots that introduce the setting, a sudden murderer scene is represented without giving advance information about the characters or the setting. Likewise, in *Kalkidan*, the first scene shows a school and students in and out of classrooms. Then, the narrative gives more attention for three students among a school full of students. Without giving complete information about these characters and the setting, the narrative shifts to show another scene. Even though, both of the adapted films open their narrative from the middle of ongoing actions, there is a slight difference in their degrees of holding back information. In this regard, the narrative of *Kalkidan* gives more details than *Yenegem Alweldim*. In *Kalkidan*, some details of the setting such as the school's name, the names of two of the major characters are introduced in the inception scene. However, in *Yenegem Alweldim*, information in the visual channel other than the murder scene is not given even about the three persons seen in this particular scene; the murderer's face is not totally seen. In spite of this difference, both of the events of the adapted films are arranged anachronologically.

The other reason for saying events of the story in both of adapted films are arranged anachronologically is that there some past and some other future events of the story inserted out of their order of occurrences in the first narrative. In both films, previously happened events of the story are represented in flashback sometimes repeatedly for the second or more times and other time for the first time that are intentionally omitted in the previous parts of the narrative. On the other hand, some future events of the story are systematically and symbolically represented before there time of occurrences. Most often, giving clues, about the upcoming events of the narratives are the common strategies both films applied, not the direct representation of the events. In the same way, both films end their narratives without representing the exact fate of the characters but by giving symbolical clues, which make their spectators to guess and complete the narrative by themselves.

As the discussion in the above paragraph about the order of events at the entire level shows, events of the story are arranged out of their order of occurrences at the shot/scene levels of both films. However, some events are arranged chronologically. Whether they are arranged chronologically or anachronologically, they are represented in both films in the following four ways. Successively happened events of the story are arranged sometimes successively and other times simultaneously by

utilizing different film narrative techniques that belongs to either the visual or the auditory channel. To represent simultaneous events of the story simultaneously in the discourse, both narratives applied deep space composition and voice over narration techniques. However, *Yenegem Alweldim* particularly used superimposition. To represent simultaneous events of the story successively in the discourse, in *Yenegem Alweldim* superimposition is used and in *Kalkidan* voice over is applied. On the other hand, successively occurred events of the story are arranged successively or simultaneously in the discourse. Both films applied cross cutting editing technique to represent simultaneously happening events of the story successively. However, in both films, successively happened events of the story are arranged successively in the discourse chronologically and anachronologically. When they are arranged anachronologically, they applied flashback and flashforward.

#### **4.7.1.2. Duration**

Both *Yenegem Alweldim* and *Kalkidan* are analyzed at the entire level and at shot/scene levels. As the entire level analysis of duration in both films show, events of the story that happened in many years are arranged in the discourse with lesser durations and finally they become manageable for a view in a single sit in a cinema when they are projected on the screen, even though *Kalkidan* is longer by nearly twenty minutes. To represent events of the story that happened in many years within the length of a feature film without a problem of understanding the narrative, both films utilized the techniques of reduction mainly ellipsis.

At the shot/scene levels of both films, however, all the three techniques of durational representations namely equivalence, expansion and reduction are employed for various reasons. These techniques of durational representations are employed among the duration of events in the story, the discourse and the screen. Some events of the story are represented in the discourse and in the screen with equal durations. In addition to increasing the realistic sense for the events, the equivalence representation enables the narratives of both films to make the spectators give more emphasis for the events because the equal representation of events in the story, in the discourse and on the screen through the visual and the auditory channel cannot give the spectators a chance to divert their attention out of the events seen on the screen. However, sometimes both auteurs used some of the techniques of expansion particular dilation by slow-motion, when they want the spectators to pay extra attention for every details of the events in the shots. Here, it does not mean that both films utilized all the techniques of expansion equally. In '*Kalkidan*', overlapping editing technique is applied to expand the screen duration of the

events but both films applied cross cutting editing techniques equally. The other highly utilized techniques of durational representation is reduction. As in the entire level analysis, in the shot/scene level analysis, events of the story are highly reduced when they are arranged in the discourse and projected on the screen by the utilization of reductions techniques particularly ellipsis and jump cutting. That is why finally the stories of both films get the length of a feature film without confusion in the understanding of the narrative.

#### **4.7.1.3. Frequency**

In *Yenegen Alweldim* and in *Kalkidan*, events of the story are arranged in the discourse and projected on the screen sometimes according to their frequency of occurrences and other times unequally in both the visual and the auditory channels. Whether events of the story are represented in equal or in unequal frequency in the discourse and on the screen, recounting and enactment techniques are employed.

In both films, there are several frequently happened events of the story that are represented in the discourse and on the screen neither in recounting nor in enactment. They are elided systematically in a way without leaving confusion in the narrative. This way of omission contributes its own share for making both narratives short and precis comparing to the recurrence of event of their stories. Most of the events of the story in both films are represented naturally once in recounting and once in enactment to make the spectators feel as if the events are happened in their natural conditions. Sometimes both films used either enactment or recounting for some reasons. When their auteurs want to emphasize only delivering information of the occurrence of an event, both films use only recounting. Some other events of the story that are difficult to perform, costly, or culturally unacceptable, etc. if they are represented in dramatization are also technically escaped by representing them only in recounting. On the other hand, in both films, some events that are better expressive if they are represented in dramatized way employed enactment technique. For instance, both films represented death scenes. The characters reactions as they are witnessing the death scenes are represented in enactment to exaggerate their reactions of shock, fear or sorrow of the characters in the visual channel and their reactions are represented more naturally by applying a music score that accentuates the situations.

In the narratives of both films, some events of the story are also represented more than their number of recurrence in the discourse and on the screen sometimes in recounting or in enactment other times by using both techniques together. Some events of both films are represented repeatedly more than their

frequency of occurrences in recounting for the purpose of reminding previous events that have direct relation with the events happening in the current narratives of both films. Some events of their stories are also repeatedly represented in both enactment and in recounting to show that the characters are remembering the events from their previous lives. In addition to helping remember previously occurred events, this technique also helps the spectators to connect the cause and effect relationship between previously happened events and events that are happening currently.

#### **4.7.2. Comparison of Narrative Time in the Prose Narratives *EHAPA ena Sport* and *Kalkidan***

In the following section, the comparative analysis of narrative time in the prose narratives *EHAPA ena Sport* and *Kalkidan* is presented. The discussion includes the three aspects of narrative time namely order, duration and frequency.

##### **4.7.2.1. Order**

In both *EHAPA ena Sport* and *Kalkidan*, events of the story are arranged out of their order of occurrences in the discourse. As in the adapted films, in these source prose narratives, the readers encountered with an ongoing actions as they begin the narratives. In *EHAPA ena Sport*, the narrative begins with the narration of an ongoing meeting without substantiating it with enough background information. In the same way, in *Kalkidan*, the narrative begins with the description of the weather condition of a certain residential area without giving basic information about it. Therefore, both narratives begin their narration with *in medias res*, the narrative technique that refers to the opening of a narrative text from the middle of ongoing actions. However, when they are compared in their extent of holding back background information about the inception actions of the narrative, *Kalkidan* gives better details than *EHAPA ena Sport* because *Kalkidan* offers some brief description of the community in which one of the major characters lives in. However, *EHAPA ena Sport* gives nothing but takes the readers into the middle of a certain meeting.

As the analysis at the chapters and the subchapters level of both prose narratives show, many events of the story are arranged out of their order of occurrences. Some of the retrospective events that were happened in the previous and some others prospective events that will happen in the upcoming parts of the narrative are inserted on the first narrative for some purpose. Even though both narratives manipulate analepsis and prolepsis frequently, they differ in the extent of inserting events out of their order of occurrences. The narrative of *Kalkidan* is frequently inserted past events on the current narrative than

*EHAPA ena Sport*. In the case of utilizing prolepsis, in *EHAPA ena Sport*, future events are directly inserted in the current narrative whereas in *Kalkidan*, future events are symbolically represented, not directly inserted in the current narrative. Except this slight difference, both narratives arrange events of their stories anachronologically in their discourses.

#### **4.7.2.2. Duration**

Both the narratives of *EHAPA ena Sport* and *Kalkidan* are arranged in shorter duration comparing to the durations of events in their entire stories. Both narratives represent in the discourse events of the story that happened in many years; *EHAPA ena Sport* covers more than a decade and *Kalkidan* covers more than three decades. Therefore, both narratives select and omit less important events of the story and managed them in ways that the readers could understand the story completely within average size of books (*EHAPA ena Sport* has 267 pages and *Kalkidan* has 280 pages).

In the chapter and in the subchapters of the narratives, events of the story are arranged sometimes equally and other times unequally in the discourse. For either representations, the four elements of durations are utilized in both *EHAPA ena Sport* and *Kalkidan*. In both narratives, summary is the first aspect of duration by which events of the story are represented in extremely lesser durations in the discourse. This is one of the reasons for managing and representing the events of the story that covers many years in average length of books. The only aspect of duration in which events of the story are represented in the discourse with equal duration is scene. In both narratives, very significant events of the narratives that mark the shifts in the mood or pace of the narratives are represented by applying scene. Pause is the other techniques of duration utilized in both narrative texts by which events of the story are represented in the discourse unequally. By using pause, in both narratives, discourse time becomes freeze for a while in description of actions, events, characters or settings mainly for creating the images of the actions, events, characters or settings in the readers' mind. On the opposite, both narratives use ellipsis by which events of the story are systematically omitted when they are represented in the discourse, which, in turn, contributes for the preciseness of both narratives. Therefore, both narratives roughly manipulate all the aspects of duration of prose narrative equally and achieve more or less similar effects in their narratives.

### 4.7.2.3. Frequency

In both narratives, events of the story are represented sometimes in equal and other times in unequal frequency when they are arranged in the discourse. However, there is a difference in the manipulation of the types of frequency between *EHAPA ena Sport* and *Kalkidan*. In the former one, all of the four types of frequency are utilized while in the latter one, only the three are applied.

Both narratives employed singulative narrative in which events of the story that happened only once are arranged equally one time in the discourse. This increases the authenticity of events of both narratives for events in reality are happened only once at the same time and place. In *EHAPA ena Sport*, the other singulative types in which events of the story that happened more than one time are represented in the discourse according to their number of recurrence. This multiple singulative representation helps the narrative to achieve the same effect as it is achieved in the singulative frequency. This way of representation is not employed in *Kalkidan*. In both narratives, the two types of frequency of representing events of the story unequally in the discourse namely repetitive and iterative frequency are also employed. In using repeating frequency, some past events of the story are narrated again for some purposes such as reminding past events in connection to the present events, to recount previous events from the point of view of other characters, etc. On the contrary, both narratives employ iterative frequency to represent repeatedly happened events of the story only once in the discourse in an expression that expresses their repeatedly occurrences. This helps both *EHAPA ena Sport* and *Kalkidan* to represent daily routines of the characters in summarized way, which, in turn, helps both narratives to be more attractive by technically avoiding the redundant representation of repeatedly occurred events of the story in the daily lives of the characters.

## CHAPTER FIVE

### NARRATIVE VOICE ANALYSIS

Like the previous chapter, this chapter has also seven subsections. The first subsection is about narrative voice analysis in the adapted film *Yenegem Alweldim* and the second one is about the analysis of narrative voice in the memoir *EHAPA ena Sport*, which is the source text for the aforementioned adapted film. The third subsection is about the comparative analysis of voice in the aforementioned adapted film and in its source memoir. The fourth subsection is about narrative voice analysis in the film *Kalkidan* and the next one is about narrative voice analysis in the novel *Kalkidan*, which is the source text for the film adapted in the same title. The sixth subsection is about the comparison of narrative voice in the adapted film *Kalkidan* and in its source novel. The last subsection focuses on the comparative analysis of voice in all of the four narrative texts.

#### 5.1. Narrative Voice in the Film *Yenegem Alweldim*

Chatman (1990, p. 134) states that the narrator in a cinema refers to the composite of a large and complex variety of communicating devices that can be broadly categorized into visual and auditory channels. These two communicating channels of the cinematic narrator are made up of and organized from the synergy of the four major elements of cinematic narratives. These elements are mise-en-scene, cinematography, sound and editing. All these elements work together carefully to make the story world of the film ready for the consumption of the spectators through the two channels. In other words, all these elements contribute their own shares for the final projection of a film's story. These narrative elements of a film are arranged logically by an entity called implied author. The implied author selects and determines what is to be represented and what is to be left out and then makes the cinematic narrators to represent the story for the spectators. Since the narrator is responsible for the question "Who speaks?", every piece of information about the story world accessed by the spectators through the two channels are the concerns of the cinematic narrator. Therefore, the analysis of the entire cinematic narrator is better carried out by the separate analysis of the cinematic narrative elements mentioned above. In the following section, the narrative voice, which is made up of the four elements of cinematic narrative, in the adapted film, *Yenegem Alweldim*, is critically analyzed.

### 5.1.1. Mise-en-scene as Narrative Voice

As Bordwell & Thompson (2013, p. 115) note, mise-en-scene comprises everything that has been constructed within the image frame including staging (decor), lighting, colors, space, costumes and make-up, and acting. These components jointly speak some kind of information about the story world of a film. Since mise-en-scene in cinema primarily focuses on everything that is seen in the frames, the aforementioned constituents of mise-en-scene play a fundamental role in the construction of the narrative voice of the adapted film under discussion, *Yenegem Alweldim*.

Staging (decor) refers to the setting and all the objects contained in the setting of a scene including all mobile and immobile props that tell important information about the setting and the mood of a particular scene. Since the beginning of a narrative film is very important in determining the entire course of the narrative, the researcher would like to start the analysis of narrative voice in the film as manifested through mise-en-scene on some of the opening shots of the film. In the inception of the film narrative, there are establishing shots that are intended to show the scenario of the 1960s and 70s of Addis Ababa. The opening eleven consecutive shots show the electric power metal and wooden poles and cables on them connected to the roofs of houses and the compounds of the houses built by concrete fences with some papers posted on them. These are some of the immobile objects. There are also mobile objects such as cars and animates such as human beings and a dog seen on the screen. The last four consecutive shots show different individuals with costumes that reflect the common wearing style of the community in the story. The immobile objects like the houses, the electric poles, the concrete fences, reflect the time of the story because such kind of houses and electric poles were the type of houses and parts of electrification works that express the architectural works in big towns during the last decade of Emperor Haile Sellassie's regime and the first decade of the Dergue regime as can be witnessed in historical documentaries and even in some parts of contemporary Addis Ababa. The mobile objects like the car and the peoples with their wearing styles are put on the scene selectively in a way that they tell the setting of the story. In addition, the look of the roads and their view of being less populace depict the time and the place of the story. Even though, the film is produced recently, not more than a decade ago, its narrative goes back nearly half a century and attempts to show the time and the place of the story more closer to the reality as it can be referred with different documentary films and photographs that show the then Addis Ababa. Therefore, the setting with all that it contains tells in the visual channel of the film that the story is taken place in the 1960s and 70s of Addis Ababa.

The lighting of the film also conveys some kind of information about the story. In the opening scene, the intensity of the light becomes brighter and brighter as the narrative shows the establishing shots and approaches to show the first action of the film, i.e., the murder scene. The first shot of the film is shown in low-key light that creates very strong contrast and intentionally obscures the visibility of the picture. The strong contrast of the light becomes gradually decreased in the successive shots. Its beginning in shot with darker shot and continues in brighter shots is for the purpose of showing that the story is started at dawn and then the dawn gradually replaced by the morning light. More importantly, opening the narrative in a shot with less intensity of light has a profound effect in creating the mood of the story and transferring its mood on the spectators. As a result, the spectators become ready to see some tragic actions in the upcoming shots that eventually are confirmed by the murder scene after a few shots. Hence, it is obvious that the lighting of the film communicates with spectators and gives some sorts of information about the story's mood.

The other very important element of mise-en-scene that tells information for the spectators is the utilization of space. In the opening shots of *Yenegem Alweldim*, the utilization of space makes the spectators adjust their focus points. Since the extreme long shots are intended to introduce the locale of the story, the spectators' attention is not shaped to focus on certain particular points of the images except the shots that show the concrete fences with papers posted on them. Even though there are individuals walking, none of them is shot in closer scale and takes much space of the frame because the intention of the shots is no more than showing the setting of the story. However, starting from the eleventh shot, the frame is manipulated in a way the attention of the spectators is directed towards particular parts of the frame. On the eleventh shot, after the camera in wide shot shows a car coming out of a compound towards the main road, it slightly pans and shows below the keen of two legs wearing football shoes that seems the legs of a young male footballer on the very foreground of the frame. Because the legs occupying much space of the frame and the shoes' direction is towards the car and its placement on the foreground, the spectators' attention is obviously directed to the legs. In the meantime, for the frame is arranged in a deep space and shows sharply both the car from the distance and the legs in profile from the near post of the frame, it makes the spectators to anticipate the relationship between the two parts of the frame. The space manipulation of the frame tells spectators that the picture at the foreground and the background has some kind of connections as it eventually turns out to be the legs which are the legs of the murderer and the man in the car is the victim.

In addition to onscreen spaces, the utilization of offscreen spaces also tells some sorts of information for the spectators. In the scene that shows coach Adugna's appearance in one of his player's, Eskindir's, home can be mentioned as an example (00:51:30-00:52:00). In this scene, the owner of Eskindir's home tells the coach that Eskindir has gone to visit his relatives. Unlike onscreen spaces, this scene does not show the place where Eskindir's relatives are living in the frame; it is not visible in the frame at all. However, spectators can guess from the house owner's speech that Eskindir's relatives are living somewhere else. This utilization of offscreen space tells spectators that the story also covers places not visible in the frame. Thus, because it is not shown on the screen, spectators are required to imagine it by themselves, which, in turn, increases spectators' engagement in the narrative.

Costume and make-up are the other important aspects of mise-en-scene that tells (gives) lots of information about the time and the place of the story in *Yenegem Alweldim*. The kind of sportswear that the footballers wore reflects that it was a style of sportswear that was common forty years ago as indicated by all the styles of the upper wears, the shorts and the football shoes. Moreover, the way the soldiers wear their military outfits from their toe to their head clearly tells the time of the Dergue regime as the military cap, the red star on the cap, the shirt, the trousers, and the military boots tell the spectators the dressing style of the soldiers during the time when Ethiopia was ruled by the military government. In addition to the style of the sportswear of the footballers and the wearing styles of the soldiers, the wearing styles of the civilians also describe the time and the place of the story as the visual narrator displays throughout the narrative. A shirt with long collar and a kind of trouser that is wider at the bottom was a typical fashion among the literates and the civilized metropolitan men of that time. In addition to the wearing style, the hairstyle of most of the footballers, i.e., usually known as Afro hairstyle, tells the setting of the story for the style was common among young residents in big towns. Therefore, mise-en-scene tells the setting of the story to the spectators through the costume and the makeup of the characters as it is evident throughout the entire narrative.

To recapitulate, the setting with the objects and the animates it contains, the intensity of the light, the manipulation of space in and out of frames, and the costume and makeup of the characters are elements of the mise-en-scene that combinedly express the setting and the mood of the story of the film. Therefore, as one major element of narrative film, mise-en-scene narrates the story world for the spectators through the visual narrator in the adapted film under discussion.

### 5.1.2. Cinematography as Narrative Voice

Mise-en-scene is mainly concerned with the what of the film and cinematography is concerned with the how of the film. Both contribute the greatest share in the representation of a story through the visual channel of the cinematic narrator. *Yenegem Alweldim* is also not different. The cinematography of *Yenegem Alweldim* communicates with the spectators by the manipulation of the look of the moving images, which involves color, contrast, exposure, framing and shot scale. The employment of different depths of the space in focus and different camera movements are the other aspects of the cinematography of the film that communicate with the spectators. The relationship between the foreground, the middle ground and the background of different shots also playing a fundamental role in giving information for the spectators about the story world.

The color of *Yenegem Alweldim* has a crucial effect on expressing the story world for the spectators. The entire film is represented in black-and-white except the red by employing a special effect of editing (desaturating all colors except the red). This special effect makes the entire film's picture remain in black-and-white other than the red. This style of the auteur makes the narrative to tell part of the story through the color as some shots show writings that say “ቀይ ሽብር ይፋፋም!!!” (“Intensify Red-Terror”) posted on dead bodies. This also tells the mood of the situation and the characters' emotion. While the black-and-white creates the unpleasant environment, the red manifests the violence and anger of characters in the story world. In the murder scene at the beginning of the film, for instance, the murderer wears a red sweater, even though the character is shown from the back of his left shoulder and the victim man and a woman in the car occupy the rest of the frame. After the murderer pulled the trigger and shot the victim on the head, the screen shows a blood splashed on the woman's face. As stated above, this murder scene appears at the very beginning of the film's narrative. Besides transferring the dominant mood of the story, the black-and-white tells the spectators that the time of the story is in earlier times, some decades ago and the red tells the spectators that the story is a story of violence and bloodshed as the opening action of the narrative proves it. Hence, the color manipulation of the film directly communicates and forwarded basic information of the story to the spectators.

The contrast utilization also conveys some sorts of information about most of the scenes in the film. In the film, for example, there is a torture scene that shows one of the footballer's of Abri Kokeb football team, who is suspected as EPRP member, who is being tortured by Guad Astatkie and his teammates (00:49:29-00:50:25). In this scene, light with strong contrast is employed in the shots because strong

contrast makes the image darker. Because of the darker image together with the props in the room, spectators can get information about the room that it is a torture center. In addition to this scene, there are other scenes in which the contrast of the light gives information about the story of that specific scene. For example, in the scene that shows the small prison cell where the arrested suspected EPRP members are jailed, because of the manipulation of strong contrast, the strong shadows between the brightest and darkest parts of the image obscure the look of the image; consequently, it imparts the unpleasant mood of the scene on the spectators (1:18:01-1:23:39). In addition to telling the mood of the story, both the color and the contrast utilization of the film increase its authenticity.

The other important elements of cinematography utilized in narrating the story of *Yenegen Alweldim* are depth and focus. In the film, deep focus, shallow focus, and depth of field are employed to tell some kind of information about specific scenes of the story. Most of the scenes of the film that show two or more actions taking place at the same time in different parts of the frame are projected in deep focus. Since the employment of deep focus enables all parts of a moving image from all positions of the frame (back-, middle- and fore-ground) equally visible, most of the scenes of the film are represented in such ways. This is because the auteur aims to tell the spectators that those actions represented in deep focus are equally important. For example, in the scene that shows the prisoned footballers making football training in the compound of the prison, also shows two other actions going on at the same time: on the foreground, the soldiers who are watching and ridiculing on the footballers and on the background, other soldiers who are taking young men into the prison cell (1:36:20-1:36:27). Even though the frame share is not equivalent among the three actions, the spectator can notice that they are equally important.

There are also shots that are shown in shallow focus. For example, some of the shots on the football game day are represented with shallow focus as in the shot that shows coach Adugna looking at and counting his players (1:42:38-1:42:42). Of course, from the distant, football fans are seen but they are defocused whereas the coach remains in sharp focus. Here, obviously, the visual narrator tells spectators that the coach is the most important part of this specific shot. In doing so, together with the shot's projection with close up scale that shows the coach's body upper than his chest, spectators can easily understand the worrisome feeling of the coach. On the contrary, there are shots that show the distant objects of a frame in sharp focus and the near post in defocus. For example, in the scene that shows the conversation between the coach and one of the footballers in his team, Eskindir, about the player's leg injury, the screen displays an over shoulder shot that shows the coach's face in sharp focus in big close

up scale on the middle ground while Eskindir's arm on the near post is shown defocused (00:40:40-00:40:43). The same depth of field take is also applied in the scene that shows the conversation between the coach and the administrator of Shewa Sport Administration (00:46:51-00:46:57). In both cases, the visual narrator of the film tells the spectators that the sharp focused parts of the pictures, i.e., the coach, is the most important part of the shots because it tells the coach's reaction for the spectators.

Framing, the other significant issue of cinematography, has a fundamental role in telling the film's story through the visual channel. One of the aspects of framing is the angle of the frame. Most of the pictures of *Yenegem Alweldim* are projected with normal angle, i.e. the pictures are framed approximately in the same height as its subject, which gives the images a naturalistic look. However, there are frames with high and low angle to achieve some connotative meanings. In one of the scenes that shows the interior of the prison cell, for example, most of the frames are shown in both high and low angles (1:18:00-1:20:10). The scene narrates the relationship between the helpless prisoners and the soldiers. The camera shows the prisoners from a high angle and the soldiers from a low angle. Both angles tell spectators the power relationship between the prisoners and the soldiers. The high angle frames that show prisoners tell their vulnerability and defenselessness whereas the low angle frames show the soldiers that the soldiers have ultimate power over the prisoners even to the extent of killing them as it eventually evidenced in the upcoming scenes. In another example, in the scene that shows the failure of the coach's first attempt to cancel his newspaper article from being published and released on Addis Zemen Newspaper that he has given to the editor before two days, displayed on the screen with high angle that represents the coach's feeling of helplessness and hopelessness (1:13:06-1:13:15).

Like the angle of framing, the level of framing in the film under study is also very significant in giving some sorts of information about the story world. Most of the film's narrative is framed in eye-level, which is the normal level of framing that makes the subjects in the frame appear in their approximate natural size. On the other hand, levels of frame other than eye-level such as high-level and low-level are used in the film. For example, in the opening murder scene, the camera is placed on the ground, i.e., low-level. After it shows a car coming and stopping in a distant, the camera slightly pans to the left, the screen shows the murderer's leg below his knee on the foreground of the frame and the direction of the leg is towards to the car seen from the background. Since it is the inception stage of the film's narrative, it should evoke the interest of the spectators with much contemplation about the relationship between the subject in the foreground, i.e., the leg and its owner and the subject at the background, i.e., the car

and the man in it. High-level is also employed in tandem with low-level at the beginning of the narrative that shows the soldiers doing military training (00:04:17-00:04:21). In each of the four seconds, two low-level and two high-level frames are displayed. The low-level frames show the military boots of the soldiers and the two high-levels show the soldiers' palms holding horizontal wood and doing pull-up. On the high-level frames, the screen shows the soldiers' face appearing into the frame from the bottom on the screen in close-up scale. The high- and the low-levels jointly tell spectators that the soldiers are doing military exercise.

As in most narrative films, frame scale by itself communicates with the spectators through the visual channel of the film under study. Extreme long shot is the first kind of shot employed in the film. Since the major function of extreme long scale is introducing the story world of the narrative for spectators, in the film, extreme long shots are used at the beginning and the middle of the narrative for establishing and reestablishing the setting of the story. In the opening scene, especially from the ninth to the eleventh shots (00:01:38-00:01:50), for example, the scale of the shots is extreme long scale. Likewise, the stadium scene has also an extreme long shot scale (1:38:00-1:38:04). In both case, the purpose of utilizing extreme long scale is for establishing and reestablishing the setting of the story world, respectively. The next type of shot scale employed in the film is long shot. For instance, in the scene that shows Guad Astatikie and his team members while he is reading a letter for his teammates, long shot scale is one of the scales used in the scene. Because the frame shows the full size of the characters together with their surroundings (00:05:59-00:06:08), the shot by itself tells at least the following information for spectators: first, the way the characters stand erect together with their military wears and their wearing style, spectators know that they are soldiers. The way one of the soldiers moves by holding a paper and the way the rest stand in straight lines by laying their hands each other on the back of their waists, shows their power relationship; the one who moves is superior in power than the rest who stand erected as the military rank symbol put on the shoulder of the soldier who moves proved it. In addition, spectators can get more detailed information about the job of the characters in relation to their surroundings such as the room and the wall behind the characters, the scripts on the wall and the room written in red (such as "Ethiopia First!") and the woods that are constructed for doing physical exercise in front of the characters. Therefore, in the film, as in the above shot, the manipulation of long shot allows the spectator to get much information about the characters and their surroundings in a single shot.

In the film, *Yenegem Alwelidim*, closer shot scales that show reaction of characters and details of objects are applied. Most of coach Adugna's emotions, for example, are told to the spectators by close up shot scales. In the scene that shows him talking to the administrator of Shewa Sport Administration, the coach's face is displayed in big close up frame scale (00:54:34-00:54:39). Obviously, in this shot the spectators are told the intensity of the coach's anger. His feeling of fear is also displayed in close up shot when he heard about the arrest of Eskindir Pele for the first time (00:59:50- 00:59:53). In the preceding parts of the narrative, the spectators are told that the coach has been taking many risks in the process of the registration of Eskindir as their official player. The moment the coach heard about Eskindir's arrest, being suspected as one of the members of EPRP murder squad, the coach is very shocked, and as the shot is in close up scale the spectators can easily share his feeling. In another scene as in the scene in the prison cell (00:37:49-00:37:59), the painful reactions of the prisoners with their wounded body parts as a consequence of torture are displayed in close up frame scale just to convey the feeling of the characters for the spectators.

Other than expressing emotions, close up shots in the film are also used to show some details of frames. In the scene at the prison cells, a shot shows an eye looking through the door hole of the prison cell in an extreme close up shot. As a result, spectators can get information that the prisoners are looking what is going on outside the cell. In addition, for the eye is projected in an extreme close up shot, the spectators can understand that the eye is opened wide in fear in reaction to what it sees. In another example, an extreme close up is used to show the hand writing of the coach when he writes a letter requesting the Shewa Sport Administration to register the footballer named Eskindir as the coach's team official player (00:48:36- 00:48:50). Because of what the coach writes is projected on the screen with extreme close up shot, the spectators can get some sort of information about the content of the letter, which in turn increases the narrative's authenticity. In short, the film utilizes almost all types of cinematic frame scales effectively in the course of the narrative to tell spectators the action and reaction of the characters and their surroundings through its visual track.

### **5.1.3. Sound as Narrative Voice**

In addition to the visual channel of the film, its auditory channel also communicates the story world for the spectators. Like the visual track of the film, its auditory track plays a fundamental role in telling the story world of the film to the spectators because the sound of the film has strong impact in determining the spectators' understanding of the information on the visual track. In the film, the three common

subdivision of sound: voice/conversation, music, and noise/static, are manipulated. Most of the scenes of the film are supported with the characters' dialogue. For instance, in all of the scenes in which the coach appears, more or less he engages in conversations. Since the coach is the protagonist, his conversations with other characters define his personality and his relationship with other characters as well. For example, in the scene that shows his first appearance in the narrative (00:03:42-00:08:34), the auditory channel tells necessary information about him ranging from his job to his character trait for the spectators. In addition to his surrounding, the prop he holds (whistle) and his dressing style, the words he used and the tone of his voice while he speaks to the footballer such as **“ኳስ በመሬት...ኳስ በመሬት እናንተ ሰዎች... ኳስ ወደፊት...ዎዎዎ... ወደኋላ! .... ስለፈጠራችሁ ያዙት እናንተ ሰዎች!** “Ball on the ground... Ball on the ground you guys. Pass it forward... Alas, backward! ... Don't let him pass! Defend him, please you guys!” tell spectators that he is a coach in a certain football team. After a while, the footballers appear standing in a line while the coach is talking to them. He said one of his players **“አቤ፡ በሰላም ነው? ፈዘሃል እኮ። እኔ አኮ አንተን ማስበው ለብሔራዊ ቡድን ነው። እንዴ ነቃ በል እንጅ። ፍቅር ይዘሃል እንዴ? አብዮቱ እኮ የመጣው ጭቁኖቹን ለማንቃት ነው።”** “Abie, what's up? You are dazed. I do have a hope on you that you'll be a footballer in the national team. Hey, wake up; are you in love? The revolution has come to wake the miserable people up!” Then all the rest of the players flooded in laughter. Often time when he is with the players, he ridicules one of the players and the rest laugh as in the preceded example. Before both the coach and the footballers start exercising footing, the way he is convinced by the players to lead the exercise tells the spectators that the coach has an easygoing and optimistic personality. The player named Aschalew Sitotaw says **“አንተ ‘ፔስህ’ ጥሩ ስለሆነ አንተ ከፊት ሆነህ አሰራን አዱ ምን ችግር አለው?”** “Because your pace is good, you better leads us, Adu, what is the matter with it.” Then the coach says **“ይኝላል? ጥሩ በአንድ መስመር በሰምሶማ።”** “Is that better? Okay, be in a single line and run slowly.” The coach's name is Adugna. When the player called him “Adu”, it shows that the coach has also a closer and friendly relationship with the players.

In addition, the way the coach gets convinced to lead the footing training tells the spectators that he has an easily convinced personality. It is also proved in his dialogue with the owner of Ayano Hotel (00:52:25-00:53:07) when he is easily convinced that as if Ato Meba, the administrator of Shewa Sport Administration, handovered the footballer named Eskindir to other teams by using his power which in turn make the coach to lose his temper and quarrel with the administrator. On the other hand, in the

scene that shows the conversation between the coach and Guad Astatkie (1:27:26-1:27:45), the spectators are told that the coach is very much scared of Guad Astatkie. He greets Guad Astatkie by saying “ደሀና አደሩ፣ ጌታዬ!!” (38). “Good morning, My lord!!” considering the fact that the time is late evening reveals the coach’s psychological state of extreme fear. Besides, the way Guad Astatkie ignores his greeting and jumps to talking his (Guad Astatkie’s) reason of contacting him tells the spectators that the two individuals have a very distant relationship.

In all of the above examples under this section, the conversations are set within the film’s story world, and therefore the film uses diegetic sound. Because the coach’s conversation with the footballers, Ato Ayano and Guad Astatkie is originated from the story world of the film and can be heard by the characters each other, they are diegetic sounds. However, it does not mean that the above three scenes of conversation have non-diegetic sound. In addition to the diegetic sounds, non-diegetic sounds such as music scores and sound effects are manipulated. In the first example, in the conversation between the coach and the footballers, a music score is going on the sound track. This music score tells two basic pieces of information for the spectators. The first one is the spatiotemporal information; spatially, it tells that the events are taking place in a town or in a city, not in rural areas because the music is a kind of modern music; not traditional music and temporally, it tells that the story world’s time is in the 1960s and 70s for it is a style of music of that period. The second is that the message of the music matches the message of the visual track. The music is about hardship for survival and the visual image shows the footballers doing a football game training and simultaneously the soldiers conducting a military training. Therefore, because the musicians appear nowhere in the story world of the film and the music has no direct origin in the film’s story world, it is non-diegetic sound.

The film also utilizes internal and external diegetic sounds. Except in four scenes, the entire film uses external diegetic sounds. This is because the spectators can see the physical source of the sounds in cases such as the conversation between characters, the sounds of the car engine, the sound of the pistol blow, the sound of the gunshots, and in short, any kind of sounds originating from different sources that are visible either onscreen or temporarily offscreen in the story world. However, in four different scenes that show the internal mind of the coach (00:19:06-00:19:37, 1:04:40-1:05:07, 1:10:53-1:10:55 and 1:26:57-1:27:19), sounds are internal diegetic because the sounds are not coming from the real spatio-temporal world of the film’s narrative. In one of the scenes (1:26:57-1:27:19), for instance, the coach sees in his mind that Guad Astatike shoots him on his head after they made some conversation. This is

internal diegetic sound since it is a scenario that happens inside the coach's mind because of his highest fear of Guad Astatkie.

In some scenes of the film, offscreen sounds (diegetic sound coming from a source outside the frame) are used to fill in information of the story world economically. In one of the scenes that shows one of the torture centers of Guad Astatkie and his colleagues, for example, offscreen sound is used for multiple purposes (00:16:46-00:17:21). In this shot, the visual channel presents the exterior of the torture room while the auditory channel presents what is going on inside the room in offscreen sound. In the auditory channel, the spectators hear an interrogator is torturing someone. The sound of whipping, the painful sound produced by the person who is being tortured, the conversation between the torturer and the tortured such as "Speak! Speak, who is the young man?" and the unclearly heard responses of the tortured person tell the spectators that the room is a torture center and somebody is being tortured at the moment. In addition to saving time, energy, and cost, the utilization of offscreen sound enables the auteur of the film to make the spectators imagine the torture by themselves. This in turn makes the spectators to bring their experiences of torture (real or seen from different audiovisual sources) to the film's story world and doing this helps them to understand the story completely.

The film uses sound scores in the entire narration except in some scenes when silence is advantageous for the narrative. The manipulation of the sound scores in the film varies as the setting of most of the scenes changes. In the opening scene, for example, the audibility of the sound score of the scene is increasing and increasing as shots are becoming brighter and brighter to show the night leaves its place for the day light. In addition to its increment in volume, the sound becomes scarier which determines the dominant mood of the film and builds up tension on the spectators since it is the inception scene of the narrative. Even though a brief dialogue between the murderer and the victim is heard, the background sound (sound score) continues until the next scene, which shows both the footballer doing football training and the soldiers doing military exercise, takes over the screen represented in crosscutting editing. The mood created by the sound score in the murdering scene eventually changes to another sound score as the scene changes, which also shifts the mood of the scene. In the film, even within a single scene, the change of the sound score tells the emotional change in characters. For example, the sound score of the film describes the emotional change of the coach when he is appearing at Addis Zemen Newspaper editor-in-chief's office. The coach is told that the chief editor is gone to Drie Dawa while the coach went there to cancel his article from being published and released on the newspaper. He

feels hopeless and his hopelessness is represented by the sound score in addition to his gesture and facial expression (1:13:06-1:13:15). However, after a while he hears the chief editor's voice up stairs. As soon as he heard the editor's voice, he steps up the stairs and hugs the chief editor. Likewise, the sound score shifts its pace and rises up and that implies the revival of the coach's hope, i.e., canceling his article from being published and avoiding the risks as the result of the article's publication. Therefore, sound score of the film plays a great role in telling and controlling the mood and tension of the characters for the spectators.

As it is discussed above, in the film *Yenegen Alweldim*, the role of voice/conversation and music in telling the story world of the film through its auditory channel is very significant. Other than the two categories of sound in the film, there is one more category of sound, i.e., neither voice/conversation nor music, known as sound effect. The ambient sounds are among the sound effects used in the film. Most of the night scenes of the film are reinforced by the use of ambient sounds. For example, in the scene that shows the conversation between Guad Astatkie and coach Adugna, as soon as the coach comes out from the hotel, the chirping of crickets is heard together with the calm wind at the background (1:26:14-1:30:55). Similarly, in another night scene that shows the arrest of the footballer named Aschalew Sitotaw by Guad Astatkie and his team, the same sound effect is used (00:34:04-00:35:04). The manipulation of the sounds of the crickets increases the authenticity and the naturalistic sense of the scenes. Furthermore, the sound effects used as the sounds of pistol blow and gunshot increases the realisticness of the pictures displayed on the screen. For example, on the inception scene, i.e., the murder scene, the spectators hear the pistol blow (00:02:46-00:02:53) and on the scene that shows the brutal mass murdering of the prisoned young men by the soldiers (1:22:07-1:22:34), the spectators hear the blow of guns. Therefore, the utilization of sound effects in the film enhances the quality of the image because the sound effect together with the voice and music and with the picture seen in the visual channel narrate the story world of the narrative for the spectators, which can make spectators to suspend their disbelief of reality and feel as if the story happened in real world.

In the film, in addition to enhancing the telling through the visual channel, the auditory channel narrates the story world by itself in few scenes while the visual channel is showing another image. In the inception scene, for example, we hear the car's door opening and closing by the auditory channel (00:02:31-00:02:35). The visual channel shows us that a car comes and stops. Then a man comes out of the car, closes its door and goes to some compound. After a while, we see that the man is sitting in the

car with a woman. His coming back and entering to the car is not seen on the screen but the auditory channel tells the spectators that the man came back and opened the door and closed it by using the sound of a car's door opening and closing.

#### **5.1.4. Editing as Narrative Voice**

Like any other contemporary narrative films, editing is one of the important tools of telling the story world of the film under study, *Yenegén Alweldim*. It is because of the help of editing that the film in both its visual and auditory channels tells the story world for the spectators selectively, systematically and realistically. Since in most contemporary films the two channels are edited separately before the final synchronization is made for aiding and enriching the image and the audio in meaning, in this section, the analysis of the film's narrative voice achieved through editing is also done separately. This is because the two channels independently can tell some sorts of information by themselves. The analysis of editing as a narrative voice of the film under study in its visual track will be presented below followed by the analysis of the auditory track.

In the film, *Yenegén Alweldim*, most shots are connected to each other in standard cut, sometimes called as hard cut. The major reason of employing standard cut is just to suggest to the spectators that the narrative is linearly continuing within the same time and space because standard cut simply connects the end of one shot to the beginning of another without any type of transitional and/or connotative meaning. More importantly, the visual channel of the film's meaning is enhanced and enriched by the utilization of different transitions and cuts.

In the film, '*Yenegén Alweldim*', different transitions are applied on its visual narrative to tell more information on what is seen. The film begins in fade in and ends in wash out. Its beginning in fade in from black screen and continuing the entire narrative in black-and-white with the exception of red colors forecasts the gradual growing suffer of the protagonist and his allies by the villain and his allies. The protagonist and his allies are coach Adugna and the footballers and their families that represent the youth and the mass peoples who support the youths; and the villain and his allies are Guad Astatkie and his teammates representing the military government and their supporters. The use of fade in in this case symbolically tells the sufferings of the protagonist and his allies and the use of washout tells the triumphant ending of the protagonist and his allies over the villain and his allies. In connection to fade and wash, in the film dissolve is applied in the scene that shows the defeat of Abri Kokeb Football team

(00:51:00-00:51:15). In this scene, the shot in the stadium's dressing room gradually dissolved and replaced by the shot that shows the closed door of the dressing room from inside and after a while the footballers are coming back and entering to the room. Here, the dissolve functions more than connecting the shot; it implies the passage of time, at least the passage of 105 minutes (the first half, the break and the second half time of a football game). Therefore, the editing tells the passage of time for the spectators by the application of dissolve.

Furthermore, in the film different types of cut are applied to tell additional information on what the visual channel gives. Crosscutting editing (some times called as parallel editing) is applied in the film just to tell spectators that two or more lines of action are happening simultaneously. For example, in the scene that shows the arrest of Eskindir, other two different actions of the coach in two different places are taking place (00:53:08-00:58:03). Here, two lines of action are going on; the first one is Eskindir's attempt to kill a doctor named Dr. Yohanis and his unfortunate arrest and the second one is coach Adugna's quarrel with Ato Meba, the administrator of Shewa Sport Administration and the coach's appearance at Addis Zemene Newspaper editor-in-chief's office to publish his complaint about Ato Meba. The visual channel presents for the spectators only the two events; however, it is the application of the crosscutting editing that tells spectators the linkage between these two actions and the simultaneity of these actions occurring in different places.

Cut-ins and cut-aways are also used in the film. For instance, in the scene that shows Eskindir's arrest, (00:53:33-00:53:43), before his arrest, he is displayed on the screen with close up shot while he is staring at the doctor whom he is going to kill and the screen shows from Eskindir's point of view and then the screen cuts back to a shot that shows Eskindir's eyes in extreme close-up. In addition to giving greater details of Eskindir's feeling through his eyes, the manipulation of cut-in tells spectators that what is inserted is in the visual dimension of Eskindir. Regarding cut-away, there are some examples. In the scene that shows Guad Astatkie's and his colleagues' appearance in Eskindir's sister's home to catch Eskindir, for example, (00:25:06-00:25:29), there is cut-away shot from the interior of the home to its exterior. Before a moment of the shot cuts away to show the exterior of the house, the visual channel shows that Guad Astatkie is about to pull a trigger then the shot shifts to show the exterior of the house and in the auditory channel a gunfire is heard. The employment of cut-away helps the auteur to convince spectators systematically and artistically that Guad Astatkie pulled the trigger and killed someone as the following shots show that it is Eskindir's sister's husband who is shot.

Different types of match cuts are also employed in the film to tell additional information on what is shown in the frame. For example, in the scene that shows the talk of coach Adugna to the players in his team after doing football training and Guad Astatkie reading a letter to his teammates after doing military training (00:05:16-00:07:46), matching framing is employed many times in crosscutting editing. A shot that shows the coach from behind and the footballers from the front in medium close up scale followed by another shot that shows the coach from the front and the footballers from their backs in close up scale approximately match with the following two consecutive frame sizes that show Guad Astatkie from behind and the soldier from the front in medium close up scale followed by another shot that shows Guad Astatkie from the front and the soldiers from their back in close up scale. The matching of the frame sizes, in addition with their representation in crosscutting editing, tells spectators two things. The first one is that the two scenes are taking place simultaneously with almost equal duration of shots from the two different scenes and this tells spectators that they are the two major sources of oppositions and conflicts throughout the course of the film's narrative. Second, the power balance between the coach and Guad Astatkie and between the footballer and the soldiers are told by the matching framing in addition to what the mise-en-scene said.

Eyeline match is also employed in the film to suggest the immediacy of the matched frames. On the scene that shows the conversation between the coach and the team's doctor (00:43:04-00:43:26), eyeline match is employed just to show the two individuals are in conversation in the same space and time. The direction of the coach's look in close up shot from the left of the frame by leaving 'nose room' (a space left in a frame before the image of a person to indicate the person is in conversation) and the direction of the look of the doctor roughly in equal frame size from the right of the frame tells the spectators that the two individuals are in conversation.

The sound editing of the film also tells some kind of information about the story. The two types of sound editing commonly known as L-cut and J-cut are manipulated in the film. For example, in the scene that shows the appearance of coach Adugna and Eskindir at Shewa Sport Administration is represented in J-cut editing (00:46:25-00:49:27). In the beginning of the scene, the visual channel shows the coach and Eskindir entering to the compound of Shewa Sport Administration in long shot but before this shot cut into the interior of the office, we hear the voice of Ato Meba from the second shot. Then after a few seconds, we see and hear the conversation between Ato Meba and the coach in Ato Meba's office. Because of the J-cut, spectators are told the context of the conversation, Ato Meba's office together with

its surroundings. L-cut is also applied in the film. For instance, in the scene that shows coach Adugna's conversation with Ato Ayano in Ayano Hotel, L-cut is employed to tell spectators the coach's reaction on what Ato Ayano is said (00:52:33-00:52:38); while Ato Ayano speech is going on in the audio channel, the screen displayed the coach is listening to Ato Ayano's speech attentively. This is the common technique employed in many scenes of the film that show each of the characters' reactions when they engage in face-to-face conversations. This way of sound utilization also enhances the information gained from the visual channel. For example, in many scenes those show the conversation between the footballers and coach Adugna, the visual channel shifts from showing the coach to the footballers to emphasize their immediate reactions while in the auditory channel the coach continues his speaking.

Finally, editing also comprises the telling of story through intertitles. There are written texts (intertitles) at the beginning and in the middle of the film's narrative. These intertitles can be considered as voice-over narration because as Sarah Kozloff (1988, p.6) and Sarah Wichlacz (2006) assert intertitles can function as voice-over narrator. Thus, voice-over narration may not always be narration in sound. The intertitles in the beginning of *Yenegem Aleldim* function more than conveying stories; they function as unifying the environment of the story world of the film and setting the tone for the film ahead. In the film, the intertitles can be considered as one of the techniques of voice-over narration as the voiced voice-over narrations employed in the beginnings of some blockbuster film adaptations such as *Apocalypse Now* (1979) and *The Lord of the Rings* (2001). Beside conveying crucial information about the tone and the setting of the film, the intertitles help the narrative to heighten the spectators' emotional engagement in the story world.

There are also four intertitles in the middle of the narration appearing in different intervals. These read as "Chapter One As Powerful as Time...", "Chapter Two ...Strong as God...", "Chapter Three Show Mercy on These Ones..." and "Chapter Four I Won't Bear No More."). These intertitles appear on the screen roughly in equal intervals. Around the inception of the film's narration the first intertitle "As Powerful as Time..." appears for the purpose of introducing the beginning of the narrative. After 22 minutes and 51 seconds, the second intertitle "...Strong as God..." appears. This intertitle appears after the visual and the auditory narrator presents the narrative that defines the major opposing forces of the story. At this moment, the story is becoming (getting) complicated.

In roughly equal interval of the time between the appearance of the first and the second intertitle, the third intertitle "...Show Mercy on These Ones..." appears on the screen. At this time, the narrative in both the visual and the auditory channels is showing that the struggle between the opposing forces is becoming tighter and tighter. Then, the last intertitle "...I Won't Bear No More", which is also the title of the film, appears in roughly equal interval of time as the intervals in the previous intertitles. This intertitle appears when many actions that raise the conflict between the two opposing forces are happening, which lay the ground to reach to the narrative's climax. The climax is the scene that shows the football match day between 'Abri Kokeb' Football Club and 'Mechal' Football Club, which are the representative of the two opposing forces, the mass civil society and the military government, respectively. Moreover, the three dots (...) appears at the end of the first, and at the beginning and end of the second and the third intertitles are very important in telling the spectators that "This is the heading of the following scenes. Here you go!" and the absence of these dots at the end of the fourth intertitle connotes that the story is about to end. Finally, the appearance of the chapters (Chapter One, Chapter Two, Chapter Three and Chapter Four) helps the film to get the quality of literary narrative because it enables the spectators to feel as if they are also reading a literary narrative by turning one page after the other until they finish reading the story while they are watching the moving pictures on the screen.

## **5.2. Narrative Voice in the Memoir *EHAPA ena Sport***

In *EHAPA ena Sport*, there are different types of narrators based on different principles. Based on the participation of the narrator in the story world, there are both heterodiegetic and homodiegetic narrators. On the other hand, based on the narrative levels the narrators belong to, there are extradiegetic, intradiegetic, metadiegetic and meta-metadiegetic narrators. In the following section, the analysis of narrative voice based on the narrator's participation in the story world and based on the level narrators belong to in the text under study are presented consecutively.

### **5.2.1. Heterodiegetic Narrator**

As Genette (1980, p. 245) notes heterodiegetic narrator is a narrator that narrates a story s/he is absent from it. Even though this kind of narrator is absent from the story world, her/his/its presence as a narrator may be visible or invisible. The answer for the question who is the heterodiegetic narrator of the story in the memoir *EHAPA ena Sport* is the author of the book. His presence as a heterodiegetic narrator in the story world is explicitly reflected in many aspects such as his remark on the front matter

of the book, the pronoun he uses to refer to himself and his comments and judgments on some parts of the narrative.

In the front matter of the book, the author explicitly stated that he wrote the book from what he has seen and heard; not what he has participated. Because the text under study is a memoir, the author explicitly confirms that the story in the text is composed from what he has seen and heard as he pointed out at the front matter of the book “ያየሁትንና የሰማሁትን ከታሪክ አኳያ ጻፍኩት፡፡” (p.2). “I wrote the book from what I have seen and heard from the historical point of view.” Since the author asserted that he wrote the story from “what he has seen and heard”, it is possible to say that he is a heterodiegetic narrator because he attested that he does not belong to the story. He rather attempted to narrate the story world of the narrative by placing himself somewhere else outside of it. Therefore, even though the narrator is visible and refers to himself frequently, he never takes part in the entire of the story world. Of course, he announces his presence in some parts inside the narrative; however, his role is limited to not more than inviting other narrators to tell stories in which they participated. Therefore, whoever the narrator is the memoir is narrated from first person point of view.

As pointed out above, the heterodiegetic narrator in the text is a kind of visible narrator. One of the evidences that prove his visibility is the first person pronoun “I” that he uses in the front matter of the text to refer to himself. In addition to the “I”s he uses, he also uses this and other first person pronouns in some parts inside the text. For example, in chapter seven he says “After 35 years since it was happened, me and Geremew were talking about the demonstration sitting near the gate of a bar. I raised up a question about the issue.” (92). In another example, at the end of Chapter Fourteen, the heterodiegetic narrator says “After 25 years since it was happened, I met Turk and he told me about it.” (181). The quotation shows that the narrator refers to himself by using pronouns such as “I” and “me”. This use of the pronoun inside the text’s body implies that the narrator is visible and is functioning only as orchestrating the telling of the narrative world, even though he does not participate in it.

The visibility of the heterodiegetic narrator is also reflected through the comments and judgments he made on some parts of the narrative. In the end of Chapter Fifteen, for example, the narrator says “His hunger becomes severe and his life on the street becomes miserable; consequently he died in 2002/3 as he was in hunger and in a miserable situation.” (228). In another example, “Especially when there was a game between ‘George’ and ‘Mechal’, the stadium became sizzled.” (228). Here, the narrator explicitly comments on the situation of the person before the person died in words such as “in hunger” and “in

miserable condition” in the first quotation and his comment on the condition of the stadium as “sizzled” in the second quotation. The narrator’s expression of the situation of the dead footballer and the mood of the stadium when the mentioned clubs had the game approves the author’s presence as a heterodiegetic narrator in the narrative.

### **5.2.2. Homodiegetic Narrator**

Homodiegetic narrators are the dominant (dominant in degree of recurrence) type of narrator in the narrative levels below the first narrative level. Because the narrator in the first level of the narrative functions only as a moderator and inviting other narrators who belong to below the first narrative level, almost all narrators in the second, third and fourth levels of the narrative are homodiegetic. In Chapter Three of the memoir, for example, a homodiegetic narrator narrates the whole chapter. Of course, the heterodiegetic narrator narrates the introduction of the chapter (which is a common style throughout the twenty chapters of the memoir), but he narrates only the first two paragraphs just to invite the homodiegetic narrator who narrates the rest of the chapter.

The coach remembered what happened to him at that time as follows “I was too late to know that most of the players that I was coaching were members of EPRP. All of them were from ‘Merkato’ and ‘Sebategna’. We have talked that we need to make hard training. They asked me to make the training time start earlier than the usual time. This means we do more minutes of training. I became happy because they wanted to make training for longer time. (20).

The coach narrates the story in which he has participated. As the above quotation proves, he narrates the story by referring to himself by using the pronoun “I”, which is a signal of the narrator’s participation in the story world. More importantly, words like “I was too late to know...”, “they asked me”, and “I became happy.” tell readers that the narrator is actively participating in the story that he is narrating.

Homodiegetic narrators can be “narrating-I” or “experiencing-I”. The homodiegetic narrator in the above quotation and in almost the entirety of the memoir is narrating-I. The narrator in the above quotation is telling his previous experience. As the first sentence says “The coach remembered....” obviously the narrator is remembering the story world that he is not living or experiencing at the time of the narration. Of course, many dialogues of the coach with others in the story world are represented in dramatic (scenic) presentation. In other words, the dialogues seem to be revealing that the coach is experiencing and living through the story that he is narrating.

The major importance of representing some of the story events as if they are happening at the moment of narration in dramatic representation is to achieve immediacy effect of the story on readers. Because conversations are representing in scenic or dramatic presentation, readers may feel as if they are watching or looking at a theater on a stage or a movie on a screen. Furthermore, in some of his conversations, the dramatic representation helps the coach to transfer his emotion to the readers. For example, in the following dialogue between the coach and the editor of the Sport column of Addis Zemene Newspaper, readers may share the anger of the coach.

“How come you appear today?” he said to me.  
“‘Shewa’ deceived us.”  
“The administration?”  
“Of course.”  
“What happened?”  
“They robbed us a footballer.”  
“How?”  
“They scared and lobbed a footballer that we had got and they gave him to another club.”  
“This is not fair.”  
“It happened; they did it.”  
“Do you have evidence?”  
“Sure! The administration needs to be cleaned.” (30).

In addition to showing the coach’s anger, the above dialogue creates the sense of immediacy in the readers’ mind. Starting from the coach’s first response to the end of the quotation, his words such as “Shewa deceived us!” , “Of course!” , “They robbed us a footballer.” “It happened; they did it.” show the feeling of the coach. Obviously, if this particular dialogue represented in prose narrative, not in dialogue, it might not achieve the same effect because dramatic representation as in the above extract is a more powerful way of representing emotions than describing it in prose form. Therefore, even though the narrator is homodiegetic and narrates some moments of the story world in dramatic presentation, he is not narrating the story as experiencing it and then he is not experiencing-I.

The same style goes throughout the entire narrative. The heterodiegetic narrator introduces the beginning of each chapter and then he leaves the story world for the homodiegetic narrators to narrate their own stories in which they are narrating from their memories. As pointed out above, as in the above example, there are only narrating-I homodiegetic narrators in the entire narrative. This is because all of the narrators are narrating their stories from their memories after several years the events in the narrative have been occurred.

### **5.2.3. Extradiegetic Narrator**

As Genette (1980, p. 228) notes extradiegetic narrator is a narrator that is located on the level of narrative transmission and narrates from a position outside the story. The heterodiegetic narrator of the text, as discussed above, is the narrator who narrates the extradiegetic narrative level of the story. The major function of the heterodiegetic narrator in the text is to give an introduction for each of the chapters and sometimes to the sub-chapters, as pointed out above. After he (the author) introduces the chapters in his own words, he leaves the narration for the homodiegetic narrators.

The first level of the narrative is about the attempts of footballers who are members of EHAPA to execute their political ambitions by organizing themselves under the cover of football teams and the massive challenge they faced from the military government. This first level of the narrative is fertilized by all the narrative levels below to it as inputs. In other words, the sum total of the sub stories made the first level of the narrative. Therefore, because the level narrated by the heterodiegetic narrator encompasses all the sub and the sub-sub stories under it and because it is not embedded by another narrative level, it is the level narrated by the extradiegetic narrator. Furthermore, as discussed above, because the heterodiegetic narrator locates himself outside of the story world and facilitates the entire of the narration by being present at the beginning of each of the chapters and sometimes at the end but without taking part in the story world, the heterodiegetic narrator is the extradiegetic narrator in the memoir. Thus, the author is the extradiegetic narrator, as the examples under the analysis of heterodiegetic narrator demonstrate.

### **5.2.4. Intradiegetic Narrator**

Intradiegetic narrator, as Genette (1980, p. 228) notes, refers to the ‘narrating instance’ (the narrating agent) that is part of the narrated story positioned on the story level and also produces a narrative. In the text under study, *EHAPA ena Sport*, there are many intradiegetic narrators who narrate at levels below the first level of the narration.

All the narrators who narrate at intradiegetic narrative levels are participants in the story world; they narrate their own stories. That means they are homodiegetic narrators. The following extract from Chapter Three of the text can be an example:

The footballers of ‘Andinet’ Football Club wanted to make hard exercise for the game they will have with Georgis [St. George] on the coming Sunday. They changed the training time to six o’clock in the morning that was six and half before. They met at five and half in the morning. Their coach is Birhanie Berterha.

The coach remembered what happened to him at that time as follows “I was too late to know that most of the players that I was coaching were members of EHAPA. All of them were from Merkato... (20).

The first paragraph in the above extract is the voice of the extradiegetic narrator who introduces the beginning of the chapter. Whereas starting from the second paragraph to the rest of the chapter, the voice is the voice of the narrator who belongs to the second level of the narrative. This narrator is intradiegetic narrator because he narrates his own personal experience as he said in the second sentence of the second paragraph “I am too late to know that the footballers in my team are members of EHAPA.” The invitation of the intradiegetic narrator who belongs to the second level of the story increases the trustworthiness and the authenticity of the story because the narrator in the first level of the narrative does not narrate the story by entering into the minds of the narrators who are in the second level of the narrative. He (the heterodiegetic narrator) rather let the participant and the practitioner of the story narrate it in his (the coach’s) own words.

In the same chapter, there are also other second narrative levels narrated by the same intradiegetic narrator. Like in the above quotation, the coach is the narrator of the intradiegetic level. He narrates three different but related second narrative levels that are entitled as “ታሰራው” (25) “The Tesserae”, which narrates another sub story about his (the coach’s) relationship with the administrator of Shewa Sport Administration; “እንደምን አደሩ!!!” (34) “Good morning!!!”, which narrates a sub story about the situation when he met Guad Ergetie; “የአ.ሀአፓ ደርቤ.” (40) “EHAPA’s derby”, which narrates the preparation and the game day between the coach’s team (Andinet) and Tewodros. The coach who is the major participant in all of them narrates all of the sub stories. As pointed out above, making the homodiegetic narrator narrate the intradiegetic narrative level is stylistically attractive in addition to increasing the trustworthiness and the authenticity of the narrative. The same style is employed in most chapters of the narrative and achieved similar effects on the readers.

### 5.2.5. Metadiegetic Narrator

In the text, there are also metadiegetic narrators. These narrators narrate the narrative level found below the second narrative level. For example, in the same chapter, i.e. Chapter Three, under the sub story entitled “የኢህአፓ ደርቢ” (40) “EHAPA’s Derby”, there is a sub sub-story which is narrated by the same narrator. Let us see the following excerpt:

Tilahu Gessese came to the dressing room where our footballers were changing their clothes. He came to use the rest room because the only rest room in the corridor was found in our dressing room. However, it was forbidden to enter in the dressing room except the coach and legitimate officials of the government. While Tilahun was entering the room, the soldier standing on the gate asked him “Where are you going?”

“Inside.”

“To the footballers?”

“Yes.”

“What are you going to do?”

“Just to talk to them.”

“You can’t.”

“I’m going to enter.”

I was looking at them while they were arguing. Then, the soldier pointed his gun at Tilahun and said “Get out!”. I was shocked more than Tilahun did. (48).

The above extract is a sub story under the intradiegetic narrative level. Hence, it is narrated by metadiegetic narrator. Even though the dialogue between the soldier and Tilahun is represented dramatically, still the intradiegetic narrator is also narrating this metadiegetic level of the story. In other words, the intradiegetic narrator (the coach in this case) is also the metadiegetic narrator; he narrates this sub sub-story as a direct witness, not as a participant. The insertion of this sub sub-story tells the readers that the footballers who came from prison are under strict control by the soldiers. This also intensifies the great value the soldiers gave for the footballers because the soldiers are in suspicion that the footballers may escape at any time. It also enables the readers to guess how much the command the soldiers have been given from the higher officials is strong. That is why after a few conversations the soldier pointed the gun at Tilahun who knows nothing about what is going on at the moment. Moreover, it (the insertion of the above sub sub-story) enables the readers to imagine and to share the coach’s fear of the situation that is represented in the preceded and in the upcoming part of the narrative in the chapter.

### 5.3. Comparison of Narrative Voice in *Yenegem Alweldim* and *EHAPA ena Sport*

Voice or narrator is about the conveyance of story in a specific medium. Attempting to find out simply issues of similarities and differences between the identity of narrators of a prose narrative and a filmic narrative may result in dissatisfying and illogical conclusions, except the direct comparison between filmic voice-over narrator and the literary narrator. This is because as Verstraten (2009, p. 7) asserts “filmic narrator has a different ‘identity’ from a literary narrator”. The identity of a film narrator is a composite of information from various elements such as information from moving images, information from different types of sound, information from different types of verbal sources and information from paintings, signs, etc. In short, filmic narrator tells story through visual, auditory and verbal sources simultaneously or in tandem. However, a literary narrator does not have such opportunities other than telling information from verbal sources only. Even though film and prose narrative have several clear differences in their ways of conveying story, this section does not deal with the differences between the two mediums; it, however, mainly focuses on their similarities.

The major task of the narrators in the memoir, *EHAPA ena Sport* and in its film adaptation, *Yenegem Alweldim* is similarly conveying the story for their respective audiences. As discussed above, the film tells its story through its four elements of narrative (cinematography, mise-en-scene, sound and editing), and the memoir tells its story through the words of its different narrators; some are participants in the story world and some others are not. Therefore, as it is found out in the above analysis, there are homodiegetic and heterodiegetic narrators in the memoir. These narrators narrate different narrative levels ranging from the first or matrix narrative levels to the sub sub-story narrative levels of the memoir. Accordingly, the memoir has extradiegetic, intradiegetic, and metadiegetic narrators. Regarding the filmic narrators, all the four elements of narrative film are the narrators. Particularly, the intertitles and the voice over narration of the film function similarly as the function of the narrators of the memoir. Like the heterodiegetic narrator of the memoir, the intertitles of the film introduce the beginnings of each chapters of the film’s narrative. Therefore, it is possible to say that the intertitles function in the film’s narrative as the heterodiegetic and the extradiegetic narrator functions in the memoir because the author of the memoir is the heterodiegetic and the extradiegetic narrator who functions as only orchestrating the narrative by placing himself outside of the story world. On the other hand, the only temporary voice over narration of the film also functions as the functions of the homodiegetic narrators of the memoir who narrate events of the story in which they are participated. The voice of Guad

Astatkie, who is one of the antagonists in the film narrative, similarly narrates a story in which he actively participated in voice over narration. Therefore, the homodiegetic narrators of the memoir and the voice over narrator of the film are similar in their extent of participation in the story world for both of them narrate the story in which they participated. However, it does not mean that the rest types of the narrators of the film and the memoir have nothing comparable.

The comparative analysis also sounds good and logical if the effects achieved by the narrators of both the memoir and the adapted film are discussed. Therefore, comparing the effects achieved by the manipulation of different type of narrators of the memoir and the film is convincing. Narrators of the memoir and narrators of the adapted film achieve many effects in their course of narration, even though the two mediums building blocks and systems of telling story are inherently different. In this section, the analysis of the comparison of the effects achieved by the different type of narrators of the memoir (homodiegetic and heterodiegetic based on the narrators' participation in the story world; and extradiegetic, intradiegetic and metadiegetic based on the narrative level the narrators' belong to) and the effects achieved by the narrators of the adapted film (cinematography, mise-en-scene, sound and editing) will be summarized as follows.

As pointed out above, the heterodiegetic narrator of the memoir functions as an orchestrator or commentator of the narrative because the major functions of this narrator is introducing the beginnings of the chapters and the subchapters and inviting the homodiegetic narrators to narrate stories in which they participated. This helps the narrative to be easily accepted and trusted by the readers and consequently it gets authentic quality. In the subchapter entitled "Good morning!!!", for example, the heterodiegetic narrator introduces the beginning of the sub chapter in the first paragraph and then invites the homodiegetic narrator to narrate the story in which he actively participated. This technique of narrative increases the authenticity of the narrative because the heterodiegetic narrator makes the readers access the story from the house's mouse, from the participant who has firsthand information about the story world. Likewise, the film's narrators work together to achieve the authentic effect of the narrative on the spectators. The above sub story of the memoir, for instance, is presented in the adapted film authentically by the cooperative work of the film narrators. The place and its inhabitants of the scene are realistically depicted by the mise-en-scene in which it shows the contemporary bar and its customers of the time of the story. The time of this specific scene is in the evening. This is told by the cinematography through the manipulation of low-key lighting and high contrast that tell the spectators that the time of

the scene is in the evening. The sound manipulation also enhances the time of the scene; the use of the chirping of crickets with appropriate ambient sound (calm wind) tells the spectators the exact time of the scene. All these are arranged and synchronized by the editing that enables the spectators perceive the narrative as if it is real (authentic). This in turn heightens the spectators' emotional engagement in the story world. Therefore, the way heterodiegetic and homodiegetic narrators of the memoir present the story and the way the four narrators of the film cooperatively present the story increase the authenticity of the narrative and heighten the emotional engagement of their respective audiences.

In the above example, the way narrators of both the memoir and its adapted film represent the story also helps both narratives to achieve immediacy effect on their respective audiences. In the memoir, the heterodiegetic narrator introduces this particular sub story and invites the homodiegetic narrator and then alienates himself from this particular sub story (i.e., Good Morning!!!) until its end. Thus, the homodiegetic narrator continues presenting the story sometimes in a descriptive mode and other times in scenic mode. When he presents it in scenic mode, the readers are allowed to "see" what is going on at the moment because scenic mode enables the readers to feel as if they are watching a theater on a stage or a movie in a cinema. Likewise, the film narrators together particularly, the shift of shot sizes increase the immediacy effect of the narrative in the spectators. In the scene that shows Guad Astatkie and coach Birhane meet for the first time, shots are continuously changed to direct the spectators' attention to a particular point in a frame. This makes the spectators to feel the pictures in the frame as if they are really happening at the moment. This also enables the film narrative to achieve another grand effect that is considered as the fundamental effect that feature films seek to achieve called illusion of reality. This effect is very important in making the spectators engage in the narrative until its end.

#### **5.4. Narrative Voice in the Film *Kalkidan***

The four major fundamental elements of a cinematic narrative tell the narrative of *Kalkidan* to the spectators in its visual and auditory channels, some times in combination and other times in tandem. Mise-en-scene and cinematography are the responsible fundamental elements of the narrative in representing events of the story in its visual channel whereas the auditory channel is responsible for all auditory information. Editing is the other responsible narrative element in conveying the narrative by utilizing both channels of the film. In the following sections, these four fundamental elements of narrative voice in telling the story of *Kalkidan* are analyzed.

#### 5.4.1. Mise-en-scene as a Narrative Voice

In the narrative of *Kalkidan*, mise-en-scene plays a fundamental role in giving the story a more realistic and authentic look. The four major components of mise-en-scene: staging (decor), lighting, colors, space, costumes and make-up, contribute their own share for making the images on the screen more realistic. In this section, the analysis of these components of mise-en-scene as a narrative voice in the film under discussion is presented.

The places where the story of *Kalkidan* is constructed are on natural places that are really existed in our surroundings. The opening prologue scene of the film can be an example (00:00:00-00:05:57). This scene is a school scene. The spectators can easily identify the setting particularly the place of the story based on different clues. The first clue is the wide shot that shows the outside of a certain compound and a huge building in the middle of it. The gate of the compound has a script in rainbow shape that reads “Bethelhem School” and different announcements posted on both the right and the left sides of the gate. The following wide shot shows men, women and children holding different school materials and going in and out of the compound. Obviously, in these two successive wide shots the spectators can guess the place of the scene is a school. The next wide shot shows the interior of the compound in which young adults walking here and there but this time as the shot continues, it focuses on two girls, one holding a bag and the other holding exercise book. This shot strengthens the spectators guess about the place of the action. Then the third shot shows students in a class; after a while, the two girls enter to that class. Now, the narrative tells to the spectators that the story is taking place in a school called ‘Bethelhem’.

The manipulation of the props in the arrangement of the place where the story is taking place has significant contributions in signifying the place of the story. Both the two types of props in cinematic narrative: moveable and immovable are effectively used in the narrative. Again, in the prologue scene, for example, these objects are manipulated to tell the spectators the place of the story is a school. The immovable objects such as the fence of the compound, the gate and the script on it, the building, the announcement board in the compound, and different furniture in the classroom exactly tell the place of the story. Likewise, the moveable objects such as the school bags, the exercise book, etc. can also tell that the place of the story is a school. Therefore, the spectators can easily identify the place of the story by putting the information given in the shots together with the information that can be obtained from the moveable and immovable props contained in the place of the story.

As in the opening scene, throughout the entire narrative of *Kalkidan*, different kinds of props are effectively manipulated in places where events are presumed to be taken place. When the narrative shows Digafeneh's home and his girlfriend's, Tsehay's, home, the look of the houses and the arrangement of the props in the house tell the living standard difference between them. For example, in the two successive scenes that show Digafeneh's home and Tsehay's home for the first time in the narrative, the way their home represented and the props contained in the homes tell that Digafeneh is living in a very small house without enough furniture in it, whereas Tsehay is living in a well-furnished G+2 house (00:10:48-00:11:31 and 00:10:49-00:12:02). Without any additional verbal explanation, the arrangement of the props in the scenes tells the spectators that the couple is from different living standards.

Therefore, the arrangement of props plays very important role in making the events happened in the scenes more realistic and in increasing the narrative's believability. More importantly, it is because of the props that the spectators can identify the overall time of the story, i.e., in the contemporary time. This also helps the narrative to achieve the effect of illusion of reality on the spectators which results from the arrangement of the scenes and the manipulation of the props in the scenes. In short, the naturalistic representation of the scenes in the narrative of *Kalkidan* contributes for the acceptance of the story, which, in turn, suspends the spectators' disbelief of the narrative.

The other very important component of mise-en-scene that communicates with the spectators in the narrative of *Kalkidan* is lighting. Lighting tells the time and the mood of the scenes throughout the narrative in general and it also functions to tell specific and distinct information in scenes and shots. At the entire level of the film, three-point lighting system is applied to tell the spectators that events are taking place in their natural environment. This arrangement accentuates the authenticity of the setting of the story and the events that happened in the story. However, it does not mean that three-point lighting system is manipulated uniformly in all of the scenes and the shots of the narrative. Some scenes purposefully use high-key point lighting and others use low-key point lighting. Most night scenes of '*Kalkidan*', for instance, use high-key lighting systems to create an authentic look of the events taking place in the scenes; of course, the auteur of the film intentionally or accidentally used natural light sources in combination with artificial light settings. Among these, the car accident scene can be mentioned as an example (00:14:23-00:14:57) because it uses the lights coming from the straight lights and the ambulances' headlight together with may be one artificial light on the side of the camera.

The shots in the aforementioned scene use high-key lighting for various purposes. The first is to make the subjects in the frame visible. The screen shows Digafeneh is walking in the dark because the key light helps to create a legible image of him. The second purpose is to accentuate the time of the scene. To do so, the fill light and backlight together create relatively low contrast between the brighter and the darker parts of the frame and creates a diffused illumination of Digafeneh's shadow. More importantly, the lighting decision helps the narrative to create the mood of the story. Because of the diffused illumination of the frame, it provides the spectators to develop a motivation for unpleasant mood as it is instantly proved when the screen displays the occurrence of the car accident.

In the film, low-key lighting is also applied to show the shadows of the subjects sharply. In the scene that shows Tsehay aborting the fetus that she has conceived from Digafeneh in a certain examination room, a shot shows clearly defined shadow of her palm and sharply the edges of her fingers while she moves her hand in pain (1:45:13-1:45:15). This defined and sharp shadow is created for the key light is strong and the fill and the background light are less intense. This shot is taken when she is under the process of the abortion. Because of the shadow of her palm and fingers' movement is clearly and sharply seen, the spectators are being told she is suffering in pain and even they can feel the pain she is experiencing at the moment.

The ultimate goal of narrative film is showing events happened in the story world as natural as possible. To achieve this, the other components of mise-en-scene, i.e., the space utilization highly affects the extent of the authenticity of a narrative. Likewise, the proper utilization of space in most of the shots in '*Kalkidan*' contributes an important role in creating more realistic actions and events seen in the shots.

For example, in the scene that shows Tsehay and Mesfin together in Tsehay's home and Digafeneh's sudden appearance can be mentioned as an example of showing the importance of the utilization of space in the narrative (01:51:14-01:55:27). The first shot of this scene shows Mesfin and Tsehay sit on a couch side by side and talking romantically that indicates they are moving on in their relationships as a couple as the preceded scene that shows Digafeneh's best friend, Hussien and Tsehay's friend, Rahel, talking about Tsehay's and her father's decision that Tsehay will marry Mesfin. As the shot shows, Tsehay and Mesfin talking each other inside the house; the following shot shows the exterior of the house while Digafeneh is approaching its door and start listening to what Tsehay and Mesfin are talking about. Suddenly, Mesfin starts unlocking the door to get of the house and Digafeneh run and hide himself in the trunk of a tree standing near the gate of the house. This time the frame shows both

Digafeneh as he hide himself in the trunk and Mesfin as he is walking out of the house in deep space composition. Because the space composition is utilized effectively in deep space composition, the spectators can see both competent men within a single frame. This composition increases the feeling of suspense on the spectators. Because the two men are counterparts and Digafeneh is hiding himself seemingly to ambush on Mesfin, the spectators may become eager to see what kind of action Digafeneh is going to take on Mesfin or on Tsehay. Moreover, because Mesfin in the background is seen in long shot, the way he walks out of the house is like a person who come back from a great triumph and Digafeneh is seen from the foreground in close up shot while he is sighing in grief on what he is watching, the spectators are confronted with the two extreme feelings reflected by the two men in a single shot. This makes the spectators participate in the story world by judging the two characters' actions and reactions.

As the arrangement of onscreen space in the film, as discussed in the previous example, is very important in creating meaningful scenes or shots, the systematic utilization of offscreen space also plays a great role in telling some kind of information in the progress of the narrative. In the aforementioned example, for instance, in the two shots that show Digafeneh approaches and stands at the door of the house, the shots only show he stands and presumed as he listens to what Tsehay and Mesfin are talking about (01:52:06-01:52:21 and 01:52:31- 01:52:45). The spectators cannot see simultaneously when Digafeneh listens standing out of the room and Tsehay and Mesfin talking inside; the spectators can only see Digafeneh. Those who are in the house are offscreen temporarily. However, because the opening shot of this particular scene shows Mesfin is trying to kiss Tsehay and another shot in the middle of the scene also shows seemingly after a while he has done the kissing, the spectators are supposed to use their assumption about what Tsehay and Mesfin are doing as the shot changes and shows Digafeneh as he standing outside of the door and listening to them. This utilization of temporarily off screen space is very important to share a similar feeling between the spectators and Digafeneh at the same time; it deliberately makes the spectators to develop a sense of sympathy for Digafeneh. Besides, the spectators are supposed to participate in the story world by filling the events of the offscreen space from their experiences and imaginations. Likewise, in most of the shots that shows Digafeneh's home, the space other than the interior of the home is not visible. However, by using the auditory channel, the spectators are being told to imagine the life style of the community living in the surroundings. Therefore, these information are conveyed by the utilization of both on- and offscreen spaces properly in the mentioned scene/shots.

Costume and makeup is the other fundamental element of mise-en-scene that communicates some sorts of information by itself with the spectators in *Kalkidan*. The costumes used in most of the narrative are designed to accentuate the ordinary and regular lives of the characters. Of course, in the course of the narrative, the costume and makeup of the characters represent members of the society of the story world from different living standards. Every time Digafeneh's mother appears, for example, her costume and her appearance without makeup tell various information about her to the spectators. In the scene that shows Digafeneh's mother while she is waiting for his coming, her costume in different shots tell that she is in a grief because she lost someone closer to her in death, as the narrative in the upcoming part uncovers that it is her husband (00:18:30-00:18:57). Her current feeling is revealed through her dressing style. She dressed as most mothers dressed when they lost some relative or best friend in death. She wears black headscarf all the time she appears on the screen. In addition, the way she wears her 'Netela' (locally made scarf from cotton) in most of the shots is downside up which is a cultural convention of the community that reflects the individual who wears in this style is in grief for s/he lost someone who is very intimate or relative to her/him. Therefore, the costume by itself tells the culture and the feelings of the characters.

Costumes also tell the economic conditions of the characters to the spectators. For example, Digafeneh's mother wearing style also tells the spectators that she has a low living standard. She wears the same dress in different scenes. She appears in the same dress in some scenes by the dress that she appears in it for the first time in the narrative. She appears, for example, in that same dress in the middle of the narrative when Tsehay's father comes to her home (00:47:17-00:47:52). However, every time Tsehay's mother appears on the screen, she appears in different dresses and dressing styles; she appears no time in the same dress in the entire narrative. This is because she is a member of a wealthy family. This difference of frequency of wearing the same dress between the two mothers tells the spectators that the mothers are from different living standards. The other characters' such as Mesfin, Tsehay, Rahel, Mesfin's father dressing styles also tell the spectators that the aforementioned characters' are living in good economic conditions.

Like costume, makeup also tells some sorts of information about the characters in *Kalkidan*. Tsehay's makeup, for example, can tell her different psychological statuses for the spectators. In most of the scene that show her happiest times with Digafeneh, she appears more charming and charismatic by the help of the makeup than her mournful times after she broke up with him. Her psychological mood is reflected

by her make up. When she is in happiness her hair is well dressed but when she is in sorrow her hair looks shaggy and not getting proper care. Moreover, the makeup she applies on her face such as the eye shadow and the lipsticks accentuate her internal feeling of happiness; however, in most of the scenes that show her after she break up with Digafeneh, she appears without makeup. Therefore, makeup by itself communicates with the spectators since it tells the characters mood for the spectators. Therefore, the auteur of *Kalkidan* tells several information for the spectators by the intentional manipulation of characters' costumes and makeups. In the film, the auteur use costume and makeup beyond transforming actors and actresses into characters. As discussed above, costume and makeup plays a great role in telling the economic conditions, the psychological makeups and cultural massages for the spectators.

#### **5.4.2. Cinematography as a Narrative Voice**

The other fundamental element of film narrative that communicates with the spectators in the narrative of *Kalkidan* is cinematography. Cinematography that is responsible for collecting the footage of the narrative for the next stage of film production has many components. The color, the contrast, the exposure, the angle and level of framing, the shot scale, the depth of the space in focus and the different camera movement are the aspects of the cinematography of *Kalkidan* that communicate with the spectators.

Regarding color, the film applies two color systems for different purposes. It applies black-and-white and color in its different parts of the narrative. The beginning of the film, for example, shows the scene in black-and-white. The major purpose of utilizing black and white is to tell the spectators that it is an earlier time than the time of the rest of the narrative represented in color because the events seen are showing parts of the characters' life when they were students many years ago. This becomes clear for the spectators after they start watching the color scenes after the introduction of the film's title in color. Using black-and-white tells the spectators that it represents the prologue of the narrative from the previous lives of the characters. This becomes clear in the representation of another shot in black-and-white in the middle of the narrative that show both the major characters, Tsehay and Digafeneh, in flashback when they were students (00:36:32-00:37:07). This representation reminds the spectators that the characters in the first narrative who are kissing are the characters shown in the prologue scene of the narrative. Therefore, the black-and-white manipulation signifies the time differences with the scenes in color; the black-and-white tells the earlier times of the characters, while the color tells the characters are in the contemporary time of the narrative.

Color manipulation in *Kalkidan* also tells the spectators the specific time of the shots. Most often, morning scenes are represented on the screen by utilizing orange color light to accentuate the exact time of the events that are happening in the shots. In the scene that shows Tsehay and Digafeneh in Digafeneh's bed, for instance, orange color is shining at the back of Tsehay's head (00:44:02- 00:44:12). This tells that the time is early in the morning because the morning sun has orange color that resembles the color reflected on Tsehay's hair. In another scene that shows Digafeneh walking, the manipulation of the color of the light tells that the time is early in the night. In one of the shots in this particular scene, the dim orange lights that are coming from the straight light and from the houses on the side of the road are used intentionally to make Digafeneh and other two individuals after him hardly visible because the narrative wants to tell the spectators that the time of the shot is early night because straight light are on when the day light leaves for the dark of the night (00:14:29-00:14:39). Therefore, color plays fundamental role not only in telling the pervious lives of the characters but also in telling the specific time of the shots: morning, midday and nighttime.

Contrast is the other element of cinematography that tells some sorts of information to the spectators in the narrative of *Kalkidan*. In most of the shots in the film, low contrast is employed to achieve a more naturalistic lighting because it increases the authenticity of the images in the frames. However, it does not mean that contrast is uniformly applied throughout the narrative. In some shots, the employment of contrast tells the spectators to pay special attention and then to figure out additional information from the actions that are represented in a frame. In the nightclub scene that shows Digafeneh with his secretary, Senait, enjoying a party arranged by Tigu to celebrate his (Tigu's) new promotion, for example, strong contrast is employed to drag the attentions of the spectators on the high-light areas of the frames (01:36:32-01:38:41). Representing the look of the individuals in the nightclub, especially the two important characters of this particular scene, Digafeneh and Senait, in high contrast, magnifies them out of the darker parts of the rest of the frames. Apart from showing the naturalistic look of a nightclub in this scene, the employment of high contrast forces the spectators to give due attention for the brighter areas of the frames that show the intoxicated Digafeneh and Senait. Moreover, the contrast also obscures the look of the characters' faces that tells the distortion of the normal sense of both characters who have been drinking a lot and in the middle of the dance floor. This makes the spectators to wait for the next moves of the characters.

In the narrative of *Kalkidan*, the manipulation of depth and focus is the other very significant element of cinematography that communicates information about the moving images in the frames with the spectators. In the film deep focus and depth of field are employed to tell different information for the spectators. Most of the shots in the film are represented in deep focus except very few shots as discussed in the following paragraph. In the film, deep focus representation gives the natural perspective of human eyes for the camera. This technique of narrative enables the spectators to access actions and events in the foreground, the middle ground and the background of a frame at the same time and distance as the camera accesses, as a human eyes see different events happening at the same time in a wide perspective with different degrees of visibility according to their proximity to the viewer. One of the final moments of the narrative, when Digafeneh is shot by Tsehay's father, can be mentioned as an example of deep focus composition (02:10:58-02:11:12). In this particular shot, different individuals occupy all the three plane of the frames. Mesfin occupies the foreground and his action in reaction to what he sees is vividly shown. The middle ground is occupied by Tsehay's father and his messenger; the messenger's reaction of shock is also seen while Tsehay's father stand motionless seemingly he cannot believe what he has done, pulling the trigger. In the background, Hussien's reaction of shock to the accident is represented. These actions are framed in a single frame in deep focus compositions. The frame shows starting from the gate of the room in which the accident is happening to the opposite side wall of the room. Even though, the characters occupy different parts of the frame, their actions and reactions are seen clearly, because the shot is arranged in deep focus composition. Moreover, this composition tells the spectators that all of the actions of the characters in the frame are equally important because the scene is the last scene of the narrative that represents the presence and witness of all the major protagonists and antagonists of the narrative. That is why slow-motion is also applied to help the spectators to watch all of the actions and reactions of the characters in the frame in detail.

The other aspect of depth and focus manipulation that communicates with the spectators in *Kalkidan* is depth of field. In the scene that shows Digafeneh's and his mother's conversation, depth of field is applied in some shots. In one of these shots, his mother is represented in the foreground in a fuzzy focus and Digafeneh in the background in sharp focus (01:01:41-01:01:53). Because of this representation, the narrative tells the spectators to pay more attention to the most clearly visible part of the frame, i.e., Digafeneh's reaction for the unexpected news he is hearing from his mother but in a way without totally ignoring the role of what is seen in the foreground, i.e., his mother talking to him. Even though the sharply visible part of the frame tells the spectators that it is the most important part, showing the blurry

part enables the narrative to make the spectators to emphasize more on the sharply focused areas of the frame.

Framing, the other aspect of cinematography that comprises the angle and the level of the shots, also conveys some sorts of information to the spectators in the narrative of *Kalkidan*. In the film, normal angle and level of shots are dominantly employed. This manipulation of the shots' angle and level tells the spectators that events and actions are occurring naturally because this angle and level of shot represent the subjects in the frames relatively in their natural size, height and level. However, in some shots of the film, shots other than normal angle and level are employed to tell some additional information about the subjects in the frames beyond showing them clearly.

In the scene that shows Mesfin's appearance while Digafeneh and Tsehay together with their friends are celebrating Digafeneh's employment, different shots with different angles are employed to tell additional information about the characters in the shots. In two consecutive shots that shows Mesfin and Digafeneh making conversation, low angle and high angle frames are used, respectively to designate the relationship between the two men (00:57:05-00:57:10 and 00:57:11-00:57:15). In the first shot, Mesfin is shot in low angle; as a result, he looks huger than he really is. This manifests his superiority and dominancy in different aspects such as in monetary and in psychological aspects over Digafeneh. In the contrary, Digafeneh is represented in high angle that makes him appear smaller and inferior in different aspects than Mesfin. Therefore, the angles of these two consecutive shots tell the superiority-inferiority relationship between the two characters just beyond making the images of the characters visible.

In the film, as the angles of the frames communicate with the spectators, the levels of the frames other than eye-level frames also convey additional information in addition to showing the clear image in the frames. In the shot that shows Mesfin's father car getting into the compound of their home, down level framing is used by placing the camera on the ground (00:07:53-00:08:01). This utilization of the frame level exaggerates the look of the car. This exaggeration tells the spectators that someone who has greater power is coming by that car as the succeeded shots reveals, it is Mesfin's father. Because the visions of the spectators are guided by the camera's level, the car appears huger than it really is and as if its limit is the sky. The representation of the car in down level frame leaves no chance for the spectators except admitting the power of the person in the car because he comes in such huger and luxurious car. Therefore, the level of the angle tells basic information other than showing the object in the frame is just a car.

The narrative of *Kalkidan* also communicates with the spectators by the utilization of different shot scales. This aspect of cinematography used in the narrative for showing the appearances, reactions and actions of the characters. Generally, the film utilized all the eight common types of shot scales for different purposes. Extreme long shot is the first type of shot used to tell the spectators the locale where the actions that are going to be represented immediately in the upcoming scenes are taken place. In the inception scene of the narrative after the prologue, for example, three successive shots are represented to tell the spectators about the place where the characters are living in and the actions are taking place in the upcoming narrative (00:06:09-00:06:22). These three consecutive shots show a city (Addis Ababa) in extreme long shot but with a slight difference in the widths of the frames; as the width of the shots get smaller and smaller, the movements of the car and individuals become barely noticeable from the distance. The shots effectively establish the setting of the story world. Because of its representation in extreme long shots, the spectators are told the place of the story is a big city full of huge buildings and cars for the shots give the view of the buildings and the cars in which the actions, events, etc. of the narrative in the upcoming parts are going to take place. The same technique of narrative is also applied in the middle of the narrative to tell the spectators the specific places such as hotels, offices, hospitals, etc. where characters are currently in it. For instance, in the scenes that show events happening in Digafeneh's office, the narrative often shows the exterior of the building in extreme long shots before it shows the actions that are taking place inside the office (00:54:38-00:54:48, 01:09:01-01:09:06). In doing so, the extreme long shots reestablish the setting and tell the spectators that the actions shown in the subsequent shots are taking place inside that building. The extreme long shot plays similar role in representing the scenes that are taking place in Tsehay's home, in Mesfin's home, in nightclubs, in hotels, etc. for the purpose of showing the surroundings where the characters are in.

The next type of shot size that communicates with the spectators in *Kalkidan* is long shot. In the film, long shot is used to tell what the characters are doing together with the place where they are in without reframing the shot. For example, in the scene that shows Digafeneh is drinking in a bar, long shot is used to show the reaction of Digafeneh by the action of the bartender and the reactions of the other customer in a single frame (01:56:58-01:57:11). Because of this specific shot is taken in long shot, the spectators are told first, the place is a bar for the shot shows the bottles of alcoholic drinks on the shelf at the background, the bartender at the middle ground and other individuals who are drinking setting next to Digafeneh at the foreground. Second, the spectators are also told the reactions of the other individuals are due to the action of Digafeneh as he reacts to the bartender.

The other shot size that tells some sorts of information for the spectators in the film under discussion is medium long shot. The narrative utilized this shot type when it wants to tell the spectators to give attention for both the actions and reactions of the characters in the frame. In the scene that shows Tsehay's and Difaheneh's conversation in Digafeneh's office, medium long shots are employed successively to emphasize the importance of the characters sudden actions and reactions one another (01:09:10-01:09:35). The employment of this shot size gives a good balance for both characters on the screen. As a result, the spectators can emphasize the actions and reactions between the characters at the same time because in addition to their conversation their gestures, facial expressions, in general their body languages above their knees are equally represented on the screen.

Medium shots are also employed in the film to show characters' gestures and expressions by using their body parts upper than their waists which tells some sorts of information by itself for the spectators. For example, in the scene that shows Tigu in the gambling house, a medium shot is used to tell the spectators where he is in and what he is doing (00:51:28-00:51:43). In the shot, Tigu is seen holding playing cards in his left hand and a smoking cigarette in his right hand. Besides telling where he is, gambling house, the way he moves his right hand and leans the palm on his right cheek and then his left palm on his left cheek together with his wrinkled forehead tell the spectators that the man seems he is not happy on what he is doing, gambling.

The other mostly employed shot type in the film is medium close up shot. This shot type communicates with the spectators by emphasizing facial and body expressions from the chest up. In the scene that shows Digafeneh sees his office for the first time, for example, a medium close up shot is used to show his reaction for the way the secretary sees him (00:56:16-00:56:20). In this particular shot, as the secretary is leaving his office she looks him in a way to seduce him. His reaction in the way he sees back her and the way he turns his neck towards her direction tell the spectators to wait for in the narrative to see a relationship between these characters beyond collegial relationship. This is because the shot size displays his body language from his chest up i.e., the way he moves his neck and eyes towards her tell the spectators that he has understood the meaning of her look and has felt something positive inside for her; because the expressions of the body parts visible in the frame are vividly seen.

Close up is the next type of shot utilized in *Kalkidan* to tell the spectators mainly the reactions of the characters. Since this shot size is used for emphasizing the facial expressions, the details of gestures in different body parts of the characters or for telling the details of a certain object, close up is employed in

the narrative to achieve the aforementioned effects. For example, in the scene that shows Tsehay's father shot Digafeneh, a very quick close up shot is taken to tell the spectators the details when an object functions, i.e., the pistol (02:10:34-02:10:35). The shot shows only Tsehay's father palm holding a pistol and the moment he pulled the trigger. Because the shot's size is close up, the details of the pistol, the way he pulled the trigger by his point finger and the moment the bullet blown up out of the pistol is seen clearly on the screen for the full screen size is dedicated to show only his palm holding the pistol. In the same way, details of expression in the characters body parts are represented in close up shot. In the scene that shows Digafeneh and Tsehay having sexual intercourse for the first time, by displaying only the movement of their feet and hands fully on the screen, the narrative tells the spectators that the characters are having sexual intercourse (01:19:33-01:19:39 and 01:19:40-01:19:50). This representation is very important to technically escape culturally incompatible scenes.

In the narrative of *Kalkidan*, big close up shots are employ when the auteur wants to show more detail and closer look of characters' body parts. In the scene that shows the conversation between Tsehay's father and Mesfin's father, the reaction of Tsehay's father for what he has just listened from Mesfin's father is represented in big close up (00:20:58-00:20:59). This representation displays Tsehay's father above his chin and below his forehead. The details of his facial expressions tell the spectators that he is very angry about the unexpected news about his daughter. In another scene, the feeling of happiness and satisfaction is expressed again in the same shot size when Digafeneh is having a dinner with Tsehay (00:39:40-00:39:45). In this shot, Digafeneh's face fully covered the screen which enables the narrative easily to tell the spectators his feeling of happiness. Therefore, big close up shot by itself tells the spectators the current feelings of characters.

#### **5.4.3. Sound as a Narrative Voice**

In the narrative of *Kalkidan*, its visual channel alone cannot communicate and cannot convey the story of the narrative completely and clearly by itself with the spectators. To communicate with the spectators completely, the contributions of sound, the other major fundamental element of film narrative, is indispensable. The film's utilization of sound comprises all the three major categories of sound: voice/conversation, music, and noise/static.

The film uses voice/conversation to tell the spectators various information about the characters. In most of the scenes, the characters are engaged in conversations for a reason. In the first scene of '*Kalkidan*'

after the prologue, for example, the conversation between Tsehay and Digafeneh tells the spectators different pieces of information:

Tsehay said “Come on! Is your umbrage to me fair because you didn’t get the job?”

Then Digafeneh replied “I swear, Tsehay, I become very tired and hopeless. When is the right time for this country that qualifications exceed over bribery to get a job? ”

She laughed and said “Come on, you’re looking for a job by leaving the job you’ve at hand.”

He said “What job?”

She replied “Don’t you think that taking care of me is a great job? Or you don’t take it as a job for you don’t get paid for it?”

He responded “You’re really a great joker!”

Then she said, “I’m serious, Digaf.”

The above conversation tells the spectators that Tsehay and Digafeneh seem to have a romantic relationship. When Tsehay said “Don’t you think that taking care of me is a great job?”, the spectators are being told or at least being given a clue for the kind of relationship the two characters have. The conversation also introduces the characters’ names to the spectators as it can be inferred from their conversation on the second and the seventh line on the above. In addition, their conversation also tells the spectators that Digafeneh is unemployed and is suffered from looking for a job because his speech conforms that he is tired of looking for a job for most employments are not done by considering only merits but informally by considering relationships and other related benefits. Moreover, the way she replies for his explanation for not getting a job tells the spectators that she does not care about getting a job for herself. This implies that she does not care for her livelihood may be she has somebody who covers her expenses or she has a job as it is revealed in the upcoming parts of the narrative. All these information are given in the conversation. Therefore, without the conversation, the visual channel of the narrative cannot give the aforementioned information only by itself for the spectators. Moreover, throughout the narrative, the conversations between the characters whether it is made between the protagonists or between the antagonists or between the protagonists and the antagonists whenever they meet, their use of words, their volume of sounds and the way they laugh in real or in sarcasm have very important role in telling the characters’ relationships and their impacts in the story world which directly affects the upcoming parts of the narrative.

In the narrative, the auditory channel also tells some sorts of information by manipulating diegetic and non-diegetic sounds. In the above conversation, for example, the sound is diegetic sound because the conversation is done between the two characters sitting in a car side by side. They can hear each other. In addition, both of them can hear the sound of the car engine. Therefore, the utilization of the diegetic sound tells the spectators that the two characters are presumed as they are making the conversation in the real spatiotemporal world of the story; not in the minds of the characters in the form of dream or hallucination.

The conversation among the characters is not the only diegetic sounds in the narrative. Music is also the other form of diegetic sounds utilized in the film. There are three music scores in the narrative. Among these, the two are diegetic music (00:56:20-00:58:02 and 01:36:33-01:38:40). In both cases, the musicians are in the same time and place of the scenes performing live from the stages of a restaurant and a nightclub, respectively. Therefore, they belong to diegetic sound because the physical sources of the music are visible in the scenes: the vocalists and the musician in the band operating different musical instruments. In other words, because the characters are in the same time and place, they can watch the live performances of the musicians as the spectators of the film do. In addition to presenting the information of the story world equally for both the characters and the spectators, this utilization of diegetic music increases the authenticity and the attractiveness of the narrative.

However, it is not correct to say that all the music scores and the conversations of the narrative are diegetic sounds or do not include non-diegetic sounds. In most of the conversations, for instance, different music scores are going on at the background of the conversations according to the intended mood of the scenes in the visual channel. In the opening scene after the prologue, as mentioned above, there is a slow sound of keyboard going on at the background of the two characters' conversation that is heard dominantly at the beginning and at the end of this particular scene (00:06:08-00:07:20). This is an example of non-diegetic sound and its purpose is to tell the spectators the calmness of the mood of the conversation between the two characters.

Non-diegetic sound is also utilized in the film for supporting the actions represented in the visual channel. In the different clips of scenes that show a honeymoon-like time of Digafeneh and Tsehay, a non-diegetic music is going on at the background of the scenes (01:15:37- 01:19:57). The theme of the music is directly related to the combined gist of the actions shown in the visual channel. The music is about praying to God to protect their love and vow and to help them to keep their promise forever. The

same is shown in the visual channel because it shows several related scenes of the two characters starting from the moment they wear engagement rings each other in front of a monk in monastery called Debre Libanos to the moment they have their first sexual intercourse in a certain hotel resort. The music is non-diegetic because the musician appears nowhere within the scenes. Therefore, the major purpose of utilizing non-diegetic sound is to amplify what the visual channel tells.

Regarding the origination of the diegetic sounds used in the narrative, they are either originated from the real physical sources, external diegetic, or from the minds of the characters in ways that the other characters presumed as they cannot hear, internal diegetic. Most parts of the film's narrative used one or more external diegetic sounds such as voice, music and sound effects since their sources can be physically seen in the story world; however, in some scenes internal diegetic sounds are utilized for some purposes. In three different scenes internal diegetic sound is utilized to tell the spectators what is going on in the minds of the characters when they are in different mental state such as in coma, in daydream and in real dream (00:16:23-00:17:49 , 00:24:19-00:25:08, and 00:32:19-00:33:57). In these three different scenes, various events and actions that are going inside the minds of the characters are displayed on the screen, even though different events from different scenes are inserted in cross cutting except the last one. In the first scene, for instance, Digafeneh has a car accident and he is in a coma as soon as the accident happened (00:16:23-00:17:49). While he is being taken to the hospital by an ambulance, a scene in cross cutting is inserted that shows what is going on in Digafeneh's mind in a form of hallucination because the things that are going on in his mind at the moment seem unrealistic and cannot be heard by other characters. This is an example of internal diegetic sound for the sound is coming out and heard only inside his mind, nobody even his conscious self can hear or see the events. The same effects are also utilized in some flashback scenes, for example, when the scenes show Digafeneh and Tsehay as they remember their good times from their past lives. Therefore, whether it is a sound coming from the past lives of the characters in the form of flashback or from the scenes that are presumed to be taken place only in the minds of the characters, the sound is internal diegetic. The major purpose of this sound utilization is to tell the spectators what is currently going on in the conscious or the unconscious minds of the characters in association with accidents, fear, doubt, happiness, etc. which makes the spectators to stay in an intentionally arranged confusion for making the upcoming parts of the narrative unpredictable. This, in return, sustains the spectators' engagement in the narrative.

In the film, in most of the scenes that show the conversations between characters and their actions, the sounds used are coming from the sources that are visible in the frames. These are onscreen sounds for the real sources of the sounds are visible in the frames. However, diegetic sounds coming from a source outside of the frame, offscreen sounds, are also used in the narrative for a certain purpose. For example, in the scene that shows Digafeneh and Tsehay with their friends celebrating Digafeneh's employment, offscreen sound is utilized to tell the spectators that Digafeneh is still in the same time and place (00:57:46- 00:58:01). In these few shots, Digafeneh is shown while he is washing his face seemingly to release his anger on what Mesfin has said to him before a while in front of his friends. Before this, the screen shows the spectator that there is a musician singing live from the bar's stage where the aforementioned characters are enjoying the celebration. Eventually, the visual channel shows Digafeneh in the bathroom but in the auditory channel that musician voice is heard with considerable distance and lower volume than his volume in the previous shots that show him on the screen singing live. This offscreen sound utilization mainly tells the spectators that Digafeneh is still in that same bar but in its bathroom as the musician is still performing. More significantly, it increases the fidelity or the believability of the narrative because the distance of the musician's voice is heard from approximately in a distance between a bar and its bathroom that we know in reality.

The other major component of sound utilized in the narrative of *Kalkidan* is sound effect. Almost in all the scenes of the film, different sound effects are effectively utilized sometimes together with voice and conversation and other times alone to tell some sorts of information for the spectators. Different sound effects such as creaking of doors, running of car engines, firing of gun, chirping of crickets, barking of dogs, footsteps, the sounds produced when different materials are dropped or broken, splashing or pouring of liquids, etc. and other sounds are utilized in the narrative to increase the authenticity of the story world. For example, the utilization of the chirping of crickets together with a music score is used in the scene that shows the arrival of the guests who are invited to attend Tsehay's parent thirtieth years marriage anniversary to tell the time of the scene because the chirping of the crickets coming from off screen tells that the time is night, even though the scene shows the interior of the home (00:12:37-00:12:57). The same sound effect is also utilized to tell the time of the outdoor scene that shows Tsehay's father and his messenger's conversation (01:26:44-01:27:15). In both cases, the sound effects tell the mood of the ambience and time of the scenes.

In most of the courses of the narrative, different sound effects are also employed to signal the change of scenes. In two consecutive scenes that show Digafeneh's and Tsehay's conversation in her car and the preparations of the individuals who are going to kill Digafeneh by running over him by another car, for example, the change of the sound effect tells the change of the scene too (00:09:45-00:10:19 and 00:10:20-00:10:47). In addition to telling the change of the scenes, the sound effects in the aforementioned scenes also tell the mood of the scenes. In the first scene, the calmness of the conversation between Tsehay and Digafeneh is accentuated by the sound effect; for the sound effect is a very slow keyboard sound that creates a feeling of calmness. However, in the following scene a frightening sound effect is employed which creates a sense of frightfulness on the spectators and prepares them to expect something horrible because the utilized sound effect bangs out suddenly as the scene begins which totally contrasts with the very slow keyboard sound of the previous scene.

Throughout the narrative of *Kalkidan*, the three major subdivisions of sounds are utilized for different purposes either they are originated in or out of the story world; either they are originated from sources on the screen or from off the screen; either they are coming from internally in the minds of the characters' or externally. In most of the characters' conversation or voice, the spectators are being told the characters' personality, interests, their relationship to one another and their different feelings through their words. Likewise, the film highly utilized music and sound scores to support the messages of the visual channel, to fill the gaps created during characters' conversation, to exaggerate characters' expressions of different feelings. Sound effects sometimes alone and other times together with the voice and the music scores tell the spectators the time, the place and the mood of the scenes.

#### **5.4.4. Editing as a Narrative Voice**

Beyond its role of defining the shots throughout the narrative of *Kalkidan*, editing plays mandatory role in creating a meaningful story and in telling the story world to the spectators without ambiguity. The narrative utilized most of the transitions and cuts used in the contemporary filmmaking trend. It employed different types of transition and cut for telling different information for the spectators. In its visual channel, the narrative employed transitions such as fade in/out and dissolve; it also used different types of cut such as standard cut, jump cutting, cross cutting, cut in/away, montage cut and different types of match cuts. By combining the visual channel with the auditory channel, the narrative also employed J-cut, L-cut and smash cut.

The film applies dissolve as a transition mainly for three major purposes. The first one is to tell the spectators the passage of unidentified amount of time between two shots or scenes. In the inception scene after the prologue, for instance, dissolve is applied to tell the passage of time between the shots (00:06:08-00:06:23). There are three establishing shots within the mentioned time duration. These shots are joined each other by using dissolve. The purpose of using dissolve is to tell the spectators that exactly unknown amount of time has passed between the shots. The second major purpose of utilizing dissolve is for telling the insertion of a retrospective scene in the current narrative. For example, in one of the hospital scenes that shows Digafeneh's recovery from the coma, a dissolve is applied to tell the spectators that a flashback scene is inserted from the happiest moments of Digafeneh's and Tsehay's past lives (00:36:24-00:37:12). In the middle of this scene, a dissolve is applied as Digafeneh and Tsehay start smelling a rose together. Then, a black-and-white scene, which shows Tsehay is giving a rose for Digafeneh when they were high school students, gradually appears and fully dominates the screen. Again, dissolve is applied and then the flashback scene gradually disappears as the current scene resumes and dominates over the retrospection scene and shows both of them are kissing each other. Therefore, the application of dissolve brackets the inserted narrative from the current one. This clearly tells the inserted flashback scene is from the past lives of the two characters. Dissolve is also applied to tell characters' distortion of vision due to some reason. In one of the final scenes of the narrative, there is a scene that shows Tsehay is taking overdose medicine to commit suicide (02:08:54-02:09:27). In this scene, dissolve is applied three times without the change of the frame to show that Tsehay's vision is distorted because of the malfunction of her internal organs for she overdosed herself. All of the above shots are connected each other in dissolve for all of them are connected by a gradual replacement of the preceded shots as the succeeded shots superimpose and dominate eventually to achieve the aforementioned effects on the spectators.

The other highly utilized technique of transition in the narrative of *Kalkidan* is fade in and out. As dissolve does in telling the passage of unidentified amount of time between two shots or scenes, fade in and out is also used for the same purpose. In most of the narrative, when a scene ends and a new scene introduces, the film applies fade in and out for telling the passage of time and the change of the place between two successive scenes. For example, in the scene that shows Tsehay on the terrace of their home seemingly thinking about something and the following hospital scene where Digafeneh is getting medication, fade out and in are applied just to tell the passage of unidentified amount of time and the change of the locale of the story between the two scenes (00:25:23-00:26:02 and 00:26:03-00:26:33).

The first scene shows Tsehay in the night standing on the terrace and ends in fade out to black screen (blank image) as Tsehay enters to her room and the succeeded scene appears from a black screen and shows the hospital scene in day light. The usage of fade in and out tells the spectators that the place of the story is changed from Tsehay's home to the hospital and the time of the scenes is jumped from night to day.

Like the roles of the transitions play in the narrative of *Kalkidan*, the utilization of different types of cuts also plays inevitable roles in telling the story world of the film for the spectators. Standard cut, also called as hard cut, is the dominant type of cut applied in the film because most of the shots, especially shots within the same scene, are connected each other from the end of the preceding shot to the beginning of the succeeding shot without additional visual information, except telling the linear continuity of the shots within a single scene. However, in the narrative, many other types of cuts are applied to give additional visual information other than notifying the continuity of the events in a scene. Jump cut is highly used in the narrative next to standard cut to tell the spectators the omission of some portions of successive events in a certain scene. For instance, in the scene that shows when Tsehay is driving with Digafeneh to Debre Libanos Monastery, only by applying a single jump cut, the narrative tells the spectators that they (the characters) start the journey from Addis Ababa and arrive at the monastery by technically omitting the entire journey between the two scenes (01:14:16-01:16:18 and 01:14:19-01:14:35). Cut in and away are the other types of cut that are utilized in the film to tell the surroundings of a certain action in wide view and to show the most important event of that same surrounding in closer look; the reverse is true for cut away. For example, in the scene that shows the car accident, cut in is applied to tell the ambience where and when Digafeneh is being taken to a hospital (00:16:02-00:16:18 and 00:16:18-00:16:22). In the first shot, two ambulances are seen while they are moving which enables the spectators to understand the overall surrounding of that particular accident and the disgusting calmness of the night except the engine of the ambulances and the following shot narrows its scope and shows Digafeneh's injured face in a big close up shot as he lied down on the ambulance's bed. In the same way, cut in is also applied to tell the spectators what is going on inside a certain building. In the hospital scene, cut in is used to tell what the doctors say about Digafeneh's health condition (00:26:03-00:26:06 and 00:26:07-00:26:33). In these two successive shots, cut in is used to connect the two scenes in a way of telling the second scene that shows Digafeneh's mother and his friends listening to the doctor's report is taking place inside the building that is shown in the preceded scene. On the contrary, cut away is also applied in the film to show an action from a wider and

different perspective. In the first scene that shows Mesfin's and his father's house, for example, cut away is applied to show a moment from different and wider angle (00:08:01-00:08:10 and 00:08:10-00:08:15). In the first shot, Mesfin is seen while he is enjoying his time with a girl in the compound of their home seemingly without the knowledge of his father and then he is seen running to hide the girl and himself as he notices the sudden appearance of his father's car. The next shot cuts away and shows Mesfin's father in the foreground in OSS while he is looking at Mesfin and the girl running at the background of the frame from a wider and a distant angle. Here, the utilization of cut away tells the spectators two information: first, Mesfin is attempting to hide himself and the girl from his father and second, his father sees what his son has been doing, even though the son and the girl thought that they hide themselves. In this example, the two shots are also connected by applying another type of cut called cut on action because the first closer look shows while Mesfin is chasing the girl and the next shot cuts away and shows Mesfin's father in the foreground while he is looking at Mesfin and the girl running one after the other continuing from the previous shot. As mentioned above, in addition to making the spectators' vision match with that of Mesfin's father vision, it motivates the spectators engagement in watching the narrative to see what will be happened between Mesfin and his father or between the girl and Mesfin's father.

Other types of cut such as cross cutting, match cut and montage cut are also utilized in the film for different purposes. Cross cutting is applied for telling two or more actions that are happening simultaneously but in different locations of the story world. For example, four different actions that are happening almost at the same time but in different place are represented on the narrative by using crossing cutting (00:10:20-00:16:22). Within the mentioned duration, two individuals (as they turn out to be Rahel and Silesh in the upcoming parts of the narrative) are seen while they are seemingly getting ready themselves to do some kind of crime. The narrative cross cuts to the next scene and starts showing a preparation of a feast for celebrating Tsehay's parents thirty years marriage anniversary in their house. In the third line of actions, Digafeneh is dressing nicely in his home seemingly he is preparing to go to attend some kind of celebration (to go to attend Tsehay's parents marriage anniversary as it is revealed in the upcoming parts of the narrative). In the fourth line of action, the narrative shows Mesfin and his father are seen in their home. Throughout this, the narrative shows one line of action and then it pauses by using cross cutting to show the other line of actions and then it resumes the previously paused line of actions. The four lines of action are represented in such way on the screen. This tells the spectators that

the four lines of actions are happening at the same time but in different places. Moreover, because of the cross cutting, the spectators can figure out or guess that these action are related each other in some ways.

Different types of match cuts are the other types of cut used in the narrative to tell some additional visual information for the spectator beyond representing just the moving pictures in the frames. In one of the scenes that shows Digafeneh's and Tsehay's conversation after they broke up, two types of match cuts are applied (01:54:17-01:55:27). Within this duration, match cut in frame scale and movement are applied to tell the spectators the resemblance of the feelings between the two characters. For instance, the shot size between the first two consecutive shots that show Digafeneh in the first shot (01:54:17-01:54:20) and Tsehay in the next shot (01:54:21-01:54:27) is medium shot which roughly matches in shot size. Again, the next two consecutive shots match in frame movement; in the first Tsehay is seen as she slowly sits down on the floor and the camera tilt down accordingly (01:54:31-01:54:41). Likewise, in the next shot, Digafeneh is seen in the same frame scale and in the same camera movement (01:54:42-01:54:50). As mentioned on the above, the match in frame scale and in camera movement tells beyond the visual images in the frames; it tells the similarity of the strength of their grieves in both ex-couples as a consequence of their break up.

Montage cut is the other type of cut used in the narrative of *Kalkidan* to show the relation of different happenings that are happened in different time and place by using the collection of different shots. For example, in the collections of many scenes that show Digafeneh and Tsehay enjoying their honeymoon-like time together, montage cut is applied (01:16:30-01:20:22). Within this duration of time, nine different scenes that are made up of several shots are used, but all the images throughout these scenes have common message, i.e., the good times that Digafeneh and Tsehay have spent together. In addition to conveying the passing of time between the shots and the scenes, the utilization of montage cut tells the spectators how much both of them are excited being together because the montage collection of shots enable the spectators to witness all the exciting moments of the characters, even though the place and time of their actions are frequently changing.

In the film, editing also tells the narrative by using cuts that can be made by the manipulation of both its visual and auditory channels in combination. It uses cuts such as L-cut, J-cut and smash cut for different purposes. For instance, the last shot of the nightclub scene and the first shot of the scene that shows Digafeneh and his secretary, Senait, sleeping in the same room and in the same bed, L-cut is applied (01:38:32-01:38:41 and 01:38:41-01:39:07). In the first shot, the visual channel shows Digafeneh and

Senait are dancing in the nightclub and in the auditory channel, live music from the stage of the nightclub is being heard. In the following shot, the visual channel changes and shows as Senait suddenly wakes up but Digafeneh who is seen laying on her side on the same bed is still sleeping; in the auditory channel, however, the music of the nightclub is still heard which continues for few seconds. This tells that the first thing that comes in the mind of Senait as soon as she wakes up is when she was dancing with Digafeneh in the nightclub. It also tells the spectators that she could not remember what happened after they leave the dance floor. In addition to telling that both of them were forgetting themselves for they drink too much alcohol, the narrative systematically requires the spectators to guess and fill the omitted part of the narrative from their experiences. J-cut is the other type of cut used in the narrative by the utilization of both channels of the narrative. In the scene that shows the conversation between Rahel and her niece (Hirut) in Rahel's home, J-cut is utilized (01:22:38-01:22:43 and 01:22:43-01:23:17). In the first shot, the visual channel shows the exterior of a building and in the auditory channel, a voice of a woman (Rahel's) is being heard from the succeeded shot. Then, in the following scene, the visual channel shows Rahel and her niece enjoying drinking coffee and the voice of Rahel from the preceded shot continues in the auditory channel. The utilization of J-cut tells the spectators that Rahel and her niece are enjoying their coffee in one of the homes found in that apartment building that is shown in the previous shot. Smash cut is the other type of cut used in the film to tell the spectators to collect their attentions for events in the upcoming scene. For example, in the beginning of the scene that shows the preparations of the individuals to hurt Digafeneh by running over him by a car, smash cut is applied (00:10:16-00:10:19 and 00:10:19-00:10:20). The first shot shows Digafeneh and Tsehay talking in a car and the next shot begins in high volume sound in the auditory channel and the visual channel shows two individuals are camouflaging themselves to do some kind of crime. Because of the smash cut, the spectators' attention is called upon to the events of the upcoming scene. In addition, it also tells that something bad will happen sooner or later in that specific scene since the scene begins in high volume and horrible sound. Generally, the narrative of *Kalkidan* employed different types of cut for different purposes by manipulating its visual and auditory channels sometimes separately other times in combination.

In *Kalkidan*, editing also employs only one intertitle to tell the spectators the passing of exact amount of time between scenes. The intertitle says "After Three Months" (00:40:14-00:40:16). This intertitle is inserted through editing and its insertion tells the spectators that the story jumps ahead for exactly three months. This enables the narrative to omit many less relevant events of the story and to jump to the more

important events. In the meantime, it also make the spectators get themselves ready to see what changes has been happening in the story world within the past three months and thus what kind of changes will be represented in the upcoming parts of the narrative.

## **5.5. Narrative Voice in the Novel *Kalkidan***

Voice in the narrative of *Kalkidan* is analyzed based on two major categories. The first is based on the participation of the narrator in the story world: there are both heterodiegetic and homodiegetic narrators. The second is based on the narrative levels the narrator belongs to: there are extradiegetic, intradiegetic, and metadiegetic narrators.

### **5.5.1. Heterodiegetic Narrator**

Based on narrators' participation in the story world of *Kalkidan*, there is heterodiegetic narrator. The major reason for saying this is that the narrator does not take part in the entire story world of the novel. In all of the thirty-six chapters of the novel, the narrator's absence from the story world is visible by many evidences. The first evidence is the narrator is sexually indeterminate. Throughout the entire narrative, it is impossible to find out words or expressions that can tell or even hint the narrator's sex. This is because the narrator is not a character that participates in the story world of the narrative. The entire narrative is recounted by a narrator who stand somewhere else out of the story world and narrate each and every event, action, and even the characters' thought processes.

The following extract can be an example that shows the narrator's absence from the story world of the narrative:

“She [Tsehay] understood that her father promised to make his daughter a married couple with his best friend's son not because he hated his daughter but because he left with no choice. She fell in trouble for she knew that her father, not for this very strong promise, even for simple promises if he vow ‘In the name of St. Michael’, he never changed his mind. She had left with two choices only. Making her father, who devoted a lot to raise his daughter in luxurious life excited by accepting his request or ignoring her father's request and leading her life by marrying the man that she loved most. However, these choices were confusing for her, she could not decide.” (p. 127).

In the above extract, we cannot find even a single word that shows the narrator's participation in the story world. The same is true in the entire narrative except the representation of the characters' conversation in scenic mode. However, we can find many evidences that show the narrator's absence

from the story world. The first evidence can be the pronoun the narrator uses to address the characters. The narrator uses third person pronouns such as he, she, his, him, her, and they. These pronouns are used to address others, not one self. Had the narrator been participated in the story world, first person pronouns such as I, we, me, etc. would have used in the narrative. Of course, it does not mean that the readers of the novel cannot find these words throughout the narrative. As it is pointed out above, when the heterodiegetic narrator want to incorporate the direct words of the characters in the form of conversation, monologue, and stream of consciousness, he allows the characters to speak themselves by using first person pronouns with his (the narrator's) immediate and frequent interferences by commenting and using transposed (or indirect) speech and imitated (or reported) speech expressions after the characters' direct words.

The other evidence for saying the narrator of *Kalkidan* does not participate in the story world is his comments and judgments on the characters' actions and thought processes. The narrator comments and judges every aspects of the story world throughout the narrative including intruding into the characters' mind. The following extract can be an example:

“‘Therefore, if he [Digafeneh] was fired from his job, his contact time with her [Tsehay] became limited and then I would do what I have to do.’ said the fool Mesfin. He knew nothing; the two lovers had passed many problems through discussion. He did not know that Digafeneh's problem was Tsehay's and Tsehay's problem was Digafeneh's. In his [Mesfin's] mind, if Digafeneh was fired, Mesfin thought that Tsehay would lose her love for Digafeneh....” (p. 109).

The narrator explicitly comments on what is true and false about the relationships between the characters. He tells that what Mesfin knows and what he does not know about the relationship between Tsehay and Digafeneh. The narrator also tells the readers that how the two lovers have overcome problems and reach up to this time in discussion and helping one another. He also judges Mesfin as “fool” and questioned his intelligence for he (Mesfin) does not understand the truth about Tsehay's and Digafeneh's strong relationship. In other words, the narrator knows everything that is happening in the story world and what is going on in the minds of the characters. Therefore, the narrator is noticeably heterodiegetic narrator for he never participates in the story world but narrating it by using his almighty knowledge of the past, the present and the future of the narrative.

The utilization of heterodiegetic narrator is very important in offering the readers a God-like power. First, this narrator gives the readers the chance of being in different places and time at one time. Second,

this narrator takes the readers into the minds of the characters and makes them browse everything what is going on in the minds of the characters, particularly what one character thinks about the other.

### 5.5.2. Homodiegetic narrators

Of course, heterodiegetic narrator narrates most of the parts of the narrative of *Kalkidan*. However, there are many sub stories under the first narrative narrated by homodiegetic narrators. These narrators narrate their own stories in which they are participated when the heterodiegetic narrator allows them as it can be seen in the following extract:

“By the way, why do you hate me?’ he asked her a question that she did not expect.”

“Me? Why should I hate you? What will be the fate of a prostitute if she hates men?”

“Once, I drunk and got a little intoxicated if you remember. When I was trying to speak to you, you responded irrespectively.”

“Yeah, I remember it... I was a little bit angry. I have never got anger as that day. While I was in that mood, you pulled me towards you. I felt that you want to sleep with me and I became very angry. This is our fate; some drunkards, even those who don’t have acquaintance with us before, want to sleep with us by considering only the money he is going to pay and try to pull us like a sheep by forgetting we [prostitutes] are also human beings. But I am not this kind of person. That is why I responded you in such a way by thinking where does he know me before.”

“Why you were angry.”

“How can I tell you my countless problem? ‘Please, my heart held it.’ as the musician said” she said and drank her beer.

“Does someone you don’t know before asked you to sleep with him?”

“No, its not... Nobody dare to ask me in such a way...I never agree to sleep with someone in a single request. I swear in the name of St. Gabriel. I’m not this kind of person.”

“So, what is your problem?”

“Look, my relatives said to me that I never get pay back for my good deeds. As they said, I was leading my life in sorrow and anger. Now-a-days, men never want to invite even a couple of bottles of beer. They never want to invite us food. ”

“Who is willing to eat together with a prostitute!?” She said in grief. (p.230-231).

In the above extract, the characters are making their conversation by themselves without the interference of the heterodiegetic narrator. Because these characters are telling their own story in which they are participating, they are homodiegetic narrators. The major advantage of using the homodiegetic narrators

in the above extract is to increase the narrative's attractiveness and authenticity. This is because this kind of representation enables the readers to see in their mind's eyes the characters making the conversation as actors/actresses in a theater stage. Representing the characters' dialogues and monologues also gives the heterodiegetic narrator temporal relief by leaving his role for the character, which increases the beauty of the narrative. In addition, narrating these kinds of conversation with homodiegetic narrator decreases the distance between the readers and the characters because the heterodiegetic narrator is not participant in the story world for the time being. Therefore, giving a room for the characters to narrate their stories by themselves increases the authenticity of the narrative. Moreover, this technique of narration gives and increases the sense of immediacy for the narrative. That is why the entire narrative is organized in a way the first narrative level is narrated by the heterodiegetic narrator and the narrative level below the first narrative level is narrated by the homodiegetic narrator with the heterodiegetic narrator's little or no interference as it will be discussed in the following sections.

### **5.5.3. Extradiegetic Narrator**

In the narrative of *Kalkidan*, there is one major line of story which is mainly revolving around the ups and downs of Digafeneh's and Tsehay's relationship since they were Grade Seven, which was gradually developed into boyfriend-girlfriend relationship and ended with the unexpected and tragic death of Tsehay, which left Digafeneh in sever grief. Only one narrator narrates this narrative level, i.e., the extradiegetic narrator. As it is pointed out above, the extradiegetic narrator is the heterodiegetic narrator because the first level of the narrative is narrated by a narrator who never belongs to the story world. Even though this narrator is sexually indeterminate and anonymous, his presence as a narrator is noticeable for he frequently intrudes into the story world even up to intruding into the minds of characters and gives judgmental commentary about the past, the present and the future of the narrative in general, as pointed out previously.

This heterodiegetic narrator who always situate himself out of the story world has the almighty knowledge about every aspect of the story world. The narrators' comment on the characters' physical appearances, on their behaviors, on their relationships and attitudes of one character to the other, and his description and introduction of the settings of the story world show the narrator is omnipresent and has infinite knowledge about every aspect of the story world including reading the internal thoughts of the characters. This narrator leaves no character without browsing their thoughts. Throughout the thirty-six

chapters of the novel, the narrative begins with descriptions of characters (their internal conditions and/or their external look) or settings. The descriptions are made by the heterodiegetic narrator sometimes with or without his judgmental commentary. However, sometimes the narrator calls upon the characters to narrate their own slices of stories by themselves and leaves the role of the narrator for them especially for storylines found under the extradiegetic narrative level, i.e., the intradiegetic narrative level.

#### **5.5.4. Intradiegetic narrator**

There are many sub stories in the narrative of *Kalkidan* that contribute their own share for the progress of the main (first) story line. Most of these sub stories are told by the characters themselves mainly for giving the readers firsthand information directly from the participants rather than the narrator's mere description. The following extract can be an example:

“Digafeneh, if you hear my story, you will be surprised. Listen, I fell in love with a girl named Milliard when I was Grade 12. If you had looked at her, you would have surprised. She was on the top of my ugly lady lists when I compare her beauty with the girls that I'm dating currently by convincing them with my false talks. I really don't know which part of her I loved, her eyes, her nose .... After six months a wedding card that tells that she has married is sent to me.” (225-227).

The above extract is not about the major characters of the narrative. It is about a minor character named Asfaw, who is the friend of Digafeneh. As the pronouns in the extract indicate, the character himself tells the story. This shows that the narrator of the novel leave the narrative temporarily for this character to narrate his own experience in his own words. Therefore, Asfaw is the homodiegetic narrator who narrates a sub story that is found below the first narrative level. The story is about Asfaw's first love experience with a girl named Milliard. However, inserting this sub story is very important for the progress of the first narrative level. Asfaw narrated his story at the time Digafeneh is in great trouble and sadness for he thought that his fiancée betrayed him. As a means of releasing his trouble and sadness, he becomes a sot. Nevertheless, a change on Digafeneh's personality is noticed in the upcoming parts of the narrative after the insertion of this story of Asfaw. Therefore, even though, the story in the extract does not directly related to the story of the first narrative level, it plays a fundamental role in affecting the life of Digafeneh, which in turn contributes vital role for the complications and the development of the narrative in the upcoming parts until its end. The above extract also comprises another sub story under it, i.e., metadiegetic narrative level as discussed in the following section.

### 5.5.5. Metadiegetic narrator

This narrator belongs to the narrative level found immediately under the intradiegetic narrative level. Under the above example of intradiegetic narrative level, there is a metadiegetic narrative level that is narrated by the same homodiegetic narrator who narrates the intradiegetic narrative level too. Let us see the following example:

“They saw her [Milliard] with a man hanging around in different times. But they didn’t tell me thinking that interfering in our [Asfaw’s and Milliard’s] love relationship was not good and hoped that she might stop cheating on me. But on that holiday, they saw her with that same man. Now, they did not have the heart to tolerate what they were watching for they knew that how much I was suffering a lot from her love.” (p. 226).

The above metadiegetic narrative level is narrated by the homodiegetic narrator, Asfaw, who also narrates the intradiegetic narrative level. The reason why this level is metadiegetic is because Asfaw inserted another level of narration about the moment his friends watch his girlfriend cheating on him. The insertion of this narrative level is very important to increase the believability of Asfaw’s story. Most often, the readers may not easily believe such kind of homodiegetic narrators who narrates a story from their points of view only unless the narrators support their stories by incorporating other characters’ witness as in the above example. In addition, it satisfies the readers’ interest by responding the reason why Asfaw developed this bad personality of sexually abusing girls.

### 5.6. Comparison of Narrative Voice in the Novel *Kalkidan* and in Its Film Adaptation

As pointed out in section 5.3, the mere and direct comparative analysis of narrative voice between the adapted film and the source prose narrative results in dissatisfying and illogical conclusions for the two mediums have inherent differences in their ways of conveying their stories. Therefore, the comparative analysis of narrative voice between the adapted film *Kalkidan* and the source novel with the same title mainly concerns with the effects achieved by the manipulation of their narrators. Some elements of the film’s narrator and the novel’s narrators play similar roles.

Both the adapted film *Kalkidan* and its source novel convey their stories by the manipulations of their different types of narrators. The adapted film tells its story by utilizing its four fundamental elements of narrative film namely mise-en-scene, cinematography, sound and editing. Likewise, the novel conveys its story by using its different narrators. Some of these narrators are heterodiegetic and homodiegetic narrators based on their extent of participation in the story world and some are extradiegetic,

interdiegetic and metadiegetic based on the narrative level the narrators are telling. All the four fundamental elements of the film's narrative function as the functions of the different narrators in the novel. For example, the passage of time in the story is represented in both narratives. The only intertitle of the film i.e., "After Three Months", for example, functions as the function of the heterodiegetic narrator of the novel. The intertitle tells the spectators that three months of the story are passed. In the same way, the heterodiegetic narrator of the novel tells the readers the passage of a certain amount of time of the story in several parts of the narrative by using different narrative techniques such as summary. The four fundamental elements of the narrative also function as the functions of the homodiegetic narrators of the novel. The only temporary voice over narration of the film and the homodiegetic narrators of the novel tell a story in which the characters themselves participated. One of the protagonists of the film, Tsehay, narrates her own story in a temporary voice over narration. Likewise, in the novel, for instance, in one of the conversations between the major characters when they are dating for the first time (p.35-36) they tell their own stories by themselves. Therefore, the functions of the novel's homodiegetic narrators and the function of the temporary voice over narration of the film are similar for both of them represent a story in which the narrators are the participants.

In addition to similarities in function, narrators of both the adapted film and the source novel share many commonalities in the effects they achieve on their respective audiences. Both narratives achieve effects such as authenticity, immediacy and illusions of reality by the utilization of their narrators. The first achieved effect by the manipulation of the narrators of both narratives is the effect of authenticity. As pointed out above, the novel's narrative is represented by an all-knowing heterodiegetic narrator. However, this all-knowing narrator oftentimes leaves rooms for the character-narrators to narrate their own experiences by their own words. This time the heterodiegetic narrator who narrates the preceded parts of the narrative in his omniscience knowledge halts for some time to substantiate the first narrative by the words of the characters as witness. Therefore, the heterodiegetic God-like quality which may highly fantasize the readers and consequently may cause the readers to lose the test getting from the restriction of information about the story world. In such cases, the characters are called upon to represent the story world according to their points of view and according to the amount of knowledge they have. This gives the readers the test of accessing restricted knowledge of the story world and pursues their engagement in the narrative to satisfy their demand of information about the story world. This again results in the achievement of the effect of authenticity on the readers for the narrative restricts or holds back some sorts of information of the story world from the characters and this in turn makes the

characters to have the characteristics of human being whose knowledge and view is highly limited by time and space.

The same authenticity effect is achieved by the film by the combined utilization of the elements of narrative film. The *mise-en-scene* represents the setting and all the moveable and immovable object/subjects in the frame naturally. The space utilization or the placement of the objects/subjects in the frame and the light utilization according to the intended visibility of the subjects/objects in the frame contributes for the representation of the scenes in the frame logically. The cinematography also contributes its own share for the natural representation of the story world. The cinematography seeks to achieve the authenticity effect on the narrative by restricting the amount of information the spectators has to access from a shot and by dragging their focuses to a particular part of a frame when it is needed. The sound of the film also plays significant role in increasing the authenticity of the moving images by supporting with necessary sounds such as ambient sounds and sound scores that accentuates the actions and events in the visual channel as they are occurring in their natural settings. Finally, the editing arranges the visual and the auditory information of the narrative and represents the events of the story world in a convincing way as they are happening in their natural surroundings. Therefore, all the four fundamental elements of the film's narrative work in harmony to represent events of the story world authentically.

The achievement of the effect of authenticity in both narratives is very important in contributing its share for the achievement of another significant effect of artistic narratives known as illusions of reality. Because both narratives seek to represent events of the story naturally, they easily catch the interests of their audiences. Catching the attentions of their audiences enables the narrative to make the spectators nicely and slowly entered and immersed into the made up story world and feel they are watching the events of the story world as if they are happening in their immediate surroundings in reality.

Both narratives also achieved the immediacy effect on their audiences by the manipulations of different narrators. As pointed out above, in the novel, the heterodiegetic narrator frequently allows the homodiegetic narrators to narrate their own stories. During this kind of representation, particularly in conversations, the readers are allowed to "see" the characters as if they are making the conversations on a theater stage. Thus, this scenic mode of representation enables the narrative to achieve the immediacy effect on the readers. Similarly, in the adapted film, the frequent shift of shots (for example from wide shot to medium shots, from medium shots to close up shots) to show the characters and the events in the

frame from different angles and in different shot sizes easily catch the attention of the spectators. This is because the frequent change of shots does not give the spectators the chance to divert their attentions other than the moving images on the screen. Moreover, the frequent change of shots continuously supplies abundant information for the spectators. This, in turn, increases the feeling of the spectators as if events of the story world are happening in their immediate surroundings. Like achieving the effects of authenticity, the achievement of immediacy effect also contributes for the achievement of illusion of reality. Because if the spectators feel the events of the story world as if they are happening in the spectators' immediate real world, it makes the spectators to involve in the story world and react for different occurrences by forgetting the story is representing a made up story. Generally, the achievement of effect of illusions of reality highly contributes for the success of both the adapted film '*Kalkidan*' and its source novel.

## **5.7. Comparison of Narrative Voice amongst the Four Texts**

As discussed in the previous sections of this chapter, the major purpose of all the four narrative texts under study is conveying a certain story. To convey their stories for their respective audiences, they used different narrators. Therefore, in the following consecutive subsections the comparisons of narrative voice in the adapted films and the comparisons of narrative voice in the source texts are presented.

### **5.7.1. Comparison of Narrative Voice in the Films *Yenegem Alweldim* and *Kalkidan***

Both the adapted film *Yenegem Alweldim* and *Kalkidan* conveys their stories by the manipulation of their visual and auditory channels. All the elements of cinematic narration that fall into either of the two channels work in harmony for representing events of the story world without ambiguity and confusions in understanding the story. When someone asks "Who speaks?" in the adapted film the answer is the four fundamental elements of narrative film.

#### **5.7.1.1. Mise-en-scene**

As pointed out frequently, mise-en-scene is responsible for everything that is seen within the frames. This comprises the settings and all what are contained in the setting. In both films, their settings are places and locations existed in the real world. However, these really existed locations of the story world are changed into places and locations inhabited by made up events resulted from the interactions between the characters. Therefore, in both narratives, every movement of the characters in the places

where surrounded by moveable and immovable props or objects make their settings closer to reality. As a result both *Yenegem Alweldim* and *Kalkidan* effectively depicted their settings for the former effectively represents the 1960s and 70s Addis Ababa and for the latter effectively represents the contemporary Addis Ababa.

The light utilization in both films also contributes for the success of the films narratives. Both films manipulated light in different degrees of color, intensity, contrast and amount according to the intended effect on the spectators. However, there is a difference regarding the color manipulations between the films. In *Yenegem Alweldim* the story world is represented in black-and-white throughout the narrative except the red which is purposefully desaturated from the rest colors. The major purpose of this representation is for creating the feeling on the spectators as if the events are happened in the past many years ago and the red is desaturated to symbolically tell the mood and the tone of the narrative as the story is a story full of tragedy and bloodshed for the spectators. In *Kalkidan*, however, both black-and-white and color are employed to draw a line of demarcation between the earlier and the contemporary events of the story when they are displayed on the screen.

The other very important components of mise-en-scene employed in both films is space. Both narratives effectively utilized onscreen and offscreen spaces of the story world. The utilization of onscreen spaces in both films contribute for the representations of events of the story as they are happening in their natural circumstances. Likewise, in both films offscreen spaces are systematically utilized to expand the horizon of the story world represented onscreen. Therefore, the spectators are supposed to imagine the events going on in the offscreen locales. This includes the imaginations of characters overall activities in the offscreen space based on their activities represented onscreen. This reminds other aspects of mise-en-scene- namely costume and makeup. The utilization of costumes and makeups in both films increase the completeness of their narratives because both films effectively utilize the costume and the makeup of characters to tell the emotional, cultural, economical, temporal, and psychological states of the character.

#### **5.7.1.2. Cinematography**

*Yenegem Alweldim* and *Kalkidan* tell some parts of the information of their stories by the manipulation of the different aspects of cinematography. As in mise-en-scene, color and light are also the aspects of cinematography that contributes their own share in conveying some sorts of information of the story world for the spectators. In both films, the different usage of color and light in different scenes/shots

logically and effectively helps the representation of events of the story as if they are occurring in their exact natural environments. This contributes for creating the effects of verisimilitude on the spectators technically and artistically as if they are attending events happening in reality; this in turn results in grafting the mood and tone of the story world easily on the spectators.

The narrative of both films, manipulate different techniques of depth and focus to tell particular information about the events of the story world by dragging the attentions of the spectators to particular parts of the frame. However, they have differences in the manipulations of the techniques of depth and focus. In *Yenegen Alweldim*, deep focus, shallow focus and depth of field are utilized, whereas in *Kalkidan* shallow focus is not employed. Like the difference in the utilizations of depth and focus, there is also a slight difference in the manipulations of frames of the narrative. *Yenegen Alweldim* used all the three levels of a frame namely high level, eye (normal) level and down level. In *Kalkidan*, however, high level is not employed. Regarding the frame angle, both films similarly utilized all frame angles (high, normal and low angle) for achieving different purposes. Both films use normal angle just for representing the moving images as they are happening linearly without additional connotation. However, both narratives used high angle to make characters appear smaller in appearance, in economy or inferior in different aspects of life, whereas both films employed low angle to achieve the parallel opposite effects achieved by the high angle.

The other aspect of cinematography that both films employed to tell some sorts of information beyond representing visible images in the frame is shot scale. Both films utilize all the common types of shot scales for different purposes. They employed extreme long shot and long shot for establishing and reestablishing the settings of the story. They also utilized long shots, medium long shots and medium shots to represent the actions of the characters. When they want to give emphasis and tell both the actions and the reactions of the characters, both films used medium close up and close up shots. Finally, big close up and extreme close up shots are also employed in the films to tell the reactions of characters through their body parts such as facial expressions, different movements of the hand fingers, etc. In order to make their stories as natural as possible, both narratives employed necessary sounds effectively.

### 5.7.1.3. Sound

In both *Yenegem Alweldim* and in *Kalkidan*, sound plays very significant roles in telling the story world of their narratives to their spectators by the manipulation of the three major categories of sound namely conversation/voice, music and noise/static/sound effect.

In both films, conversations, monologues, or any other forms of sound produced from the characters tell some sorts of information about the story world. Sometimes these sounds tell information by themselves and most of the time they tell information about the story world in combination with the visual channel. In both films, whenever the characters engage in conversations, their speech tells several information about the characters themselves and the entire events of the story world. The first is it defines the relationships between the characters. In both films, for example, whenever the protagonists and the antagonists engaged in conversations, their rivalry relationship is reflected through the usage of their words and the tone of their speech. On the contrary, the conversation between characters who have similar agendas and stands such as the conversation between lovers as in the conversation between the two lovers, Tsehay and Digafeneh, in *Kalkidan*, as in the conversations amongst the footballers who are members of EHAPA in *Yenegem Alweldim* can be noticed by the usage of their words and their speech tone. In both films, the inferiority-superiority relationships in different aspects between the characters are also reflected through their conversations. The powerfulness of the character named Guad Astatkie and the powerlessness of the prisoned footballers in *Yenegem Alweldim* can be easily told in their conversations. Likewise, in *Kalkidan*, the economical superiority of the character named Mesfin and the economical inferiority of the other character named Digafeneh is also told in their conversations.

In addition to conversation, in both films, monologue and different voices produced by the characters also tells different information about the characters themselves. The self-talks of the characters tell their troublesome conditions as in the self-talk of the character named coach Adugna in *Yenegem Alweldim*. Likewise, the different sounds produced by the characters for example the sigh of the character named Tsehay in *Kalkidan* due to sever grief and the sigh of the prisoned footballers in *Yenegem Alweldim* due to hard torture tell the physical and mental conditions of the characters. However, all the conversations/voices may not always come from the spatiotemporal world of the story. In both films, when characters are in high trouble or in unconscious state of mind due to different reasons, what are going on their minds are represented in the form of daydream, nightmare and hallucination. Generally, the manipulation of conversation/voice in both films tells different information for the spectators such as

the relationships between characters, their economical differences, their power differences, their emotional and psychological states even their jobs.

Both films utilized various music coming from and out of their story worlds to substantiate the information of their story worlds represented in their visual channels. However, the films have differences in the visibility of the sources of the music on their screens. In other words, in the narrative of *Kalkidan* both diegetic and non-diegetic music are utilized whereas in *Yenegem Alweldim*, only non-diegetic music are utilized. Both films have also differences in the number of the music they used in their narratives; *Kalkidan* used more music than *Yenegem Alweldim* did. In spite of this difference, both films are manipulated music for similar purposes, i.e., to accentuate the messages of their visual channels. In *Yenegem Alweldim*, for instance, the non-diegetic music “ተነሳ ተራመድ!” (“Rise up and walk!”) strengthened the messages of the visual channel that shows the arrest of the footballer who are members of EHAPA. The music motivates the people to stand up and work for the development of their country by revolting against the illegal actions of the government. Similarly, in *Kalkidan*, one non-diegetic music strengthened the messages of the images in the visual channel. The music has a message of requesting God to help people to be strong to keep their vows and love while the visual channel shows the two lovers, Digafeneh and Tsehay, were putting on promise ring each other and enjoying their time together.

In both films, different noise/static/sound effects are also used to tell additional information about the events of the story world. Because every sound that can be neither conversation/voice nor music are categorized under noise/static/sound effects, it includes various types of sound produced from the contact between things or from characters’ actions in their story world. These sounds play very significant roles in giving the events of the narrative a quality as they are happening in their natural surroundings. For instance, in both films, the utilization of the chirping of crickets tells the time in which the events in the visual channel are happening. Furthermore, the utilization of different noises/statics such as gun or pistol blow, footsteps, running car engine, slapping, punching, etc. heightens the realism effect of the events and the actions represented in the story worlds of both films. In connection to this, almost in the entire narratives of both films, sound scores are employed while the characters are doing some activities in their visual channels. Some sound scores are also used at the background of their auditory channels while characters are making conversations or producing other sounds at the foreground of their auditory channels. In both films, the change of sound scores is very important in

telling the change of the scenes, in telling the change of emotions even within a single scene, in evoking a certain intended effect, in exaggerating certain actions, etc.

#### **5.7.1.4. Editing**

As in several feature films, in both *Yenegem Alweldim* and *Kalkidan*, editing play an inevitable role in representing their story worlds without leaving ambiguities in understanding their stories. In both films, editing has a role more than dissecting and connecting shots by the utilization of different types of cut and transitions.

Both films utilized different types of cut to connect and to slice shots/scenes meaningfully in both their visual and auditory channels. To begin with, both films highly employed standard/hard cut to connect most shots of their narratives just for connecting the end of the preceded shot and the beginning of the succeeded shots linearly without additional connotations. However, in both films, shots/scenes are also connected each other by the manipulations of different types of cut with connotative meanings. Both films used jump cut to connect different shots by telling the omission of some events of the story when they are projected on the screen. They also applied cutting on action to show an ongoing action from different angle and width. Cut in/away are also employed in both films to show a distance object by rapidly shifting to the closer view of that object in the case of cut in and the reverse is true in the case of cut away. The other technique of cut that both films utilized is montage cut to tell the spectators that there is some kind of relation between disconnected scenes in time or in place. When both films want to represent the similarities in different aspects between shots match cut is employed. Both films also utilized cross cutting to tell the spectators that two or more actions are going on at the same time but in different places. All the above cuts are employed in their visual channels of the films. However, there are cuts employed in the films by the manipulation of both their visual and their auditory channels. In this regard, the narrative of *Kalkidan* used L-cut, J-cut and smash cut but *Yenegem Alweldim* did not employ well-defined smash cut.

Both films also applied two major techniques of transitions. These are dissolve and fade in/out. They are employed to tell connotative meaning beyond merely connecting shots/scenes. In both films, dissolve is employed for telling the passage of time between shots/scenes and the abnormal mental state or the malfunctions of the minds of the characters. Fade in/out are also employed in both films to tell different information of the story world such as using fade in to tell the beginning of a scene and fade out to black

screen to tell the end of a scene. Fade out to blank screen and beginning the immediate succeeded shot in fade in tells the passage of time in both films.

Finally, both films have differences in the extent of utilizing the above techniques of cut and transitions. This is one of the features that define the styles of the auteurs of the films under discussion. Moreover, their decisions in the length of the shots mark their difference of styles. In *Yenegen Alweldim* most shots have shorter durations comparing to the durations of shots in *Kalkidan*.

### **5.7.2. Comparison of Narrative Voice in the Prose Narratives: *EHAPA ena Sport* and *Kalkidan***

Though *EHAPA ena Sport* and *Kalkidan* belong to different “genres” in the traditional categorization of prose narratives, they share many commonalities in their techniques of storytelling. They convey their stories through different types of narrators. These narrators are categorized into two broad categories first based on the narrators’ participation in their story worlds and second based on the narrative level the narrators belong to.

#### **5.7.2.1. Narrators Based on their Participation**

In both the memoir and the novel, the two types of narrators based on their participation in their story worlds namely heterodiegetic and homodiegetic narrators recount events of the story worlds for the readers. These narrators are used to achieve different effects on the readers. Both prose narratives used heterodiegetic narrators to tell their first narrative levels. Even though these narrators have differences in their extent of their knowledge about their story worlds, in both of the narratives, the narrators do not participate in their story world in which they are narrating. The first evidence that shows the heterodiegetic narrators absence from the story worlds of their narrative is their usage of third person pronouns while they are narrating events of their stories, even though in some parts of the memoir first person pronouns are used when this narrator introduces the beginning of stories in new chapters and subchapters. However, his presence is limited only as an introducer of new chapters and as an orchestrator of the sub stories to build the main narrative level. He never involved throughout the story world as he explicitly stated in the front matter of the memoir that he only recounted the events only from his observations and from what he had gathered from different sources. However, the heterodiegetic narrator of the novel appears nowhere in the story world and never takes part in it but unlike the memoir’s heterodiegetic narrator, he has infinite knowledge about the story world even up to browsing the minds of the characters.

Regarding their degrees of perceptibility, both the heterodiegetic narrators of the prose narratives have difference. Because the heterodiegetic narrator of the memoir is the author, it is obvious to be noticed by the readers. The genre of the work is the other factor that increases the perceptibility of this narrator in the memoir. The memoir requires the consideration of not only the main body of the memoir but also its front and back matters that explicitly tells who is the presenter or the narrator of the story for they have direct influences in the perception of events in its main body. In addition, as pointed out above, he appears and makes judgmental commentaries on some events of the narratives. Likewise, the heterodiegetic narrator of the novel used judgmental commentaries on different events of the story. However, he remains covert and sexually indeterminate throughout the narrative.

Both narratives have also narrators who are directly involved in their story worlds of the narratives. As pointed out above, the major function of the heterodiegetic narrators of the memoir is orchestrating and arranging homodiegetic narrators to recount their own stories. Then, the first narrative level of the memoir, which is recounted by the heterodiegetic narrator, is frequently substantiated by the different collections of sub stories that are narrated by the homodiegetic narrators. The heterodiegetic narrators used these collections of stories to build a narrative that revolves around one dominant story line. Similarly, the novel also finally creates a narrative that is mainly deals with one dominant story line by the frequent insertions of different sub stories of the characters recounted by the characters themselves. All of the dialogues and the thoughts represented in the form of monologues can be mentioned as examples that show the representation of parts of the story world by the characters themselves.

The utilization of heterodiegetic and homodiegetic narrators in both prose narratives is very important for achieving different effects on the readers. The first is it increases the degree of the authenticity of the narratives because using both types of narrator gives rooms for the participants of the story world when the heterodiegetic narrators technically call upon the homodiegetic narrators to recount their own stories and leave the narration for a while. In both prose narratives, the way the heterodiegetic narrators allow the homodiegetic narrators to recount their own stories from the horse's mouth, enables the readers to use the inserted narratives of the homodiegetic narrators as witness and consequently it increase the acceptances of the stories that in turn enables the narrative to catch the attentions of the readers and to immerse them into the story world. This finally may make the readers to immerse in the story world as they are really happening in their immediate surroundings. This, in turn, results for the achievement of

another effect, i.e., illusions of reality in both space and time in the novel and at least in time in the memoir.

#### **5.7.2.2. Narrators Based on Narrative Levels**

Both the narratives of *EHAPA ena Sport* and *Kalkidan* are made up of different sub stories and these sub stories finally came together and created a unified and one dominant narrative each other. As pointed out above, most of the time, these sub stories are recounted by different narrators. In both narratives, the heterodiegetic narrators recounted the first narrative levels. Therefore, these narrators are extradiegetic narrators based on the narrative level they belong to because they are responsible for managing the main line of their narratives. In the course of managing the main line of their stories, both narratives frequently leave rooms for other narrators who narrate the level found immediately below the extradiegetic narrative levels. These narrators are intradiegetic narrators.

As pointed out frequently, in both prose narratives, the intradiegetic narrators are the homodiegetic narrators for the heterodiegetic narrators of both narratives never take part in the story worlds of their narratives. However, it does not mean that all of the homodiegetic narrators recount only the intradiegetic narrative levels. They also narrate stories found immediately below the intradiegetic narrative levels. Therefore, because this narrative level is known as metadiegetic, similarly the narrators who recount these narrative levels are called metadiegetic narrators. Sometimes the same homodiegetic narrator who narrates the intradiegetic levels also narrates the metadiegetic narrative levels and other times, some homodiegetic narrators that do not belong to the intradiegetic level recounted the metadiegetic levels. In the memoir, however, there are also levels under the metadiegetic levels, i.e., meta-metadiegetic levels that are narrated by the metadiegetic narrators. In the novel, however, there are no well-defined meta-metadiegetic narrators. Therefore, both prose narratives have extradiegetic-heterodiegetic narrators who narrate their first level of their narratives without participating in their story worlds. They have also homodiegetic-intradiegetic and homodiegetic-metadiegetic narrators who recount their own stories by belonging to different levels found under the first narrative level.

In both prose narratives, as the effects achieved by the utilizations of heterodiegetic and homodiegetic narrators, the employment of different narrator who narrates different levels of the story also plays their own important roles for the achievement of the aforementioned effects such as authenticity which is one of the contributors of the other grand effect called illusions of reality.

## CHAPTER SIX

### FOCALIZATION ANALYSIS

Like the previous two chapters, this chapter has also seven sections. The first subsection presents the analysis of focalization in the adapted film *Yenegem Alweldim* and the next one focuses on the analysis of focalization in the source memoir '*EHAPA ena Sport*'. The third subsection deals with the comparative analysis of focalization in the aforementioned adapted film and in its source text. The fourth subsection presents the analysis of focalization in the film *Kalkidan* and the next one focuses on the analysis of focalization in the novel *Kalkidan*. The sixth subsection is devoted to the comparative analysis of focalization in the adapted film *Kalkidan* and in its source novel in the same title. The last subsection is dedicated for the comparative analysis of focalization in all of the four narrative texts.

#### **6.1. Focalization in the Film *Yenegem Alweldim***

As Jahn (2003, para. F4.3.1) notes, focalization in film answers the question whose point of view, or whose perception orients the current filmic information. The answer is the visual and/or the auditory channel of the film. As pointed out repeatedly in the previous chapters, the visual narrator is responsible for any kind of visual information displayed on the screen and the auditory channel for all auditory information listened/heard in the soundtrack of a film. Therefore, the story world in *Yenegem Alweldim* is seen by the spectators within or along with the guidance of different entities capable of looking or seeing or perceiving the story world. If these entities belong to the story world, they are characters; if they do not, they belong to either the FCD or both motivate the focalization in both channels. However, there are no narrators that narrate the story world of the film by placing her/him/itself somewhere outside of the story world permanently as in using permanent voice-over narrative technique, except very brief temporary voice-over narrations. Therefore, the analysis of focalization in the film under discussion focuses on focalization through the FCD and characters. However, the analysis of focalization through characters can be undertaken in the FCD because the information served through the characters' is accessed in the cinematography and in the editing, which are some of the major elements of FCD. The discussion of focalization in the FCD in one way or another comprises the discussion of focalization achieved through characters. In the following section, focalization in the visual and auditory channels of the film is presented.

### **6.1.1. Focalization in the Visual Channel**

Since the visual channel concerns all visual information, all of the fundamental elements of narrative film, except audio information, work sometimes in combination and other times separately in orientating the spectators' vision towards the story world of *Yenegem Alweldim*. The visual channel of the film is made up of mise-en-scene, cinematography and editing. These elements, especially cinematography and editing play a very important role in motivating focalization in the film. Even though, the focalizer (the position from which something is seen) is very important in the analysis of focalization in film narrative, the focalized is also equally important. The focalized refers to the objects of focalization that may be a character or something else in the story world; or sometimes it may be focalized events inside the minds of characters. Therefore, like analyzing the cinematography and the editing as narrative strategies, analyzing the mise-en-scene of the film is very important in studying focalization as a narrative strategy through the visual channel of the film.

#### **6.1.1.1. Focalization through Cinematography and Mise-en-scene**

In *Yenegem Alweldim*, one of the FCDs, i.e., cinematography, orients the spectators' vision of events in the story world through different shot types. Among these shot types, shots that are used for establishing and reestablishing the setting of the story world functioned as focalizers. After credit titles and intertitles, the film begins its narration with eleven consecutive establishing shots (00:01:09-00:2:41). The shots are intended to introduce the setting of the story world. As pointed out under voice analysis, the establishing shots present the 1960s and 70s Addis Ababa effectively. Throughout all the eleven shots since the first shot of the film, nobody orients the spectators' vision; there is no character or an agent in the story world serves as source of visual information. Therefore, the focalization in the shots is oriented mainly by the cinematography and other elements of narrative film particularly the mise-en-scene. The elements of cinematography such as tone, framing, camera movement and shot scale work in coordination in orienting and determining the spectators' access or vision of visual information about the story world of the narrative.

The shot scale of the aforementioned shots is relatively equal; they are filmed in extreme long and long shots. Since these shot types are used for showing the overall surroundings of the story world, the spectators' vision is not directed to a particular part of the frames; their vision is rather motivated to get the general look of the locale. Here, the camera is the only entity that serves as the current source of

visual information. Therefore, the camera is the focalizer and it enables the spectators to access what is seen (the focalizeds), which are the elements of mise-en-scene. The way the focalizeds displayed is also very important in understanding the visual information of the shots. The tone, which is the combined effect of cinematography and mise-en-scene, of the images in the shots describes the particular time of the locale, i.e., dawn. Since the intensity and the amount of light keeps shifting from the opening to the eleventh shot, the camera orients the spectators' vision that the story starts as a new day starts. The contrast (the difference between the lighted and the dark areas of an image) of the shots becomes gradually decreasing as the spectators continue watching since the first shot. The brightness of the image in the second shot is greater than the first, and the fourth is greater than the third. As a result, the spectators can easily figure out that the establishing shots describe the time of the story (the night is leaving its place for the morning sunlight) in addition to introducing the locale.

Like the establishing shots of the film, almost all of the reestablishing shots are represented in extreme long and long scales. Coach Adugna's resident area, for example, is introduced in long shot scale (00:13:06-00:13:32). Again, the same scale is employed in another shot that reestablishes the stadium scene (01:38:00-01:38:05). Around the ending of the film narrative, there is a scene of football game between two football teams 'Mechal' and 'Abri Kokeb'. This scene is introduced with a reestablishing shot that shows the stadium very widely. In all of the aforementioned examples, the camera is the sole focalizer of the story world. Therefore, the spectators' access of the story world is regulated through the camera more objectively. Since there is no other mediator such as a character(s) attempt to mediate the spectators' perspective towards the story world, the camera's view serves as a more impartial source of visual information. This may be very important in getting the spectators' attention very closer to the story world. Even though extreme long and long shots show a wider perspective of a locale, the spectators can access the complete information of the story world at the same time with the camera. For the fact that the visual information in the establishing and reestablishing shots of the film are represented less subjective, the spectators have the tendency to associate what they have seen in the shots with their prior knowledge easily because there is no involvement of subjective orientation of the story world in between the spectators and the camera.

The camera is not only serves as the sole focalizer in extreme long and long shots but also it does the same in many medium and close up shots throughout the film's narrative. Most of the coach's reactions for different happenings, for example, are displayed in medium and in close up shots and the spectators'

see or access the story world according to the orientation of the camera. In the scene that shows the coach's anger when he is on his way to talk to Eskindir why he missed the training, his face is displayed in close up shot (00:39:54-00:39:57). In another scene, around the end of the film, the coach's worry is displayed in the same shot size with slight pan when his players score a goal and run towards their fans for celebration; the coach is worried because he suspects them that they will use the opportunity and they may be lost (1:50:52-1:50:54). The coach's fear is also represented in close up shots. In the scene that shows the coach is being taken by the soldiers to meet Guad Astatkie, the coach's face is projected on the screen with big close up scale (1:26:28-1:26:29 and 1:26:31-1:26:35). The coach's happiness is also projected on the screen in close up shot when his team scored a goal on 'Mechal' (1:50:46-1:50:48). In all of the above examples, the coach's reactions for different feelings are represented on the screen with close up shots without the interference of any mediator in between the camera and the story world. Moreover, because the shots show the details of the coach's face, the spectators can easily read and understand the meaning of his facial expressions. Therefore, for the fact that the focalization is maintained only by the camera and the shots represent the coach's facial expression in detail in close up shots, the spectators can easily access and may share the emotional reactions of the coach. Moreover, these shots attempt to represent the story world more objectively because there is no other focalizer in between the spectators and the story world that orients the spectators' optical vision of the story world for the focalizer lets the spectators to view the story world directly.

The camera also functions as the sole focalizer in representing the story world by the manipulation of its focus. In the film, shots that are projected in shallow focus and depth of field are examples of the camera's focus manipulation. As discussed in the analysis of voice in the adapted films, shallow focus is employed, for example, in most of the shots that show coach Adugna in close up scale at the football game between his team and 'Mechal'. In one shot, for instance, the coach is displayed while he is looking at and counting his players as they are in the middle of a game (1:42:37-1:42:41). Therefore, in shallow focus shots, the camera's views of the story world force the spectators' vision to give more emphasis for the sharply visible part of the frame, i.e., the foreground. On the contrary, depth of field shots is used in the film, when the camera guides the spectators' focus to the background parts of a frame because it is the sharply visible part. In both cases, the camera serves as the source of information for the spectators. These techniques help the narrative to orient the spectators' access of the story world by detaching the most significant parts of the frame in a way the blurred parts magnifies the sharply focused parts.

In the film, framing particularly the angle and the level of the camera to the objects plays very important role in orienting the spectators' vision or access towards the story world. Most of the events in the film are shown in normal angle and in eye level. However, there are some shots represented the story world in high and low angles and in high and down levels. For example, in the scene that shows Guad Astatkie and one of his colleagues interrogating a footballer named Aschalew, the spectators perceive the story world according to the camera's orientation with different angles and levels (00:43:28-00:45:28). Guad Astatkie is seen in off the shoulder shot (OTS) as he sees a space off the screen in low angle by occupying the left plane of the frame. Then, the camera slightly pans to the right and shows the footballer and Guad Astatkie's unnamed colleague from high angle and then the interrogation continues in successive OTSs in normal angle. By showing Guad Astatkie in low angle, the camera orients the spectators' vision in the same way to see him huger than he really is and by showing Aschalew in high angle, the camera shows him dwarfed than he really is and this representation makes the spectators to see him in the same way. Here, the focalization also forces the spectators to see and understand the connotation of the high angles to represent the powerlessness of Aschalew and in low angle for telling the powerfulness of Guad Astatkie. Regarding the level of the camera, in this particular scene, a shot in low level is employed to show Aschalew's falling down to the floor because Guad Astatkie hits him hard on his head with the handle of his pistol because Aschalew could not confess what the investigators expect from him. As a result of this portrayal, the camera orients the spectators' perception that Aschalew lost his consciousness.

In *Yenegem Alweldim*, the camera is not the only focalizer through which the spectators' visions are oriented towards the story world of the film. In many shots, the camera orients the vision of the spectators together with the particular point of view of the characters in shot types such as over-the-shoulder shot (OSS). Because in OSS, the focalizer (the camera) focalizes the characters' visual awareness of events in the story world, the spectators access the visual information of the story world according to the orientation of this particular character's point of vision together with the camera. At the beginning action scene of the film's narrative, in the murder scene, for example, the spectators access the events according to the vantage point of the camera and the murderer at the same time (00:02:42-00:02:25). This is because this particular shot is represented from the view of over the shoulder of the murderer; the camera shows the left shoulder of the murderer in the right plane of the frame together with the victim in his car in the left plane of the frame. In addition, in most conversation scenes between the characters, the focalization is oriented by the combination of the camera and the characters' optical

perspectives. In the scene that shows the dialogue between coach Adugna and the footballer, Eskindir, for instance, most of the shots are represented in OSSs (00:40:11-00:00: 40:28). This dialogue scene is made up of twenty-two shots and out of these fourteen shots are represented in OSS in which the two speakers turn by turn and the camera serves as sources of visual information for the spectators. In addition to making the spectators feel the dialogue more naturalistic, OSS enables them to get the complete information about the focalizers' optical point of view and what they are looking at (the focalizeds) at the same time. Therefore, the spectators see the story world according to the characters' and the camera's view of the story world at the same time. This technique is very advantageous in showing the immediate reactions of the characters one another when they are engaged in conversation, which in turn makes the spectators to share the feelings and the attitudes between the characters. .

As it can be understood from the above analysis, cinematography and mise-en-scene work together to orient the spectators' access or optical perception of the story world in the film under discussion. This is because whenever it is discussed about the role of the focalizer in orienting the story world, it is impossible without considering the influences of the focalizeds. Thus, the focalizer calls up on the involvement of the camera and the focalized refers to everything in the story world that is visible to the focalizer, i.e., the mise-en-scene. This is why the separate discussion of the roles of cinematography and mise-en-scene in the focalization of *Yenegem Alweldim* is not logical as it can be seen in the previous discussion.

#### **6.1.1.2. Focalization through Editing and Mise-en-scene**

The other fundamental element of a film narrative that orients the spectators' access or vision of the story world of *Yenegem Alweldim* is editing. In the film, editing serves as source of visual information for the spectators as much as, if not more than, what cinematography does. Of course, it is undeniable that the editing bases its entire activities on the moving images (footages) recorded by the camera. However, in this part, the analysis focuses on the roles of editing in regulating the spectators' point of view towards the story world. Therefore, there are different shot types particularly rejoined or separated by the editing process to orient the spectators' access or vision of the story world. In most of the focalization through editing, the spectators are allowed to see the story world of the film according to the vision of a particular character(s) or the camera. Because the camera as focalizer is discussed above, the following discussion focuses on characters as focalizers. In other words, character-based point of views that orient the story world for the spectators as internal focalizers (internal may be optically or mentally)

are the focus of the following discussion. Hence, shot types such as point-of-view (POV) shots, shot/revers shot, etc. are the major devices of editing function in the focalization of the film under study.

As discussed above, a camera alone or in combination with a character(s) may orient the spectators' vision towards the story world. However, there are also shots that the spectators are left with (conventionally) only the point of view of the characters to access the story world. POV shot is the most common type of shot to manage this type of focalization. This type of focalization is manipulated in the film. In this types of focalization, a shot showing a character looking at something off screen (glance shot) and a shot roughly from the standpoint of the characters that is represented in the first shot (object shot) should be shown successively. In the film, there are many POV shots. For example, some POV shots orient the spectators' vision of the story world according to coach Adugna's optical perception. Among these, in the scene that shows the coach's appearance in the footballer Eskindir's home, the spectators see the home according to the coach's point of view (00:39:45-00:39:50). A shot shows the coach's looking off the screen then succeeded by another slightly pan shot that shows Eskindir's home from the distance roughly from the spot where the coach has been standing and looking in the preceded shot. Again, the first shot appears seemingly to assure the coach's looking. The same sandwich style (glance shot then object shot finally again the glance shot) is employed on the scene that shows the coach sees a dead body on the road while he is on his way to his home (1:03:00-1:03:07). The coach as he is looking off screen is displayed on the screen then the next shot shows the dead body and finally the coach displayed as he is looking as in the first shot. In the same way, in another scene, the coach is displayed while he is looking at an offscreen space that turned out to be one of the footballers in his team is being forcefully bullied by the soldiers, and the following shot shows the footballer looking back at the coach and then the coach displayed looking as in the first shot. In these examples, the focalizer's vision embedded the focalized in bracket. Thus, the spectators' optical perception of the focalizeds is guided by the coach's point of views. Because the spectators are looking to the story world according to the coach's point of view, it enhances the opportunity that they share the coach's reactions on what he is looking at. This representation increases curiosity on the spectators to see what the coach is looking at offscreen and what makes he reacted in that way in the first shots that show his glance. So, the spectators become fascinated to see the upcoming shots.

There are also shot/reverse shots that enable the spectators to see the story world of the film according to the characters' point of views. In two different scenes of coach Adugna's team making football training,

for example, there are shot/reverse shots that show the dialogue between the coach and one of the footballers named Sewasew (00:04:47-00:05:04 and 00:31:46-00:32:10). In these scenes, the spectators see each of the characters from each other's vantage point; the coach is shown in a shot from one end point of the frame as a focalizer focalizing on the focalized and then Sewasew appears in the screen from the other end point in a way the focalized in the previous shot now becomes a focalizer and the focalizer becomes a focalized. In these examples, the spectators are able to gather the same amount of information as the focalizers do, because the spectators' vision towards the story world is oriented by the focalizers.

In the film, editing also functions as focalizer by focalizing event that are happened only in the characters' mind. The coach's dreams and hallucinations can be mentioned as examples in this regard. Throughout the film, there are four scenes that show events happened in the mind of the coach (00:19:00-00:19:38, 01:04:41-1:05:07, 01:10:53-01:10:56 and 01:26:58-01:27:18). The first two scenes show the coach's dream and the rest two his hallucination. In these scenes, the spectators are allowed to see what is going on inside the coach's mind. Of course, there are variations in shot type, scale, etc. among these scenes but the focalizer remains the same, i.e., the coach, and the focalizeds are those events happened only in his mind. Unlike the events optically focalized ('online' focalizeds in Jahn's (2003) terms and 'perceptible' in Bal's (1985) terms), the events seen in the coach's mind are mentally focalizeds ('off-line' focalized in Jahn's (2003) terms and 'imperceptible' in Bal's (1985) terms). This technique of orienting the spectators' vision up to accessing the minds of the characters gives the spectators a super human ability of reading the minds of the characters which in turn sustains the spectators engagement in the narrative to see more of the narrative.

As discussed above, it is because of editing that POV shots and shot/reverse shots enable the spectators see the story world of the film through the characters' optical and mental perception that belongs inside the story world. In short, focalization through editing by using these techniques make the characters' point of view guide the spectators' access or vision of the external world of the story and the internal thoughts of the characters.

In many analyses of mise-en-scene and cinematography, color is one of the major aspects of investigation. However, in *Yenegem Alweldim*, color can be also treated as one of the editing aspects that guides the spectator's vision of the story world. The film is recorded in color technology; its color is changed into black-and-white by desaturating and keeping the red colors visible. The color of the film

has its own impact in orienting the vision of the spectators. As pointed out above, the entire narrative of the film is presented in black-and-white except the red parts. This way of color selection is stylistically advantageous. Obviously, the black-and-white enables the spectators to see the events of the story world as if they are exactly happened in the past some decades ago. This is because there is a convention in contemporary filmmaking that filming in black-and-white represents yesteryears. Hence, the spectators can easily imagine that the time of the story is sometime in the past. This, in turn, enables the filmmaker to suspend the illusion of reality on the spectators. Moreover, in the entire film, all in red such as different scripts on different walls and on dead bodies, different clothes of the characters (the coach, the footballers, government officials) and different props such as the microphone, are displayed in the film by keeping their red colors visible. This technique enables the spectators to feel the narrative is a narrative of bloodshed and terror. In addition, it (the color manipulation) makes the spectators to go out of the story world of the narrative and to bring the historical happening called “Red Terror” into their minds and into the story world. This is very important because it enables the spectators to substantiate their vision of the story world of the narrative consciously or unconsciously by associating with real happenings in the history of Ethiopia because most of the target audiences of the film, Ethiopians (especially Amharic speakers), are familiar with this happening in practice or through different sources of information.

To sum up, in *Yenegem Alweldim*, the visual narrator that comprises cinematography, mise-en-scene and editing handles the focalization. The cinematography by the manipulation of the camera and the editing by separating and rejoining different shots orient the spectators’ vision and limit their access of the amount of information about the story world. In other words, the cinematography and the editing motivate the spectators’ access of the story world as focalizers. The mise-en-scene, whereas, functions as focalized. Therefore, the focalization of visual information in the film under study is achieved by the coordination of the aforementioned elements of a narrative. However, this does not mean that the auditory channel of the narrative does not have function in the focalization of the events of story world.

### **6.1.2. Focalization in the Auditory Channel**

Even though, the auditory channel of the film does not function as focalizer to the extent the visual channel does, it functions as auditory focalizer (‘ocularization in Nelles, (1997) terms) in some scenes of *Yenegem Alweldim*. In the murder scene (00:11:52-00:12:10), for example, the visual channel focalizes the car’s coming and someone who eventually turns out to be the victim gets out of the car, closes its

door and goes to a certain compound. Then, the shot replaced by another close up shot that shows someone's legs who wear football shoes running slowly. Here, the auditory channel directs the spectators' attention that the man who has got out of the car in the preceded shot has come back. The spectators notice this because of the sound of the car's door open and then close which is heard in the soundtrack together with the sound of the man's steps turns out to be the murderer's. Then, the visual channel shows the man sitting in the car with a woman in OSS from the murder's point of vision. The visual channel does not serve as source of information at this moment because it does not show the man comes back, opens the door and gets into the car with a woman. The spectators get this information at that particular moment from the auditory channel. Thus, the auditory channel serves as source of information for the spectators. In another example, in the scene that shows Guad Astatkie's and his colleagues' appearance in Eskindir's sister home to arrest Eskindir, again the auditory channel plays a role as a focalizer (00:25:23-00:25:29). A shot shows that Guad Astatkie takes out his pistol and he is about to pull the trigger and then the visual channel in the next shot shifts to shows the exterior of the house in long scale. In the meantime, in the auditory channel, a gun blow is heard. Then in the following shot, the visual channel shows Eskindir's sister looking shockingly to the floor and the next shot shows her husband lied down on the floor hit on the head by a bullet. It is the auditory channel that serves as source of information for the spectators that the gun blow is heard as a result of Guad Astatike pulled the trigger and the man lie down presumed that he is hit on the head by Guad Atatie's bullet. The visual channel does not give this information at all. This gap of information is filled by the service of the auditory channel that enables the spectators to bridge the information gap created by the visual channel. Therefore, the auditory channel also handles the focalization. This makes the auditory channel of the narrative to serve as focalizer by satisfying the spectators' demand of accessing the complete information of the story world.

## **6.2. Focalization in the Memoir *EHAPA ena Sport***

According to Genette (1980) and as Bal (1985) also agrees, focalization refers to the orientation, the selection or the restriction of narrative information according to the experience and knowledge of the narrator(s) or the characters or other, potential entities in the story world. It also concerns on the relationship between the vision(s) of the agent that sees and that which is seen. Therefore, the first part of the analysis of focalization in *EHAPA ena Sport* is done based on Bal's (1985) theory of focalization

that concerns the relationship of the focalizer and the focalized; whereas the second part leans on to Genette's (1980) theory of focalization that deals with the persistence of focalization.

According to Bal's (1985, p. 157) reconceptualization of Genette's (1980) theory of focalization, there are two types of focalizations: external and internal focalization. The former one refers to a focalization focalized by external focalizer (or narrator-focalizer) and the latter one refers to the internal focalizer (character-bound focalizer). However, in the memoir there is no external focalization because there is no one that guides the readers' point of view towards the events of the story by standing out of the story world. Of course, there is heterodiegetic narrator, i.e., the author of the memoir, but he never take part in the events of the story and never tries to show them according to his point of vision for his role is limited to orchestrate and manage the homodiegetic narrators who narrate their own experiences and orients the readers' access of the events of the narrative according to their perception.

### **6.2.1. Focalization Based on Positions Relative to the Story World**

The analysis of focalization based on the focalizers positions relative to the story world shows that in the memoir, there is no external focalization. However, there is internal focalization as it is presented in the following section.

#### **6.2.1.1. Internal focalization**

This type of focalization refers to the presentation of events that is restricted according to the point of view, cognition and perception, of a focal character. There are many examples in the memoir that shows the story world according to the optical perception of a character(s), i.e. character-bound focalization. The following extract is an example:

On that day, I was looking through the hole of the bar's curtain when the soldiers were coming in flock. 'Whose turn is today?' 'Who is going to be shot publicly?' while I was thinking and amazed by the actions of the individuals in the bar being suspicious of the situation, the soldiers surrounded the bar that we are in it. The individuals in the bar were escaped by the side and the back doors. The soldiers who entered the bar covered every free spaces of the floor.

I understood that they are looking for a highly wanted person. While I was trying to find somewhere else to hide myself or to go out of the bar, I noticed that the soldiers had already surrounded everywhere. The soldiers controlled the entire bar and pointed their guns and said "Who is Birhanie?" (p.34).

In the above extract, the first sentence says “I was looking through the hole of the bar’s curtain when the soldiers were coming in flock”. This confirms that the situation of the scene is seen through the eyes of the narrator, Birhanie. The way the soldiers invading the bar and its surrounding and the way the individuals in the bar escaped are represented in the text according to the optical point of view of Brihanie. Here, the readers are watching the story world through the eyes of this person. This person is doing both the narration and the focalization. Therefore, the above extract shows a kind of character-bound focalization. Every sort of information about the above extract and also all of the upcoming events until the end of this particular part of the text entitled “Good morning!!!” (34-40) is focalized according to this person’s orientation, even though a stream of consciousness narration is inserted in the middle of it.

In the extract, Birhanie is the focalizer and all the activities and the individuals in the bar within the optical dimension of Birhanie are the focalizeds. Because the person is narrating while he is looking at what is going on at the moment, the focalizeds are perceptible (online perception in Jahn’s (2007) terms) because all the actions and happenings in the story world are perceived through the sense organs of the narrator. They are not in the imagination or in the dream of Brihanie except the second and the third sentences. These two sentences are describing the viewer’s thought. In addition to the words of vision, sensory words related to sound (auricularization in William Nelles’s (1997) word) also indicates the person is accessing information through his sense organs other than his eyes. The words such as “swarm” and “said” are used in the above quotation that proves the looker is also accessing what is going on in the story world in his auditory sense, too. The same is true for the readers who are allowed to access the story world according to this person’s vision or access of it in his visual and auditory sense organs.

The utilization of character-focalizer is very important to increase the authenticity of the events. Even though he is telling while he is looking, it is more subjective because the situation and the actions are represented from the point of view of this person only. The scenario may be represented in a different way if it is represented from other individuals’ perspective. This is because the life orientations, prior knowledge and other innumerable factors can highly affect the perception and the expression of the perceptions of peoples’ about a certain event. Therefore, limiting the readers’ access of the story world according to the characters perception makes the narrative more realistic.

The other important issue in the above quotation is the objects that are perceived by the focalizer, i.e., the focalizeds. The action of the individuals in the bar as the consequence of the arrival of the soldiers has important meaning. Everybody was in a hurry to go out of the bar through the back and the side doors. As the quotation stated, no one dared to go out through the front door in which the soldiers are coming in. This shows how much the people were afraid of the soldiers. The action of the individuals as a result of fear is grafted to Birhanie and he attempted to leave the bar, even though he failed to do so. The narration of the action of the focalizeds intensifies the assumptions of the people that facing the soldiers is dangerous as it is also shared by the focalizer who eventually terrified a lot when he understood that the soldiers were looking for him because their boss, Guad Ergetie, wanted to talk to him. While the focalizer, Birhanie, was waiting for to meet Guad Ergetie, the text represents what is going on in the minds of Birhanie due to excess fear in the technique known as stream of consciousness.

Another example of internal focalization in the text under study is narrative with interior monologue (stream of consciousness), which is a device used to reveal the thoughts process in a character's mind (Shaw, 1972, p. 243-244). In such cases, the character-focalizer is limited to his focal position alone. The following extract can be an example:

Because he came to ask me about the young man, I got myself ready for defending his [Guad Ergeties's] questions in case this way saved me from death.

"Even though you hid the footballer, finally we found him." Guad Astatike is going to say this to me.

"I didn't hide him."

"The house owners told me that you rented the house by taking all the responsibilities on behalf of him."

"They lied."

"You also signed for him at 'Shewa Administration."

"Because I don't know about him."

"Why don't you know?"

"I don't know about him very well."

"Do you know that how many persons he has killed?"

"Was he a murderer?"

"Don't you know it? We found out that you are also a murderer."

"Please, my lord. I'm not involved in anything."

"You are the one who ordered them to strew leaflets?"

"When?"

"In the recent past few days."

"No, my lord."

“How dare you come to my administration region and...”  
 “I didn’t see when they were strewing the leaflets. If you want, let me swear.”  
 “Your swear can do nothing for me. Now, are you going to collaborate with us?”  
 “What?”  
 “You are going to give us information about the young man.... You will also tell us members of EHAPA footballers in your team.”  
 He will interrogate me in this way (37).

In the above extract, the dialogue between Guad Ergetie and coach Birhanie is taking place inside Birhanie’s imagination because even though it is represented in scenic mode, the dialogue is visible only for Birhanie’s mental vision or imagination. This is explicitly signaled by the statements before and after the interior monologue. In the beginning he says “**ስለልጁ ሊጠይቁኝ ስለመጡ ምንክልባት ከሞት ያስጥለኝ እንደሆነ ብዬ ለሚቀርብልኝ ነገር መልስ ለመስጠት ተዘጋጀሁ፡፡**” “Because he has come to ask me about the young man, I got myself ready for defending his [Guad Ergeties’s] questions in case this way saved me from death. ” And in the end it says “**በዚህ መንገድ ነው የሚያፋጥጡኝ፡፡**” “He will interrogate me in this way.” Therefore, it is obvious that all of the dialogues in the above extract is imaginatively originated from the coach’s mind.

Therefore, in the first extract, the focalization is handled through the focalizer’s, coach Birhanie’s, perspective of the story world. Likewise, in the second quotation the focalizer is again the coach. However, there is a great difference between the two focalizations regarding the im/perceptibility of the focalizeds or the persons (objects) seen by the focalizer. This is because the narrative with interior monologue, as in the second quotation, is full of internal focalization and is because the events in the dialogue are limited only to his (the focalizer’s) focal position only; the focalizer is not focalizing the dialogue and not even addressing anyone in the entire of the dialogue in his optical dimension of the story world, except himself. Obviously, there is a difference between the objects of focalization (the focalizeds) in the above two examples, in the first case, “real” events of the story world are taken place, in the second case, however, all the events are occurring only in the coach’s imagination. There is also similarity on the subject of the focalization (focalizer) because in both examples the coach orients the readers’ perspective of the story world.

### 6.2.2. Focalization Based on Degree of Persistence

Actually, this category can be considered as the expansion of internal focalization since this category discusses the sub types of focalization. Genette (1980) suggests three sub types of internal focalization based on the degree of persistence namely fixed, variable and multiple focalization. This section is devoted to the analysis of focalization based on the degree of persistence in *EHAPA ena Sport*.

The memoir has variable and multiple focalizations since it is made up of various collections of sub stories that are used as a tributary to the main line of the narrative. As it is pointed out in the previous parts of the analysis, particularly in the voice analysis, the narrative of *EHAPA ena Sport* is arranged by using the heterodiegetic narrator as an orchestrator who introduces the beginning of each chapters of the memoir and sometimes even he introduces the beginning of some subchapters. After that, the homodiegetic narrators start narrating as well as focalizing the story world in which they are participated. Therefore, these narrators focalize the story world as character-focalizers orient the vision of the readers in prose fictions. Let us look at Chapter Three (pp. 20-50) as an example because the adapted film's narrative is mainly depend on this chapter.

The beginning of Chapter Three and the beginning of its first section open the narrative by the general introduction of the chapter that is about the two counter forces, Dergue and EPRP, are challenging each other by using different techniques of tackling one another from their voyage of achieving their incompatible goals. Using football and different sport activities as a weapon is the chosen technique of EPRP to execute their political agendas and activities in conceal and on the contrary, collapsing the techniques of EPRP is the major and urgent task of the government. The heterodiegetic narrator gives this highlight. After two paragraphs of introduction, the heterodiegetic narrator invites the homodiegetic narrator as follows: "The coach remembered what he has encountered during that time as follows "I was too late to know that most of the footballers in my team were members of EPRP." (p. 20). Then, starting from this until the third paragraph of page 34, the homodiegetic narrator functions both the role of the narrator and the focalizer. Many events have been recounted during this time; all of these events are represented in the text from the perspective of the coach. Likewise, the readers also see or perceive the story world according to the point of view or the perception of this coach. Therefore, this focalization is equivalent to character-focalizer.

In the same way, after the heterodiegetic narrator introduced the beginning of the following subchapter entitled “Good Morning!!!”, again he invites the homodiegetic narrator by saying “Birhanie narrates the happening when Merkato is invaded by the protectors of the revolution (the government soldiers) in one evening as follows” (p. 34). The rest of the narrative is represented from Birhanie’s perspective only and the readers are also see or access the story world as much as the optical vision or access of this narrator.

The same technique is applied throughout the narrative, the heterodiegetic narrator introduces the beginning of chapters and subchapters and then several homodiegetic narrators present their own stories and the readers access the stories according to these narrators’ perception. Therefore, the focalization is not oriented by a single and a constant person’s vision. This reminds the other sub type of internal focalization, i.e., variable focalization. This focalization is variable because throughout the narrative, the story world is not recounted according to a single person’s vision only. The shift in focalization is very important to represent the story world from a reliable and first hand source. This increases the trustworthiness of the narrative since the entire narrative of the memoir is represented from various homodiegetic focalizers who participated in the story world. This enables the narrative to have the feel of a documentary film in which a certain dominant narrative is substantiated by various slices of stories which synergize to accentuate the major story line of the narrative.

In the memoir, there is multiple focalization. In this regard, the narrative about the crisis of the doping can be mentioned as an example . This same story is narrated and perceived again by different narrators as well as focalizers. The doping crisis is narrated in several parts of the narrative according to different narrators’ perspective, for example, in Geremew’s orientation in Chapter One and in Shewangizaw’s orientation in Chapter Elven focalizes the crisis from their perspectives. However, all of them are homodiegetic narrators.

### **6.3. Comparison of Focalization in the Film *Yenegem Alweldim* and in the Memoir *EHAPA ena Sport***

In both *Yenegem Alweldim* and in *EHAPA ena Sport*, the issue of focalization deals with the management of the audiences’ vision and access of their story worlds in spite of their difference in their building blocks of their narratives. The events of the stories in both narratives are one way or another focalized by different entities or elements of the narratives. Of course, their inherent difference highly influences the way they orient their audiences vision towards their story worlds. Therefore, when we ask the basic

question “Whose point of view or perception orients the vision and the access of the narrative?”, the answer requires considering their different elements of both narratives. To address the question in the case of the adapted film, it needs critical investigation of its visual and auditory channels. Similarly, in the case of the source memoir, it requires thorough analysis of the narrators who function as focalizers.

In the adapted film, its four major elements of narratives sometimes in combination other times separately manage the focalization. The visual channel of the film orients the spectators’ vision towards the story world through mise-en-scene, cinematography, and editing. As frequently stated, the mise-en-scene is responsible for everything displayed in the frames and the cinematography for how the things seen in the frames are represented on the screen. Thus, in the adapted film, the two elements handle the focalization at the same time because focalization comprises both the position from which the story world is seen (the subject of the vision), i.e., cinematography and what is seen (the object of the vision), i.e., mise-en-scene.

As pointed out in the previous sections of this chapter, cinematography allows or regulates the spectators’ vision or access of the story world through its various techniques. The tone, the framing, the shot scales, the camera movement and the manipulation of depth and focus sometimes jointly and other times separately manages the spectators’ vision throughout the narrative. In the meantime, the characters’ different actions and reactions, different happenings, in short everything that is comprised in the setting and the setting itself are part of the focalizations for one way or another the spectators’ vision is oriented to see the aforementioned scenarios. Therefore, the cinematography functions as the focalizer together or separately with the characters’ visions whereas the mise-en-scene functions as the focalized. In other words, the focalization of the film is managed by the synergies of cinematography and mise-en-scene.

The other element of filmic narrative that manages the focalization in the visual channel is editing. In the adapted film, the editing also orients the spectators’ vision towards the story world particularly by the manipulation of shots that their meanings are conventionally constructed such as POV shots and shot/reverse shot. Even though the vision of the story world is represented according to the camera, the conventional understanding requires the spectators to see the story world as if they are viewing or accessing it according to the sole guidance of the characters’ vision. As mise-en-scene functions as focalized when the cinematography functions as focalizer, in the same way it functions with editing.

Therefore, the focalization of the adapted film *Yenegem Alweldim* is also regulated by its elements of the visual channel namely, mise-en-scene, cinematograph and editing.

However, it does not mean that the auditory channel does not have a role in focalization; it really does. Even though naturally auditory channel cannot orient the spectators' optical vision towards the story world, but it can orient their access of auditory information. Sometimes the information accessed by the auditory channel is not given by the visual channel but most of the time it supports or accentuates the information accessed through the visual channel. In general, the spectators' vision towards the film's story world is oriented by its all elements of narrative.

Likewise, in the source memoir, *EHAPA ena Sport* the readers' access of the story world is regulated according to different narrators' visions. The memoir utilized different types of focalization to guide the readers' vision towards the story world. Almost all of the events of the story world in the memoir are represented according to the different visions of the narrators. This way of orienting the vision of the spectators is called internal focalization for the focalizers are directly involved in the events of the story world and tell the events according to their point of visions. All the scenarios seen by these narrators are the focalizeds. Therefore, as in the adapted film, the focalization of the memoir is handled by the interaction between the focalizers and the focalizeds.

In both narratives, the focalization is variable focalization because the events of their narratives are not only seen from a single focalizer's perspective. As pointed out above the film manages the focalization through its four fundamental elements of narrative. These elements regulate the spectators' vision of the story world sometimes separately but most of the time in coordination. Whenever these elements orient the vision of the spectators separately, they continue as focalizers for very brief portions of the narrative. Therefore, in such cases, the focalization is variable just for the orientation of the events of the narrative is managed by the guidance of different elements of the film's narrative. In the same way, the focalization of the memoir is variable based on the persistency of the focalizers. This is because the main line of the narrative is constructed by the total sum of various sub stories recounted by different narrators who narrate the events in which they participated. Therefore, every time one sub story ends another one replaces; the focalizations also changes accordingly.

Both narratives also utilized perceptible and imperceptible focalization. Most of the events in both narratives are represented according to the optical point of view of the focalizers as it is discussed above.

However, in both narratives, there are imperceptible focalizations. This type of focalization refers to events that are not happening in the “real” spatiotemporal world of the narratives but they are occurring only inside the minds of the narrators. The spectators’ vision of the events during this time is oriented to see events that are happening only in the imaginations of the narrators due to some kind of mental abnormality such as nightmare, hallucination, etc. The spectators’ vision is also oriented to see flashback events of the narrative as they are coming into the minds of the narrators in the form of memoirs.

Finally, both narratives became successful in handling the visions or access of their audiences properly by the manipulations of their different techniques of storytelling in spite of their inevitable differences in their extent of their choices of orienting their audiences’ vision or access towards their story worlds.

#### **6.4. Focalization in the Film *Kalkidan***

Like the analysis of focalization in *Yenegem Alweldim*, the analysis of focalization in the narrative of *Kalkidan* mainly concerns the analysis of the filmic composition devices (FCD) because the orientation of the story world of the film is guided according to the characters’ point of view or according to the camera’s point of view sometimes jointly other times separately. However, the characters’ point of view is finally made ready for the consumption of the spectators under the guidance of the camera, which refers to one of the major fundamental elements of narrative film, i.e., cinematography. Because focalization concerns not only on the focalizers but also on the focalizeds, along with, the analysis also concerns on the other fundamental elements of narrative film, i.e., mise-en-scene. The auditory channel of the narrative also plays the role of the focalization in the film. Therefore, the following analysis of focalization in the film under discussion will have two subsections. The first one is focalization achieved through the visual channel, which includes cinematography, mise-en-scene and editing and the second is focalization achieved through the auditory channel, which comprises any form of auditory orientation towards the film’s story world and editing.

##### **6.4.1. Focalization in the Visual Channel**

The focalization in the narrative of *Kalkidan* is achieved by the manipulation of the elements of its visual channel namely cinematography, mise-en-scene, and editing. These elements have their own sub elements that function in orienting or in guiding the spectators’ access of the story world. As frequently mentioned in the previous subsections of this chapter, both the focalizer and the focalized are equally

important in the analysis of focalization. Therefore, the two fundamental elements of narrative film, cinematography and mise-en-scene, are discussed together because the discussion of the focalizer directly refers to cinematography and the discussion of the focalized directly refers to mise-en-scene. The discussion of editing as one technique of focalization, however, requires taking both the focalizer and the focalized under consideration at the same time for both cannot be represented on the screen separately.

#### **6.4.1.1. Focalization through Cinematography and Mise-en-scene**

In the narrative of *Kalkidan*, the visual channel particularly cinematography and mise-en-scene are the major elements that orient the spectators' vision of the story world. The sub elements of cinematography such as tone, shot scale, camera focus, and framing play the role of focalization throughout the narrative. In this section, the analysis of focalization in the elements of cinematography as well as mise-en-scene is presented.

One of the major techniques filmmakers apply to guide the spectators' vision towards a particular part of a frame is using different colors and different amount of light in different planes of a frame. This directly invokes one of the sub elements of cinematography i.e., tone. The same is true in the narrative of *Kalkidan*. In the film, tone functions as focalizer throughout the film's narrative. In one of the romantic scenes that shows the two lovers, Digafeneh and Tsehay, spending their time together, for example, the application of high contrast guides the spectators' vision towards the visible part of the frame because the rest part of the frame is totally dark (01:18:12-01:18:32). The candle light that are arranged in heart shape orients the spectators' optical look at the highlighted area only and forces them to ignore the dark part of the frame for nothing is seen in it. More importantly, the light of the candles drags the focus of the spectators to the actions of the two lovers who sit inside the heart shaped area of the frame. On the contrary, the moderate manipulation of light orients the spectators' focus towards the whole part of a frame. In the prologue scene of the narrative, for example, the balanced manipulation of light guides the spectators' optical vision towards the background, the middle ground and the foreground planes of the frames (00:02:42-00:05:57). Even though this scene of past times is represented in black-and-white unlike the rest of the entire narrative except in some flashback scenes, the contrast manipulation do not influence the spectators' vision towards a particular part of the frame, it rather requires their wide focus. This is because the light manipulation balances the black and the white areas of the frames, in other words the subjects in the frames and their shadows are balanced. This technique

of focalization is very important when filmmakers do not want to orient the spectators' attention towards particular expressions of the emotional states of the characters; rather they apply the technique when they want to guide the spectators focus to the entire of a frame.

Because the narrative of *Kalkidan* is composed from various settings, establishing and reestablishing shots are used frequently as focalizer to introduce and to reintroduce the places where the characters are moving in; everything that is seen in the frames of these shots are the focalizeds. After the prologue narrative, for instance, establishing shots are used to manage the focalization. Five different shots with different length and camera movement are employed for the purpose of making the spectators access the story world of the narrative without the intervention of any mediator in between (00:06:08-00:06:40). The same shot size are also employed in the middle of the narrative to introduce or to reintroduce specific locale of the story world. For example, the resident areas of the protagonists and the antagonists are represented to the spectators in extreme long and long shots. Around the beginning of the narrative, Mesfin's (one of the antagonists) and his family's home is represented in extreme long shot with the application of a slight pan and tilt (00:07:20-00:07:28). Likewise, Tsehay's (one of the protagonists) and her family's home is also introduced to the spectators by the manipulation of similar shot sizes with the application of zoom in (00:10:48-00:10:53). In both cases, the shots show some of the settings of the story world. Because these shots are extreme long shots, their major purpose is to acquaint the spectators to the place where the characters are living in without the intervention of any mediator between the camera and the spectators. Therefore, the camera is the soul focalizer and the locales that comprise the view of a metropolitan place are the focalizeds because the spectators' optical view of the story world is inevitably shaped by the camera's wide view of the locales. When the spectators' vision of the story world is guided according to the camera's vision, it decreases the distance between the story world and the spectators; the spectators see the story world, the metropolitan scenario in this case, as the same time and with the same distance from the camera. This enables the spectators to be introduced with and to have the general picture of the settings of the entire narrative in which the upcoming events of the narrative are taken place including information such as the socio-geographical and the socio-economical statuses of the characters. This, in turn, influences the spectators' expectations and understandings of the narrative in general.

Shots smaller in width than extreme long shots and long shots are also focalize the spectators' vision of the story world in the narrative. Shot sizes such as medium long shots, medium shots and medium close

up shots are employed mainly to orient the spectators' vision towards different actions of the characters. In the scene that shows Digafeneh and Tsehay spending a honeymoon-like time after they vowed to love one another until their last days in front of a monk, for example, medium long shots is used to orient the spectators' point of vision towards only the action of the two lovers because the shot does not show anybody or anything other than the green plants at the background of the characters that accentuate the place where the characters are in, i.e., a monastery (01:16:30-01:16:38). Similarly, medium shots are also employed in the film to orient the spectators' optical vision towards the particular actions and reactions of the characters at the same time. In one of the conversation between Digafeneh and his mother, for instance, medium shot is employed to show the actions and reactions between the two characters (00:42:17-00:42:43). This is because the shot shows both the characters equally by sharing the screen in a way their actions and reactions can be clearly visible and the background of the frame also describes the low socio-economical statuses of the family without the need of changing the shot.

In the narrative of *Kalkidan*, shot types such as close up and big close up are dominantly used for directing the spectators' focus towards particularly the reactions of characters. For example, the employment of big close up shot that shows Tsehay and Digafeneh having their meal together in a certain restaurant, orients the spectators' vision towards the two lovers' reaction of love to one another that is explicitly readable on their faces (00:39:33-00:39:44). The shots do not give other options for the spectators other than viewing the two characters' face in detail. Therefore, the shot size orients the spectators' access of the frame according to its limits, i.e., showing the two characters' face in big close up for making the spectators access the feelings of the characters as reflected on their faces that may not be well described by using the characters' verbal expressions.

In the narrative of *Kalkidan*, some shot types are applied to orient the spectators' vision of the story world according to the combined guidance of the camera and the characters. The shot types known as over-the-shoulder shot (OSS) is used in the narrative for orienting the spectators' vision according to the vision of both the camera and the characters. In one of the conversation scenes between Mesfin and Rahel, for example, a shot is represented in OSS to orient the spectators' vision of Mesfin according to the camera's and Rahel's vision (00:31:04-00:31:12). Rahel is on the foreground; her presence is noticed because her hair is seen a little on the left side of the frame and on the rest right side of the frame, Mesfin is seen as he is listening to Rahel's speech and smoking at the same time. Thus, the camera recognizes that her look is focused at Mesfin. Therefore, both the camera's and Rahel's visions guide the

spectators' visions, too. Since the shot is in close up, the spectators are allowed to read the feeling of Mesfin from his face in reaction to Rahel's speech and develop some kind of expectation about the upcoming parts of the narrative. The same technique is applied in most of the scenes that show the characters' reactions when they are engaged in conversations with other characters. In short, OSS enables the spectators' to access the story world as much as the camera and the characters access of it at the same time.

Generally, throughout the narrative of *Kalkidan*, different shot sizes and types orient the spectators' vision and access of the story world sometimes in combination with the characters' points of vision other time separately. The volume of information that can be accessed by the spectators is regulated according to the size of the shots. Therefore, the point of vision of the spectators is guided according to the vision of the camera alone or together with the characters' vision. However, according to the above examples, characters' vision alone cannot function as focalizer without the involvement of the camera's vision. Therefore, there is no such mere character-focalizer in the narrative of the film because the camera is the ink that writes and lenses the whole story world of the narrative.

In the narrative of *Kalkidan*, the camera focus manipulation also functions as focalizer. Deep focus and depth of field are among the techniques of focus manipulation that orient the spectators' vision of the story world. In the narrative, deep focus is highly utilized to make the spectators focus on the entire parts of the frame as in the cases of employing extreme long shots to establish or reestablish the settings of the story world, as discussed above. Depth of field is also utilized to direct the spectators' attention to the sharply focused part of a frame. In one of the conversations between Digafeneh and his mother, for example, depth of field is applied to guide the spectators' vision towards Digafeneh who is at the background of the frames and the blurred image of his mother who is in the foreground (01:00:50-01:01:53). Because the mother is at the foreground plane of the frame, conventionally she focalizes Digafeneh together with the camera. Being the shots represented in OSS and being the mother in the foreground is represented in blurred vision, the spectators' vision is directly oriented to the background plane of the narrative in which Digafeneh's reaction on the unexpected news what he is listening from his mother is represented.

The other element of cinematography that functions as focalizer is framing which entails the angle and the level of the shots. Most parts of the narrative are represented with normal angle and normal level. During such representations, the spectators' vision is oriented to see the story world in normal vision

according to the camera. In such cases, the spectators see the story world naturally for the events and actions represented in such shots are displayed normally without the attachment of any connotative meaning on the levels and the angles of the shots. However, the film also utilizes levels and angles other than the normal ones to guide the spectators' vision differently. Let us see first how low and high angles influence the vision of the spectators. For example, in one of the conversation between Tsehay and her father, for example, high and low angle is employed to guide the spectators' vision accordingly (00:40:43-00:41:20). The father is standing on the terrace of the second floor of their home and looking down to his daughter, Tsehay. As he opens the conversation, the shot turns to show Tsehay while she is looking upward from the ground to the terrace. Their conversation continues in this way. Throughout their conversation, the characters' vision of one another is represented in low angle when the father speaks and in high angle when Tsehay speaks. This enables the spectators to see the characters according to the camera and to share the superiority feelings of the father when he sees down to his daughter in low angle and to share the dependency of his daughter when she looks upward in high angle. In the same way, in the narrative, the manipulation of down level orients the spectators' vision of the story world beyond representing the moving images in the frame. In the shot that shows the car of Mesfin's father coming into the compound of their home, down level frame is applied (00:07:53-00:08:01). This utilization of the frame level exaggerates the look of the car. In the same exaggerated way, the spectators' optical visions are oriented by the level of the frame and see the car according to the camera's vision. This representation is very important to make the spectators' looks as if the car is about to lean on them which is the fashion of many Western music videos for exaggerating the look of the subjects/objects in the frame.

#### **6.4.1.2. Focalization through Editing and Mise-en-scene**

In the narrative of *Kalkidan*, editing also manages the focalization. Most of the shots that are conventionally considered as lenses of orienting the spectators' vision of the story world according to the combined vision of the characters and the camera are regulated by editing. Shot types such as POV shots, match shots and shot/revers shots are the major types of shots mainly composed by editing to guide the spectators' vision according to the visions of the camera and the characters. For example, the scene that shows Digafeneh receive his office for the first time, POV shot is employed to guide the spectators' vision according to the combined vision of this character and the camera (00:55:57-00:56:01). This is because first a glance shot that show Digafeneh looking at something offscreen is

represented followed by an object shot that show the previously offscreen space becomes onscreen roughly from his standpoint. This is a conventional agreement between the film societies that in such cases both the camera's and the character's vision orient the spectators' vision. Like POV shots, shot/reverse shots also handle the focalization in the film. In one of the conversation scenes between Tsehay and her parents, for example, shot/reverse shot is employed to guide the spectators' vision according to the joint vision of the camera and the characters (00:35:00-00:35:29). Tsehay is speaking to both of her parents standing at the gate of the saloon of their home. The father sitting on the couch and the mother standing near the dining table speak to her. The characters also appears roughly in equal shot size, i.e., in close up. The point of view of the spectators' is guided according to the vision of the character who is speaking and the camera. The characters' vision is represented in shot/revers shots because when one character speaks, it is presumed that that character is looking at the other character who is participating in the conversation. In addition to notifying that the characters are within the same scene, many filmmakers apply the technique to cheat the spectators' vision when the conversant do not make the conversation at the same time and space as the screen shows due to several constraints.

Editing also plays fundamental role in handling the imperceptible focalization in the narrative of *Kalkidan*. All the examples discussed above are perceptible focalization because the events represented in the different shots are presumed that they are happened in the "real" spatiotemporal world of the narrative. However, there are many events of the story that are presumed they are happened only in the minds of the characters mainly in the form of past memory or dream or hallucination. Among these, some scenes are previously displayed in the preceded parts of the narrative and represented for the second or more times in flashback and some others are events that are happened only in the minds of the characters. For example, there is a scene that shows Mesfin killed Digafeneh while Digafeneh is laying in coma on a hospital bed and Tsehay shot Mesfin by a pistol in vengeance (00:32:19-00:33:57). In this case, the spectators access the events and the happenings according to the camera's vision. The spectators, however, understand that all these events are not happening in the "real" spatiotemporal world of the film after the succeeded shot is arranged to show as Mesfin suddenly wakes up from his nightmare. Likewise, the same technique is applied to show events that are only going on in the mind of Digafeneh after he injured in a car accident (00:16:23-00:16:47 and 00:17:30-00:17:48). In these two scenes, unrealistic events are seen to tell the hallucinatory state of Digafeneh. The spectators understand that they are viewing the events according to the mind's eyes and in his imaginations, not in "real" settings of the story world because the editing gives visual clues that those events are going on in the

subconscious mind of the character. This is because the shot guides the spectators' vision by showing the injured face of the character in close up shot with the application of fast zoom into his forehead that guides the spectators' vision as if they entered into the mind of the character and see the events in his mind. In the above examples, imperceptible focalization is employed for the purpose of giving the spectators superhuman experience of being entering into and reading what is going on in the minds of the characters when the characters are in conscious or in unconscious states.

#### **6.4.1. Focalization in the Auditory Channel**

In the narrative of *Kalkidan*, like the visual channel, the auditory channel also orients the spectators' access of information of the story world. Even though the auditory channel does not directly orient the optical vision of the characters, it can aurally orient towards the story world. There are some scenes in the narrative that allows the spectators to access information of the story world through the auditory channel. For example, in the scene that shows the events of the marriage anniversary of Tsehay's parents, the auditory channel orients the spectators' access of the story world (00:12:37-00:12:51). In this scene, the visual channel shows that invited guests are entering to the saloon of Tsehay's and her parents' home. However, it is difficult to know the exact time of the scene by using only the visual channel as source of information for the scene shows the interior of the home. Because of the chirping of crickets is heard in the auditory channel, however, the spectators can access the information that the time of the scene is during nighttime for the chirping of crickets are heard during the nighttime in reality. In addition to telling the time of the scene, the auditory channel directs the spectators access the information that the scene remains the same even though shots are changed. For example, in the scene that shows Digafeneh and his friends are celebrating Digafeneh's employment, the auditory channel orients the spectators auditory sense to tell them that there is no change in the scene (00:57:46-00:58:02). In this shot, the visual channel shows that Digafeneh is washing his face in a bathroom. The spectators know that the bathroom is the bar's bathroom where Digafeneh and his friends are celebrating as it is represented in the preceded shots because the voice of the musician, who was seen in the preceded shots singing live on the stage, is heard with approximate distance from the stage. Therefore, the auditory channel orients the spectators' access of information of the story world when information gap is created in the visual channel. This shows that the auditory channel fills the information gap created in the visual channel in the course of narration.

## 6.5. Focalization in the Novel *Kalkidan*

The analysis of focalization in *Kalkidan* is based on two criteria. The first is based on position relative to the story world. Based on this criterion, there are internal and external focalization. The second is based on the degree of persistence of the focalization in the narrative. There are multiple and variable focalization on this basis.

### 6.5.1. Internal Focalization

Most often, the narrative of *Kalkidan* is recounted according to the vision of the characters that are participated in the story world. There are many examples that show the representation of the story world from the perspective of the characters. Among these, the following extract can be one example:

“One Saturday, she [Tsehay] was standing at the road side waiting for a taxi after she spent her time in her aunt’s home. She was shocked very much. She even not sure of controlling herself from being fall on the ground. Her body is shivering. “Yes, he is! He is!” she said and threw her eyes to their direction and watched again.

She could not understand why Senait and Digafeneh are arguing because she was watching them from a distant. Senait was laughing while she was trying to convince him and Digafeneh was moving his hand in annoyance.... Senait said “You are very rigid.” and got back to the grocery and Digafeneh followed her. Tsehay saw all of these actions from the distant and she irritated with very strong jealousy.

In the extract, all of the actions of Digafeneh and Senait are represented according to Tsehay’s optical point of view. This is because at the end of the first paragraph in the above extract it says “...she threw her eyes to their direction and watched again.” This explicitly tells the readers that the narration is represented according to Tsehay’s point of view, even though it is narrated by the heterodiegetic narrator. Recounting this scene from the point of view of Tsehay is very important for various purposes. The first is that it gives new moves for the upcoming parts of the narrative. Until this moment, Tsehay was hopeful to resume her relationship with Digafeneh for she did not get additional evidence other than the letter that she received and presumed as he wrote it. However, now she saw Digafeneh with a beautiful girl in her naked eyes. After this, Tsehay’s grief and sorrow is increasing and increasing from time to time with strong jealousy, which diminishes her hope of recovering her relationship with Digafeneh. This escalates the strength of the conflict of the narrative in unpredictable way. On the other hand, this representation also increases the sense of suspense on the readers because the readers may become eager to see the reaction of Tsehay on Digafeneh and Senait and on her own life in the

upcoming parts of the narrative. Therefore, this is internal and perceptible focalization because Tsehay watched Digafeneh and Senait within her optical dimension of vision. However, internal focalization may be imperceptible when the characters' mental vision in the form of dream or mental disorder is recounted.

The following extract shows the imperceptible internal focalization because the events are looked only in the mind of the character, not within her horizon of optical vision of the story world as in the previous example:

His mom imagined as her drunkard son is staggering to walk ... then when they [unknown criminals] dragged his dead body on the ground and threw over a bridge. She saw her poor son dying miserably." (p. 239).

All the actions in the above extract are seen only in Digafeneh's mother mental vision because the mother sees the death of her son in her mind's eye for she thinks he is killed miserably that is why he unusually does not come home on his usual time. The mother looks how miserable his death is in her imagination. Therefore, the focalizer in this extract is the mother and the focalized are the action represented in the extract that describes the way the killers killed her son miserably. However, these actions are not perceptible in the "real" story world of the narrative for they are only imagination originated from her mind due to strong worry and suspect of the mother. This representation may escalate the feeling of suspense on the readers because the following question may raise in their minds "Will he found died as the mother imagined?" or "Will he be found alive?" "What will be the next part of the narrative whether he found alive or dead?". These questions, in turn, may sustain the readers' engagement in the narrative.

### **6.5.2. External Focalization**

In the narrative of *Kalkidan*, there is external focalization. Because most parts of the narrative is recounted by an omnipresent and omniscient heterodiegetic narrator, most often, the story world is represented from this narrator's point of vision, too. Unlike in internal focalization in which the narrative is represented from the characters' perspective of the story world, in external focalization, the story world is represented from the point of view of a narrator who never takes part in it. In the following extract, the point of vision of the anonymous focalizer orients the readers' vision of the events and happenings in the story world:

“After they finished their dinner, they sat near the swimming pool and started drinking beer. Digafeneh hated nothing more than drinking alcohol excessively. However, today he really did not know why he was drinking too much. Was it because of fear?

Digafeneh drinks four bottles of beer and Tsehay three. The alcohol warmed their bodies. Even though the time was early to sleep, they went to their room. After they entered and sat in the room, they kept silent for a while. Unconsciously, they laid on the bed. Then, Tsehay started moving her fingers slowly on Digafeneh’s body after she undid the buttons of his shirt. He also kissed her lips, then her eyes, and then her cheeks. They never indulged one another.

Suddenly, both of their hands started taking off their clothes instinctively, without knowing where their hands were getting the command to do so. After a while, both of them appeared naked. He hugged her; she hugged him.” (p.78).

The events and happenings in the above extract are represented for the readers according to the perspective of the heterodiegetic narrator. The narrator narrates every action of the two characters from the moment they finished eating dinner until they entered to their rooms and starting sexual actions. Throughout the extract, the narrators’ point of vision guides the readers’ vision towards the story world. Even though, the extract is about two characters, the narrative does not give opportunity for them to orient the events and their actions one another. Therefore, the narrator-focalizer orients the readers’ vision of the events and happenings represented in the above extract. Because this narrator-focalizer is omniscient, he even sees their internal feelings as it can be seen in the above extract when the narrator says “They never indulged one another.” “...their hands started taking off their clothes instinctively.” Such description of the internal thoughts of the characters shows the narrator’s omniscience. Therefore, the representation of the events and the happenings by the narrator-focalizer is stylistically advantageous to show the readers both the external actions and the thoughts of the characters at the same time, which is beyond the capacity of ordinary characters’ perception. This way of representing the narrative is very important to catch the readers’ interests. Moreover, because the events and actions in the extract are very sensitive actions of human beings by nature, it is difficult and less believable if the characters are made to narrate their romantic and erotic actions at the same time they are doing sexual activities.

### **6.5.3. Variable Focalization**

The focalization in the narrative of *Kalkidan* is frequently changing from using one of the character’s point of vision to orient the readers’ vision towards the story world to another for different reasons. This frequent shift of focalization is the common technique of the narrative when characters are engaged in conversation. Let us see the following extract as an example:

“‘I shouldn’t let you go alone in this dark. Let me go with you until you reach your home.’ he [Digafeneh] said and dropped off the car....

‘This is my home.’ she [Senait] said while she breaths so fast.

‘It is too far from your office.’ he said.

‘Yeah, I don’t get a house close to my office but I like the surroundings for it is calm. By the way, are we going to work late, tomorrow?’ she asked him.

‘Why you ask me; are you get bored in a single day?’

‘No way, I’m happy about it. Nothing amuses me more than work.’

‘Yes, we will work late.’ he said her. And they stood face to face and started reading one another. He identified that she is prettier when the bulb near the gate of her house shows her look for him. So, she did.” (190-191).

The above extract is the conversation between Digafeneh and his secretary, Senait. As the words after the first speech of Digafeneh (“...he said and dropped off the car.”) shows, the narrator is the focalizer. However, starting from the second quotation until the end, the focalization is guided by the frequent shift between the two characters’ point of visions. When Senait said “This is my home.” The readers’ vision is oriented by Senait’s point of view. Again, when the narrator said “So, she did.” (meaning: She identified that Digafeneh is very handsome when the light of the bulb near the gate shows his look for her.) the story world is represented from her perspective. Likewise, as the last quotation shows, Digafeneh’s vision guides the readers’ vision towards the story world when he sees Senait’s beauty. When Senait becomes a focalizer, Digafeneh becomes the focalized; the reverse is also true. Therefore, in the above extract, the focalization is changing from the narrator to the characters; then it shifts from one of the characters’ point of view to the other. This technique of focalizing the story world in variable focalization is very important for addressing the two characters’ vision of one another. This enables the readers to access the characters’ point of vision when the characters’ see one another in a way the readers can share the characters’ feeling towards one another. This representation also accentuates not only the characters external situation but also their internal feelings one another. This, in turn, increases the readers’ interest in the narrative.

## 6.6. Comparison of Focalization in the Adapted Film *Kalkidan* and in Its Source Novel

Both the narrative of the adapted film *Kalkidan* and its source novel represent their story worlds according to the orientation of their different elements of narrative techniques. The film's narrative manipulates its four major elements of narrative that can fall under the visual or the auditory channel. In the same way, the narrative of the novel utilizes its different types of narrators to orient the readers' vision of the story world. In both narratives, there are differences among their instruments of focalization in their extent of handling the focalization; some of them frequently orient the audiences' vision but some other rarely manages focalization.

In the adapted film, the four major elements of narrative film that belong to either under its visual or auditory channels, orient the spectators' vision of the story world sometimes together but most of the time disjointedly. Under the visual channel, cinematography, mise-en-scene and editing manage the focalization of the story world and under the auditory channel, the conversation/voice, music, and sound effects on the one hand, and editing on the other hand regulate the focalization.

The different techniques of cinematography contribute their own roles in managing the focalization of the film. Tone is one of the elements of cinematography. It orients the spectators' vision of the story world by the manipulation of the color and the light's contrast and intensity. Framing is the other elements of cinematography that orients and limits the spectators' angle and level of vision towards the events of the story world. Different shot scales also function as focalizer by guiding the spectators' vision ranging from very wide views of the story world to extreme close up view. The manipulation of depth and focus also functions as focalizer by dragging the point of vision of the spectators to the entire or to a particular part of the frames. All of these elements of cinematography function as focalizers. In the meantime, everything in the scene such as the characters' actions and reactions, different happenings, all animate and inanimate entities, all moveable and immovable props and other things displayed in the frames are the focalized. The aforementioned components of the cinematography together with the mise-en-scene manage the focalizations of the film. Likewise, editing also manages the focalization together with the mise-en-scene because it is through editing that the shot types in which their meanings are conventionally constructed such as POV shot, shot/revers shot and match shot are composed and these shot types make the characters' vision orient the spectators' vision of the story

world. Therefore, in the narrative of *Kalkidan*, cinematography and editing function as focalizer and mise-en-scene functions as focalizeds. All of these focalizers and focalizeds are the components that make up the visual channel of the film's narrative. The auditory channel also plays a role in the management of the focalization of the film.

As frequently mentioned, the auditory channel of the film cannot orient the spectators' optical vision but it can orient their access of auditory information of the story world. Characters' conversations or voices, any kind of sounds produced from the interaction between two or more entities, diegetic or non-diegetic music and different sound effects functions as focalizer by orienting the spectators' auditory sense towards auditory information of the story world. These different kinds of sounds are coming from the story world and the sources of the sounds are focalizeds. Thus, the auditory channel of the film's narrative together with the mise-en-scene manages the focalization.

Generally, all of the four fundamental elements of narrative film contribute their roles in the management of the focalization in the film. The cinematography, mise-en-scene and the editing under the visual channel and the different sounds of the story world together with the mise-en-scene under the auditory channel are responsible for the management of focalization.

In the source novel, *Kalkidan*, also all of the narrators play their own roles in the management of the focalization. Both the heterodiegetic narrator and the homodiegetic narrators orient the readers' vision and access of the story world. The heterodiegetic narrator orient the readers' vision by standing outside of the story world for this kind of narrator never takes part in the story world. The homodiegetic narrators, however, orient the readers' vision according to their vision of the story world in which they participated. Even though the homodiegetic narrators are similar in focalizing the story world in which they participated, they are different in the narrative levels they belong to. Based on the narrative level the homodiegetic narrators belong to, there are intradiegetic and metadiegetic narrators. These narrators focalize the events occurring in the levels they belong to. The first level of the narrative, however, is focalized by the heterodiegetic narrators. Therefore, the heterodiegetic narrator and the homodiegetic narrators are focalizers and everything that is seen by the focalizers are focalizeds.

In both the adapted film and in its source text, their entire story worlds are not focalized only by single focalizer. In both narratives, different parts of the story world are represented according to the

orientation of different narrators. Hence, both narratives have variable focalization because both in the film and in the novel different types of narrators involve in the management of the focalization.

In both narratives, all of the above entities play their own roles in the management of their audiences' vision towards their story worlds. However, all of the events of the story world are not represented in the narratives "real" spatiotemporal world. Some events are presumed as coming from the minds of some characters. These events are imperceptible for they happened only in the minds of the characters and other characters cannot see the events. Therefore, in both narratives there are both perceptible and imperceptible focalizations.

## **6.7. Comparison of Focalization amongst the Four Texts**

This section deals with the comparative analysis of focalization in the four texts under study. It includes two subsections: the first subsection focuses on the comparative analysis of focalization in both of the adapted films and the second subsection is devoted to the comparative analysis of focalization in the source prose narratives.

### **6.7.1. Comparison of Focalization in the Films *Yenegem Alweldim* and *Kalkidan***

Both *Yenegem Alweldim* and *Kalkidan*, share many commonalities in their techniques of orienting their spectators' vision or access towards their story worlds. In both films, the four major elements of narratives that fall into the visual and the auditory channels of their narratives regulate the focalization. The visual channel is responsible for regulating the spectator's vision or access of visual information whereas the auditory channel is responsible for guiding the spectators' access of auditory information.

#### **6.7.1.1. Focalization through the Visual Channel**

Both films almost equally manipulate their visual channels to regulate the spectators' vision or access of their story worlds. In both films, the components of the visual channel namely cinematography, editing and mise-en-scene in combination manage the focalization. Cinematography and editing function as focalizers whereas the mise-en-scene functions as focalized.

##### **6.7.1.1.1. Focalization through Cinematography and Mise-en-scene**

There are various elements of cinematography that function as focalizer in both films. The tone that comprises the contrast and the intensity of light is the first element of cinematography that guides the

spectators' vision towards the more visible part of the frames, even though they have difference in their extent of manipulating the light's contrast and intensity as techniques of focalizers. The other element of cinematography that functions as focalizer is shot scale. Both films manipulated all the eight common types of shot scale to orient the spectators' vision or access of their story worlds from extreme long shots that orient the spectators' vision or access to the very wide view of the story world to extreme close up shots that restricts the spectators' vision or access to part of something or somebody in very closer and detailed view. However, they are different in their degrees of manipulating the shots. In *Yenegem Alweldim*, shots scales that orient or limit the spectators' vision to the closer view of events of the story world are frequently manipulated than they manipulated in *Kalkidan*. On the contrary, wide shot scales with the application of movement (moving frames) are widely applied in *Kalkidan* than in *Yenegem Alweldim*.

In both films, the focus and depth manipulation also orient the spectators' vision of events in their frames. In both of them, deep focus and depth of field are manipulated to orient the spectators' vision to all or part of the frames. In both films, the spectators' vision or access are oriented towards all of the three plane of the frames namely the background, the middle ground and the foreground by the manipulation of deep focus. On the other hand, depth of field is applied to orient the spectators' vision to the background part of the frames in both films. In *Yenegem Alweldim*, shallow focus is applied to drag the spectators' vision and access to events represented in the foreground plane of the frame but this technique is not applied in *Kalkidan*. The other element of cinematography that plays the role of focalizer is framing. It comprises the angle and the level of the frames. In both films, eye-level and normal angle frames are highly utilized to orient the spectators' vision of events in the frames more naturally. However, high and low angle frames are manipulated to orient the spectators' vision of the story world according to the angles and with their attached connotative meanings. In *Yenegem Alweldim*, both high and low levels of frames are used but in *Kalkidan* only low level is employed. All of the above focalizers manage the spectators' vision or access of the story world mainly by the application of different techniques on the camera.

In both films, the camera together with the point of view of the characters also functions as focalizer particularly by the manipulation of the shot type known as over the shoulder shot (OSS). In both films, the camera also orient the spectators' access or vision of the story world by recognizing that particular view is also focalized by the characters' vision, too because this shot allows the camera to incorporate

both the glance of the characters and what they are looking at in the same time within a single shot. In both films, this is the only type of shot that orients the spectators' vision or access of the story world by the combined guidance of the camera and the characters.

The above comparison between the two adapted films is mainly focused on the focalizers. However, focalization also demands equal consideration of the focalizeds. Therefore, all of the above focalizers orient or limit the vision or access of the spectators towards everything that is seen in their story worlds. These perceptible aspects directly refer to the setting and everything visible in the settings; they are the elements that make up the *mise-en-scene*. In both films, thus, focalization is managed by different elements of cinematography and *mise-en-scene*.

#### **6.7.1.1.2. Focalization through Editing and *Mise-en-scene***

In both films, editing together with *mise-en-scene* manages the focalization. Editing in both films mainly handles the characters' point of view in orienting the spectators' optical view towards their story worlds. However, in both films, the spectators' agreement and understandings of the meanings of the shots is required. The spectators' are supposed to consider the shots that represent the visual dimensions after the preceding glance shot of the characters are really the characters' vision. Shot types namely POV shot, shot/revers shot and eye-line match shots are manipulated to represent the characters' visions are orienting the spectators' point of vision or access of their story worlds of both films.

As cooperation between the cinematography and the *mise-en-scene* is needed to manage the focalization, the cooperation between the editing and *mise-en-scene* is also very important because the characters focalize everything in their horizon of vision. Therefore, the setting and everything seen by the characters are the focalizeds. In both films, the editing handles the focalization together with the inevitable role of the *mise-en-scene*.

#### **6.7.1.1.2. Focalization through the Auditory Channel**

In both films, their visual channels are not the only responsible part of their narratives in managing the focalization. Their auditory channels together with *mise-en-scene* also handle the focalization. However, as it is repeatedly mentioned, inherently, the auditory channel cannot orient the spectators' access of visual information of their story worlds but it can orient or guide towards auditory information. In rare occasions, in both films, the auditory channel orients the spectators' access of information of their story

worlds that are not represented in their visual channels. However, in most parts of their narratives, their auditory channels accentuate, strengthen and make more realistic the information delivered through their visual channels.

### **6.7.2. Comparison of Focalization in the Memoir *EHAPA ena Sport* and in the Novel *Kalkidan***

In both prose narratives, *EHAPA ena Sport* and *Kalkidan*, different types of narrators orient or regulate the readers' vision or access of their story worlds. In *EHAPA ena Sport*, the narrators orient or guide the readers' vision by belonging to the story worlds and in *Kalkidan*, both types of narrators that belong to and do not belong to the story world orient the readers' point of vision of the story world. Regarding the persistency of the focalizers, in both prose narratives, their story worlds are not represented from a single focalizer's perception or vision.

#### **6.7.2.1. Focalization Based on Positions Relative to the Story World**

Based on the positions of the focalizers relative to their story worlds, both the memoir and the novel used internal focalizers. These focalizers orient the vision of the readers to the story world in which they participated. In both narratives, the homodiegetic narrators are responsible for the internal focalization. However, it does not mean that all the internal focalizers have equal information or knowledge about the story worlds of their narratives. In both narratives, the intradiegetic narrators know and focalize the story world below the extradiegetic narrative levels and the metadiegetic narrators know and focalize the story world below the intradiegetic narrative levels. Therefore, though they are different in their extent of focalizing the story worlds, they are similar for all of them are homodiegetic narrators and they all focalize the events of the story world in which they participated.

The homodiegetic narrators focalize everything within their scope of vision by taking part in the story world. Thus, the homodiegetic narrators of both prose narratives are internal focalizers because they orient the readers' point of view or access of their story worlds within their scope of vision. However, internal focalization is not limited only to orienting the readers' vision towards perceptible events, actions or every optically perceptible scenarios of the story worlds. They can also orient the readers' point of vision towards imperceptible scenes. In other words, both narratives focalize different happenings and events that occurred only in the minds of the characters to show the readers what is going on in the mental worlds of the characters. This imperceptible focalization is utilized mainly to orient the readers' access or vision of events happened in the minds of the characters/individuals due to

mental abnormalities such as hallucination, nightmare and dream and for representing the characters' memories in flashback. Thus, in both narratives, the internal focalization manages the readers' vision or access of both perceptible and imperceptible elements of their story worlds.

Regarding the manipulation of external focalization, the two prose narratives have differences. In the memoir, there is no external focalization. This is because every aspect of the story world is focalized from the view point of homodiegetic narrators that are directly involved in the story world. However, it does not mean that there is no heterodiegetic narrator that narrates the story world without participating in it; there is but his role is limited to orchestrating the story lines that are narrated as well as focalized by the homodiegetic narrators. As a result, the heterodiegetic narrator does not play the role in the focalization.

In the novel, however, there is external focalization that orients the readers' vision or access of the story world by standing out side of the story world. Several parts of the narrative are focalized by this narrator. The narrator is not restricted only to orient the readers' vision or access towards the events that are happened in the "real" spatiotemporal world of the story. He has also the power to orient the readers' vision to the internal working of the minds of the characters. Therefore, the readers' also see or access the minds of the characters according to the guidance of the external focalizer, i.e., the heterodiegetic narrator of the novel. Like that of the homodiegetic narrators in both of the narratives, this narrator of the novel manages both the perceptible and imperceptible scenes of the narrative. Therefore, both the memoir and the novel orient their story worlds according to the point of vision of character-focalizers. In the novel, however, the narrator-focalizer also orients the readers' vision or access towards the story world.

In the above comparison, the discussion focuses on the similarities and differences of the focalizers between the two prose narratives. However, the focalizeds should be discussed together with the focalizers because, as pointed out repeatedly, focalization is the outcome of the focalizeds and the focalizers. The story worlds of both narratives are made up of different settings and everything visible in the setting. The focalizers vision have no options other than seeing the elements of the settings. Thus, everything seen by the focalizers are the focalized. Therefore, the synergy of both the focalizers and the focalizeds make the focalization of both prose narratives.

### **6.7.2.1. Focalization Based on Persistency**

In both prose narratives, variable focalization is utilized in their narratives. The events of the story world are not only oriented or guided from a single focalizer's perspective or vision. As pointed out above, the story world of the memoir, *EHAPA ena Sport*, is represented from the perspective or visions of internal focalizers. However, it does not mean that a single internal focalizer orients the readers' vision or access throughout the narrative. As pointed out frequently, the memoir is constructed from the collections of several stories of different individuals. Most of the time, each of the stories are focalized according to each of the participant characters' perspective or vision. Therefore, in the memoir, there are variable focalizers, even though these variable focalizers have commonalties in narrating story lines in which they participated.

Similarly, the story world of the novel, *Kalkidan*, is focalized according to different focalizers' point of visions. The different homodiegetic narrators focalize different parts of its story world in which they participated. Thus, the novel has also variable focalization based on the persistence of the focalizers in orienting the readers' vision of the story world because like that of the memoir, different portions of the story world are focalized by different homodiegetic focalizers. Both the memoir and the novel are, therefore, similar in using variable focalization.

## CHAPTER SEVEN

### FINDINGS, CONCLUSIONS and RECOMMENDATIONS

#### 7.1. Findings

Narrative time, voice and focalization are the narrative strategies of the four narrative texts under study (the two adapted films *Yenegem Alweldim* and *Kalkidan*; and the two source prose narratives *EHAPA ena Sport* and *Kalkidan*). These narrative strategies are transferred from the source prose narratives to the adapted films. However, when they are transferred, they are not free from the influence of the inherent features of the verbal and the visual mediums particularly for narrative voice and focalization.

It is found out that, the three narrative strategies cross the boundary between genre and medium distinctions of artistic products. Regarding crossing the distinction between genres, both source texts are from different genres, i.e., a memoir and a novel. As can be figured out from the three chapters of analysis, both the memoir and the novel represent their stories for their audiences by the manipulation of the three narrative strategies. Regarding the medium distinction, the source prose narratives and the adapted films are different for the formers are verbal narratives and the latters are visual narratives. In spite of their differences in genre and medium, all of the four texts used the three narrative strategies to represent their stories. Therefore, the boundary between genre and medium is blurred in the four texts regarding their manipulation of the three narrative strategies.

It is also found out that, the boundary between factual and fictional narratives is also blurred concerning the manipulation of the three narrative strategies in the source prose narratives. *EHAPA en Sport* is a memoir that recounts a factual narrative but *Kalkidan* is a novel that recounts a fictional narrative. However, both of the narratives manipulated the three narrative strategies to represent their stories for their respective audiences. Therefore, in the two prose narratives under study, there is no distinction between factual and fictional narratives regarding their utilization of the three narrative strategies.

Finally, it is also found out that, in all of the texts under study, the three narrative strategies are omnipresent in spite of their differences in genre, medium, and factual/fictional distinctions. In other words, the boundary between memoir and novel, verbal and visual medium, and factual and fictional narratives are blurred in using the three narrative strategies.

## 7.2. Conclusions

The major objective of this study is to explore and analyze narrative strategies in the selected Amharic adapted feature films (*Yenegeen Alweldim* and *Kalkidan*) and in their source prose narratives (*EHAPA ena Sport* and *Kalkidan*). Before jumping into the discussion of the major findings of the study, it is very important to recapitulate the major points that are widely discussed in the previous three consecutive analysis chapters and draws conclusions that lead to scrutinize and excavate the major findings of the study.

As it can be deduced from chapter four, narrative time is one of the major narrative strategies used for constructing the story world of all the four narrative texts under study in spite of their difference in genre and medium. All of the four texts depict the events of their stories out of their order of occurrences, anachronologically, as it can be inferred from their manipulation of the technique known as *in medias res* to open their narratives and from the insertion of several events of the story before and after their time of occurrences in the discourse. Opening their narratives *in medias res* help the four narratives take their audiences into the middle of on going actions which is very important to catch the interest of their audiences in their narrative worlds. The insertion of past and future events out of their order of occurrences by moving back and forth in the time of their narratives is very important to substantiate their current narratives with background information when past events are inserted and to increase the suspense effect of the narratives when future events are inserted.

Regarding the manipulation of duration, all of the four texts represent the events of their story worlds in shorter duration in the discourse at the entire level by employing different techniques. However, at their micro levels structure (scene/shot) of their narratives, events of their stories are represented both in equal and unequal duration in the discourse. The four texts are unequally represented either events of the story are represented in shorter or longer duration in the discourse. When they are arranged equally they achieved the naturalistic effect of the story world; however, when they are arranged in shorter duration, this way of arrangement helps all of the four narratives to avoid unwanted repetition technically and to increase the preciseness of their narratives without leaving ambiguity. When events of the stories are arranged in longer durations in the discourse, it helps the narratives to make their audiences to give due emphasis to the events and to grasp their attentions. Therefore, all of the four texts arranged events of their stories in both isochronous and anisochronous duration in the discourse to achieve the aforementioned effects.

In all of the four texts, events of their story worlds are represented in both equal and unequal frequency of occurrences when they are arranged in the discourse. The equal representation of events of the story according to their number of frequency in the discourse helps the narratives to render events of the stories more naturally. In the same way, all of the four texts represent some of their events in lesser frequency in their discourse than the number of occurrences in their stories to avoid unnecessary repetition of less important events of their stories and this technique in turn makes the narratives more attractive and precise. On the contrary, in all of the four narratives, some events of their stories are represented repeatedly than their number of occurrence in the story for giving the events more emphasis, for representing the events from different perspective and for reminding previously represented events in relation to events in their current narratives.

Chapter Five deals with the second major element of narrative strategy, i.e., narrative voice. Because narrative voice is mainly concerned with conveying narrative information for audiences, the four narrative texts communicate with their audiences through their different entities capable of conveying story information. Thus, the two prose narratives used different types of narrators that are either they belong to or never take part in their story worlds. In both narratives, those narrators that belong to the story world narrate different level of the narrative found under their first or matrix narratives; the matrix narratives, however, are narrated by the heterodiegetic narrators.

In the adapted films, all of the four fundamental elements of narrative film convey their story worlds for their spectators. Thus, both films manipulated cinematography, mise-en-scene, sound and editing as narrators throughout their narratives. The cinematography with its constituents such as tone, shot scale, framing, and focus and depth renders communication with their spectators. The mise-en-scene by itself also creates communication with the spectators through its components such as setting and many innumerable elements in the setting. Likewise, they utilized different types of sounds that are categorized into voice/conversation, music and sound effect/noise to tell auditory information of their story worlds. In both films, most of the time, these fundamental elements of narrative film convey information of their story worlds harmoniously and some time they work disjointedly.

What should be underlined here is that all of the four narrative texts under study convey their story worlds to their audiences through their different elements of narrative that are the constituent elements of one of the major narrative strategies known as narrative voice.

Chapter Six is devoted to the analysis of the last major element of narrative strategy that is focalization. Because focalization is responsible for orienting and selecting or restricting the audiences' vision or access of their story worlds, one way or another the different types of narrators are also issues of discussion in the analysis of focalization. Thus, in all of the four texts, all the different types of narrators manage the focalization. In both prose narratives, all of the narrators play the role of focalization either as focalizer or as focalized. However, there is exceptional case in the memoir: the heterodiegetic narrator function neither as focalizer nor as focalized. Regarding the adapted films, all of the four fundamental elements of narrative film manage the focalization by functioning as focalizer or focalized. The cinematography, the sound and the editing function as focalizers and the mise-en-scene functions as focalized. Therefore, the two prose narratives in their different narrators and the adapted films in their major elements of narrative manage the focalization interwovenly. What makes the four narrative texts similar regarding their manipulation of focalization as one narrative strategy is that all of their narrators are also responsible for the management of their audiences' vision or access of their story worlds.

### **7.3. Recommendations**

Film adaptation has not yet got the attention of researchers in the academia of Ethiopia. Researchers may be highly enjoyed from the reward of conducting a study in this field if they study the available Ethiopian adapted films and their source texts in different scopes and approaches.

The Ethiopian film industry would be highly beneficial, if different producers or other stakeholders make endeavors for the development of film adaptation studies in the country because if different studies are conducted in the area, it will broaden the choice for cinemagoers and this in turn will pay back for the producers and other bodies who are engaged in the film industry of Ethiopia.

Government bodies such as Ministry of Culture and Tourism, Ministry of Children, Youth and Women, etc. and nongovernment organizations that are working in transforming the lives of Ethiopians in different aspects should motivate and subsidize the organizations and individuals that are engaged or would like to engage in adapting films from different ancient and contemporary verbal narratives that have some kind of contributions for the prosperity of Ethiopia in general. This is because it is an obvious fact that Ethiopia has several tremendous fictitious and nonfiction narratives in different languages and from different religions with great ideas, concepts, and philosophical insights that would add value in strengthening the fraternity amongst different Ethiopian ethnic groups and play very important role in

shaping the moral and ethical values of different social groups of the country. However, these narratives are highly used by many academicians and researchers and for this fact the benefit that can be gain from them is not widely accessible. Therefore, to increase the accessibility of these narratives amongst different social groups, adapting them into feature or other form of film narrative is a better way to gain the aforementioned benefits because film can be easily accessed by different social groups with different literacy and impairment background.

Finally, adapting different ancient documents into film can be relatively an easier way of introducing and preserving their scholarships for further use. Adapting different documents of history, culture, law, philosophy, etc. may be an easier way to introduce and promote the country's positive images for the entire world. This will bring its own benefits in different aspects of development such as economical, cultural, educational, etc. Adapting different written narratives into film can be also used as other means of preserving particularly ancient manuscripts that are rare and endangered. Adapting certain ancient written narratives into film will be helpful to rescue them from being extincted because if they are adapted into film, they can survive longer in their audiovisual versions.

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APPENDIXES

Appendix 1: Amharic Extracts Taken from the Memoir *EHAPA ena Sport*, the Novel *Kalkidan* and the film *Yenegem Alweldim*

1.1<sup>9</sup>.

ጅማሬ

- ተስፋዬ ገብሩ
- ገብሩ ወ/አማኑኤል
- ጌታቸው አበበ
- ገዛኸኝ ማንያዘዋል

የኢ.ህ.አ.ፓ አባል ሆነው ብሔራዊ ቡድኑን እያመሱት ስለሆነ ክትትል ይደረግባቸው።

በሁለተኛው ስብሰባ

- ሸዋንግዛው አጎናፍር
- ገረመው ዘርጋ
- ሉቻኖ ሻሳሎ

መንግስትንና ህዝብን የሚያውክ ስራ ከመስራታቸውም በተጨማሪ ስፖርቱን በማፈረስ የኢ.ህ.አ.ፓን መዋቅር በፌዴሬሽኑ ውስጥ ለመዘርጋት እየሞከሩ ስለሆነ ጥብቅ ክትትል ይደረግባቸው።

- ...
- እንደገና በሌላ ስብሰባ
- ሉቻኖ ሻሳሎ
- ገረመው ዘርጋ

እርምጃ ይወሰድባቸው። (1-2)

1.2.

ማታ እንቅልፍ አልወሰደኝም። በጣም አደገኛ የሚሆነው ደግሞ ልጁ ተያዘ የተባለው ንድ እርገጤ መድበው ክልል መሆኑ ነው። እርገጤ የከፍተኛው ሊቀመንበር ከመሆኑም በተጨማሪ ስልጣኑ ገደብ የለውም። በጣም የሚፈራና የሚያርበተብት ሰው ነበረ። ካምቦሎጆ አንዳንዴ ይመጣል። ስታዲየም የተሰቀሉትን የንግድ ማስታወቂያ «የኢምፔሪያሊስት ሸቀጥ» በሚል ያንን አስወረዶ በምትኩ አብዮታዊ መፈክር ተፅፎ እንዲሰቀል ያደረገው እርሱ ነው። (31)

<sup>9</sup>All the extracts from number 1.1.-1.22 are taken from the memoir '*EHAPA ena Sport*'.

1.3.

ሰውዬው በጣም ፈራ። የእርገጤ ስም እንዲህ ያርበተብታል። የመጀመሪያ ቀን መርካቶ ምሽት ላይ መጥተው «ጓድ እርገጤ ይፈልግሃል» ስባል መግቢያ ነው የጠፋብኝ። ይህንንም ኮሚሽነር እኔም እንደቀመስኩት አንተም ይድረስህ እያልኩ ፊቱ ላይ ያለውን ድንጋጤ እየተመለከትኩ በወሰጤ እስከ ጀመር። (46-47)

1.4.

አቶ አምሃ በጋሻዉ የሸዋ እግር ኳስ መምሪያ የጽህፈት ቤት ሃላፊ ናቸው። ለኛ ክለብ ጥሩ አመለካከት እንደሌላቸው እሰማለሁ። የሌላ ቡድን ደጋፊ እንደሆኑ ይወራባቸዋል። ከኔ ጋ ጥሩ ቀረቤታ ነበረን። የልጁን ጉዳይ ቶሎ እንዲጨርሱልን ለመንኳቸው። ያገኘኋቸው ከቢሮ ሲወጡ ነበረ። ሞቅ ያለ ሰላምታ ሰጠኋቸው። «እንዴት ነህ ጋሼ» አልኩኝ። (26)

1.5.

የግጥሚያው ቀን ተነገረኝ። አሁን ትልቁ ችግር ከከርቸሌ የሚመጡትን ልጆች እንዴት ነው የምረከበው? ልምምድ እንዴት ይሰራለ? ቢያመልጡስ? በጣም ሃሳብ ገባኝ። ወደድሩ የእናት ሃገር ጥሪ ፌስቲባል ነው። የዚህ ዘግጅት አስተባባሪ አንደኛው ጓድ እርገጤ ነው። እርሱ በተለይ የስፖርቱን ክፍል ይመራል።... (40)

1.6.

ተጫዋቾቻችን የሚኖሩት መርካቶ ነው። የኛ ልጆች ቤት እንፈልግለት ስላሉ ተስማማሁና እዚህ አካባቢ ተከራየንለት። ቤቱን አፈላልጌ ተያዥ ሆኜ ያስገባሁት እኔ ነበርኩ። (25)

1.7.

«ጠዋት እኛ በሮጥንበት መስመር ወረቀት ተበትኗል። አይታችኋል?» አልኳቸው።  
«አዎ»  
«ማን ነው የበተነው?»  
«አናውቅም»  
«ምን እንደተፃፈበት አይታችኋል?»  
«አላየንም»  
«እናንተ ናችሁ የበተናችሁት?»  
«እንዴ!!! ምን እያልክ ነው?»  
«በሌሊት ከኛ በቀር ምንም በዚህ መስመር አላለፈም»  
«እኛ በሄድንበት አቅጣጫ ሰዎች እንደነበሩ አይተሃል»  
«ሰዎችማ ነበሩ ግን ከኛ ፊት ለፊት ወረቀት አልተበተነም»  
«እና»  
«ከኛ ኋላ ነው የተበተነው»  
«እኛን ጠረጠርክን?»  
«መሰለኝ»  
«አንተ ከኛ ጋር ነበርክ፤ ታዲያ ስንበትን አይተኸናል?»

«ያለ ወትረችሁ ለምን ከፊት ሁን አላችሁኝ?»  
«በሞራል እንድታሰራን ነዋ» (23)

1.8.

ተጫዋቾቹ ከኳሱ ይልቅ ለፖለቲካው ትኩረት አድርገው ነበረ። ለኢህአፓ ራሳቸውን የሰጡ ስለነበረ ማንም ሰው ሊያስቆማቸው አልቻለም። ኢህአፓ ወጣቱን ተቆጣጥሯል ወይም ወጣቱ የኢህአፓን መዘውር ይዟል። ወጣቱ ለውጥ ፈላጊ ነው። ደርግ የሚከተለውን አላማ አይደግፉም። ወጣቱ «ደርግ ለውጡን አደናቅፏል፤ ነፃነታችንን ገፍኗል። ይህንን ለማስመለስ ባገኘነው ነገር እንታገላለን» ብለው ስለተነሱ ከወረቀት ብተናም አልፎ ብረት አንስተው መታገል ስለጀመሩ እነርሱን ይቅርባችሁ ብለህ ልትመልሳቸው አትችልም። (22)

1.9.

ከሁለት ቀን በኋላ ትሬኒንግ ስንሰራ ሳይመጣ ቀረ። እንደተሻለው ነግሮኝ ነበረ። ወደ ተከራየበት ቤት ሄድኩኝ። በሩ ዘግ ነው። አከራዮችን ሳነጋግራቸው «ቤተሰብ ልጠይቅ ብሎ ከአንድ ቀን በፊት ሄዷል» አሉኝ። (28)

1.10.

ሁሉም በፍጥነት ተጠራረገው ሲሄዱ መሃል መንገድ ላይ ከነፍራቻዬ በህይወት ተገኘሁ። ሰዎች መጡና «አይዞህ ተርፈሃል» አይነት አበታቱኝ።

ለግጥሚያው እኔን እንዴት እንደመረጡኝ ሳጣራ ኢህአፓ ተብለው ከታስሩ የእኛ ተጫዋቾች ነበሩ የነገሯቸው። (39)

1.11.

በሁለተኛው ቀን መርካቶ ውስጥ የኛ ተጫዋች በአብዮት ጠባቂዎች ተይዞ ሲሄድ በርቀት ተገናኘን። ልጄ ከወረቀት በታኞቹ አንዱ ነበረ። ጠባቂዎቹ ትኩረት ያደረጉት እርሱ ላይ ነበረ። ልጄ ካየኝ «ይህ ነው ወረቀት በትኑ ያለን» ብሎ የሚጠቁምብኝ መሰለኝ። ከጨነቀውና ዱላ ከበዛበት እንዲህ ሊያደርግ ይችላል። ባይጠቁምብኝም ስጋት ውስጥ ስላለሁ የሚይዙኝ ዐስለመሰለኝ ሳያዩኝ ቶሎ ብዬ የማህበር ልብስ ሰፊዎች ያሉበት ሱቅ ዘው ብዬ ገባሁ። ሰዎቹ ያውቁኛል። አንዱ ደንበኛዬ ነው። ወደርሱ ጋ ሄድኩና «ስማ ምን ማድረግህ ነው?»

«ምን አደረግሁ?»

«ልብስ»

«የቱ?»

«ይሄ»

«ምን ሆነ?»

«እጅጌውን ለምን እንዲህ አስረዘምከው?»

«እኔ አይደለሁም አባቴ ነው»

«እንካ አስተካክለው»

ባጋጣሚ ሱቅ ውስጥ እንደገባሁ ድንገት የመጣልኝ ሀሳብ ይህ ነበረ። አባቴ ጥሩ አድርጎ ነበረ የሰፋልኝ። አሁን ግን ነፍሴን ለማትረፍ ኮቴን አስበልታለሁ። (23-24)

1.12.

«ጠዋት ልምምድ አድርገን ከአብነት እስከ ፒያሳ ወረቀት የበተኑ እለት እኔ በጣም ስለሰጋሁ...» (23)

«በወቅቱ ልምምድ የምንሰራው በሳምንት ሁለቱ ነው። የመጀመሪያው ቀን ልጁ አልመጣም። በሁለተኛውም ቀን ትሬኒንግ ቀረ።» (27)

«ከሁለት ቀን በኋላ ትሬኒንግ ስንሰራ ሳይመጣ ቀረ።» (28)

1.13.

ቤቱን አፈላልጌ ተያዥ ሆኜ ያስገባሁት እኔ ነበርኩ። (25)

የልጁ ጉዳይ ከኔ ጋ እንደሚያያዝ እንዴት ደረሱበት? እሱ አጋልጦኝ ይሆን? ቤት የተከራየሁለት እኔ ነኝ። ይህንን ከነገራቸውም በቂ ማስረጃ ነው። (35)

አብዮት ጠባቂዎቹ እየነዱ ሲወሰዱኝ «ምንድን ነው ጥፋቴ» አልኩኝ።

«እኛ አናውቅም»

«ቤት ነው የተከራየሁት»

«የምን ቤት?»

«ማደሪያ»

«ለማን?»

«ለተጫዋቾች» ... (36)

...

«ልጁን ደብቀህ ብታቆየውም አገኘነው» ይሉኛል።

«እኔ አልደበቅሁትም»

«ቤት ያከራይት ሰዎች አንተ ዋስ እንደሆንክ ነግረውኛል»

«ውሸታቸውን ነው» (37)

1.14.

የታጠቁ አብዮት ጠባቂዎች በምሽት መርካቶን ውርር አደረጉት። ገና እነርሱ እንደደረሱ የአካባቢው ሰው እየሮጠ ወደ ጎሬው ሄደ። እንዲህ ያለክስተት በዚያን ወቅት የተለመደ ነው። አንድ አካባቢ ተፈለገ ወጣት ካለና ወታደሮች ከመጡ የመንደሩ ሰው ለተጋጣሚዎች (ለደርግና ለአህአፓ) ይለቃል። (36)

1.15.

“ገረመው እና እኔ ይህ ነገር ከተከሰተ ከ35 ዓመታት በኋላ አንድ ቡና ቤት በር ላይ ቁጭ ብለን ስለሰላማዊ ሰልፉ ጉዳይ እያወራን ነበር። ጥያቄ አነሳሁለት።” (92)

1.16

“ይሄ ከተከሰተ ከ25 ዓመት በኋላ ቱርክን አገነሁትና አወጋኘኝ።” (181).

1.17.

“ረሃቡ እየከፋ ሄዶ በረንዳ ማደሩም በጤናው ላይ ጉዳት እያመጣ በመሄዱ በ1995 ዓ.ም እንደራበውና እንደቸገረው ከዚህ ዓለም በሞት ተለየ። (228).

1.18.

“በተለይ ጊዮርጊስ እና መቻል ሲገናኙ ስታዲየሙ ቀውጦ ይሆን ነበር።” (228).

1.19.

አሰልጣኙ በወቅቱ የገጠመውን ሁኔታ እንዲህ ያስታውሳል። «እኔ የማሰለጥናቸው ልጆች ብዙዎቹ የኢ.ህ.አ.ፓ አባል መሆናቸውን ያወቅኩት ዘግይቼ ነው። ሁሉም የመርካቶ እና የሰባተኛ አካባቢ ልጆች ናቸው። ጠዋት ጠንካራ ልምምድ ማድረግ እንዳለብን ተነጋገርን። ሰላሳ ደቂቃ ከፍ እንዳደርግላቸው ጠየቁኝ። ይህ ደግሞ ረጅም ደቂቃ እንሰራለን ማለት ነው። ሰፊ ጊዜ ለመስራት ማሰባቸው ደስ አለኝ። (20).

1.20.

«ዛሬ እንዴት መጣህ?» አለኝ።  
«ሸዋ አታለለን»  
«መምሪያው?»  
«አዎ»  
«ምን ተፈጠረ?»  
«ተጫዋች ዘረፉን»  
«እንዴት? »  
«እኛ ያመጣነውን ልጅ አስፈራርተው እና አባብለው ለሌላ ክለብ ሰጡብን»  
«ይሄም ተገቢ አይደለም»  
«ሆነ አደረጉት»  
«ማስረጃ አለህ?»  
« በሚገባ ... መምሪያው መፅዳት አለበት» (30).

1.21.

የአንድነት ቡድን ተጫዋቾች እሁድ ዕለት ከጊዮርጊስ ጋ ላለባቸው ጥሎ ማለፍ ግጥሚያ ጠንካራ ልምምድ ለማድረግ ይፈልጋሉ። የልምምድ ሰዓቱ ከሌሊቱ 12:30 የነበረውን አስራ ሁለት ሰዓት አድርገውታል። የሚገናኙት 11:30 ነው። አሰልጣኛቸው ብርሃኔ በርተርህ ነው።

አሰልጣኙ በወቅቱ የገጠመውን ሁኔታ እንዲህ ያስታውሳል። «እኔ የማሰለጥናቸው ልጆች ብዙዎቹ የኢ.ህ.አ.ፓ አባል መሆናቸውን ያወቅኩት ዘግይቼ ነው። ሁሉም የመርካቶ ... (20)

1.22.

መልበሻ ክፍል የኛ ተጫዋቾች ልብስ እየቀሩ ሳለ ጥላሁን ገሰሰ መጣ። በኮሪደሩ ላይ ሽንት ቤት ያለው መልበሻ ክፍል ብቻ ስለሆነ ጥላሁን የመጣው ለመጸዳዳት ነው። ነገር ግን ከአሰልጣኙና ከተፈቀደለት ባለስልጣን ውጭ ማንም ወደዚያ ክፍል መግባት አይቻልም። ጥላሁን ወደ ውስጥ እየገባ ሳለ በሩ ላይ ያለው አብዮት ጠባቂ “ወዴት ነው?” አለው።

“ወደ ውስጥ”

“ልጆቹ ጋ ነው?”

“አዎ”

“ምን ታደርጋለህ?”

“ላናግራቸው”

“አትችልም”

“እገባለሁ”

ሁለቱ ሲከራከሩ ቆሜ አያቸዋለሁ። አብዮት ጠባቂው “ዞር በል!” ብሎ ጥላሁን ላይ ሲደግንበት ከእርሱ ይልቅ እኔ ደነገጥኩ። (48).

2.1<sup>10</sup>.

ልጅ ኑሮ በጣም ከባድ ሸክም ነው። ... ለወግ ለማዕረግ ያብቃህ። በማለት የአደራ ቃል ከሰጡት ከጥቂት ቀናት በኋላ ነበር ህይወታቸው ያለፈው። (9-10).

<sup>10</sup> All the extracts from number 2.1.-2.16 are taken from the novel ‘Kalkidan’.

2.2.

በሳምንቱ አንድ ታክሲ ተኮናትሬ የፀሐይን ሁኔታ ለማረጋገጥ እውነት ውሸቱን ለማጣራት አቀድኩኝ። እውነት ሆኖ በቀዩ ማርቸዲስ ስትዝናና አየኋት። ሽርሽር ቦታ ከዚህ ወደድኩት ከምትለው ሰው ጋር በዓይኔ አየኋት። (247).

2.3.

በትንሿ ቤት ከሦስት ቀን በኋላ መልካም ዜና ለመስማት ተመኙ። የተመኙት ከተሳካላቸው ... ሌላ ቀን ... ሌላ ይመኙ ይሆን ... ወይንስ ከዚህ በኋላ የምንፈልገው ምንም የለም እንዳሉት በቃላቸው ይፀኑ ይሆን ሰው ስለሆኑ ሌላ ትልቅ ነገር መመኘታቸው አይቀርም። የሰው ፍላጎት አያልቅም... የሰው ፍላጎት እንደ ስማይ ክዋከብት የበዛ ነውና ምንጊዜም ማለቂያ አይኖረውም። (65).

2.4.

በትካዜ ማዕበል ተውጦ ሳለ በድንገት የፀሐይ ገፅታ በሰናይት ተተካበት። “ድርስትህን የምታደንቅልህ ሴት ትኖራለች! ለአንተ የምታስብ ለአንት የምትጨነቅ ሴት ፀሐይ ብቻ አይደለችም ያለችው ንግግር ጆሮው ላይ ደወለበት። ጨዋታዋ ሳቋ ለሱ ያላት አክብሮት ታየው። ለምን ሰናይትን አላገባትም“ በማለት አሰበ። (229).

2.5.

“ቃል ግባልኝ”

“ሙች አልጠጣም እጅሽን አማጭ” አላት እጇን እንደጨበጠ ትኩር ብሎ ተመለከታት እሷንም እሱንም ወረራቸው። “ከእንግዲህ ወዲያ የድሮው ድጋፊነህ ነኝ። እጅሽ ይጣለኝ ቃል ቃል ነው።” አላት። የጨበጠውን አጁን ሳመችው እሱም የእሷን እጅ ሳመ። (248).

ሰናይት የሚያስደስታት ድጋፊነህ ቤት መጥታ ተጫውታ ስትሄድ ነው እውነተኛ ደስታ የሚሰማት። (249)

“እማ! ምን ዋጋ አለው! የተወጋ ልብ ይገጭ እስከመቼ እኖር ይሆን” አለና አነሳችው። ደጋግፈው ይዘውት ሄዱ። (280).

2.6.

ፀሐይ የፀሐፊነት ኮርስ ወስዳ አንድ መንግስት መሥሪያ ቤት ተቀጥራ ትስራ ጀመር። (37).

2.7.

ጥጉ ይልማ ደፍጣጣና ዝግ የሆነ አፍንጫ ያለው አጭር ሰው ነው። የገጠጠው ጥርሱ ክንፈሩን አልፎ ፈጠ ከመታየቱ ሌላ በሲጃራ የበለዘ በመሆኑ መልክ ጥፋ እንዲሆን አድረጎታል። እስከማጅራቱ ድረስ ከመመለጡ የተነሳ የራስ ቅሉ አቀማመጥ የበለጠ አስፈሪ ፈጠር አስመስሎታል። (74).

2.8.

“መለያየት የምንችል አይመስለኝም። ያሳለፈኩት ሁለት ቀናት የማይረሱኝ የጭንቀት ቀናቶች ነበሩ።”

“እኔም ያለፍኩት በጭንቀት ነበር።”

“ለመሆኑ ጥፋተኛ ማን ነው?”

“አንቺ ነሽ”

“እሺ እኔ ከሆንኩ ቅዳሜ አንበሶቹ ግቢ ልጋብዝህ”

“በጣም ደስ ይለኛል።”

“በ11 ሰዓት መግቢያው በር ላይ እጠብቅሀለሁ” አለችውና ተለያዩ። (35-36).

3.9.

“ድጋፌነህ በድን ሆነ የማይናገር... የማይጋገር ሕይወት ያለው ሬሳ...የሬሳ ክፍል በዘመዶቹ ተከቦ ይለቀስ ጀመር። በድኑ ድጋፌነህ አያለቅስም... እንባ የለም አባቷ ደም ብዛታቸው ስለተነሳባቸው በእርሷ ቦታ ተተኩ።”

በተቀበረች ሳልስት ሌሊት ወደ መቃብሯ ቦታ ሄደ።” (278).

2.10.

“...ወደ እቴጌ ሆቴል አመሩ።... እቴጌ ሆቴል ገብተው ቁጭ እንዳሉ አሳለፈው የምግብ መምረጫ ወረቀት አቀረበላቸው።”(72.)

2.11.

ጠጅ ቤቱ በጠጅ ጠጭዎች ተጨናንቋል።ጨኸት ትርምሱ ቀልጧል። ሁሉም የሚያወራ ነው እንጅ የሚያዳምጥ የለም። .....አዎን አንተ ጥፋት የለብህም አንተ የሰራህን አግኝተሃል። መስፍን የሚባለው አረመኔ የት እንደሚገኝ ቤቱን ንገረኝ። (272-273).

2.12

መኪናው አሽቀንጠሮ ጣለው።... እሱን ብቻ ገጭቶ ሊቆም አልቻለም። (11).

2.13.

በስተመጨሻም ከሦስተኛ ፖሊስ ጣቢያ ባገኙት መረጃ መሰረት ትናንትና ማታ በመኪና አደጋ የተጎዱ ሰዎች በምንሊክ ሆስፒታል እንደሚገኙ ስለተነገራቸው ወደ ተመቀሰው ሆስፒታል ሄደው አግኙት። (12).

2.14.

ከቢሮ አስወጥቶ በድጋፊነህ ላይ የደረሰውን ግጭት ሲነግራት ጭንቅላቷን በዱላ የተመታች ይመስል ሰውነቷን እንደ አንዳች ነገር ነዘራት። (22).

2.15

ተጣድፎ ከቤቱ ሲወጣ “ደንቆሮ ከመደንቆሩ በፊት የሰማውን ያፏጫል” እንደሚባለው በልጃቸው ላይ የደረሰው አደጋ ታወሳቸውና ሆዳቸው ተረበሸ። (55).

2.16.

ድጋፊነህ በየቀኑ ከጧት እስከ ማታ ድረስ እግሩ ወደ መራው ቦታ ሲዞር ይውላል። በየመስሪያ ቤቱ ደጃፍ ደጅ መጥናት ይቆይና ከብዙ ችግር በኋላ የተባለውን ባለስልጣን ለማነጋገር ዕድል አግኝቶ ይገባና አነጋግሮ ሲወጣ ፊቱ በሃዘን ይኮማተራል። ትክዝ ይልና ከመስሪያ ቤቱ አጠገብ በመቆም በመተከዝ ሲያወጣ ሲያወርድ እንደገና ወደ ሌላ መስሪያ ቤት ይሄዳል። የሚያገኘው መልስ ግን አንድ አይነት ነው። ... ለጊዜው ቦታ የለንም። (55).

3.1<sup>11</sup>.

“ቆይ አንተ ቅጥሩ ያልተሳካ እንደሆነ እኔን ማኩረፍ አለብህ እንዴ ”

“ፀሐይ እሙች አሁንስ በጣም ነው ምርር ያለኝ። እዚህ አግር መቼ ይሆን በዝምድናና በጥቅም ሚሆነው ነግር ቀርቶ በችሎታሽና በትምህርት የምትቀጠሪው ደም ተፍተሽ ተምረሽ ተመርቀሽ ዲግሪ ይዞ መዞር ብቻ።”

“አንተ እኮ መጀመሪያም ድሮም ስትቀብጥ ነው የያዝከውን ስራ ትተህ ሌላ ስራ የምትፈልገው።”

“የምን ስራ”

“እኔን መንከባከብ እራሱ ትልቅ ስራ አይደልም ነው ደሞዝ ስለማይከፈልህ ነው”

“አንች ግን በጣም ነው የምታሾፊው”

<sup>11</sup> This extract is taken and transcribed from the film ‘Kalkidan’

## **APPENDIX 2: Synopsis of the Film *Yenegem Alweldim***

After some credit titles and three consecutive intertitles that set the setting of the story, the film begins its narrative by showing a sudden murder scene; a young footballer killed someone in his car. After a while, the narrative shows a football team coach (later identified as Aduugna and the protagonist) coaching young footballers under his team called ‘Abri Kokeb’ early in the morning. In the meantime, the screen shows another scene that is going on at the same time with the previous scene in crosscutting editing technique. This scene shows a group of soldiers and their commander (later identified as Guad Astatkie and the antagonist) who keeps on reading a letter sent from unnamed mayor. The letter is talking about two major issues. The first one is a message of appreciation of what Guad Astatkie and his teammates have been doing in identifying the anti-governmental secret movements of a party known as “EHAPA” (Ethiopian Peoples Revolutionary Party) under the cover of football activities. The second message is that the mayor gives order for Guad Astatkie and his teammates to take serious actions on those sportsmen identified or suspected as members of EHAPA. On the other hand, the screen shows that the coach is honestly leading a footing training which is arranged by the request of the footballers in his team but some of the footballers are secretly strewing anti-governmental leaflets without the knowledge of their coach all over the roads they have passed. On their way back, on the roads they have been passing before a while doing the footing training, the coach sees the strewed leaflets anti-governmental messages on them. Then he runs fast and after a while, he meets the players in the football field and asks them about the strewed leaflets. However, they all lied to him.

Even though the coach had ambition of building ‘Abri Kobeb’ Football team as one of the competitor teams at national level, he has been facing strong disapprovals from his pregnant wife and other relatives because they heard or witnessed that the military government is taking serious and harsh measures on sportsmen suspected as affiliates of EHAPA, ranging from putting them in jail to torturing brutally and killing. Regardless of their urges and even his loss of one of his best striker because he is arrested being suspected as EHAPA, the coach continues the training. In spite of these situations, he feels that he is about to achieve his ambition of uplifting his team’s level to nationally competent team when he heard the information that one excellent striker wants to join his team. In the meantime, the narrative shows that Guad Astatkie and his team keep strong surveillances on sportsmen suspected to be members of EHAPA. The coach, who feels the request of the excellent footballer to join his team as a treasure, starts the toddler process of the player rigorously. On the process of making the footballer as a legitimate

player of the coach's team, the coach has taken many risks on behalf of the player including renting a living house for him, writing a letter that requests making the player as the coach's team official player to the government office that is responsible in managing issues related to signing of footballers, etc. However, because he heard that most of his team's footballers, including the new player, are caught by the soldiers of the government, for they are suspected as EHAPA members, the coach becomes suspicious about all the footballers in his team that they may be members of EHAPA. On the other line of the narrative, the screen shows Guad Astatkie and his teammates are torturing and interrogating the arrested footballers in a jail.

The coach has arrived on a decision to quit training football until safe days will come. However, suddenly, a scene shows us that Guad Astatkie meets the coach and requests him to have a football match between the coach's team and another team called 'Mechal' which is claimed as the government-sponsored team on the day known as 'Call of Mother Country Festival'. Then, the coach automatically changes his mind and accepts Guad Astatkie's request because he frightened the consequences of Guad Astatkie's response if he declines his request.

On the match day, the prisoned footballers of the coach's team come from prison and join the rest of the team members. The coach decides to use all of the prisoned footballers as first choice players and make the rest substitutes. Then, the match between the victims and the torturers kicked off. The government officials had no doubt of defeat because 'Mechal' is very strong team than 'Abri Kokeb' in many aspects. The government officials and their supporters are ready to celebrate their victory that has also political connotations on 'Abri Kokeb' football team and EHAPA. Finally, the match ends with the triumphant victory of 'Abri Kokeb' by a second goal they scored on the last minute of the game. The match ends with unexpected defeat of 'Mechal' that implies the defeat of the strong and organized military government on the political competition too by the unstructured movement of youngsters and the mass civilian.

### **APPENDIX 3: Synopsis of the Memoir *EHAPA ena Sport***

The memoir begins its narration with lists of names of individuals who are sportsmen and a sport journalist. In the upcoming parts, the narrative tells that these listed individuals are under secret investigation by a committee named ‘Atari Committee’ (Surveillance Committee). The major function of this committee is identifying and then taking measures on those individuals who are “disturbing” the equilibrium of the sport, particularly the football. The military government (Dergue) assigns the committee members and the government wants to label all those who pose a question in the sport and in every aspect of its activities as EHAPA (EPRP), a political party and gradually turned out to be an informally armed force which fights against the military government from the late 1960s until the late 1970s of Ethiopia. Being labeled or identified as member of EHAPA is very dangerous because the government has no mercy on them especially after the government declare its movement known as “Red Terror”. However, despite the measure taken by the government, its targets or the EHAPAs could not surrender easily; they rather strongly and courageously continue their fighting against it by murdering the government officials and affiliates in vengeance.

Then the narrative continues portraying the efforts made by the government to clean up suspected EHAPA members and affiliates who are sometimes secretly other times officially struggling the government. In the meantime, those who are real members and those who are labeled as members of EHAPA join the struggle by several pushing and pulling factors. For the fact that the government is taking harsh and terrible measures on the EHAPAs, most of the young members prefer to fight the government under the cover of football by forming new football clubs or by joining already existing football clubs. However, the government investigated it and put eyes on every footballer who is playing in football clubs and were labeled by the government as EHAPA’s football clubs and started taking measures on them.

The narrative continues substantiating the entire narrative by presenting individual experiences of footballers, football coaches, workers of football federation, football journalists, victims of footballers’ families and relatives, etc., who are real members and who are labeled as EHAPA on one side. On the other side, the narrative also presents the individual experiences of footballers who are playing in the football clubs labeled as being owned by the government, government officials and its affinities, workers of football federation who are claimed to be the supports of the military government, etc.

The narrative presents for readers the two opposing fronts and their incompatible desires. In the entire twenty chapters of the memoir, the narrative leaves the floor for the individuals from both opposing fronts to narrate their own experiences of using different camouflaging and disguising techniques in their fight against each other. The narrative, finally, attempts to underline that there was a great bloodshed and massacre from both sides in which time is the only winner.

#### **APPENDIX 4: Synopsis of the Film *Kalkidan***

The film narrative begins with the credit intertitles followed by a prologue flashback scene that shows three of the major characters as they were probably high school students. Then, it goes forward many years and shows these characters as grown persons in different statuses, the first character, Digafeneh, as an unemployed and the rest two, Tsehay and Mesfin, as working in key positions in their families' businesses. The narrative, through the characters' conversation, tells that there will be a ceremony organized for celebrating the thirty years marriage anniversary of Tsehay's parents. In crosscutting editing, the narrative shows that different guests in different places are preparing themselves to go to attend the ceremony. Among these, Tsehay's boyfriend, Digafeneh and Tsehay's father best friend with his son, i.e., Mesfin are shown. In the scene that shows the preparation of Tsehay's father friend and his son, the father told his son that he needs to be more responsible in life and needs get himself ready to marry his promised fiancée and help him achieve his ambition of fulfilling his vow because he vowed to make his son a married couple with his best friend's daughter many years ago when the two children were toddlers.

On his way to attend the ceremony, Digafeneh has got a car accident by, as the upcoming parts of the narrative reveals, individuals hired by Mesfin. However, Digafeneh, survived the accident in a miracle. This urges Mesfin to use additional endeavors and plot to break up the relationship between Tsehay and Digafeneh by using Digafeneh's unemployment as his Achilles' heel. He bribed a character named Tigu and Tigu secretly made Digafeneh get a job in a position under his leadership. Then, Tigu starts using his wickedness and his power illegally and abuses Digafeneh in a way that directly affects his life with Tsehay. In the meantime, Mesfin is using another character named Rahel to play a role in breaking up the relationship between the two lovers. The synergies of these conspiracies become successful and the couples finally separated.

After their separation, Mesfin systematically approached Tsehay and gradually won over her interest to be her husband. Consequently, preparation for the wedding is started and going on well. Before a few days of their wedding, Mesfin raped Tsehay for he could not control his sexual desire. This was unbelievable for Tsehay comparing Mesfin's character with her ex-boyfriend. In the meantime, Rahel killed her partner, Sileshi, who has worked with her in their attempt to kill Digafeneh. She killed him by the systematic and indirect motivation of Mesfin. Guessing that Rahel may hurt Sileshi, Mesfin called

the police and report that a crime has happened in the hotel room where Rahel and Sileshi are in. As Mesfin planned, Rahel was caught red-handed.

Finally, Rahel uncovers the truth for Tsehay all of Mesfin's conspiracies and strive to break up Tsehay from her ex-boyfriend not for he really loves her but for he is very much ambitious to own all the wealths of Tsehay's family. As soon as Tsehay understand the real cause of her break up with her ex-boyfriend, Digafeneh, she felt guilty and write a letter for Digafeneh to mention that she identified the real cause behind their break up and she also notes that she does not deserve his forgiveness. As a fine for her guilt, she decided to commit suicide and she did it by overdosing herself. However, Digafeneh and his friend, Hussien, attempt to rescue her life but in vain. After a while, Mesfin, Tsehay's father and the father messenger reach at the spot where Digafeneh is holding Tsehay's dead body and crying. Finally, Tsehay's father pulled a trigger and shot Digafeneh on his chest. Both lovers died in a place where they had their first romantic night. The narrative ends as the rest of the characters are witnessing the tragic death of the two lovers.

## **APPENDIX 5: Synopsis of the Novel *Kalkidan***

The novel opens its narrative with a description of a place where one of the major characters, Digafeneh and his mother were living in. The description attempts to draw the general image of the locale and the low living standard of the community. Digafeneh, who was living in such society has lost his father as the narrative depicted his mother's unconscious sigh in grief by staring at her dead-husband's photo. The narrative inserts a flashback scene that show the good relationship between the wife and the husband when he was alive. The narrative continues its progress and shows that Digafeneh had a car accident.

After he was admitted to a hospital, the narrative introduced his girlfriend named Tsehay and his only best friend, Hussien. Then, the narrative goes many years back to narrate the relationship of the two lovers since the first day they met when they were Grade 7. After narrating several events from their previous lives, the narrative resumed to narrate their current situations. Until this, there was no antagonist force, except Digafeneh's unemployment. However, beginning from Chapter Five, antagonist characters were introduced. Mesfin, who was the major antagonist, depicted as a gentleman from a very wealthy family but with strong promiscuous behavior. The narrative paused the depiction of Mesfin and goes to the past to narrate the happiest previous lives of Tsehay and Digafeneh.

The narrative becomes complicated when Mesfin's father told him that he had a promised fiancée when he was a toddler. He also told him that he vowed to make Mesfin a married couple with the baby girl of his best friend. His best friend was Tsehay's father and the baby girl was Tsehay, who was in an interesting relationship with her boyfriend, Digafeneh. However, Tsehay had never heard about her father promise to make her a married couple with another man. In spite of his promiscuous behavior, Mesfin had developed interest for Tsehay, after he saw her for the first time. Unexpectedly, he had identified that his promised fiancée had a boyfriend and then he plotted several techniques to break up the relationship between the two lovers. In the meantime, Tsehay's father also told her that she was a promised fiancée for the son of his best friend. Tsehay noticed that her promised fiancée was Mesfin. Among the plots planned by Mesfin to execute his ambition of breaking the couple up was, using the boss of Digafeneh, Tigu, as an instrument. It was successful and the couple broke up.

The narrative frequently moves back and forth to insert flashback narratives about the past love relationship between Tsehay and Digafeneh. Finally, Tsehay identified that her relationship with her former boyfriend was broke up because of Mesfin's conspiracy and she felt that she was guilty. As a

result, she wanted to punish herself in death and threw herself into a fast moving car and died. The narrative ends with the symbolical representation of the fate of the rest of the characters that their future would be equivalent paybacks as their deeds throughout the narrative, i.e., the rest protagonists would live in better conditions and the antagonists would live in adversity in the rest of their lives, accordingly.