

**DUBBED SERIALS AND THEIR POSSIBLE CULTURAL EFFECTS IN ETHIOPIA,
RECEPTION ANALYSIS OF ADDIS ABABA YOUTH KANA TV VIEWERS IN FOCUS**

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**BY
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ADDIS ABABA

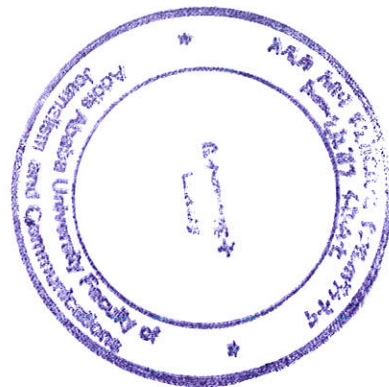
DECLARATION

I, the undersigned, declare that this thesis is my original work and all the sources of materials used for the thesis have been duly acknowledged.

Abraham Gezahegne

Signature: _____

Addis Ababa, 18 January 2018



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List of Abbreviation

AAU- Addis Ababa University

AVM- Audio video material

ETV- Ethiopian television

FGD-Focus Group Discussions

FSI-Foreign Service Institution

ICC- Inter cultural communication

TV- Television

UAG- Use and Gratification

SOED - Shorter Oxford English Dictionary on Historical Principles

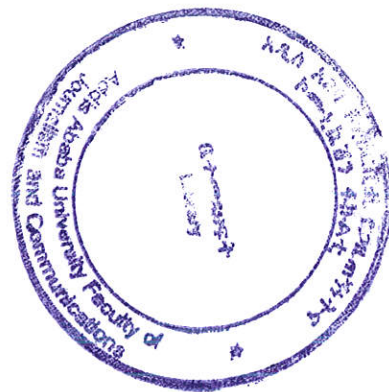
UN- United nations

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Abstract

This study investigated the effect of Dubbed serial on the cultural life patterns of youth in Addis Ababa through qualitative research that used focus group discussion and individual in-depth interview as tools of data collection. Out of 80 people who undertook a preliminarily screening of Dubbed serials consumption level, the study purposely selected 24 individuals for focus group discussion and 6 individuals for in-depth interview aged between 15-25 years. The sample selection was carried out with a deliberate intention of grouping those who have a habit of watching Kana television Dubbed serials. The study recorded the respondent's cultural meaning making, reason of preference, consumption patterns, level of viewing and sense making of message. It crossed checked the above factors with cultural impact. The finding of the study was twofold. On one hand, local cultural values and personal interests has significant role to play in the interaction with other foreign culture. Complex response of respondents indicated that their local cultural awareness played a significant role in rejecting messages which regarded as western value. With regards culture awareness and frame of interpretation of dubbing of the respondents, the general finding concluded that late youth have a better understanding of the intention of dubbing than that of early youths. Of course, such finding challenged cultural study theory that media controlled by powerful and dominant groups influence late youth. On the other hand, the fact that almost both early (male and female) groups have no understating of intention of dubbing makes them more victims of media which controlled by powerful, dominant groups. Furthermore youth identification of self in characters and situation signifies meaning making is processed under copying and casting of Dubbed serial setting. The study also identified a few areas for future researchers and made recommendations towards improvement.

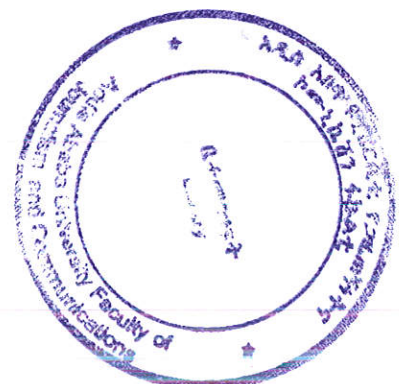


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CHAPTER ONE

1-INTRODUCTION

1.1-BACKGROUND OF THE STUDY

Media, especially with rapid advancement of technological innovation, has been an omnipresent phenomenon of contemporary life style. As media technology transforms and advances over the past century, we have witnessed the introduction of television and widespread use of satellite. This phenomenon has changed traditional understanding of print media and permitted an instant delivery of media content which changes mass communication from national to global venture (Perse, 2001, p. 26).

Indeed, media has become the soul of life, and unbearably exceeded all political and geographical frontiers. The expansion of media firms, regardless of national boundaries, positions media to become dominant in almost all aspects of life. As each of the media technologies developed and industries grew up around them ensure stable supplies of attractive contents, the challenge by media message has been impossible to anticipate which often lead to social roles and relationships seriously disrupted. Even, such disorder perceives the existed "without media social communication" norm as a "negative" standard as people adjusted to new media and their content (Baran and Davice, 2012, p. 50).

Since media history advanced with the help of technological innovation and globalization phenomenon, television has been remained a powerful communication medium for people replacing radio listening and movie going with television viewing. Even, the newly emerged social media platforms have little impact on television media replacement. Some researchers regarded Television as a mainstream of common symbolic environment in to which contemporary generation live out its lives (Gerbner, Gross, Morgan, Signorielli, & Shanahan, 2008).

As far as Ethiopian Television has been concerned with television medium history, the same is seemingly true in public TV viewing tradition. According to Leyikun(2001), viewer's exposure to TV has been advanced in the last five decade from about 1% of total country wide coverage to a transmission covers about 47% of the total area of the country.

Dubbed serial is one of programs that many TV stations, particularly satellite TV, have a preference to utilize in order to attract their targeted audience. Dubbing is method of translating a foreign TV serial or feature film language to the local language by replacing the original voice of language and lips over on local language or dialect. In 2016 Dubbed serials have been introduced and gain an enormous acceptance in Ethiopia Television viewers following the emergence of Kana TV channel. Since it is new phenomena to Ethiopia media entertainment environ, on one hand, and its possible impact to local culture, on the other hand; the role of Dubbed series in establishing, abandoning, or modifying societal values and forming ideas about social behavior in the community should have to be scrutinized.

Thus, this thesis aims to explore Kana TV viewer's motives for watching Dubbed series and identifies how youth consumers have make meaning out of consumption of Dubbed serial. Based on the meaning making out of Dubbed content, it also identifies how this particular media consumption forms youth attitude, value orientation and behavioral perception. It also examines the societal effects of youth Dubbed serial viewership. This paper explores the positive and negative effects of Dubbed serial consumption by Kana TV active viewers.

1.2-RESEARCH PROBLEM

Despite the fact that Dubbed series have been popular throughout international TV networks, the phenomena is new in Ethiopia and almost study conducted on Dubbed serials is nonexistent. Some Middle East Scholars (e.g. Qudah & Tahat, 2013; Mohamad, Ziani, & Alrajehi, 2014) who conducted a quantitative study in Arab countries especially in Egypt, UAE, Bahrain

and Jordan of high dubbed serials consumers exist, extend the effect of Dubbed serials from invasion of local culture, behavior and value orientation to the degree of “social dissatisfaction”.

Starting from its broadcasting establishment in 2016, Kana television channel tend to dub Turkish, Korean, Indian, Brazilian and Italian serials and remain constant to broadcast Dubbed serials as a main program format. The fact that most of the programs are serial dramas, in one hand, and Dubbed to local language, in the other hand, make Kana TV channel more controversial ,and yet, more favorable among Ethiopian viewers over other local TV channels.

This favorability exposed the viewers to be materials which facilitates in disseminating and promoting the norms and values of other societies at the expense of local norms, ideas and values. This in turn have an effect insofar as changing the traditions, attitude, value orientation and ideas, thereby leading to creating new forms of consciousness contrary to their reality and identity, especially when more exposed to the foreign satellite television programs (cultural imperialism). Within this cultural imperialism context, the impact of media on local culture as it [media] is the means of disseminate cultural text within the idea that empires could be maintained, if not created, by means other than military conquest and occupation. It is the idea that if one could control the culture of other people (such as ideology, meaning, values and style) then one could more easily control the people themselves.

Hicks (2008) argues that because television represents an authoritative source(i.e. what is viewed often considered normal and greatly influences the ideas), youth and children are highly affected by outside dominant cultural pressure in terms of their attitude, behavior and value for they are in difficult time to distinguish between reality and fiction (Hicks, 2008). However Hicks (2008) understand that either the impact of the serials on youth’s culture could be positive or negative, it is not possible to generalize any effect to the any type of Dubbed serials.

Similarly (Auter, Agnihotri, M, J, & F, ;2010) observed the impact of Dubbed serials surpass viewers’ construction of social reality and lead to the disruption of social interaction. *Maya Götz(2004)* identified that most of the Dubbed serials characteristics is constructed on over

dramatized plot. And such imaginative structural plot construction pave the way for entertainment issues related with extreme relationship problems like adultery, murder, divorce, etc (Gotz, 2004, p. 69 70). These raises concerns of what do youths learn from such serials, in which values and characters are contradict with the existing youth local value orientation and meaning while they are not in a position to distinguish between reality and fantasy the same way as adult do.

Unfortunately as Kana TV emerges in Ethiopia TV satellite market the format they choose to engage their targeted audience is Dubbed serials and gain an overwhelming enthusiasm and acceptance by Ethiopians youths. In this context, critical questions emerge such as, what is the meaning making of watching Dubbed serials? What are the motivations of youths for watching Dubbed series in the Ethiopia? What are the positive and negative impacts on youths' attitudes, values, and behaviors? For such critical questions, it is important to measure the extent of the exposure of Addis Ababa youth Kana TV viewers and identify what possible positive and/or negative cultural impact has Dubbed series on Addis Ababa youth viewers.

1.3- OBJECTIVE OF THE STUDY

1.3.1- General Objectives

The main objective of this study is to examine how Addis Ababa youths make meaning out of Kana Television Dubbed serials messages features in their daily routine life.

1.3.2. Specific Objectives

Based on the general objective, the study aims to achieve the following specific objectives,

- To examine how value orientation of dubbed serials of Kana TV were welcome and interpreted by target audience.

- To assess whether or not behavior of youth viewers adapt, reshape or ignore the messages from Dubbed serials.
- To investigate target audience cultural attitude after the consumption to Dubbed serials.
- To find out which dubbing serials topic were more appealing by the target.
- To inspect meaning making based on gender and age difference.

1.4. RESEARCH QUESTION

In order to get along with the objectives of the study, the following questions will be relevant.

1. What cultural knowledge and frame of interpretations does target audience bring in their use of Kana dubbed serials?
2. What new values, norms and behavioral perspectives are learned by Dubbed serials after the consumption by the target audience?
3. What are the reasons of Addis Ababa youth viewers to prefer Kana TV?
4. What are the differences in meaning making based on gender and age?
5. What types of dubbed series topic is most appealing to Addis youths?

1.5. SIGNIFICANCE OF THE STUDY

The research has multifaceted relevancies. This study is conducted in the situation where Dubbed serials is new media format in Ethiopian television history and remained the center of unscientific argument among the public and also with in stockholders. For such reason, first of all, this research strives to pave the way for the next researchers who want to study the effect of Dubbed serials. The researcher believes that based on the findings and gaps observed in this

study, other researcher who would be interested in conducting a research on serial drama (in general) and Dubbed (in particular) could use this study in the future.

Secondly, this particular research helps those unscientific arguments (with in public domain rhetoric and among stakeholders) of the impact of Dubbed serials on local culture, if not resolved, to reach in a common domain platform and make them scientific based. Thus, it is hoped that the significance of this study is corresponded in clarifying the perceptions of a significant and wide sector, the future of policy makers and leaders of the nation about Dubbed serials and its cultural implication. As Kothari (1990) noted through research we can devise alternative policies and can as well examine the consequences of each of these alternatives (Kothari, 1990).

Moreover, the study helps to create a database for those responsible bodies working in Ethiopian broadcasting agency in general, and Ethiopian television channels in particular as references to their editorial policy of transmitting such serials, and directing responsible broadcasting officials in understanding the effects of Dubbed serial could toward youth and as a result it helps to design some sort of mechanism in tackling the influence.

1.6-SCOPE OF THE STUDY

This project attempts to scrutinize the bond between youth cultural orientation and Dubbed serials, and hence it focuses the entire Dubbed serials broadcasted only on Kana TV with themes revolving around adultery, relationship, divorce, crime, love, friendship, and so on. Thus, Dubbed documentaries, documentary feature and other Dubbed reality shows whose themes revolve around geography, nations, nature, animals, people and game heroes are excluded.

Referring to the sampling, the research selects only samples age group of ranging within 15-25. This is because it tries to compose and scrutinize the meaning making of youth out of the consumption of dubbing. For such reason cultural consideration and variables in relation with

the mentioned age group (i.e. marriage, ethnicity, and religion) is intentionally excluded from the sample categorization. This is because either such variables have assumed as an unrelated practice of the sample age group[i.e. marriage] or it has an irrelevant position in cultural meaning making of the sample group [i.e. the sample group has found the same religion]

Furthermore, the research encompass a one year Kana TV prime time I (air time from 06:00am-10:00) and prime time II (Sunday daytime) Dubbed serials. The content and data analysis focused on core values that may represent Latin American (Mexico, Brazil, Argentina) Western (Italian, Spain, Turkey), Eastern (India, South Korea), Middle Eastern (Turkey) and local (Ethiopian) cultures respectively. Likewise, it would certainly have been interesting if the study investigated other attributes like identity fusions, thematic analysis of images, and language.

1.7-LIMITATIONS OF THE STUDY

Though this research has multiple minor limitations, the followings are only the major limitations that have a direct Impact on the research.

To begin with, for Kana is the only TV station which broadcast Dubbed serials, this study involves KANA TV station as the only resource for research finding. To add, even though Kana TV station has been broadcasted all over the range area of Middle East to northern Africa and to partial of eastern Africa, this research limits its data collection method only with in Addis Ababa city area. This was done because, first, other areas outside Ethiopia would not be relevant for cultural analysis and, second, time and budget constraints even limits to shrinks the study area with in Addis Ababa.

Moreover, due to the concept and practice of dubbed serial as entertainment communication is new for Ethiopia, it is very unlikely to find research study on the matter. Consequently, absence of related review literature was one major limitation to the study in terms of shortening the researcher with comprehensive Ethiopian context literature review.

Additionally, in connection of the controversies with the establishment of Kana Television, the station has been resistant to give any information and documents that could improve this research. Apart from that it is also difficult to find any documents in relation with Kana television station. In order to manage the challenges of local contextual reference material scarcity, the researcher used enough reference materials conducted in those countries that have more or less similar cultural frame of reference with Ethiopia and already feels the pain of Dubbed serials effect, Egypt, Jordan, Bahrain, and UAE.

To sum up, because of the above mentioned reasons of limitation and shortcoming, definite would not be the claim of this study. Rather it might serve for other researchers as a drop to fill the quest of truth.

1.8- ORGANIZATION OF THE STUDY

The content of this thesis is organized into five chapters. The first chapter presents the introductory section, which embraces the background of the study, statement of the problem, objective of the study, significance of the study, limitations of the study and organization of the study.

The second chapter presents the review of related literature. As the interest of the thesis is analyzing the reception of viewers, these chapter discusses Dubbed serial as intercultural communication and theories related to the cultural effect/cultural studies.

And chapter three discusses methodological aspects, methods, procedures and techniques used in this thesis. Chapter four focuses on analysis and interpretations of data. The last chapter deals with the conclusion.

CHAPTER TWO

2-REVIEW LITERATURE AND THEORETICAL FRAMEWORK

2.1-INTRODUCTION

This chapter covers three major sections that could address the issue of culture, intercultural communication and youth and dubbing. In the first section, definition of culture will be dealt in a different contextual perspective. What makes contextualizing cultural definition relevant to this section is because the study itself establishes its hypothesis in that culture is, in all rounded aspect, an essential phenomenon for society to co-exist. So the question “what is culture?” would be essential. Thus, the researcher believes, if this study couldn’t categorize the broad term ‘culture’ in such a contextual meaning, the end of the study would be blurred. Similarly in the same section, the possible consequential polarity of Dubbed serial will be treated under the theoretical perspective of cultural studies and intercultural communication. The researcher believes, such either pole overlook of dubbing will address the debates of dubbing and also strength the research in terms of analyzing the dubbing argument. In the same section, to analyze intercultural communication in the context of global media will be relevant not only in order to understand the “position” of Dubbed serial in culture to culture interaction but also to consider the ‘positives’ of dubbing. It is also relevant for the study to identify the relationship between Dubbed serial and all cultural issues for the research will strive to connect the dots between the two variables at the end.

The second section of this chapter refers with the relationship and connection between serial drama, soap opera and youth. To differentiate terminological category between serial drama and soap opera would be pertinent in terms of clearing up the overlap concept of the terminological usage. Especially youths as a front receiver and consumer of TV serials, investigating and examining such content would be pertinent to the study for it have strongly relevant to the essential target of this particular research. The chapter goes on in the same section with examining the Use and Gratification theory. The section gives a historical

background of the concept, presents attempts of defining it puts forward the assumptions of Use and Gratification theory.

2.2-REVIEW OF LITERATURE

2.2.1 -Culture Defined

Culture is difficult term to capture its objective definition. In 1952, the American anthropologists, Kroeber and Kluckhohn(1952), critically reviewed concepts and definitions of culture, and compiled a list of 164 different definitions. Further than their concern on the challenges to define culture, they tend to project their possible way to think about culture as simply as culture is to society what memory is to individuals (Kroeber & Kluckhohn, 1952). Keesing (1974) on his article "Theories of culture" support the formers and stated the challenge of narrowing the concept culture, so that it include less and reveals more, has been still remained the disputes arena among anthropologies and communication scholars on the best way to sharpen the central conceptual idea of culture they have inherited from their predecessors (Keesing, 1974).

The fact that culture is complex term to define influences people's understanding of intercultural communication in many ways. Because not only it is a central concept in intercultural communication but also it is a term which means many things to many people and thus has been defined in many ways (Anteneh, 2012). Hence, according to Keesing(1974), defining culture from singular perspective is too restrictive. Thus, dimensional approach to define culture is not only offering more flexibility to the term but also give the best overview to understanding the complexities of intercultural communication.

Martin & Nakayama (1999) presented a range broad summary of cultural concept categorizing in social science, interpretative and critical paradigm. Researchers from the social science paradigm see culture as a set of learned and shared patterns of perception (e.g. Anteneh 2012, B. Hall, 1992; Keesing, 1974; Marsella, 1998). Haile-Giorgis's (2008) introduction of culture is a typical social science scholar's approach that positions it as a learned and group related

perception. He further mentions John Lock's famous phrase of "Man is a social animal" and elaborate man is nothing but an animal without community. A man who born in a particular community , therefore, is the man who born in a distinctive configuration of cods and meaning which give her/him a privilege to locate in a certain "culture". Consequently man exercises within his own peculiar activity and behaviors through culture (Haile-Giorgis, 2008). Meggers (1971), similarly, noted culture as a principal medium for man, like other animals, adaptive relationship with his environment in order to survive. And yet, he further illustrated; the process of adaptation with nature is dictated by the same rules of natural selection that govern biological adaptation (Meggers, 1971).

Schwartz (1992), a communication scholar from the social science paradigm, who similarly view culture as a set of learned, group-related perceptions which consist of the derivatives of organized experience transmitted from past generations, or created by contemporary individuals of a population. Similarly the renowned social psychologist Hofstede (1984) supports Schwartz's definition of culture as "the programming of the mind" and explains his notion of culture in terms of a computer program which every person carries within him or herself patterns of thinking, feeling, and potential acting which were learned throughout lifetime. Much of these patterns are acquired in early childhood, because at that time a person is most susceptible to learning and assimilating.

On the second group of interpretive scholars, mostly influenced by anthropological studies, they also tend to view culture as learned and communal pattern. However they seem more interested on contextual patterns of communication behavior, rather than on group-related perceptions (Martin & Nakayama, 2010). These scholars argue that culture is a continuous meaning-making and sharing process and it is expressed in symbols and signs (Hymes, 1972; Geertz, 1973; Carbaugh, 1988). In this regard culture consists of both explicit (e.g. artifacts) and implicit (e.g. value, believe, attitude) behavior that acquired and/or transmitted by symbols which constitute a unique achievement of human groups (Kroeber & Kluckhohn, 1952; Adler, 1997)

One of the most common examples of interpretive scholarship of ethnography communication suggests, in an attempt to understand patterns and rules of communication, it is vital to limit the term culture for symbolic action and meaning (verbal and nonverbal) that are deeply felt, commonly understandable, and widely accessible (Martin & Nakayama, 2010). To meet the criteria as a cultural pattern, the group must all find the same symbolic significance and meaning from the activity in more or less the same way. Further, the pattern of action must be available for all participants. While exemplifying the above notion, Donal Carbaugh (1988) noted gathering around the coffee machine at work every morning could be a cultural pattern, but only if the activity holds symbolic significance or evokes feelings that extend beyond itself. Then the activity more completely exemplifies a cultural pattern. Suppose that gathering around the coffee machine each morning symbolizes teamwork or the desire to interact with colleagues.

Communication theorist Gerry Philipsen (1992) support Carbaugh's view of culture focusing on those patterns must maintain over time and pass on from generation to generation as symbols, meaning, premises, and rules. A cultural code of speaking, then, consists of a socially constructed and historically transmitted system of symbols and meanings pertaining to communication. In extension of conceptualizing the interpretative perspective, Martin & Nakayama's (2010) explanation of culture is not restricted as experienced perception, values and context and, historically transmitted, rather it also involves emotion. When an individual is in his own cultural surroundings he feels a sense of familiarity and a certain level of comfort in the space, behavior and actions of others. He might characterize this feeling as a kind of embodied ethnocentrism, which is normal.

Although social scientist and interpretative definition seem standardize culture as shared, learned group patterns of perception or symbolic behavior, historically transmitted and involve emotion; others scholars question "do we really have a common culture? Or which shared culture are we talking about? Indeed such questions seem to appear reasonable especially with countries which constituted on multicultural social structure, like Ethiopia. These argument lead as to an alternative and the most resent approach of culture definition, critical definition.

Critical scholars argue that defining culture only focusing on the idea of “shared aspects of meaning” and “learned group patterns” may ignore the very core nature of heterogeneity of cultural groups and delimitation of cultural boundaries (Martin & Nakayama, 2010). For instance, what is Ethiopian culture? Is there an Addis Ababa culture? How many perceptions, attitudes, beliefs and behaviors are actually shared among many diverse people living in Addis Ababa? In line with this idea, Keessing (1994) first assumed that not every individual share the same cultural code so we can recognize that not every individual shares precisely the same meaning of cultural code. Thus a cultural description is always an abstracted composite. Depending on the heuristic purposes at hand, we can plot the distribution of variant versions of competence among subgroups, roles, and individuals.

Critical viewpoint advocates, in order to understand culture, viewing culture as a contested zone between groups and subgroups (nations, women, gays and lesbians, working-class people, and so on) will give a clear picture of culture; as these groups attempt to negotiate their relationships and promote their wellbeing within (Martin & Nakayama, 2010). Most scholars from this paradigm tend to be interested on the diversity aspect of certain composed “cultural” group rather than its unity or uniformity. That is why, it seems, they often study the disputable nature of cultural territories (Anteneh, 2012). After all, the individuals in a given culture are not identical, which suggests that any culture is stuffed with cultural struggles. By studying the communication that springs from these ongoing struggles, we can better understand several intercultural concerns (Martin & Nakayama, 2010).

In understanding culture, however, currently the approach of dialectical model has been practiced (Martin & Nakayama, 2010). Because of this approach considers the perspective given by the above three paradigms, It encourages more flexibility in defining and conceptualizing culture. Blending all the approaches of culture enable us to understand and see the connection between and the variables of those different views. Thus, this approach define culture, on one hand, as a learned dynamic and complex system of perception that guides behavior and manifest itself in internal and external representations and, on the other hand, as a manifestation of zone of struggle for contested meaning. The task of defining all those

perspectives is not to say which view is right or wrong, rather to understand the truth in all sides of the conflict and understanding the ways in which multiple realities constitute the whole of the cultural dilemma (Cargile, 2005). Culture is the result of intentional or unintentional adaptation to a particular group point of view that people develop through communication. Culture is learned through proverbs, folktales, drama, myths, music and of course formal/informal instructions. Members of a cultural group learn the collected values, perceptions, abilities and behavior through communication that involves face-to-face, mass media or other electronic channels. It is through communication that culture is learned, shared and maintained (Anteneh, 2012).

If the above categorization primarily define the characteristics of culture, it is important to peruse how culture is manifested and how can it be studied. In analyzing the culture of a particular group it is desirable to adopt the Iceberg Metaphor discussed by Ting-Toomey & Chung (2005) to distinguish three fundamental levels at which culture manifests. The layers of culture include surface-level culture (popular culture), intermediate-level culture, and deep-level culture. The metaphor portrays culture like an iceberg in which the part floats above the sea represented surface –level culture(popular culture) as cultural artifacts (e.g. fashion, music, cultural clothing, etc) that mainly observed in our daily routine. This level [visible artifacts] of analysis is tricky because the data are easy to obtain but hard to interpret. It can describe “how” a group constructs its environment and “what” behavior patterns are discernible among the members, but we often cannot understand the underlying logic – “why” a group behaves the way it does (Schein, 1990).

To analyze why members behave the way they do, we often look for the values that govern behavior, which is the second level, intermediate level. An intermediate-level is a composition of symbols, meanings and norms which embedded in recognized behaviors (e.g. rituals, taboos). A symbol is a sign, verbal or nonverbal, that reflects meaning. Meaning is the interpretations that individuals attach to a symbol (Anteneh, 2012). But as believes and values (such as social role and duties) are hard to observe directly, it is often necessary to infer them by interviewing key members of the cultural group or to content analyze artifacts such as

documents. However, in identifying such values, it's usually note that they represent accurately only the manifest values of a culture (Schein, 1990).

To understand a culture in depth, it is very important to look into the underlying assumptions, previously referred as deep level culture, which are typically unconscious but which actually determine how group members perceive, think and feel (Schein, 1990). The deeper layers are hidden from our view whereas the small part is visible as Hall's (1998, 59) states culture hides more than it reveals. The deep-level culture is a composite of unconscious perceptions, thoughts and feelings to which itself a learned responses that originated as adoptive values.

2.2.2-DUBBING, the Contested Zone of Cultural Domestication versus Foreignization

The term dubbing [to Amharic language] only became familiar in Ethiopia Television history with the emergence of Kana Television station. Of course there were some experience of dubbing with in languages in ETV like serials 'Oshen' [from Japanese to English], 'The Old Fox' [from Dutch to English], 'Acapulco bay' [from Spanish to English]. It was also such experience of "dubbing" look recording of in house broadcasting of India films and some English TV serials by some Ethiopian video CD distributors and mini video houses.

In technical terms, the translation of films is called language transfer. At present, two main methods of language transfer are in use, subtitling and re-voicing. Re-voicing methods comprise, commentary, narration, voice-over, and lip-sync dubbing, hereafter called dubbing (Baumgarten, 2005).

Surprisingly enough most of old dictionaries do not have an entry for the word "dub" in connection with films. This is because the word is recent for films. For reference; S.O.E.D (1973) define "dub" far away from the film terminology. It defined dubbing as it means 1. "to confer knighthood by a stroke of a sword"; 2. "To invest with a dignity or new title (often jokingly)"; 3. "To style, nickname, ME, now used in pleasantry"; 4. "To dress, array, adorn"; 8. "To smear with fat or grease for softening leather". Rather than giving a direct link with film, all

definitions tend to explain the idea of "being transformed into something else or adding something".

On the contrary, recently published authoritative dictionaries like Macmillan English dictionaries define "dub" well in connection with films and television drama like "2. To change an existing TAPE or RECORDING by adding new sound to it; 2a. To make a copy of a TAPE or RECORDING; 2b. To replace a sound track of a film with one in different language, so that the actor seems to be speaking the other language."

Similarly, the German linguist Baumgarten(2005), in his doctoral desertion summaries the term dubbing. He defined dubbing as the replacement of the original speech by a voice track which is a faithful translation of the original speech and which attempts to reproduce the timing, phrasing and lip movements of the original. The new voice-track is then mixed with the original music and the sound effects track. In Dubbing, it does not necessarily mean recording from one language to another. Rather it also implies a voice recording of an original actor/actress or any other double actor to replicate the original sound which recorded on the field. And second, the aim is to create the illusion that the onscreen characters are speaking in the target language, i.e. in the language of the audience (Boseinellii, 1994). The visual appearance of the film remains unaltered from the original, but might usually edit so as to accommodate optimum lip synchronization

Of course, according to the quotation of Baumgarten (2005), the beginning and the necessity of dubbing is the result of an anxiety of the possible loss of world film market. It take us back to 1926 with a successful introduction of sound (talkie movies) in the USA film history that lead a necessity to translate films from English to other language in order to compensate the loss of English speaking market.

Since its introduction as a sound replacement technique in film, dubbing remains the center of two polarized arguments in terms of its possible effects toward targeted culture (Ulrych, 2001). Out of the long controversies over cultural issues in the processes of dubbing, Ulrych (2001) pointed out two interpretations for which countries founded their dubbing strategy, on one

hand, indeed entails resistance to dominance by hegemonic cultures and languages, which perceived as a potential threat to the target culture; on the other hand, however, it constitutes a hegemonic appropriation of "the other" by means of acculturation and domesticating strategies. Those in favor of dubbing stressed the opportunity of making films and television serials available to a larger audience ("in cross-cultural scale") and seem to privilege it as an intercultural communication tool (Boseinellii, 1994). Some European countries such as Italy, Spain and Germany, dubbing originated as an obvious government policy "in order to strengthen linguistic or political unity" or to protect "the purity of a language if it had already fulfilled a linguistic and political unifying role" (Ballester, 1995, p.159 cited by Ulrych, 2001). Whereas, Study of dubbing experience in France, on the other hand, suggested dubbing of audio video materials (AVM) from English to French language has seen as a threat of infiltration to local culture (Ulrych, 2001).

Interestingly, these two categorical arguments of dubbing foreign television serials exist in current media and entertainment domain of Ethiopia medias. Some say and even convict Kana television station, especially those who are in entertainment business, dubbed serials will have an impact in cultural imperialism and on the contrary other argue that such practice will create a cultural interaction with other culture and improve the viewers cultural conciseness of "the others". In any ways, without addressing those two cultural debate of dubbing and put in a certain theoretical frame work, indeed, the researcher believes, the study would be partial. And hence, categorically discuss cultural approaches of media –with dubbing specificity- in cultural studies and intercultural communication would be significant.

2.2.3-Cultural Studies

Cultural Studies centered culture and media as a principle features of the theory and study the attitudes, approaches, and criticisms of a culture (West & Turner, 2010). It has its background in Britain as the cultural theorist and former director of center for contemporary cultural studies at the University of Birmingham Stuart Hall (1981, 1989) explains that the media is powerful

tool of the elite which serve to impose dominant culture in order to keep the powerful people in power control. Likewise, West & Turner (2010) underscore the former notion and explain cultural studies as a theoretical perception that focuses on how culture is influenced by media which controlled by powerful, dominant groups (West & Turner, 2010). They also further explain that cultural studies is established in fundamental assumption of culture and power. The first assumption positioned culture on a pervasive and invidious entity of human behavior. Then their second assumption promotes people a hierarchical structure of power. (West & Turner, 2010)

The first assumption conveys the idea of culture, like previously discussed critical notion of culture, as a range of norms, ideas, value and forms of understanding in a society that help people interpret their distinctive reality and identify. And according to West & Turner (2010) we cannot escape such cultural reality that, as a global community, actions are not performed in a vacuum. Rather, to greater extent, our cultural practice infuses us to such distinctive reality and identity in a society (p 365).

Interestingly though, the persistence engagement of groups in culture practice often results struggle or cultural war over social meanings and identity within diverse cultures. As Graham Murdock (1989) emphasizes all groups are constantly engaged in creating and remaking meaning systems and embodying these meanings in expressive forms, social practices, and institutions (Murdock, 1989). Being part of a diverse cultural community often results in struggles over meaning, interpretation, identity, and control. These struggles, or "culture wars", suggest that there are frequently deep divisions in the perception of the significance of a cultural issue or event (p. 436). Even if such meaning of culture reflected on struggle and cultural war is in parallel with critical notion of culture, what makes cultural study theorists different from those critical perspectives is that they consider the role of media in disseminating cultural meanings in the struggle. Of course, cultural theorists argue that the media are taking advantage of minorities which is simply being considered the technological carrier of culture. They believe meaning in a certain culture is deeply orchestrated by the media" (West & Turner, 2010).

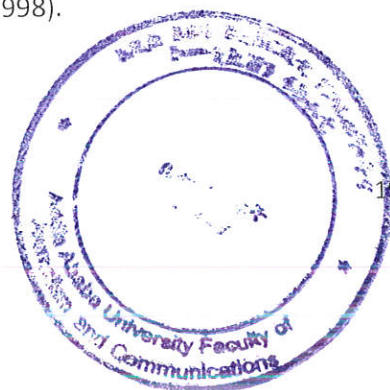
Theorist of cultural studies second assumption concerned with people as an important part of a powerful social hierarchy. The power held by social groups is inseparable from cultural meaning which is in constant struggles between the haves and the have not. Likewise meaning cannot be conceptualized outside the field of play of power relations (Hall, 1997; Baran & Davis, 2012).

The subtle plot of media for the struggle of power and adopt, to the extent, the term hegemony (Hall, 1997). Hegemony can be generally defined as the influence, power, or dominance of one social group over another (Baran & Davis, 2012). Hall (1997) specifically coined the term hegemony to describe the subtle influence of society's "haves" over "have not". He emphasizes that media hegemony is not a conscious plot, it's not obviously visible, and its effects are not total. The broadcast and print media seem to narrate variety of ideas; however they tend to support the previously maintained status quo which already accepted interpretation of reality by the "haves" (Baran & Davis, 2012)

Gary Woodward (1997), in his book of "American political media" maintains Hall's conception of media as a servant of powerful in the hierarchy of power. He illustrates the tradition of regarding media as powerful guardian of the nation's cultural activities to which it level what is important and what is not (Baran & Davis, 2012)

2.2.4-Intercultural Communication in the Context of Global Media

Generally speaking, intercultural communication study has tried to answer the question, "How do people understand one another when they do not share a common cultural experience?" (Bennett, 1998). Today, living in multicultural societies within a global village and with transnational media organization operated all over the world, we all face to deal with the question of intercultural communication every day. Intercultural communication involves face-to-face interaction or with the help of mass media communication between or among individuals from different cultural identity (Collier & Thomas, 1998).



The root of intercultural communication study traced back to post–World War II era when United State business firms started to dominate the world. However, government and business personnel working overseas often found that they were ill equipped to work among people from different cultures. For such reason, U.S government composed Foreign Service Institution (FSI) with prominent anthropologist and linguists (including Edward T. Hall, Ray Birdwhistell and George Trager) and develops intercultural training material. In doing so, these theorists develop their new point of view of culture and communication which resulted beginning of intercultural communication (Martin & Nakayama, 2010).

In principle, Intercultural communication research has been founded on the principal notion of understanding national cultures (Jensen, 2003). In spite of the curiosity that most intercultural readers began with a passage telling that sometimes people inside a nation could be more different from each other than people across cultures (Samovar, Porter, 2001), the whole idea of intercultural communication was linked to national culture. With the assumption of the term broadly used to include all aspects of the study of culture and communication, the most convince sources to define intercultural communication is symbolic process whereby reality is produced, maintained, repaired and transformed (Carey, 1989). For instance, Gudykunst and Kim (2003) define ICC as an exchange of symbolic process which constitutes interact and attempt to negotiate of meaning within individuals from different cultures. With similar notion, Ting Toomey (1999) also defines ICC as a symbolic exchange process whereby individuals from two or more cultural communities negotiate and share meanings in an interactive situation.

These definitions of intercultural communication from the direction of cross-national cultural interaction has been criticized for it, not only, neglects distinctive cultural groups within a nation territory (e.g. age, ethnicity, social class, gender, etc) but also it tends to homogenizes the diverse views of various ethnic or cultural groups within a nation by means of exclusion, trivialization, and marginalization (Hannerz, 1996; Anteneh, 2012).

In either ways of such arguments, especially in the present day where multicultural societies live in interactive global media, the issue of intercultural communication awareness is worth

enough to smoothen not only cross national relations but also diverse groups present in the same national boundaries (Allwood, 1985).

Martin & Nakayama(2010) come up with the concept of self awareness imperative while explaining the relevance of ICC. Most Communication theorists pointed out two notions in common while explaining the relevance of ICC study. First, ICC study helps to develop sensitivity to various cultural heritages to better understand your own identity (Martin & Nakayama, 2010). Similarly a prominent social psychologist Peter Adler (1975) has cited that the study of intercultural communication begins as a journey into another culture and reality and ends as a journey into one's own culture. This assumption of intercultural communication has been also supported by Jensen (2003) who advocate "self awareness imperative" concept of Martin & Nakayama with his own term of "cultural self perception". He explained self-perception is strongly connected with cultural consciousness, as it is through the construction of 'the others' we construct narratives about ourselves.

Another relevance of ICC study and exists because of the increasing cultural diversity in the world needs systematic ICC study and intercultural contact in order to a peaceful coexist each other (Martin & Nakayama, 2010). Bennett (1998) observes that society has not learned the term peaceful coexistent, until recently (e.g. Rwanda and Kosovo ethnic genocide), to be multi-culturally competent and he considers a "convert or kill" notion of history of dealing with difference for justification of ICC study. The study of ICC will not just unlock doors closed for generations; it will open those doors and, thus, resolve misunderstandings, miscommunications, and mistrust through honest, open, positive, healthy communication. People not only fear, but they also distrust the unknown. Trust is gained through knowledge and understanding (Bennett, 1998).

The chances of having close, personal, interactions with those different from us—whether in age, physical ability, gender, ethnicity, class, religion, race, or nationality—are increasing daily. Martin & Nakayama (2010) maintain such position and suggest, ICC help us learn about the world, break stereotypes, and to utilizes diversity as a positive energy.

An aspect of experiencing ICC, as we discussed above, is when people learn about other cultures by direct physical interaction, i.e. traveling to and relocating and living in other regions. But there will always be many places around the world that one has not visited and where one has not lived. Perhaps, in such situation, question may be raised as how the application of ICC where there is no physical or personal interaction. In that case, the role of media - as media experience of films, television (Dubbed serials /serial drama/soap opera), music, videos, books, and magazines- that most of us know and share appears in the forefront (Martin & Nakayama, 2010).

With its distinctive features global media has brought human society to a highly interconnected and complex level, but at the same time, it challenges the very existence of human communication in the traditional sense (Chen, 2012). That is; media not only influences the form and content of information/messages, but it also affects how people understand each other in the process of human communication, especially for those from different cultural or ethnic groups. Researchers challenge the role of media in ICC seems more biased to promote only that culture which created by those dominant global Medias. And consequently, this new culture created by global media creates a continuity gap between traditions and innovations within a culture (Chen, 2012).

Before the era media operate globally, so that they contribute the evolution of globalization, traditions and innovations in human society co-existed in a dynamically synchronized way, but the speed and impact of the global media resulted in the inability of traditional values to keep pace with the new cultural values produced by new media (Bagdasaryan, 2011). This cultural gap has caused difficulty in understanding or communication between generations and among people in the same culture.

Chen (2012) also observes the positives of global media in ICC in which the fragmented nature of global media has switched traditional cultural grammar, cultural themes, or cultural maps to a new pattern. This rearrangement or restructuring of cultural patterns, or worldview, demands that members of a culture to be conscious their communication behaviors within their own community, and also to learn a new way of interaction with people from differing cultures

(Chen, 2012). An acknowledgment of the role of global media in identity formation for young people, and the implications of this for their cultural interaction and understanding of self, is reflected in much research on youth culture and media literacy (Buckingham 1998, Bloustein 1998).

It is obvious that culturally diverse content and information presented in the global media will directly affect, either positively or negatively, the development of intercultural relationships in the global community through the creation of a network of social and economic connection. According to Martin & Nakayama (2010) ICC is difficult to avoid not only because it is omnipresent but it also serves as a crucial role in cultural interaction. How many times we talk, argue or discuss about our reaction on the dubbed serials we watch on Kana television is typical example of this phenomenon. Academicians Horace Newcomb and Paul Hirsch (1987) suggest that television serves as cultural forum for discussing and working out ideas on a variety of topics, including that emerge from the programs themselves. Media, then, has a powerful social function—to serve as a forum for dealing with intercultural communication.

2.2.5-Serial Drama, Soap Opera and Youth

Before discussing the relationship or intersection between youth and serial drama, first it is worth to deal with terminological clarification regarding serial drama. Television serial drama constitutes one of the most popular formats of storytelling ever developed. The origin of serial television drama linked with eighteenth century narrative of literary serials structure- by the 1850s, publishing novels in magazine serials had become a standard – and then helped to build a regular audience and consumer demand with serial comic strips and movie serials (Allen, 1985).

According to Feilitzen & Carlsson (2002) the term serial drama is used differently in different countries. Soap opera or tele-novela usually used as synonym for serial drama in most Latin America countries, where as in Asia the term drama serial is prominent. Hence some scholars distinctively differentiate both terms based on structural composition. In their journal of

cultural economy held in London (Skuse & Becker, 2007) noted one of the distinction feature between serial drama and soap opera as serials tend to be seasonal, whilst soap operas tend to be open and unending. Von Feilitzen (2004) similarly underscore that there are also narrative difference between serial drama and soap opera that the former comes to "closure" while the later tends to "open" in narrative structure.

In the contrary, Gillespie (2006) explain their similarity first as both are episodic in nature and seek to weave multiple melodramatic threads across its broader ongoing narrative flow. And secondly, both are used to support processes of development and change. Regardless of differences in terminological explanations, both terms lies on the extensive application of serial narration, simply the structuring of continuous narrative that is broken over time in episodic fashion, which serves to manipulate audiences into a continuous state of expectation and anticipation over particular storylines and the fate of favorite, as well as despised, characters (Skuse & Becker, 2007 p.3)

Even if fictional television serials are the most famous television format which able to attract more viewers and engage them over a longer period of time in many countries, serials have been regarded as low art and largely ignored in academic research (Allen, 2004 p. 242). Especially researches focusing only on the impact of serial drama on youth in television entertainment programming has not been conducted too much. In fact, youths (as UN define across the regions as those person between the age of 15 and 24) were not the specific intended target audience of serial drama -rather it is made for the general audience which watched by the youths choice (Hobson, 2003).

Fairly enough, in lot of countries, these [in either one of the terms] fictional serial dramas have in greater extent air coverage in terms of addressing a wider audience mainly young people. The degree of youths watch serial drama differs from one country to another and depends on, among other things, the content of the programs that television channels offer, the time of program transmitted, the age of the youths, as well as on a whole range of other factors such as the young viewers' gender, socio-cultural backgrounds, interests, experiences, reception contexts, and so forth (Von Feilitzen, 2014 p. 14-15). Also, many researches indicate that youths

have a tendency to rely on media, including fictional contents; for their conceptions of facts and phenomena in reality that they have not heard about from direct inter personal interaction or that they have no personal experience of (p. 13).

Having discussed youth's affiliation to serial drama, then dealing with question "why youth are so fond of serial drama?" would be reasonable to be discussed. As Götz (2002) noted viewing of serial drama is important in shaping the youths in their everyday life and she identified three different kinds of serial drama functions- situational, interactive and subjective thematic functions- that could justify the affiliation of youths and children with serial drama. First, serial drama viewing assumes a situational function, as daily viewing serves to structure the course of the viewer's day. And then the practice followed by interactive functions which considers talking and chatting about the events of the drama takes place during the viewing, commercial breaks, and/or after the show. Third, youth assimilate and interpret the contents of serial drama and develop their own thematic understandings (Götz, 2002).

Many youth, who watch serial drama in a regular daily base, link with this genre because, as Götz(2002) put it in her journal, it provides youths light entertainment and information. However, Götz further clarify, this does not mean they do not incorporate the individually interpreted contents into their construction of reality or use it as a counselor (Götz, 2002, p. 69). Götz's conclusion also supported by Lee (2002, 2003) research who explains serial dramas as a great influence on youth attitude and behavior. According to her research, for instance, young people see historical and professional group's drama series about of today as real reflections of life, say that they learn from the series, model themselves after their characters, and follow their ways of handling things. They also believe that 'deviant content', such as complicated love affairs, undisciplined sexual relationships, human conflicts and weakened marital relationships, frequently happen in everyday lives. Lee finally recommends the importance of media literacy training for young people for it will alert them to how media construct reality by exposing the hidden meaning lies beneath in the media- without spoiling the youth's enjoyment of television drama (Lee, 2003).

In the contrary, Hobson (2003) interview many youth who are regular viewers of British and Australia serial and noted that the characters and the plot line this young people like in the serials they watched are only those to which they felt they could relate. For such reason young people only take information which from the serials in the context of their own beliefs and behavior systems. Thus Hobson's conclusion, unlike Lee and Götz, is the entire message imbedded in the serials by the produces does not have any effect on youths viewers- for the contextual existing reality of the individual have a significant factor.

For those concerned with youth in society, it is very important to understand the nature of the information that contributes to the worldviews of decision-makers. Analyzing the consistent imagery about youth contained in serial drama provides insight into the current state of cultural attitudes, and can point to areas where strategic communication can effectively work to change attitudes.

2.3 THEORETICAL FRAME WORKS

2.3.1-Use and Gratification Theory

The notion of Use and Gratification study evolutes through previously articulated mass communication theories of Mass Society theory and Limited Effect. Basically, the core concept of Mass Society theory deals with the relationship between audiences and the media they consumed has a direct effect on the consumers and it regard majority of media consumer are passive victims of media message (West & Turner 2010; p 393).

Through time, mass society notion was misrecognized - because social science could not confirm the operation of all-powerful media and media messages- and replaced by limited effects theories which view media influence as minimum or limited over public opinion or attitudes by certain aspects of social factors such as social status or education (Barner and Davis, 2012). In reaction of such incomprehensive articulation of audience role in mass communication process, limited effect idea began to take shape and ultimately theorists Elihu

Katz, Jay G. Blumler, and Michael Gurevitch (1974) formalized their thinking and identified Uses and Gratifications Theory.

The Uses and Gratification Theory offers an instructive theoretical framework for this study because it clarifies how people prefer specific media to satisfy particular needs. According to Katz, Blumler, and Gurevitch (1974) in their book 'The Use of Mass Communication', viewers attempt to achieve their goals through the consumption of certain media sources and the assumption of audiences' want and saturation behavior in accordance with the status quo of media.

Founders of the model (Katz, Blumler, & Gurevitch, 1974) clearly articulated five basic assumptions. First, UAG assumes that the media consumers play a positive and active role in reception of media and their media use is goal oriented. Secondly, consumers' initiation for need and preference satisfaction to a specific medium choice rests with the audience member. The third assumption position media in competition not only with intra- medias but also with other sources of need satisfaction (e.g. food interaction, interpersonal interaction, sexual interaction etc). Forth, UAG assumed people have enough self-awareness of their media use, interests, and motives to be able to provide researchers with an accurate picture of that use. And finally, value judgments of media content can only be assessed by the audience. (West & Turner 2010, p. 397).

The uses and gratification theory was selected because the research is based on the assumption of numerous viewers reason to watching serials-such as for spare time enjoyment or identification with characters. McQuail, Blumler, & Brown (1972) spot out a few ways to categorize audience needs and gratifications as diversion, personal relationship, personal identity and surveillance. Illustrating McQuail's(2000) classification scholars divided the theory in to five categories,-

1. Cognitive needs, the audience prefers a certain media, such as Dubbed serials, in order to gain knowledge and information, especially about different cultural perspective. (Leung, 2013).

2. Emotional needs, the public use media seeking emotional pleasure and vulnerabilities of consumers of media. For example audience affiliate with certain Dubbed serial characters and share their emotional ups and downs. (West & Lynn, 2010).

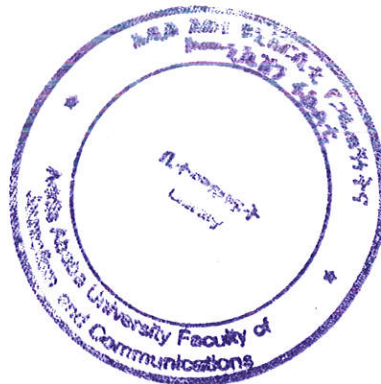
3. Personal integrative, audience consciously uses media as a trusted guidance of life style and status conviction. For example, people may change their clothing style and ring tones to imitate characters in the serials to gain confidence and credibility among peers (West & Turner 2010, p. 398).

4. Complementary social needs, the media serves as a meeting place, gathering and connecting people. Through social media platforms such as Facebook, viewers interact with other viewers who watch the same series. New social relations are formed through common viewership and investment in certain serials. These virtual social relations may be at odds with existing face-to-face social relations (p. 398).

5. Media creates a relief from stress and escape from reality for viewers. Ideas such as relaxation and personal care are often portrayed in serials and advertisements (p. 398).

In the early stage of UGT research, Herzog (1944) studied the role of the audiences' wants and needs and classifies the reasons people engage in different forms of media behavior. For example she interviews dozens in search of why women are attracted to radio soap opera and identified emotional gratification, wishful thinking and cognitive gratification (West & Turner 2010; p 395) as first, some people enjoyed the dramas because of the emotional release they found in listening to the problems of others. Second, listeners seemed to engage in wishful thinking—that is, they gained a vicarious satisfaction from listening to the experiences of others. Finally, some people felt that they could learn from these programs (p. 395).

McQuail (2000) showed that viewers watch television for several reasons, most importantly for entertainment, fun, learning new concepts and terminology, participation, and discussion and debate with others. This theory is close to dubbed serials studied because television or any other mass media present or display these serials with the assumption of influences on viewers.



2.3.2- Reception Theory

In 1980s, the notion of passive audience influenced by the media message, that the media practitioners think it is good for them, has been suppressed by a more dominant audience who can decide what they want to consume and when (Williams 2003). Due to some scholars increasing focus on what audiences think and do as a core to understand the influence of media rather than text analysis, the issue of reception study began to hold its shape laying its foundation on audience text decoding analysis (Stokes, 2003, p. 132). In this research, reception theory emerged to investigate empirical enquiry into media influence which further attempt to understand audience behavior. More significantly, the researcher rationale to pick this theoretical approach is the fact that such theory has a potential representation to scientifically categorize dimensional debates around Kana TV's dubbing impact. That is; audiences' meaning making out of the consumption of dubbing has relevant and yet significant indication on whether or not cultural impact put into effect.

As Hall (1973) proposed his view about text decoding, the central features of reception study or reception analysis is that it studies how different group of audiences make sense of a specific form of content (Baran & Dennis, 2002). Gunter (2000) promotes reception analysis as qualitative characteristics which represent the audience power to refuse to go along with the dominant or hegemonic meanings designed by the mass media messages. He further figuratively position reception analysis as an effective audience research arm of modern cultural studies, rather than an independent tradition. It strongly emphasizes the role of the 'reader' in the 'decoding' of media texts.

Even if reception analysis is similar with that of Use and Gratification model in the sense of what audiences do with media, the new audience reception analysis go further to identify how audience actively participate in generating meaning that shape the sense they make out of media message (Williams, 2003, p.193). In addition, unlike the Use and Gratification model which focus only on the individual psychology as a unit of analysis (p. 178), reception analysis light its scope to understand how different social contexts and background affect an individual

version of perception with the ambition of "drawing conclusions about the ideological and other social implications of media texts" (Jensen, 1988, p.3).

According to Williams (2003), reception analysis gave an emphasis to the ability of audience as active producers of meaning out of popular media and cultural forms. Audiences are not some sort of helpless receptionist of the media industry; rather they have the freedom and power to decode media text in a way which is contextual to their social and cultural situation and circumstances (p.193). Hence, this study consider Dubbed serial as one of the media format that gain considerable attention from active audiences whom construct meaning from social context as opposed to powerless and passive being who consume media texts directly from dubbed serials.

Audiences interpret media messages and their ability to do this is determined by a range of individual, social and cultural factors in line with the place of the audience beyond the textual subject (Jensen and Jankowski, 2002, P.139). Thus, reception analysis has made a different approach in studying the actual processes in depth through which media discourses are absorbed with the discourses and cultural practices of audiences.

As a result, reception study conceptualizes audiences no longer as an undifferentiated mass of passive recipients of messages but a multitude of different groups with their own histories, habits and social interactions"(Williams, 2003 p. 190). Accordingly, this study has made a new outlook in studying in depth the actual process through which Dubbed serials discourse are assimilated to the discourse and cultural practice of audiences.

CHAPTER THREE

3-RESEARCH METHODOLOGY

3.1 -Introduction

This research investigated mainly on how youths in Addis Ababa make meaning out of viewing serial dramas of Kana TV as part of their lived experience. In order to investigate such phenomenon, this research has employed a qualitative research methodology.

For this reason, this chapter begins with a philosophical position of qualitative research methodological approach. Then after, it also discusses data collection method that was employed in the study, i.e. focuses group discussion and individual interviews. In each case, the methodological approaches are discussed in line with the sampling tools, procedures and techniques of data analysis

3.2- Research Design, Phenomenology

It is important to note that research methodology enhances the research to attain the objective of the study and also it mitigate the research questions. An organization of such a design facilitates research to be as efficient as possible yielding maximal information. In other words, the function of research design is to provide for the collection of relevant evidence with minimal expenditure of effort, time and money (Kothari,2004).

This research took up exclusively a qualitative methodology of data collection to bring about the research objectives. Qualitative research tradition has been applied and proved to be successful in many media and communication audience studies for significant reasons. Primarily, qualitative research paradigm is useful for audience researches as it allows one to look and understand the social phenomenon from the perspective of the subjects themselves (Hansen et al, 1998, p.41). The rational of application of such particular methodology has of great relevance to this study mainly because to understand the phenomenon in depth in terms of providing description of the relationship between the backgrounds, the perception and the

consumption experience of youths toward dubbed serial. For qualitative researcher often goes to the site of the participant to conduct research, qualitative method enables the researcher to be highly involved in actual experiences of the participants as well as to develop a level of detail about a behavior of an individual or place (Creswell, 2006)

The pertinent of qualitative studies therefore, is to allow the researcher to investigate cultural behavior of dubbed serial audience after consumption. In addition, it is this approach fundamentally helps the researcher to investigate the phenomenon from the perspective of the informants on the ground. Such is a philosophical underpinning of what came to be discussed as phenomenology. The principal feature of the phenomenological position is that it takes the participant's perspective as the empirical point of departure. Taken in to consideration that humans live by interpretations, it is this attempt at recovering the ways persons live by intentions, purposes, and values that qualitative studies are dedicated to (Christians & Carey, 1989). The phenomenologist view human behavior as a result of how people understand the world. The task of the phenomenologist, and for us, the qualitative methodologists, is to capture this process of interpretation. In order to grasp the meanings of a person's behavior, the phenomenologist attempts to see things from that person's point of view (Bogdan and Taylor, 1975).

Especially if the phenomenon is not investigated previously, qualitative research has certain advantages. Qualitative methods benefit the researcher to experience the behaviors in natural setting without artificiality that usually used in quantitative methods surrounded with experimental and survey research. Furthermore it enhances researcher's understanding of the phenomenon in depth (Wimer and Dominic, 2006).

The fact that qualitative method has employed as a principal method in analyzing Kana TV viewers' cultural reception relies mainly because it focuses on the interpretations of meaning and value. Additional rationale for the researcher to choose qualitative perspective would be based on the subjective and multifaceted nature of meaning origination, interpretation and impacts through mass media productions. That is because the bold distinction between meaning making out of one content and intended message from producers to audiences. From

a humanistic perspective, the contents must be conceptualized as the expression of a particular subjectivity and aesthetics, and as the representation of a particular context (Jensen & Jankowski, 1989). Exploring those versatile and embedded meaning out of the productions, in one hand, and interpretation of the contextualizing of those meaning with social culture, in the other hand, is a characteristic of qualitative content analysis. This will enhance the research in terms of categorizing the original intention of dubbed serials by the producers as per to the formation of meaning by consumers.

One loudly echoed criticism from quantitative researchers on qualitative research is that the limitation of sample size couldn't allow the researcher to generalize the data beyond the sample selected for the particular study. Hence, they argue, it could affect the validity and objectivity of the results of the study (Wimer and Dominic, 2006). However, as for this research, the reason for choosing qualitative method is at revealing the understanding of how cultural meaning is created within dubbed serials and interpreted by in youths, rather than generalizing it.

3.3- Target Study Channel, Kana Television

Head quarter in Dubai, Moby Group is a media and entertainment company which focuses on emerging and frontier markets extending from central Asia to the Middle East and beyond. The group currently operates 16 businesses in six countries in broadcasting, production, publishing and music. Saad Mohaseni, chairman and CEO of Moby Group, has been called Afghanistan's first media Mogul. After the removal of the Taliban government, Mohaseni and his families returned to Afghanistan from London, in 2003 launched Arman FM (the countries first privately owned radio station which played western pop music which had been banned during Taliban rule). Since then, Moby Group media operation has grown in Afghanistan and beyond. The company has also expanded into India and Africa. In Ethiopia, Moby's Kana has made its launching in April 2016.

Kana TV is a joint venture between Moby Group and a group of investors whom born in Ethiopia. According to them, Kana is a general entertainment free-to-air channel which intended to bring international and local entertainment shows to Ethiopian audience.

Kana television station is managed by a team of Ethiopian born Americans based in Addis Ababa. Kana Television has partnered with BeMedia founder Zereseniy Berehan, a Kana television co founder and a noted film maker, who is proud “to invest significantly in the deep talent of Ethiopia and help to build together a new generation of quality offerings that will be appreciated and valued the world”.

Across BeMedia and Kana Television, the team is composed of over 100 employees mostly graduates from Ethiopian Theater Arts and Fine Art schools. In the relationship between BeMedia and Moby Group, Zeresenay noted, “Moby Group is the technical and operational partner. BeMedia is an exclusive local production partner to Kana television-that means BeMedia helps produce for and sells to Kana television much of the content which it airs on Kana via Nail sat.”

Kana broadcasts exclusively in Amharic to ensure that the program have the broadcast appeal. Primarily, the channel delivers Dubbed international shows and series around the world that has not been seen before in Ethiopia. According to Zeresenay, its focus groups found that potential viewers were already watching Turkish and Arabic Dubbed serials and yet they don't understand the whole language at all. This led them to tested different demographic and looked at 200 shows to choose the eight they will present in the launching session. He further adds “the real goal is to build out quality and interesting entertainment in Amharic.”

However Moby group founder Mohaseni's perspective, unlike Zeresenay, is rather market oriented than entertainment quality in Amharic. He explains the reason of his focus in Africa is market as “...we really looking at Africa because in Africa an interesting growth in terms of population is going significantly, but as it become more developed, the appetite to consume increases, which we have seen in Ethiopia and Kenya”.

3.4 - Sampling of Participant

The sampling method of this study was purposive sampling. The rationale behind choosing purposive sampling is because it enables to select respondents who have knowledge about the subject being studied. The fact that this research peruse to investigate how youths make meaning out of the consumption of dubbed serials, it is relevant to select samples who consume Kana Television Dubbed serials. The decisive factor to select subjects is the knowledge and experiences that correspond with the theme being studied (Deacon et al, 1999). Likewise, sampling procedures in qualitative research share the fact that recruitment of sample subjects held purposefully and in accordance with the research subject. In order to purposefully select those who are active Kana TV dubbed serials consumers, I have employed two sampling techniques that categorize under purposive sampling namely "theoretical" and "snowball".

As a ground work for snowball sampling, this research used theoretical sampling in order to filter out those youths with relatively high exposure of maximum of 3-4 hours per day (as Gerbner, Gross, Morgan & Signorielli, 1986,110) to Kana TV Dubbed serials. In focus group discussion, theoretical sampling is conducted as instrument to group subjects with similar characteristics of consuming dubbing (Morgan, 1996). Moreover theoretical sampling deliberately seeks out respondents who are most likely to aid theoretical development by extending and even confounding emerging hypothesis about meaning making of dubbing (Deacon et al., 1999). Hence, "*Maleda Arts Institution*" students are selected as initial group screening for FGD interviewees. The justification for selecting samples from Art institute students is that those students from Art discipline have a better sense of cultural consciousness than those who aren't. And that better sense of cultural consciousness is an ideal complement of theoretical development for the research. Accordingly, this study carried out a preliminary screening question for over 80 youths (57 female and 23 male) who asked to fill a short form about which dubbed serial they like and why, how many time they spent per day to watch Kana dubbed serial, to which character they are very fond of and why, why are they chose dubbed serial over local Amharic serials, and what is the most engaging part of dubbed serial and why.

Then after a systematic and critical investigation of their reflection, only those who have good logical and analytical skill were called to the focus group discussions.

Snowballing method was also used to recruit groups of youths age ranging from 15-25(as United Nation universal definition of youth) in order to classify according to their age and sex groups. The rationales of classifying the range youth age with different group could help the study by classifying the variables with respect to the age and gender reception of dubbed serials.

Using both sampling technique, the research managed to organize four focus groups in which each constituted six individuals. Grouping of participants was employed under the assumption of sex and age background within a group (as to assess their influence through comparisons across groups) and across groups (as to find the role of a single variable) (Meyer, 2008). Thus, the research purposefully included a range of youths who lived in Addis Ababa city with a habit of viewing Kana Dubbed serial from same school (*Maleda Arts Institution*) but different residing areas(e.g., Bole, Cherkose, Torhayloch, Kotebea) assuming that they represent a range of cultural background. The study expects such sampling methodology gives this research an opportunity for comparable analysis of youths from a variety of experience, age and gender. Consequently, the research categorize the first two groups as male with the range of 15-20 and 21-25 ages while the next two grouped under female with the same age range as male group. The rational of grouping male and female was in order to investigate gender variables of meaning making out of consumptions of dubbed serials, as the study already planned on the research question. The age range category of 15-20 and 21-25 is because to investigate the variables under the early youth and late youth meaning making of dubbing.

3.5- Data Collection Method

So as to answer the research questions and also automatic to qualitative methodology, this study basically employed two complimentary data collection techniques. Firstly, Focus group discussion was employed to investigate viewers' perception towards selected Dubbed serials.

Secondly, as complimentary method of data collection this study intends to use an in depth Interview. The next section discusses these two methods in terms of how they were used in data gathering process.

3.5.1- Focus Group Discussions

The main reason of this research primarily utilize focus group discussion as data collection method is because data from focus groups are used to enhance understanding and to reveal a wide range of opinions, some of which the researcher might not expect (Wimmer and Dominick, 2006, p.132). It is probably the best approach to find out why Kana Television Dubbed serial viewers believe what they do through the process of understanding more of the shaded reasons behind their response.

According to Krueger and Casey (2000), focus group techniques has four defining characteristic. First, as the term "group" suggests, it should to be held with the involvement of group of participants. Second, the participants should have share a certain distinction of characteristics which directly repeated with the interest of the research, for example, all the focused group respondents of this study are youths 15- 25 who listed as an active viewer of Kana TV dubbed serials. Third, Focus groups data collection are not used to rest hypothesis or to generalize population rather offers qualitative data which used to improve perspectives come with a wide range unexpected opinions. And finally, as the name implies, focus group attains a focused discussion.(Wimmer and Dominck, 2011)

In line with the above arguments, this research decided to recruit four focus group participants along lines of status of gender (male and female) and age group (15-20, 21-24). The research has conducted four focus group discussions that have a total of 24 participants. As to the number of participants in each group, the research takes six individuals for each group for it seems to be the ideal number in most current practice"(Mytton, 1999). Below, the groups involved in the group discussions are listed;

FGD 1 Male groups with the age 21-25

FGD 2 Females with the age of 21-25

FGD 3 male group with the age 15-20

FGD 4 female group with the age 15-20

All six FGDs Respondents coded as (a, b, c, d, e and f)

3.5.1.1-Techniques of Data Analysis

The analysis of the focus group data is likely to follow the same processes as for other sources of qualitative data (Holloway and Wheeler, 1996). As in the case of focus group interviews the problem that the researcher usually faces when dealing with the analysis of a large amount of textual data is whether to select 'striking' or 'typical' quotes which illustrate, confirm, and enhance the researcher's pre-conceived ideas of the processes (Hansen et al., 1998, pp.278-279). In my case, much of the interviewee response was in configuration with my interview guide which at the end eases the task of identifying relevant quotes pertaining to the issue being investigated.

In this study, I tried to analyze the most important cultural elements that are able to identify the other and the local [Ethiopian] cultures; and those variables that are used in dubbed serials that run Kana Television. The reason behind this is, as Mytton (1999) illustrates, to study all the cultural elements requires through understanding of how different societies operate, and deeper anthropological studies which may not exist already and can take a long time to complete.

For qualitative research argues to represent participants' own viewpoints, or subjective experiences of their worlds, it is vital to consider the degree to which the qualitative research report reflects the perspectives of those it claims to represent (Fossey et al., 2002, p.730). As

the result, to preserve the validity of my claims, I used quotations (i.e. participants' own words) along with my analysis and interpretation.

3.5.1.2- The Interview Guide and Role of the Moderator

The goal of interview guide is to direct the discussion of the group participants in order to ensure reasonable uniformity in respect of all relevant points in the study within group and in relation to each groups(Kothari,2004, p.119). Additionally, in relation to the theoretical frame work, it serves as a check list of the necessary and relevant informational question is included for the betterment of the study (Hansen et al., 1998).

Thus, this research prepared an interview guide referring back to the basic research questions this research attempted to answer and based on some of the philosophical concepts in audience reception processes. I have also developed the interview guide in conformity with some of the themes in the qualitative content analysis and the essay questions used in the preliminary screening of sampling and recruitment of groups. The themes of the interview guide, as Kingry et al. (1990) advice, are developed and organized from general to specific, and simple to complex. The guide consists of open-ended questions that are phrased in unbiased and non-judgmental fashion. The questions are short, simple, and worded carefully so that participants can easily understand what is being asked.

During those focus group interviews section, the researcher role was only limited to facilitate moderate and stimulate discussion among the participants (Hansen et al. 1998). That means, as Creswell (2012, p.382) advises, I was not judgmental and responsive directly in themes of discussion. I personally made preparations to make the discussions sound as natural as possible. I rehearsed all the questions in the interview guide and refrained as much as possible from personal opinions during the discussions.

Even if same questions has prepared for the entire focus groups discussion to conclude that "what so ever differences occur are the product of factors and characteristics other than the

promoting used or manner of moderator intervention” (Hansen, 1998, p.274), separate interview question is set for the individual in-depth interview with almost parallel theme with group discussion. The questions are developed in a short and concise manner that the interviewee can understand easily what has been asked.

3.5.2-Individual In-Depth Interview

The term ‘in- depth interview’ usually used as a synonym for ‘individual intensive interview’ (Wimmer and Dominic, 1991). The fact that it named after the word “in depth” suggests the benefit the researcher gets due to the nature of individual interviews that allow an interviewee to make additional reflections with the prospect of building up ‘an argument or a narrative in an hour than any group member does in the same amount of time’ (Schroder et al., 2003).

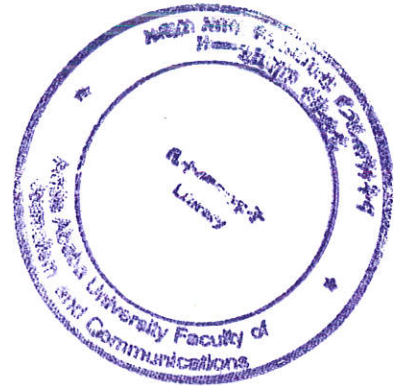
In line with this, I selected six participants from each focus groups and structured interview protocol which was designed to ensure consistency across all the interviewee. The participants for in-depth interview are selected by their articulation and ideas they raised in the focus group discussion. in regards to in-depth individual interview, this study go with semi- structured form in which I, as a moderator, prepare not more than ten questions(for manageability) that do not follow specific and predetermine way (Grix, 2004).

After participants gave written informed consent, interviews were tape-recorded and subsequently transcribed. Through constant comparative, I modified questions to explore emergent issues. Each individual in-depth interview took time ranged from 1 – 2 hours.

The first in-depth interview questions section were focusing on demographic data of the participants, followed by a detailed exploration of the experience, and lastly focusing on “reflection on the meaning”. Thus, The first section of the question were intended to understand the cultural states quo the participants rather the second section strive to prompt the reception of participants toward the Dubbed serials. And the third section of the interview tries to explore how the participants have changed in due consumption of Dubbed serials.

Selected Kana TV Dubbed serial viewers took an intense interview to get their perspective and will investigate their socio-cultural position before and after their dubbed serials addiction. According to Kothari (2004) an in-depth interview method provides not only more information and that too in greater depth can be obtained but also Interviewer by his own skill can overcome the resistance, if any, of the respondents; the interview method can be made to yield an almost perfect sample of the general population (p. 447)

CHAPTER FOUR



4-RESULTS AND DISCUSSION

4.1- Introduction

The main aim of this chapter is to analyze the finding which gathered as data from the sources. In due process, data analysis, discussions, and interpretations are incorporated in relation to the theories discussed in the literature review. The findings are presented from the qualitative analysis, focus group discussions, and in-depth interviews. The section starts with a qualitative analysis of the findings from the four focus groups with a total of 24 respondents, and an in-depth interview with six interviewees were analyzed.

In order to achieve the objective, the findings are analyzed and presented in three major thematic frameworks. In the first line, the consumers' general awareness about Dubbed serials and reasons for consumption of Kana TV Dubbed serials will be analyzed. Secondly, consumers' reception of Dubbed serials and meaning making has been presented and analyzed. And finally major factors influencing the consumer's behavior in meaning making spotted and discussed.

4.2- General Awareness of Dubbed Serials

As far as first exposure of Dubbed serials concerned, almost all respondents conform that Kana television serials were their first experience in terms of dubbing exposure. Only one respondent (FGD 1/e) to whom he familiar with 'one man' Amharic translation dubbing style of Indian movies which used to be release with VCD and exhibited in home video.

FGD 1/e, "Back in the days, I first exposed with dubbing with India movies in mini "video houses". One man sits in front of the audience and translates everything throughout. The translator intention was to interpret the language to Amharic. And I remember that I used to enjoy it"

FGD 1 and 2 respondents generally understand the purpose and intention of dubbing in order for programs to appeal to local audiences. Dubbing through translation of the language is the means of communicating with viewers who do not understand Turkish, Hindi, or Korean, thus bridging multiple languages and cultures. Here are some extractions of what respondents noted regarding if they understand the purpose of dubbing

FGD 2/a, “the purpose seems to me engage the local viewers with language they understand easily”.

FGD 1/c, “to promote their culture to us.... and also to teach the people who do not understand the original language”

FGD 2/c, “I think the intention of dubbing is... that they think audience is illiterate to the original language so that they translate to Amharic so that we understand easily and focus on the story”

FGD 1/b, “the purpose is clear that is to promote their culture and consequently to gain financial profit selling the product to the receptor”.

FGD 2/e, “the purpose is to make their story accessible to other speakers who don’t understand the original language.”

On the contrary, respondents of both FGD 3 and 4 (15-20 years) reacted that they have no idea on the general awareness of Dubbed serials intention. “I don’t know their purpose; all I know is that I like the story” (FGD 3/E). Similarly three (FGD 4/a, c, f) of respondents from FGD 4 replied to this question as ‘I don’t know’.

It is interesting to notice that FGD 1 and 2 generally summaries three important idea out of their understanding of the intention of dubbing. Their first idea primarily arranged dubbing products as a cultural interaction tool with our culture. As respondent FGD 4/b noted,

FGD 4/b, “I believe one of the main purposes of dubbing is to promote other cultures and way of living to the local audience”.

Second, they also sorted that, those dubbing products are the sources of economic income for those countries who export it. And finally, they also categorize dubbing products as a communication tool with the plot of story with other language. This scenario has also clearly illustrated in two of the in-depth interview respondent.

IDI 1, “the main purpose of dubbing, as I understand it correctly, is to communicate their language with other culture who have different language that the original. Let take for example a Turkey's audio film can be easily understood if it translated to Amharic. Even if it doesn't make some sort of sense when a Turkey's white face man talks Amharic, for all I care is the story and I let all that distraction go and focus on the story.”

IDI 2, “I think dubbing is intended to reach the target audience of the local audience from other country language”

On the other hand, which is uniquely raised, some respondents (FGD 3/a,e and 4/a,b,c) reacted as they have “no idea” as far as general awareness of the purpose of dubbing is concerned. They explained all they care is “how plot line is progressed” rather than understanding the intention of dubbing.

One of the objectives of this section is to explore the general awareness and also to have an idea on why dubbing is made. The different groups from different sections of the society yielded different important points. And, as a finding, almost all the groups except respondents from youths age 15-20, appeared to have a different understanding. Thus, these indicate almost all interviewees from both FGD 1 and 2 have a general, and yet different, awareness of the intention of dubbing products as the result they consciously watch Kana dubbing.

From the perspective intercultural communication, all these groups of respondents seems supportive of the intention dubbing as it interrelate people with other culture when they do not share a common cultural experience. Interestingly though, one respondent (FGD 1/e) opposed dubbing will not support intercultural commendation, suggesting that

FGD 1/e, “the original language and nature is always better and that when the series is viewed in the original language, people begin to learn the other language and learning other language is more intercultural communication. Because language is an aspect of culture” (FGD 1/ e).

On the contrary, only four interviewees from early youths (FGD 3 and 4) have no idea of the term which indicates early youths consume dubbing products without consciously analyze the intentions. In these regard, as cultural studies theory position, these group of early youths could be a fall in cultural category to who influenced by media which controlled by powerful, dominant groups.

4.3- Cultural Attitude towards Topics Covered By Dubbed Serial

The researcher believes, just before undergoing to explore the interviewee perception of cultural orientation of those dubbings, respondent cultural understanding should have to be analyzed. This is because as searching for the meaning making of cultural orientation of those dubbing, interviewee contextual reference of culture should be taken in to consideration.

As far as the term culture is concerned, interviewees try to give their meaning in quite similar and two dimensional ways. In the First dimension, they position culture in a way of living and identity which shared by a certain group of society.

FGD 4/b, culture is a unique representative of nations. Take Ethiopia for example, we have different nations and nationalities within and each have its own way of living. That very identity of living is culture.

FGD 3/a, culture simply is an Ethiopia identity and characteristics. We Ethiopians have different culture and characteristics which each are different and unique. That identity can only owned by being born in that cultural geography.

FGD 1/b, culture is an identity representation which can be fading out as well as born.

FGD 1/a, culture is a reflection of way of living and identity

And second, which was other perspective of the interviewee, culture is a kind of meaning and/or physical symbol of a certain society which passed through generation to generation.

FGD 4/a, culture is an agent of one history, take for example like FasileDes castle, Axum and Lalibela and our cultural houses...all our cultures are our history and all represent our identity.

FGD 2/a, it is a custom which descended from generation to generation; in short we can call it culture is experience.

FGD 1/c, culture is a way and style of living which descended from generation. Like for example our way of dressing in Gedio and Agew region and other nationality is descended from our ancestors. And such way of eating, talking and dressing style will definitely pass to the next generation because of culture.

FGD 2/b, for me culture is nothing that can be born and be dead. It is an inheritance for the old generation with eating, dressing and way of communication tradition.

Similarly, almost all of in-depth interviewees responded to their cultural understanding the same with FGD respondents. For instance IDI 3 explains the term culture and identity synonymously.

IDI 3, when I think of culture the first idea that comes on my mind is identity. An individual in a certain location is created and grown up with a culture which is his/her identity.

Whereas IDI 5 support the FGDs' demonstration of the term culture as inherited social meaning. However, an interesting perspective of all, IDI 5 further elaborates culture as a systematic governing code of a certain society.

IDI 5, culture is a kind of governing and administrative system codes that inherited from the old generation and passes to next generation.

In one way or another almost all interviewee has demonstrate their understanding of culture either with social identity or hereditary social meaning. Such finding speaks two significant points. Primarily, unlike the purpose of dubbed serial, almost all respondents have a reasonable knowledge and frame of reference about culture. And second, it seems all have a fair understanding about society without culture is like, as IDI 6 put in plain words, a sheep herd without a shepherd.

IDI 6, "If there is no culture, a sense individualism and selfishness will reign within a society. And that lead the society to uncompromise when conflict embarked. Without culture we fail to have middle ground. For example if there is no cultural, there is no legal frame work to control social interaction and society become like a sheep herd without a shepherd.

Having these twofold perceptions of cultural understanding and frame of reference in mind, let's move to analyzed whether local cultural elements are available in topics covered by Kana TV dubbing.

The researcher noticed all interviewees agreed that often those dubbed serials contain emotional, romantic, or crime topics that are most popular with Addis Ababa audiences. These types of subjects increase the advertising and income of Kana channels because viewers become invested in the emotionally charged stories as they find escape from their own realities. Except one IDI 6 interviewee, all FGD and IDI interviewee concluded that it is difficult to find any cultural element similarity of dubbed serials with that of their own local cultural meaning.

FGD 2/b, in those dubbing serial topics, usually people respect each other not because of they are humans, rather because they wealthy. Furthermore topics of plots are very extreme as opposed with our culture. We usually don't plot that

kind of negative plots with in family. We don't plot on family at all. Family is all we care about here in our culture unlike the Dubbed serials plot topics.

FGD 1/d- it [topics raised by dubbed serials] almost don't represent me. First the their [dubbing serials characters] way of life is very much luxuries unlike me and second plots are always focused on making people too skeptical and animosity to each other friends and families. That is not me.

FGD 4/d, yes, there is no question; we are far more different than the cruelty and depth of hatred in the serials topics. In those serials, wealth is the only language that people understand each other. This is different from us, where even poor are given a place in our society.

An interesting and unique perspective has been reflected by IDI 6 on the cultural topics conveyed by those dubbed serials should have to be compromised to assimilate in local culture in a certain systematic way.

IDI 6- as we all are humans, we all are interconnected somehow. We share some sort of elements from those Dubbed serials just because we are all humans. Even we have to share those elements like for example their tight tradition on justice when a man hand over his own brother to the police for the sake of justice. That is good culture. We should assimilate it. However, basically the serial setting way of living and ours are very much different. And those cultures we should avoid to share are like their family relationship and way of dressing. It is completely unnecessary and contradicts to our culture.

Apart from IDI 6 who he agree dubbing serials setting cultural difference with his living reality but yet favors cultural assimilation, the majority of interviewees believed that crime, romantic and emotional topics were most common in Dubbed serials and noticed far from their day to day cultural experience. Especially, they believe, prominently topics in Mexican soap operas involving marriage, infidelity, betrayal, and other emotional issues are far different from what they understand and know as good value of local culture.

FGD 2/c, it [cultural elements] is very much different of that of we live in and experience of. Plots are extremely brutal and unheard in local context. Even for example, in those serials I noticed an angry man has just given only a glass of water for comfort. In the contrary, our culture teaches us to treat an angry and agony man with communal therapy. Imagine our funeral ceremony. We comfort those in distress in group.

One interesting finding from this theme is that, regardless of age and sex variable, interviewees have a fair understanding of the term culture and correspondingly, in general, they agreed that topics in Kana TV Dubbed serials are not aligned with their cultural knowledge and frame of interpretation. This finding highly articulate, on one hand, respondents cultural consciousness while consuming dubbed serial and, in other aspect, it also tell that there is other variable, other than topic, for their reason of consuming dubbed serials which, according to them, holds anti local culture element.

4.4- Sense Making and Watching Habits

In terms of meaning making Interviewee response appeared to be demographically dissimilar. It is interesting to notice that interviewee FGD 1 and FGD 2 have almost different meaning making out of the consumption of Kana Dubbed serials. FGD 1 meaning making seems slanted toward the question of how humanity, especially families, interacts in such cruel way because of the value of goodness vanished out from this world.

FGD 1/b, in general, I observe in it [Kana Dubbed serials] how we humans go further to conspire to harm other people. And that give me a meaning that all people who smile for me are not good people, that makes me to be skeptical in social relation. I also make a meaning of it that if someone conspires on me; it teaches me how to deal with such a plots.

FGD 1/ c, honestly speaking, I understand that I took only the negative meaning out of it [Kana Dubbed serials]. I don't see any good value from it. All I learn from

these films are how a man conspires behind his brother and that makes me to be skeptical to my surrounding environment.

FGD 4/b, let take 'Yeteqema Hiwote' for example, people in that serial are very cruel, all they care about is money. I don't believe anyone in Ethiopia can be that much cruel for money. However I love the plot line and I enjoyed watching that drama. I don't care whether their culture is similarity with ours or not. All I care is the story line progression.

FGD 1/d, for me, the meaning that I take is a lot. For example, I literary learn how to be organized to accomplish a certain duty with the help of Ye Nisir Ayin' drama about organized Italian mafia, which I have little knowledge before, operate in a country in that range to dictate crime.

On the other hand, FGD 2 and FGD 4 have quite a different approach of sense making out of the dubbed serials. In this group, even if there is happen to be different sense making, one variable has been found similar in three of the interviewees, living style. Similarly almost both FGD 2 and FGD 4 groups are very fond and interested about those Dubbed serials regardless of whatever negative image has been discovered.

FGD 2/c, I took a fashion from them [Kana Dubbed serial]. Like for example hair style, dressing style, style of living etc. I believe I am not alone with such meaning making. If you observe in Addis city lately, you can see such fashion copy pasting. You can see the way their hair cut, their beer style are all copied from those dubbed serials.

FGD 2/c, in the beginning I didn't want to watch those serials, however as the mass talked too much about it I got interested. The reason I get very much interested about Kana serials and the reason of my attendance till this day is fashion. Just to watch how the characters dressed up. Not for the story or the plot line. Just for the fashion.

FGD 4/a, apart from how a man should have to lead his family, I make sense to learn how the current world is dressing in terms of fashion.

These two different approaches of meaning making witness male audience and female audiences, regardless of their age difference, receive messages differently. Even in the context of the above sense making male groups tends to make a sense more toward the idea of conspiracy theory of human relationship rather female groups, though not all, are attracted to life style of the drama setting.

As one this research objective is to observe whether Kana TV youth consumer adapt, reshape or ignore the message from dubbed serials, the above indication prompted two positions. That is male consumers are more on reshaping meaning while consummation of content whereas female are position in adopting fashion styles. However, it is observed that female respondents also make meaning of the conspiracy of human relationship so that this conclusion doesn't stand on the status quo of female as a life style fonding.

On the other hand, in regards of sense making, unique perspectives has been reflected by respondent IDI 1 and 6 who suggested that dubbed serials largely work to confuse viewers, who lack the proper cultural knowledge to make sense of unfamiliar settings and social norms (IDI 6).

IDI 6; meaning is definitely there, for example they portray black is the sign of bad fortune, civilization is defined only from their cultural understanding, knowledge is subjective based on their cultural context, even beauty is objectively defined(white in color, tall, strait nose e.t.c) which define by their own culture. The entire message that I make meaning out of those Dubbed serials is that to see myself as inferior human being. To ignore my background and worship their way of style. And I resist believing that.

Unlike other interviewees, this IDI 6 interviewee uniquely extends to express his meaning making from philosophical perspective. He skeptically observes those dubbing as they trying to absorb the mere identity of our original civilization which reflect up on by culture, knowledge

and aesthetics. Hence, he seems position himself in rejection of message conveyed by those Dubbed serials. Of course there are also IDI 2 and 5 respondent's reflection which indicate the position of reshaping of dubbing contents.

IDI 2- I make a lot of meaning out of those dubbings. Some are good and some are not good. So I don't take and accept either of them. I consume the products keeping in to consideration that it is their way of life style, not mine. I distant myself and enjoy the story.

IDI 5, Like everything we take the good things from these translated shows and leave the bad things. And there is no movie I hate because it's from Turkey or it's shown on Kana. I watch Kana with a way that it does not interfere with my other activities. There is no way I can find my culture or myself in these films because they are not mine. I can only find myself and my culture in the local films.

Regardless of respondents divergent approaches of sense making out of their consumption of dubbing content, one important concept position all respondents in similar stance. That is, In general, all respondents agree that they are interested, in one way or another, to Kana dubbing serials. Below are some of the meanings constructed by the respondents from different groups in terms of what interest them to the contents;

FGD 1/c, Almost everyone watches Kana. I like their translation

FDG 3/ b, I watched the dubbed series but also the other once. But I like the translated once because I can easily understand them and I can watch them with my family.

FGD 2/a, I enjoyed it a lot regardless of all the controversies and arguments, they created new plot line every time and that is interesting.

FGD 2/b, even if it consume much of my time. The story is interesting, which I can't resist to stop watching.

FGD 4/c, for me meaning is not there. Rather their acting is marvelous and that catches me to hold on to follow. The actors are acting and dressing is my interest.

FGD 3/a, for me 'shinqur liboch' is interesting, because it teaches me not to reply bad thing with bad thing. Rather it taught me whenever I counter with bad behavior; I should have to respond with good heart. That is why it is interesting for me.

FGD 1/b- "yewobet eseregnoch" is much more interesting for me because one of now a day in Ethiopia migration is a much more concerned problem. And I noticed in that film demonstrate how much migration is dangerous so that it would be a good lesson for Ethiopians who wish to migrate

FGD 1/c- apart from 'yewobet esergnoch' which more related with topics of Italian mafia, 'Lijituta' drama is interesting for it conveys their good education system in terms of communication and technology. I even recommend it for those who learn nursing.

From the above illustration of different respondents, we can draw a conclusion of mainly two analytical perspectives in regard to their sense making of interest to consume dubbing products. The first one is that, in general, all FGD interviewee more or less agreed that they are interested to these dubbing serials regardless of their previous cultural awareness. And the main sources of their interest are different, which of course lead us to the next analytical perspective.

As we can observe on the responses, most of the respondents agree primarily on language translation as their main interest toward the dubbings.

Apart from language translation, respondents are much more tend to put the story development, plot progression, character development (**FGD 3/a**; what I like form them is the way they create and built characters) and thematic content of the film (like migration, education, mafia organization, etc) as their other reason of interest.

As far as watching habit is concerned, almost all respondents of different groups agreed on that they decline their watching time as compare to their previous experience.

FGD 3/a, comparing with the first day of watching habit, I quit reduce it. Because, it took all my time even I can't have a time for studying. People usually say the remote control is in your hand. I don't agree with that, because let alone my mother, my grandmother watched Kana TV till mid night. I can't switch off the TV on her. It has been too much for me and I decided to decline watching it.

FGD 1/b, 99% I reduce watching it. Previous time I almost watch every episodes. But now, especially on Turkish serials, I noticed that they extend the story unnecessarily. They extend up to 40 episodes which is much more the point they should have finish it. And now everything seems boring.

FGD 1/c, As he says, for me it starts to get me bored. I used to watch them sacrificing my sleep time of 9 - 10 PM. But now because I get board of them, even with all my family, we start to switch the channel to another.

FGD 2/b, I started watching Kana lately. I used to watch a lot then. But now I get bored because stories end too fast. Now I almost watch once in a week.

FGD 2/d, I watch sometimes these days. But not like my previous experience. Specially if I got interrupted to follow the stories somehow, I don't intended to get back and follow it

FGD 4/e, I minimize to watch it. One of the reasons is because all of the shows I was following ended and I didn't think it was necessary to start a new one because watching them all is going to coast a lot of time because I have seen it with the once I was following at the beginning

According to the interviewee illustration of watching habit, we can easily notice that almost all respondents reduce their time of spending to watch Kana Dubbed serials in comparison with their stating watching habit. Their reason to minimize their time is different. On one hand,

some of them are started to get bored with the unnecessary extension of the stories and on other hand, others noticed that the time they spend to watch it start to hurt their other social responsibilities. Similarly, in regard to these IDI 1 noted the following

IDI 4, I almost quit watching Kana 2 weeks before. I quit watching, because the time I spent to watch began to affect my social and work life. It is not that I oppose the station. But you know I am private worker. If I spent much of my time on Kana, I definitely can't even support myself, let alone my family. My second reason to quit watching is influence. In the beginning I used to watch Kana for entertainment. But now I started to notice that I am very much attracted by the way the character live. And that is not the reality on the ground. For such reasons I quit watching Kana.

It seems contradictory to find that respondents' sense making of interest is happened to be content and plot development and yet, in the other hand, their watching habit is started to decline dramatically. However, the researcher, even if these two findings are contradictory, conclude that respondents are making different meaning, and yet, they are very much interested with dubbed serials. On the other hand, the fact that those dubbed serials screened daily starts to affect the rhythm of enjoyment and starts creates entertainment saturation point of fade up. Additionally explanation may be , the researcher conclude, because of the interest of watching that has been develop in respondents, the time of their spending on Kana is too much. Then they noticed that it affect their other social responsibility. The, respondents decided to minimize the time they spent on Kana TV.

4.5- Behavioral Involvement and Reality

Most of the FGD 2 & 4 interviewee believed that, in one way or another, they identified their personal characteristics in one of the characters of Dubbed serials.

FGD 2/e, Gudeseret is almost similar with me. The way she struggle to win life, her excellent work culture even if the work is considered minimal from social

context, the fight with her boyfriend, her firm stance on truth, almost all are similar with me. She is almost myself reflection.

FGD 4/a, on 'Shinkur liboch', the fact that kansu's father is not known is similar with my reality. Additionally the fact that her openness with personal interaction is alike with me, I often attracted with that drama,.

FGD 2/a, I am very alike with Kansu. She is typical me. She is so innocent, she trusts people by her own innocent attitude. I love 'Shinqur Liboch' because of Kansu character.

FGD 2/b, When it comes to 'Yeteqema Hiyiwot', Bahir looks like me. She is always fooled and sometimes it makes me wonder why and why she can't do something about it. I used to trust people easily. But after I realized Bahir is just like me and she got hurt by other people, I start to reconsider my character again. It is because of Bahir.

Interestingly enough expect one male interviewee; almost all male groups couldn't identify their behavior in either of the serials they used to see. Even FGD 3/a behavioral identification are rather from negative behavioral similarity aspect.

FGD 3/a, From me that character who play football in "Yebeqel Menged". He gets angry too rapid and tone down fast. That is typical me. I usually rush to decide something the same is true with him. Because that character is like too me, I usually follow "Yebeqel Menged".

Unlike male age group, it is visible to notice that almost both female youth age groups are identify themselves with one of Dubbed serials characters. This identification of self hints not only female groups are more physiologically involved in the Dubbed serials than male youth group but also it in the other side indicate that the tendency of female group to adopt easily messages planed by the producers of those serials. Because, the aim of any film makers is to pull up their audience philologically in to the story by any means (even by identification of a characters) so that their inside message would be imparted to audience.

In terms of comparing their current life style with that of the serial setting, in general, all respondents agreed that their life is completely different with the Dubbed serial setting. Almost all respondents noticed that the serials setting that everything is luxuries. Some of the female respondents, like they are more interested in fashion, even went further to wish to live the Dubbed serial setting life style.

FGD 2/a, For example Ates is a good boyfriend and I wish to have a boyfriend like him. I also envy their houses, cars, the way they live.

FGD 2/b, I also like their life style. It is so luxurious.

FGD 4/b, For me it's their house and beauty that I like. But to compare with that of me, it is unthinkable.

FGD 4/c, Ates is a handsome boyfriend and I wish to have a boyfriend like him. I like their home and profession.

According to the above interviewee responses, it is perceived that all respondents agreed upon that their current reality of life is very much different with that of the serials setting. And yet some female respondents wish to live that dream life of serial setting. In addition with previous finding of female emotional involvement, this group of female respondents are clearly setting themselves in the position of adaptation any message released by the serials.

Nevertheless, female interviewee agreed, like other male groups, on poverty as the most resemblance life style with their living reality in those serial setting.

FGD 4/a, There is something that is similar but not that much ...I think I relate to the poor ones not the rich ones

FGD 4/c, The area that I live has a great similarity with the poor areas that are shown in these shows. Mothers buy bread together and talk to each other and that reminds of my own village.

FGD 4/d, It mostly does not have similarity but the poor people in the shows have similar way of life like that. That is concerning their social life and how they live together.

FGD 3/a, There are some that I have watched that are close to our culture, especially those made out of town. Like how they punish their children and throw a party or celebration

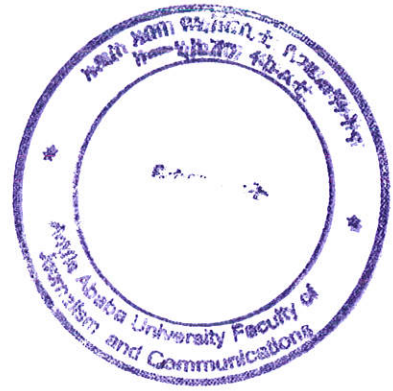
As contrary to most of respondents who don't agreed up on dubbings stories to represent their way of life other than poverty, generally, most of them believe that the actors in those serials represent reality. As one IDI 3 illustrates

IDI 3, Especially in "Tiqure Fiqer" they are good in acting. They convinced me that whatever they act as a reality. Even if I don't familiar with their contextual reality, their acting seems incredibly convincing. As I told you even If I don't know their social reality, I accept that very moment as truth.

Also, as they decoded the messages from such good acting ability they were found to be engaged and active participants. To meet the objective of this section, the researcher investigated the discussants on why they decoded the messages in such a way. Then, they highly underscored that the language of serials, quality of the production and story development as the main influence decoding reality.

The result indicates that majority female of the respondents, unlike male respondents, do take Kana television dubbed serials characters as real people and want to copy them in appearance and style. In the other hand, even if male respondents take actor as the depiction of reality, they are very much fond of the content and "the how to do" of the story so that they are also far from to be a neutral message consumers. The Reason of by male respondents not copying the outlook of male actors may be that male characters shown in dubbed serials are not acceptable or may not be rewarded in our society.

CHAPTER FIVE



5-SUMMARY, CONCLUSION AND RECOMMENDATION

5.1- Summary

This study searched the possible cultural effects of dubbed serials by investigating the reception analysis of Addis Ababa youths Kana Television viewers. The research brought key results by comparing the meaning making early age youth (15-20) with late age youth (21-25), as well as, the study provided the gender comparison of youth sense making in terms of life patterns.

Dubbing to Amharic language is new phenomenon in Ethiopia which has been introduced with Kana television station during the last one year. Of course, in one hand, the fact that is new phenomenon in Ethiopia and in the other hand, it is presented in local language Amharic triggered a question t whether or not Dubbed serial has an effect on youth viewers in terms of attitude, value orientation and behavior. Because of it is easily accessible (right on prime time of 6 am-10 am), easily affordable (its free of charge) and presented as a package of different interesting stories makes this channel powerful enough to redirect the cultural orientation of youth consumers.

Even if to find locally researches on dubbing is almost nonexistent, for the phenomena is new, abroad researches (Chaume, 2013; Qudah& Tahat, 2013; Qudah, AbdulKrim& Menawer, 2014) specific to dubbing concluded that dubbed serials have an effect viewers. Locally conducted researches, which rather focused in satellite television effect “effects of satellite television on life patterns of youth in Addis Ababa” by (Rahwa Youssuf, 2011), conclude that television have either direct or indirect effect on viewers. Likewise, this research investigated on how Addis Ababa youths make meaning out of the consumption of Kana television dubbed serials which as the result probed that whether or not those youth are culturally affected or not.

For the main purpose of this study is to explore the possible social life patter effect of youths out of their sense and meaning making of the consumption of Dubbed serials, it records how

cultural elements of Dubbed serials of Kana TV are welcome and interpreted by target audience, i.e. the reason of watching, the time they spent on watching, their cultural understanding of both before and after consumption, and so on.

The researcher has been organized with the combination of three theories. In order to assess what is the main reason of the respondents' Kana television Dubbed serials as their preferred channels and Programs "reception analysis" and 'Uses and Gratifications Theory' was applied. In the cultural effect aspect, the research tends to applied cultural studies (in terms of media power to assimilate small cultures) as well as intercultural communication (culture assimilated each for the benefit cultural co-existence). Hence, the theoretical structure of this research was an amalgam of three theories i.e. reception Analysis, Uses and Gratification Theory, and cultural studies.

The rationales of qualitative approach was chosen to carry out on audience reception in this research is believed to light on how the audience experience the newly introduced dubbing serials as the result to assess the possible cultural effect. Thus, the scope of the study, in terms of location, was Addis Ababa only and the total population of this study was youth Kana Television viewers, aged 15 to 25 years, who reside in Addis Ababa. The researcher chose for that range of age because not only it[15-25] is UN youth age range definition but also it is the most vibrant, active and dynamic age range which can easily manipulative for cultural identity loss . For It was decisive to categories those who have an active experience of watching dubbing, in order to investigate their meaning making, non-probability (purposive and snowball) sampling technique was applied. This technique further paved the way to categories early age youth viewers [15-20] and late age youth viewers [21-25] with a group of both male and female. The researcher intended to investigate the variables with in age and gender in terms of meaning construction accordingly.

5.2- Conclusion

This chapter discussed the most important findings of the study which are analyzed under the four themes planned in order to address the main objectives of the study. The results and findings are also collaborated with theoretical and methodological approaches. In broad terms

this chapter tells; the general view of the respondents towards Dubbed serials, how they receive Kana television Dubbed serials in the context of local cultural element, and also explains the main factors that influence the consumer's behavior with regard to meaning making.

With regards to awareness of dubbing of the respondents, the general finding concluded that late youth have a better understanding of the intention of dubbing than that of early youths. The fact that almost both (male and female) groups have no understating of intention of dubbing makes them more victims of media which controlled by powerful, dominant groups. On the other hand, almost all respondents demonstrate their culture awareness and frame of interpretation of culture, which is this study research question, respondents replied either in connection with social identity or hereditary social meaning (social science perspective) or material artifacts (interpretative notion). These findings point two significant concepts. First, unlike the purpose of dubbed serial, almost all respondents have a meaningful insight and understanding about culture. And second, it seems all have a fair understand that society is noting without culture. We can conclude that late age youths are more culture conscious than the intention of dubbing.

As far as respondents preferred topic in relation to their local cultural context are concerned, they almost all agree crime, romantic and emotional topics were most common in dubbed serials and noticed far from their day to day cultural experience even if they are interested with such topics. The study shows that participants do not experience a homogeneous phenomenon in their reception of the messages of the Dubbed serials they see but rather actively interact with their social cultural context to construct meaning. In other word, respondents reject message of what they consume in terms of cultural assimilation.

Majority of the female viewers' preference to watch Kana television dubbed serials for its story development or plot progression of the Dubbed. In other hand, male respondents are more interested on character development and thematic content of dubbing. Majority of respondents also claim communication (dubbing in Amharic) and lack of other optional entertainment (not only from the drama aspect but outside drama entertainment) are also the reasons of their attachment with Kana dubbing. What contradict with the previous finding is, As

far as watching habit is concerned, it is observed that all group of respondents are almost in the state of gradual reduction of watching habit. Their main reason for gradual minimization of watching habits is that they realized dubbing serials are taking too much time of their life. This fact also tells the consumers' stance is on the rejection aspect of meaning making.

This research also tried to discover, "What new values, norms and behavioral perspectives are learned by Dubbed serials after the consumption by the target audience"? The result indicates that majority female respondents, unlike male respondents, do take Kana television dubbed serials characters as real people and want to copy them in appearance and style (dress style, hairstyle, make-up and posture). On the other hand, even if male respondents take actor as the depiction of reality, they are very much fond of character development and content and "the how to do" of the story so that they are also far from to be a neutral message consumers. These rather indicate, unlike the previous results of sense making, that respondents adopt unconsciously the hidden cultural practice of dubbed serial setting.

Hence, as it was found out; the study generally reached in two contradicting results of meaning making out of watching dubbing by Addis Ababa youth. In one hand, respondents seem more cultural conscious and put themselves in cultural rejection position while consuming those Dubbed serials. On the contrary, almost all respondents associate themselves either with character life style or the situation of the story. the fact that respondents generally have a fair awareness of their local culture, that they are consciously consume those dubbing understanding cultural difference with of their reality setting and also, more interestingly, they tend to gradual reduction consumption all point out that Addis Ababa youths are in the position of message rejection while consuming Kana television Dubbed serials. However, on the other hand, both groups are in one way or another associate themselves with the plot, character, situation of the story indicate that they are in the in the unconscious process of adapting with the meaning that those Dubbed serials released. This, in other hand, means respondents are adopting cultural elements of dubbing.

The conclusion of the study, then, corresponds to the notation made by Williams(2003) while discussing reception Theory. According to him, reception analysis gives emphasis to the ability

of audience as active producer of meaning out of media cultural forms. In accordance with that, audience rejection of the intention dubbed serials message of cultural assimilation have observed in a certain meaning making investigation. In other hand, cultural study theory also played crucial role as respondents not only identified their behavior in one of the serials but also they follow the outlook of characters and situation with respect to lifestyle and themselves as a whole.

5.3- Recommendations

In accordance with the findings and the discussions of the preceding chapters, the following recommendations are listed to deal with Dubbed serials.

- 1- viewers are required to be culture conscious while consuming dubbed serials
- 2- Keeping in to consideration that dubbed serials have two side of impact, both for intercultural communication as well as cultural effect, policy-makers should take extreme care while formulating rules and regulations in terms of pay an extra attention to sensor(like the current practice in local film productions) cultural sensitive elements.
- 3- For the dubbing in Amharic is new phenomena to our country, it is recommended that further effects of these contents must be targeted for research studies in future. Especially the aspect of marriage, infidelity, betrayal and crime behavior should be stressed.
- 4- To reduce and resist the effects of those dubbed serials produces by other culture (west and Arab), it is suggested that local channels should be supported by relevant government and private body to produce serial drama which can match with the quality of dubbed serials. This can be done by raising more taxes on dubbed serials production and pass it to support local productions.
- 5- Local serial production should produce quality serial dramas so that it will dub with other language [foreign or local] to get out of 'dubbing domestication' and transfer to 'dubbing forignization'.

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APPENDICES

THEMATIC QUESTION FOR FOCUS GROUP DISCUSSION

1-General awareness about Dubbed serials

- What do you understand by Dubbed serials?
- Why are they made of?
- To whom do you think the Dubbed serials are made for? Why?
- Why do you watch Dubbed serials?

2- Cultural attitude towards topics covered by Dubbed serial

- How do you define culture?
- What are the most common and important local cultural values?
- What are the most common local cultural variables used in these Dubbed serials?
- Do you think these Dubbed serials are appealing to your exiting life experience? (If yes how? If no why?)
- Which Dubbed serials are culturally similar with local culture? Why?
- Which Dubbed serials are culturally difficult with local culture? Why?
- What do you like most from the Dubbed serials? Why?

Behavioral Involvement

- Do you one way or another relate to/belong to/ identify yourself with the characters?
- If so what kind of characters do you like to become or relate to?
- Which characters you think are the reflections of the local social life? Why?
- How do you deal with the messages in the Dubbed serials? Do you accept it as true? Do you negotiate the reality in the Dubbed serials? Or Reject it?

Realism

- Do you think the actors in Dubbed serials are real people?
- Do you think what they do/say/think/act is realistic?
- Do you think /believe there is nothing 'unreasonable' about behaving / doing/ thinking/acting like the characters do?

Dubbed serials and sense making

- Do these Dubbed serials have a message?
- What do you understand from the messages of the Dubbed serial?
- Do you think these Dubbed serials are interesting? Why? Why not?
- In your opinion, do you think these Dubbed serials are appealing to your exiting life experience? (If yes how? If no why?)

Watching Habits

- How often do you watch Kana Dubbed serials?
- Why do you watch Dubbed serials?
- What is interesting about them?
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INTERVIEW GUIDE FOR INDIVIDUAL IN-DEPTH INTERVIEWS FOR YOUTH

1. What do you understand by Dubbed serials?
2. Why are they made of?
3. To whom do you think the Dubbed serials are made for? Why?
4. Why do you watch Dubbed serials
5. How do you define culture?
6. What are the most common and important local cultural values?
7. What are the most common local cultural variables used in these Dubbed serials?
8. Do you think these Dubbed serials are appealing to your exiting life experience? (If yes how? If no why?)
9. Which Dubbed serials are culturally similar with local culture? Why?
10. Which Dubbed serials are culturally difficult with local culture? Why?
11. What do you like most from the Dubbed serials? Why?
12. Do you one way or another relate to/belong to/ identify yourself with the characters?
13. If so what kind of characters do you like to become or relate to?
14. Which characters you think are the reflections of the local social life? Why?
15. How do you deal with the messages in the Dubbed serials? Do you accept it as true? Do you negotiate the reality in the Dubbed serials? Or Reject it?
16. Do you think the actors in Dubbed serials are real people?
17. Do you think what they do/say/think/act is realistic?
18. Do you think /believe there is nothing 'unreasonable' about behaving / doing/ thinking/acting like the characters do?
19. Do these Dubbed serials have a message?
20. What do you understand from the messages of the Dubbed serial?
21. Do you think these Dubbed serials are interesting? Why? Why not?
22. In your opinion, do you think these Dubbed serials are appealing to your exiting life experience? (If yes how? If no why?)
23. How often do you watch Kana Dubbed serials?
24. Why do you watch Dubbed serials?
25. What is interesting about them?