

**WESTERN INFLUENCE ON ETHIOPIAN MEDIA AS REFLECTED IN
AMHARIC MOVIES: CONTENT ANALYSIS OF FILMS PRODUCED
FROM 2001 TO 2005 BY ETHIOPIAN FILMMAKERS LIVING AND
PRODUCING IN ADDIS ABABA**

BY

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**A THESIS SUBMITTED TO THE FACULTY OF JOURNALISM AND
COMMUNICATION OF ADDIS ABABA UNIVERSITY**

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This is to certify that the thesis prepared by Marsema Tariku Aberra, entitled "Western Influence on Ethiopian Media as Reflected in Amharic Movies: Content Analysis of Films Produced from 2001 to 2005 E.C. by Ethiopian Filmmakers Living and Producing in Addis Ababa" and submitted in partial fulfillment of the requirements for the Degree of Masters of Arts in Journalism and Communication, complies with the regulations of the University, and notes the accepted standards with respects to originality and quality.

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CHAPTER TWO	24
2. Review of Related Literature	24
2.1 Film and Society	24
2.2 Film as a Medium	26
2.3 Films and Globalization (Westernization)	28
2.3.1 Globalization by Replication.....	31
2.4 Film Defined	33
2.5 The Techniques of Film	34
2.5.1 Mise en Scène.....	35
2.5.2 Setting	35
2.5.3 Props	36
2.5.4 Costume	36
2.5.5 Performance	36
2.5.6 Lighting and Color	37
2.5.7 Composition.....	37
2.6. Historical Development of Films	38
2.6.1 The Third World Film Industry	39
2.6.2 Local Content Generation	43
2.6.3 Historical Development of Ethiopian Films	44
2.7 Theoretical Framework of the Study: Semiology and Structuralism	47
2.7.1 Basic Elements of Structuralism.....	48
2.7.2 Barthes Structuralism Approach	49
2.7.3 Genre Analysis	51
CHAPTER THREE	52

3. Methodology of the Study	52
3.1. Research Design	52
3.2. Methods of the Study	54
3.3. Data Sources	54
3.4. Sampling Frame, Techniques, and Procedures	55
3.4.1. Sampling Frame	55
3.4.2. Sampling Techniques.....	55
3.4.3. Sampling Procedure.....	55
3.5. Data Collection Tools	56
3.5.1. Content Analysis	56
3.5.2. Interviews	59
3.6. Reliability and Validity	60
3.7. Ethical Consideration	61
CHAPTER FOUR	63
4. Data Presentation and Analysis	63
4.1 Quantitative Data	63
4.1.1 Amharic Films Related from 2001 to 2005 E.C.....	63
4.1.2 Thematic Profile of the Chosen Films	65
4.1.3 Indicators of Westernization.....	68
4.1.3.1. Setting, Objects and Events across the Films.....	71
4.1.3.2. Characterization in the Films.....	79
4.1.3.3. Language Influence in the Films	86
4.1.3.4. Life Style in the Amharic Movies.....	90
4.2. Qualitative Data	94
4.2.1. Views of Informants on Amharic Filmmakers Profile.....	96
4.2.1.1. Young with Lucrative Interest	96
4.2.1.2. Lack of Professional Training	97
4.2.1.3. Antipathy among Filmmakers.....	97

4.2.2. Challenges on Amharic Filmmakers.....	98
4.2.2.1. Lack of Legal and Administrative Conducive Environment.....	99
4.2.2.2. Lack of Strong Professional Association	100
4.2.2.3 Lack of Proper Critic	100
4.2.2.4. Lack of Media Support	101
4.2.2.5. Multitasking Directors	102
4.2.2.6. Challenging Audience.....	102
4.2.2.7. Business Oriented Producers	103
4.2.3. The Achievements.....	104
4.2.3.1 Number of Films	104
4.2.3.2 Audio Visual Quality	105
4.2.3.3. Number of Audience.....	106
4.2.3.4. Economic Value	106
4.2.4. Western Influence on Amharic Films.....	106
4.2.4.1. Views of Informants on the Indicators of Western Influence in Amharic Films.....	107
4.2.4.2. The Influence Extent?	109
4.2.4.3. Trend of Western Influence	109
4.2.4.4. Reasons for Westernization	110
4.2.4.5. Who to blame for the Americanization of the Amharic Films?	110
 CHAPTER FIVE	 112
5. Discussion	112
5.1. The Concept of Westernization	112
5.2. Existence of Americanization	113
5.3. Three Types of American Influence.....	114
5.3.1. Beneficial Influence	114
5.3.1. Harmful Influence	115
5.3.3. Neutral Influence	117
5.4. Americanization Indicators in the Films	118
5.4.1. Trend of the Amharic Films	121

5.5. Understanding the Context 123
5.6. Power of the Audience 125

CHAPTER SIX 128

6. Summary, Conclusion and Recommendations 128
6.1. Summary 128
6.2. Conclusion 129
6.3. Recommendations 132

Appendix	135
1. Content Analysis	135
1.1. Coding Guides	135
1.2. Coding Indicators Defined	135
1.3. Coding Sheet	136
2. Interviews	137
2.1. Interview Guides	137
2.2. Questions Asked	137
A. Questions on Amharic Films in General	137
B. Questions on Western Infulence	138
C. Questions on Western Influence Indicators	138
D. Questions on Western Influence Trend of Characteristics	138
E. Questions on What Should be Done	138
 Coding Sheet sample.....	 139
 Reference	 140

List of Abbreviations

EC: Ethiopian Calendar

EFC: Ethiopian Film Corporation

EFMA: Ethiopian Filmmakers Association

UNESCO: United Nations Educational Scientific and Cultural Organization

Definition of Terms

Americanisation: Influence in style, idea, value, tradition or ways of being into the Amharic films, as coming from the Hollywood films. Also used to mean westernization as the influence in this phenomena is of American nature.

Cultural Industries: Cultural business or cultural enterprise.

Culture: Culture here is understood as something that is learned; experienced and shared within a society – It is also here taken as a guide for the existence of a society as being unique to a particular society or group.

Filmmakers: Refers to the film producers, and directors who make the Amharic feature films living and working in Addis Ababa.

Films: Refers to the feature films issued in DVD from 2001 to 2005 EC regardless of which genre it falls in. Movie is used with equivalent sense.

Globalization via Replication: Western cultural, structural or thematic imposition by the Ethiopian filmmakers on Ethiopian films.

Local Content: It is film's visual, audio and textual content that is important to people being typically in their own language and being relevant to the communities in which they live and work.

Third Cinema: Films made as guided by certain principles like panafricanism in order to challenge power structures. This also includes films made by filmmakers located in the so-called First or Second Worlds as long as they adhere to the guiding principles and are made in support of the Third World perspective.

Third Cinema films: Films that are generally produced by filmmakers located within the Third World regions of Africa, Asia, and Latin America and intended for audiences in these regions.

Western Influence: This is the influence coming from America and the films done under Hollywood.

List of Tables

1. Table 1: Number of Amharic Films Released from 2001 to 2005
2. Table 2: Presentation of the Films selected for Annalysis
3. Table 3: The Coding Categories
4. Table 4: Setting, Objects, and Events across the Films
5. Table 5: Western Characterisation across the Films
6. Table 6: Language and the Films

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Anything meaningful is achieved when one works in an area of his/her interest, and on subjects he/she feels passionate about. Indeed, the results can be maximized this way, which is why I consequently chose this topic of cinema and its artistic and cultural revelations, as I am for ever attracted to this field ever since I had joined the Alliance Ethio-Francaise of Addis Ababa, 14 years ago. I spent there some memorable ten years, actively, passionately and entirely dedicated to arts and culture, also making a difference in serving remarkable diplomats of culture in representing the country at the regional and international levels - be it in cinema, contemporary dance, poetry, circus, music, or theatre fields. This experience marked me, and helped me gain new pair of eyes and understanding of a need for an anchored identity. I am thus for ever grateful to the opportunities I was given then under my professional career at the Franco-Ethiopian cultural exchange centre, as the main public relations and cultural and artistic events' organizer.

But then, anything works as planned, and comes out fruitful only when God is in the process. May God Almighty be praised then!

Abstract

This thesis entitled *Western Influence on Ethiopian Media as Reflected in Amharic Movies: Content Analysis of Films Produced from 2001 to 2005 by Ethiopian Filmmakers Living and Producing in Addis Ababa* was done by Marsema Tariku as a thesis for the Addis Ababa University, June 2014. Its purpose was to explore via content analysis, the existence of westernization influence in Amharic feature films released in Addis Ababa over the last 5 years (2001 to 2005 EC). In fact, with the use of quantitative content analysis and qualitative in-depth interviews, the existence of this influence and its manifestation modalities as reflected in the 15 films' total viewing and the 12 in-depth interviews with several people within the different walks of the field were examined.

Though cinema is at its early days in Ethiopia in general, and in Addis Ababa in particular, we have reached a time when an average of 5 films are reported to be launched every week in Addis Ababa, showing a very fast numerical growth. Moreover, the number of film watchers has also increased remarkably. Since cinema has a strong power to influence youngsters and even elders a lot, a scholarly study is necessary to identify, understand and try to influence the kind of messages and potential influences that are at play in these Amharic films, with a particular interest to the connotations.

Indeed, the content of the films were analysed with a particular focus on the occurrence or absence, frequency or rarity of certain selected attributes deemed to depict western influence. These attributes were the setting, the event, the characterization, the costumes, the hair styles and colors, the sound tracks as used to show aspects of life style and language as seen through the use of English in the dialogue, the subtitles or the casting lists.

Findings confirm the existence of an influence, but of rather American nature, more than western. Moreover, the findings suggest that the Americanization mostly is depicted through covert ways of thinking, instead of the overt ones that account for costumes (84%), sound tracks (59%), events (52%) and hair styles by men and women combined (50%). These American influences were deemed influence and yet not influences reflected and imposed by the films per se, as they show the ways life is currently unfolding in the city of Addis Ababa, therefore influencing rather the filmmakers, rather than filmmakers generating the influence.

Results further indicate that the influence has 3 kinds of characteristics as to the influence's potential consequence on the audience. Accordingly, the different types of influences were classified in terms of their perceived result as beneficial, harmful and neutral. The conclusion here being no influence is bad just because it is an influence so long as it contributes positively towards the social development somehow. Some imperfections were thus found tolerable in this sector while others not, as they threaten the local content and national ways and beings.

On another finding thought, influence per se, regardless of its being positive or negative, was found to likely threaten creativity and originality as the Amharic films were said to have many copy and past from story lines, values, or life styles of Hollywood films and from one another.

Additionally, it was found out, that currently, the cinema sector does not have any responsible body trying to coach it, aside from the individual filmmakers, struggling randomly in trial and error, also prioritizing the income aspect over the quest for artistic creativity.

Through the in-depth interviews, the injecting of Ethiopian elements and ways into the films was one outstanding solution presented to fight the American influence that is threatening to swamp about anything on its way as imposed by the Ethiopian filmmakers themselves upon themselves.

CHAPTER ONE

1. Introduction

This chapter introduces the topic of the study – Western Influence in Amharic feature films. It establishes the background, states the problem and identifies the objectives along the research questions. The rationale behind this study, will also be presented here, identifying its significance and describing the limitations that were faced on the process of making it.

1.1. Background of the Study

The Ethiopian society is diverse. It has its own history, culture, language, psychology, philosophy, religion, music, literature, arts, and even society, unique to the country. It is certainly very different from the western society. It is even very different standing out from the African continent, as it is the only African country which had never been colonized despite the short occupation by Mussolini's Italy (1936-1941). For this, it is a country that served as a symbol of African independence throughout the colonial period, also being the founder member of the United Nations and the African base for many international organizations.

Despite of this, the world has often seen Ethiopia as a country in need of foreign disaster assistance as a country perpetually threatened by drought and famine. This image is forever in the minds of the World following the widely known "We are the World" song spearheaded by Michael Jackson but also way before, by the BBC program that was done on the Ethiopian Famine, by world famous British journalist Jonathan Dimbleby. Ethiopians now know the country needs a strong image building work to show the famine was just a one time occurrence with the country striving now towards a renaissance even if at times, struggling with temporary drought.

Ethiopia is indeed different with its multifaceted realities. Even within itself, according to the ethnic background, the religion, the culture and the customs and traditions, its interests are different. Ethiopia's

potential lies in the fact that it has a different history, different origins, different relations, different traditions and customs in addition to the country being also known world wide for its athletic heroes, its landscape, its being the cradle of human kind, its being the home of divers ethnicities, the Ethiopian Airlines, its many religious tourist sites, and so many other factors. No purpose is thus served in succumbing to the western influence or to the currently pointed problems of its films, being copy pasting from foreign customary practices and values without first weighing the pros and cons and its appropriateness on the existing local ways and beings; And most importantly, at the expense of local content developpements,

With the purpose of modernizing the country however, many influences are currently at play changing the country to the better or worst through noticeable and not so obvious modernisation attempts. This is seen by not only the acquisition and transfer of knowledge in the form of science, technology and education but also in the form of imitating the styles, values and ways of life of the western world for instance at the expense of what was or what could be to steer a social progress.

In light of this, when it comes to films, there has been a positive change in Ethiopia following the major turning point in the early 1990s in the country's history as Ethiopia's media consumption practices changed from previously censorship and revolutionary content of art works with the former Soviet Union towards a free market economy and freedom of expression. In fact, following the Governmental change, after 1991, the EPRDF redefined foreign as well as internal policies towards liberalization of the market and as Emrakeb Assefa in her thesis puts it:

The 'Iron Curtail' prohibiting the dissemination of Western symbolic products within the country was then lifted which in turn led to a surge in demand for Western predominantly American media texts. This led to the importation of Hollywood films among other things to Addis Ababa. Following this, there was a time when the informal video houses were showing primarily American action movies in Addis Ababa, as there was a significant shift in Ethiopians' films consumption practices which were previously limited to watching films produced by socialist countries mainly the former Soviet Union. (Emrakeb, 2006, p. 1)

As the protection lifted, access and utilisation of western goods had their free way in the country, with their own possible influences. One aspect of the goods that were then imported were in forms of films as

hollywood found its way to the market. However, this was curbed during the last decade or so, with the increase of Ethiopian filmmakers emerging involved in the area, making video films in the local language, Amharic. Following this positive development, the hobby of watching American films shifted towards the watching of local Amharic films in Addis Ababa with many youngsters being attracted to the movie watching and the movie making as well. The current question being on how benign and how Ethiopian, the films watched in Amharic, are now.

Beyond the remarkable increase in the number of Ethiopian films, produced in Amharic language, that provoked an increase in the number of private cinema houses reaching this year the figure 20, and also provoking an increase in the Amharic films' audience receptivity, there seems to be progressively a question arising on the added value, the level of creativity and originality of these films along their local meaning on the audience, the local market, and the growth of the Ethiopian film industry in general.

While the question of the existence of an Ethiopian Film as an Industry still is a question debated among the professionals of the field, more discussion and studies need to be made on the identity of Ethiopian films as reflected from their content, story line and messages. Dawit Lakew (2008, p.38) argues the trend of the Amharic films is urban-tailored, geared only to Addis Ababa and some few major cities in Ethiopia, therefore missing the link in between the urban and the rural areas and disqualifying them from being typically Ethiopian.

Film is said to be one of the most expensive art forms both to study and practice. It is expected to be all the more so in Ethiopia, one of the poorest countries, where the overall cinema infrastructure does not seem yet established and developed fully with funding probably being number one issue in filmmaking. The lack of professional training institutions/centers/professionals seems also another added critical challenge keeping the Ethiopian films in what many call "creative inertia" as most of the films continue to rely heavily on copy pasting.

In fact, Haile Gerima, the internationally acclaimed Ethiopian film director and influential professor at Howard University in Washington DC, who won several international awards for his films *Sankofa*, (1993), and *Teza* (2008), reportedly said that "the Ethiopian cinema has yet to be born".

In fact, according to the issue of the 23rd of September 2006, the Addis Journal, a weblog of arts and culture, life and society, Haile Gerima had also said in a discussion held at the Addis Ababa University that he has “not come across anything that can be called cinema and has a sense of Ethiopian history and culture” while he was speaking of the Amharic movies done by the Ethiopian filmmakers living and producing locally.

This lack of a “sense of Ethiopian history and culture” has been frequently criticized as Ethiopia seems to be succumbing to western influence preventing it from using its own resources and potentials. In fact, Dawit Lakew (2008, p. 38) substantiated that the video productions currently on display “neither promote the cultural fauna and flora of Ethiopia nor even adequately represent the social reality of urban life”.

Despite of this, the sector of Amharic movies, according to the local officials and people in the field, is nevertheless booming, contributing locally enormously in generating literally millions in tax revenues as well as in hall rentals and advertising.

As the Ethiopian Filmmakers Association (EFMA) Director, Tesfaye Mamo puts it, “with the right kind of Governmental support and encouraging policies from the Addis Ababa Bureau of Culture and Tourism”, as combined with collaborative efforts and professional trainings for the film practitioners, “the film domain could grow into a multi-million dollar industry.”

In fact, in the overall general local process undergoing towards development and democratization of the country, cinema has got its own roles and responsibilities to play out, in so far as it is made with a community sense, to inform, educate, mobilize, and sensitize people by provoking national thought and discussion around relevant issues, even when done lightly, under comedy genre. In other words, films that give country insights on intercultural issues and that provide snapshots of social and cultural norms also showing the living environment, the potentials and resources as well as the unique features of the ways of life of the locals would have an added value at the local, regional and international levels provided that the makers do not succumb to too much western influence.

1.2. Statement of the Problem

Films that address issues of real relevance, and that matter in the daily lives of Ethiopians, for Ethiopians, and films that show the social and cultural ways and values and living conditions of Ethiopians in their diversity and uniqueness would be an impetus for the generally encouraging developmental efforts undergoing currently in the country - going for quality, over quantity and aiming higher than just the local markets.

Ethiopian society is diverse within itself needing to show its different ethnic, religious, cultural, traditional, historical, social and customary riches needing for some to be preserved while for others changed towards modernity that goes in line with the fast changing local and global world.

However, currently, a great fear expressed seems to be that there is too much of western influence in all walks of life, with Ethiopians taking the fate of globalization and westernization willingly equating the phenomena with being modern. A question to ponder on should be for this thesis, does this westernization tendency also show in the Amharic movies that are done by Ethiopians living and producing in Addis Ababa. And if not, how much of the traditional distinctiveness of Ethiopians has achieved to be reflected in these films by balancing between cultural preservation and modernization at the expense of westernization.

Ethiopian films and filmmakers are expected to make a positive contribution indeed with their films and have a say on how we go ahead with modernizing while still remaining ourselves, while applying science and technology to the artistic medium.

The literature around westernization shows that the negotiation with the tension of the western influence can equate to negotiating with local identities. In spite of this, to the knowledge of the researcher, there is a very limited literature available on Ethiopian cinema in general and there is no study yet introduced around the concept of westernization by replication in the context of Ethiopian feature films. There is no study yet either on the specific identity problematics that are arising on the Ethiopian context in the

current globalized world. However, when it comes to the documentary film category, Dawit Lakew (2008) had done a critical overview of Film art and practice in Ethiopia, with a special emphasis on the current trends in which one of his conclusions were that “owing to lack of professional film training, the works of almost all the directors (particularly in the fiction category) are inclined to be imitative of Hollywood’s filmmaking paradigm” adding that:

“Since the films tend to be imitative, there is a great danger that they willingly import not only undesirable, but also influencing social forces. For instance, none of the films has used an original music score of a national source, but those just borrowed from Hollywood” (2008, p. 93)

In promoting Ethiopia and Ethiopian cinema, it seems only logical to believe that the Ethiopian films need to possess distinctive features in style and themes to be able to stand out from the available international crowd, but also be able to promote the country and tend towards the eagerly strived for target of image building. The films made by an Ethiopian are thus expected to be showing the Ethiopian perspectives on the realities of life in Ethiopia or elsewhere, making their statements through rich artistic expressions via a unique and distinct story telling. Only this way can films be made to become more useful, meaningful and relevant to citizens and the world with positive impact as they are said to be doing in all the literatures.

To achieve this, Ethiopian filmmakers of course need to be open to experience the World Cinema, and the Third cinema films as exposure to these would mean improvement on artistic quality, better international attention and recognition and positive inspiration. In fact, through experiencing other African, Asian, European and Latin American films, Ethiopian filmmakers might draw lessons and get inspired to strengthen their own story telling style, and traditions and special features shown cinematographically, while adapting it to their conditions to reflect those best and engaging in the global movement of Third Cinema.

This however, needs to be taken cautiously, as getting inspired needs to be done keeping ones own positives and remaining the same while at the same time changing some features as globalization and westernization are not something natural, obvious and even inevitable as many tend to believe nowadays.

Therefore, this study aims at showing whether there is a western influence in the Amharic films or not, and if there is, to try and identify how this influence manifests itself in the films' content, to finally be able to make comments as to which influences are better kept and which better left out and what the influence trend seems to be on the national local content generation and general local values reflection.

1.3. Objective of the Study

1.3.1. Major Objective

Because Amharic film watching is becoming currently a major pass time among the Addis Ababa youth, identifying and eventually monitoring what messages and lessons are imparted through the films should be a major national concern.

Therefore, the major objective of this study is to examine whether westernization exists in the Amharic films and if it does, discover how this influence is at play and its possible trends through what is seen from the films' content and the interview points with significant people working in the area.

1.3.2 Specific Objectives

The specific objectives of this study are to:

- Find out if Amharic films bear western influence or not;
- Assess the overt / covert elements that reflect this westernization, if the films bear influence;
- Examine the overt / covert elements of localization, if they do not bear the influence;
- Study the nature and characteristics of the influences, if any; and
- Analyze the trend of what has been found as existence or absence of western influence.

1.4. Basic Research Questions

The basic questions guiding the study are the following:

1. How does western influence manifest through the film contents, if influence is deemed to exist, in those ones produced during the last 5 years?
2. If there is no influence, what are the features of the localization observed?
3. What are the nature and characteristics of the influence if any?
4. What seems to be the discovered (westernization vs localisation) trend over the years?

1.5. Significance of the Study

This research project attempts to find out the existence of westernization in Amharic films to then identify how this influence manifests itself and noting any indications for possible trend. In doing so, this study is expected to have the following important contributions.

There are only few studies conducted around the nascent but fast growing Ethiopian cinema as made in form of Amharic films. However, local film watching behavior is becoming accentuated, practiced as a hobby which seems quite healthy at first sight. Therefore, primarily, because films have a powerful capacity of impacting the audience for the better or worst, this study would be important in identifying what really is being generated as meaning by the Amharic movies, with a potential influence on the way the young and not so young audience thinks, feels and behaves for an eventual possible monitoring by the concerned bodies.

Another added value of this study is that it would trigger the much needed strategic dialogue and networking within the field as currently, beyond looking for the field for its lucrativeness, little seems to be the realization of the impact of a concerted collaborative effort on the field's structure, policies and awareness to the growth of the field.

Cinema in fact, if it is to grow into an industry, should engage and commit responsibility of all important and relevant stakeholders. This study's most important contribution might thus be the awareness creation and pondering on the fact that this issue of western influence on the films is a bigger issue of national importance that needs to be addressed in time. In other words, there needs to be a positive involvement

from the Ministry of Culture, and Tourism side, the filmmakers, the academicians, and journalists to contribute their parts.

It will by extension also trigger viewers to start reflecting on what they are really watching and how it is impacting them without them knowing it or realizing it, or at least giving it a thought.

In fact, this study will hopefully also lay foundation or trigger other researches to be done around the issue of identity in films, it can be replicated on those Ethiopian films that are being produced in Oromifa and Tigrigna languages, or the impact of the Ethiopian films done so far by always excluding the films as made by the diaspora as it should be noted that those are of different genes.

And again, this study can also serve as a starting point to have a study from the perspective of each stakeholder focusing on whether there is a cinema industry or not.

Like John P Meyer (2008, p. 23) puts it in his study on globalization and culture, this study tries to specify and create awareness that exposure to other people and cultures is desirable for the filmmakers in this globalization period where the world is becoming a village. However, this exposure, as it becomes an influence that is obstrisive to the indigenous ways is what needs to be fought against as undesirable.

Finally, as there has been almost no substantial study around the issue of Amharic films, and its social responsibility beyond its entertainment purposes, this study will provide the preliminary understanding on how the sector is currently functioning as led by whom and why.

1.6. Scope of the Study

This study is delimited to cover the feature films issued in DVD and made available from 2001 to 2005 EC, as made by filmmakers living and producing in Addis Ababa, Ethiopia, in Amharic language.

In fact, three films from each year within this 5 years period of time will be randomly chosen and analyzed to explore whether they depict western influence and if so, how.

This is thus, not a study covering diaspora Ethiopians' productions or the audience impact or reception survey.

The research topic domain as identified with such concepts as globalisation, westernization by replication, modernization, third world film, local content and genre will be defined as their meanings attributed and confined under this research.

1.7. Limitation of the Study

During the data gathering process, this study was faced by several difficulties that will be hereafter called challenge instead of limitation as there was a solution found to curb them. However, stating them here would be important as they show the limitations of the sector, and the way it is functioning, for highlighting the need to do this better.

The first challenge this study faced was the unavailability of any exhaustive list, of the films that were produced and screened during the study period. The only available list being the one of films evaluated for public vision by the Filmmakers' Licensing and Regulation Department of the Addis Ababa Culture and Tourism Bureau, this list had to be used to draw the samples of this study.

The other challenge this study faced, during the film gathering, was the set of realities concerning the inexistence of the films listed by genre and the fact that the DVD bear almost for all, no specification on what kind of film that was categorized to. Also, there is no DVD bearing dating specification whatsoever on either its making, its publication or release dates.

Again the study had to find solutions for the fact that there is no centralized location (video library) where copy of all films are made available for people to find and consult them, and there is a major gap in the ways data compilation and storing system is used by the mandated 3 concerned bodies, namely the Addis Ababa Culture and Tourism Bureau, the Ministry of Culture and Tourism National Archive and Library, and the Ethiopian Filmmakers' Association.

There is a proclamation in the country in accordance with Article 55(1) of the Constitution of the Federal Democratic Republic of Ethiopia (Proclamation No. 179/1999 The Ethiopian National Archives and Library Proclamation) that requires any publication items to be submitted in 3 copies to the Ministry of Culture and Tourism, National Archive and Library, in order for the Agency to collect, systematically organize, preserve, and make the information resources of the country available for study and research purposes. This study has found out that this proclamation is however, not systematically implemented and followed up on, as only those willing to do so, or informed of the proclamation come to submit their publications as national reference and archive documentation. The films that were sampled from the available list of evaluated films for release by the Addis Ababa Culture and Tourism Bureau were thus purchased or copies difficultly traced back from their owners or from other sources.

Despite of these potential limitations, or challenges, this study could best do the research in a representative way because the quantitative content analysis of the chosen films was backed up by the qualitative in-depth interviews to interpret the data as what it would mean.

On the interview side, the major limitation had been found to be the subject area in which professionals in the field do not feel free to make comments when they are recorded or when they know their names would be cited. Therefore, a decision had been made, considering the major potential danger of having reported the situation, by keeping confidentiality of who said what in either recording or name revealing. This resulted in bulky exhaustive note taking of the overall interviews where everything had been written down. However, this had the advantage of the informants being relaxed, frank and very sincere in their remarks and ideas. The fact that the author of this study also has dealt with the different aspects of the field and its professionals also was an added advantage to have people open up, and for what they said be interpreted as to its overt and covert meanings specified to limit speculations.

CHAPTER TWO

2. Review of Related Literature

This part presents the review of related literature in order to see the issues at stake within this thematic area and the different related studies and arguments emanating from the different reading to give a background against which the study's results will be later discussed.

To the researcher's awareness, there have not been any studies conducted in-depth to analyze the existence of Ethiopian film industry in general and the identity issues related to the feature films currently done except the one done by Dawit Lakew Abebe (2008) specially focusing on documentary films. Moreover, though there are few researches undertaken around the viewership of Ethiopian film and the viewership of Hollywood and Bollywood films, with also the influence of Disney films on children no studies have been undertaken so far on the other side of globalization that occurs via replication, as influence imposed by the national filmmakers themselves on themselves, leaving aside the works of the Ethiopian diaspora which is believed here to belong to another gene.

2.1. Film and Society

Films are taken at times just as yet another entertainment or leisure time activity, or just as another lucrative business. However, these days, many filmmakers in the world are recognizing the need to try to do more with their movies, to make use of them for far reaching individual, social, local, regional and even international benefits. Indeed, films need not stop at their reality evading level known as "escapism" or at their economic benefits while they have the potential for much more. To show the different reasons as to why people go to the movies, it seems best and succinct to quote the below by Steven J. Ross as quoted by the Film Foundation Organisation on its online publication entitled Historical and Cultural Contexts:

"Most of us go to the movies to have fun: to laugh, cry, boo, cheer, be scared, thrilled, or simply to be amused for a few hours. But movies are something more than just an

evening's entertainment. They are also historical documents that help us see — and perhaps more fully understand — the world in which they were made.” (Steven J. Ross, 2002).

It is argued widely by scholars (Abrams, Bell, and Udris: 2001) that “the more something is linked with our identity, the more value we assign to it”; thus showing the values of film in so far as people can identify themselves with it in terms of its relevance to their everyday realities. The moving pictures can closely or remotely refer to the ways daily life unfolds for the majority of people, how social relations are woven, and interwoven, how differences are solved, similarities cultivated, fundamental questions raised, rights catered for, how society at large and families in particular are formed, changed or kept as they are, helping people make sense of their surrounding and their immediate but also wider world.

It is an internationally acknowledged fact that film is a very powerful media, and thus only justifying the need to use motion pictures as far as their potential allows. Dawit Lakew (2008, p.44) states “film is a pan art in its ability to incorporate all branches of art-like poetry, drama, architecture and music ... that can capture and celebrate the cultural, social, political, historical, and economic realities of a given nation”.

In looking at the Amharic movies, that are getting myriad in numbers, a question comes in mind as to their quality in how much the films can be said relevant to the local audience in terms of how much external influence the films bear or not, boosting or undermining the Ethiopian ways and manners, and serving a purpose beyond entertainment.

In fact, with movies having become ever popular compared to any other form of arts, the role of film in society has increasingly become phenomenal. As Abraams, Bell and Udris put it in their book *Studying Film* “Arguably, film was the major art form and entertainment of the 20th century and shows no sign of giving up this status as we enter the 21st Century” (2001, p.12).

As a reflection of society, both present, past, or even future, film follows on society but also sometimes ideally leads the way. Some films can steer discussion and create debate, and conversations making place to diversity.

In this sense, many scholars reiterate the fact that cinema has become a “powerful vehicle for culture, education, leisure and propaganda”. As early as 1963, a report for the United Nations Educational Scientific and Cultural Organization (UNESCO) looking at Indian Cinema and Culture, with the author Baldoon Dhingra quoted a speech by the Prime Minister Nehru who reportedly stated, "the influence in India of films is greater than newspapers and books combined."

This is not only true in India but also elsewhere with films imagery impact overrunning on reading. In fact, contemporary research has also revealed more profound aspects to film's impact on society in general. In a 2005, online paper by S C Noah Uhrig (University of Essex, UK) entitled, "Cinema is Good for You: The Effects of Cinema Attendance on Self-Reported Anxiety or Depression and Happiness" the author describes how, "the unique properties of attending the cinema can have decisively positive effects on mental health." This study in fact revealed how cinema attendance can have “independent and robust effects on mental wellbeing because visual stimulation can queue a range of emotions and the collective experience of these emotions through the cinema provides a safe environment in which to experience roles and emotions we might not otherwise be free to experience.”

In another rather groundbreaking study, Konlaan, Bygren and Johansson (2000) found that “frequent cinema attendees have particularly low mortality risks” – according to them those who never attended the cinema had mortality rates nearly 4 times higher than those who visit the cinema at least occasionally. They have indicated that their finding holds even when other forms of social engagement are controlled, suggesting that “social engagement specifically in an artistic milieu is important for human survival."

2.2. Film as a Medium

The available literature in film study shows “messages conveyed via films have the potential of being better retained than any message coming out of other medium”. This has so far been explained by film’s appeal to the emotions with its reality elements in attention grasping manners.

Many scholars have indicated that films are widely popular due to their relatively easier accessibility and their use of audio visual, color, special effect, etc that gives them result in “pervasive power for lasting

social influence”. In fact, as one Indian scholar in the field, Payal Kamat (2012) stated in his short essay online entitled “Film as Mass Medium”, film can stimulate values of good life and citizenship as also participatory virtues of developmental activities.

Films attract indeed the masses as they do not require any literacy level, and as they combine visuals, movement, sound, acting, music all in one. Therefore, media experts and development communicators feel films to be able to communicate effectively and create impact in this way, proving to be the most effective mass medium in countries like Ethiopia. For this to be realized however, it is never said enough that the films will need to serve the purpose of entertainment, also catering for using the medium to communicate powerful messages on social, cultural, political, and communal challenges along country promotional critical story lines.

As one form of medium, that uses visuals and orals to communicate meaning, film uses its own language to tell a story. In the words of Vassiliou (2006, p.2) “film can be considered to have a film grammar which film directors can mainly follow. For instance, edit effects such as fades, wipes, transitions between shots can be seen as punctuation in film grammar”.

The visual part of the film message is highly complemented by its sound part, which is likely to come in the form of dialogue, or in the form of any other additional accompanying sounds such as those caused by movement of characters or objects that will give audience a lot of information, helping them follow the story.

As much as meaning is created by the fact of showing or not showing an image, it is also likely that other sounds will be added to the film to further emphasize the meanings that are intended to be imparted.

In fact, many scholars in the field have explained that filmmakers use a range of techniques to present a narrative through the medium of film, a narrative being according to the Oxford Online Dictionary a chain of events that are (usually) causally inter linked and organized in time and space.

The language of film is used (usually) to tell stories. A film's form is determined by the ways in which the story is told by the film, and is a combination of style and content. The content is structured by the narrative and style is the language of film shaped by the film techniques employed. (Abrams, Bell and Udris, 2001, p. 92)

Yet the richness of a film language is in its ability to be interpreted differently as per the cultural background and the individual difference of the audience. And the value in a film is its possible impact at the time the film was made and years later, also “providing insight to the customs and values of a society and how those values may or may not have changed over time”.

2.3. Films and Globalization (Westernization)

In today's world of globalization, where everything is said to come down as a village, access to information has become key to the development of any society. The increasing attempt to control information and the amount of information on the web are showing this. Not surprisingly, therefore, there have been several efforts by some countries struggling to ensure their dominance through the type and amount of information they provide to their people, but mostly to people in less developed areas ramifying that way their indirect colony.

Like in the different lines of life, where globalization is taking its toll to the detriment of local products, services or thoughts, filmmaking seems also having its fair share of the problem with seemingly increasingly dominating influence of Hollywood films in local film industries.

Globalization is a widely debated concept that is seen from different positions and perspectives as neutral, positive and negative, by different scholars. It is defined with less connotation of positivity or negativity as “a social process in which the constraints of geography on economic, political, social and cultural arrangements recede, in which people become increasingly aware that they are receding and in which people act accordingly” (Curran and Gurevitch, 2005, p. 84)

Indeed, for almost 30 years now, considerable debates have been expressed around the concept essentially focusing on two extreme tensions involving the global and the local interactions and the

impact on the cultures. These debates were known to be between proponents of cultural homogenization vs cultural heterogenization.

For some it has been viewed as the intensification of world-wide social relations with welcome changes while for others it has been viewed as a concept difficult to define as its cause and consequences are merged and difficult to separate and say which caused which. Still others, which are known as internationalists, alternatively known as skeptics, globalization is a myth or at any rate is much exaggeration as a distinctively new phenomenon and emphasise continuities between the past and the present. (Coltrane and Paris, 2001, p. 22)

From 1960 to present times, Westernization has started being widely regarded as a part of the ongoing process of globalization. In fact, in the realm of culture and sociology however, globalization seems to be another variant of western domination where the United States of America has a leader role.

The concentration of communication resources among a few dominant actors in the developed world and the consequence flow of cultural production from these actors to locales around the world is seen as resulting on the growth of uniformity and homogeneity brought about by the consumption of similar material and cultural products. In this perspective, globalization is conceptualized as a phenomenon that results not in the emergence of an open international order, as often asserted by its supporters, but rather in the pervasive transfer of meaning and values to diverse transfer of meaning, and values to diverse cultural media players such as the USA, who dominates the global media marketplace. (Curran and Gurevitch, 2005, p. 87)

Therefore, in other words, as a highly debated and differently defined concept, globalization for some has spatial and temporal interconnection concept, while for others it is the internationalization of civilization and still for others it is the expression of the ways in which the cultural communications has changed. All the debates however, going on around globalization, tend to focus on the cultural implications of the phenomenon.

The debate about the impact of global media involves the question of cultural, national and individual identity. William (2003, p.215) says “the global media that results from the globalization phenomena poses a threat to the nation, promising to erode those imagery boundaries that distinguish one group of people from another.”

As globalization has started to intensify and the US Government has been actively promoting free trade agendas and trade on cultural products, this led Hollywood into becoming a worldwide cultural source due to the boom of the American multinational media appeal but also due to its unique ability in making big-budget films that appeal powerfully to popular tastes in many cultures. (McMichael, 2010)

Equating the word westernization to Americanization of the world, Kevin William explains the impact of American movies to the local values, ways and traditions by saying that “The Americanization of the world is the consequence of the way in which seemingly harmless media products such as Hollywood films or children’s cartoon characters reinforce audience’s attachment to consumerism and the American way.” (2003, p. 219)

Over the years, the meaning of globalization was differently used to mean modernization, cultural imperialism, Americanization, Europeanization, or even colonization. Depending on the meaning given to the word, countries took and are taking different reactions as isolation, protectionism, or replacement, adaptation or replication. Most saw the phenomena as a direct threat to local diversities and identities, while others accepted it consciously or subconsciously as a modernization expression. Still many voices are being heard with the motto: Modernization without Westernization thereby showing the mutual exclusivity of each concept.

Ammond and Grosse (2003, p. 286) as quoted in Tewodros Workalemahu study in 2007 on reception of global media of Disney by Ethiopian children in Addis Ababa, deem that globalization has unfavorable ends to society. They summarized the problem of globalization as being the danger of a loss of national identity as a consequence of the homogenisation of life styles around the world. They explained this as follows:

A peril to national identity as exhibited by the reduction of the number of languages used around the world, with English striking solid blow to all other languages by becoming the lingua franca of the internet while the general number of vernacular languages used in multilingual countries is declining; and a threat to national sovereignty as a result of the ability of multinational firms to circumvent the powers of uni-national Governments. (Hammond & Gross, 2003, p. 286)

2.3.1 Globalization by Replication

Aside from the direct dumping of Western or American products to the developing world market, there is this effect where globalization takes place by the locals themselves while they are adapting the western/American ways into their works thereby leading to more or less dangerous cloning of other cultures in lieu of local ones. It is suggested in the literature that not only media formats undergo this kind of domestication and adaptation process, but also that the contextual frame within which this occurs is fundamentally national. In the words of Thomas (2003, p.39) “The practice of television programs cloning among developing countries must be contextualized within particular cultural and economic contexts. This is critical to understanding both the apparent divergence and convergence of practices of the television industry as well as of reception by audiences as compared to those of the developed world”.

In addition to shifts within media policies and markets, a major development associated with globalization within the last decade has thus been according to Curran and Gurevitch in *Mass Media and Society* (2005, p. 97), the expansion of media formats, first developed in the west (usually in the USA), ranging from television news to soaps, talk-shows, quiz shows and, most recently, reality television into varied national contexts.

In one study made on westernization influence on Japanese sites of attractiveness of Japanese women and westernized representations of feminine beauty by Darling-Wolf (2004, p. 106), the American influence is equated to a “phenomenon of internalized colonization” which shows the concept of westernization by replication. Though cultural influence is a complex process, the replication aspect of the globalization seems even more dangerous as it might be operating at the subconscious level with the one replicating it not being aware of it readily.

For many critics of globalization, this development has once more resurrected concerns regarding Western cultural imposition (via replication), of “American media formats that structure local audience and subject them to the commercially driven, consumer-oriented discourse that such programming usually entails”. This phenomenon is even more dangerous as westernization conducted by the nationals themselves by the processes of domestication and adaptation of the foreign elements to the local context.

It is suggested that not only media formats undergo a process of domestication and adaptation, but also that the contextual frame within which this occurs is fundamentally national.

It will thus be interesting to assess the existence and the range of such westernization or Americanisation by replication in the Amharic films trying to understand this phenomenon in the context of the rapidly growing number of films in Addis Ababa in terms of its eventual possible implications on the audience.

As one good example of westernization by replication, this study wishes to quote here Fikre Tolossa (Ph. D.) from his online writing entitled *Alienation: A Result and impact of Western result and Impact of Western Education on Ethiopian Intellectuals* in order to show when this phenomenon started in our Country as spearheaded by our historical westernizing leaders who equated westernization with modernization in fact. This writer contends that Western education has alienated Ethiopian intellectuals by taking them away from their history, culture, language and society.

Emperors Menilik II and Haile Selassie I introduced Western education to and in Ethiopia in the 19th and 20th centuries spearheading it with the sole purpose of modernizing Ethiopia by the acquisition and transfer of knowledge in the form of science, technology and education...Emperor Menilik II who had cultivated the love for technology when he was growing up at the court of Emperor Tewodros who was himself a fanatic for technology, particularly weapons' technology, set an example to his people by doing menial works, demonstrating an interest in engineering, and even himself repairing watches, driving car, encouraging his wife Empress Taitu to ride bike, introducing electricity, telephone, telecommunications, cinema, railway transportation, etc. to his country. Following in his footsteps, Emperor Haile Selassie laid a modern infrastructure and stressed the importance of Western education. (Fikre, 2008, p. 2)

This study is interested in examining the social aspect surrounding globalization, rather than its economic or political implications. The existence and extent of such sociological westernization by replication therefore needs to be identified in the context of the rapid growth of the number of films produced in the country. While it seems good and even advisable to replicate in technological and scientific fields, it seems less so, in terms of keeping up the cultural, social and local identity and diversities of a country like Ethiopia land of many ethnicities.

2.4. Film Defined

Film also known as movie, moving picture, or motion picture, is defined by Vassiliou (2006, p. 7) as “a form of entertainment that enacts a story by a sequence of images giving the illusion of continuous movement”. Film is in fact a form of artistic expression and an industry, consisting of “cultural codes, images and messages” that simulate reality, and in doing so, achieve in entertaining, informing, and/or educating, the audience.

Social issue films on the other hand, can meet the goal of inspiring, persuading, challenging, enlightening, and enriching the audience, assuming that the spectator is actively involved in the process, than just mere watching, as suggested by the uses and gratification approach developed in 1970s.

Most fiction and entertainment media do not try, or claim, to accurately and truthfully represent reality. They provide people with pleasure and fantasy, which allow them escape from the trials and tribulations of their everyday life, their reality. It can nevertheless be argued fictional entertainment media forms provide insights and pass observations on the particular social conditions in which they are made (Williams, 2003, p. 121).

As already indicated, beyond its entertainment value, film is thus widely accepted as an important agent of socialization as part and parcel of the media. In this sense, Kevin Williams in *Understanding Media Theory* (2003, p. 6) states that “the media help us to learn about the values, beliefs, and norms of our societies, as well as assist us to develop our own sense of identity”. He adds that “the media mediate our interaction with other social institutions and with each other, acting sometimes as source of conflict and at others as a source of consensus.

How meaning is produced to create either consensus or conflict depends on the baggage the spectators bring into the film from their culture and previous experiences. According to Abrams, Bell and Udris (2001, p. 220) film is seen as one “changing medium among many, consumed in a variety of social contexts”, so that how meanings are produced will depend on the individual and his/her social history as well as the specific film text.

Therefore, the meaning actually imparted may differ from the meaning intended by the filmmaker, and the meaning interpreted, from viewer to viewer, according to cultural differences. Nevertheless, Vassiliou (2006, p. 7) is of the opinion that despite the differences, there exists a consensus in the meaning making as he says “what the viewer interprets in film content may vary; however, there will be enough common elements to enable us to discuss the essence of the story with others”.

A film thus tells a story in its own audio visual way, through the use of characters, objects and locations known as existents, along the use of several other effects. According to Vassiliou (2006, p. 2) a story uses a plot, and characters, in such a way as it grasps attention, making believe what is happening on the screen, with feelings of identification with the actors and the story of the film. A plot is for him a term used to describe everything visible and audibly presented in the film.

2.5. The Techniques of Film

It is reiterated that a director needs to make a number of decisions, in the process of the filmmaking. From script choice to actors, from camera angle to shot content and arrangement, the Director makes constantly choices and decisions nonstop. However, this does not mean everything is dependent on the director's decision as there are certain things that are dictated by for instance the film conventions established overtime in shaping the film setting of the film genre (meaning the type or category of the film) that tends to require particular decisions to be made, thus restricting the director's freedom.

As much as a story can be told in several different ways, one point of importance stated in many of the existing literature is the need to be aware that despite the kind of techniques used by the filmmaker, there are different possible interpretations of the same film by different spectators, depending on what previous baggage they bring into the film in terms of their cultural backgrounds and past experiences. In other words, Abrams, Bell and Udris say that “shots can be polysemic”; thus they can have many meanings. In other words, film like any art can serve beyond the purpose that its creator aimed it for, and can be interpreted in different lights as per the onlooker's prior experience, and perspective and values.

During the phases of production and post-production phases, the language of film consists of the following 4 techniques that are used to produce meaning: Mise en Scène, Cinematography, Editing and Sound, each with their sub techniques. However for the purposes of relevance to this study, only the first one will be selectively defined in detail and described as below.

2.5.1. Mise en Scène

This French term is said to originally be developed in relation to theatre. Its literal meaning is 'putting on the stage' referring to all the things that are put in front of the camera. What is to be filmed and how, is the concern of mise en scène. Abrams, Bell and Udris defined it as referring to 'placing within the shot'. "The mise en scène of social objects in artistic representations add to their symbolic values says Carlos Grassi (2008, p. 7) in his writings about Cinema and Daily Life objects.

A significant part of the meaning produced by a film comes from the visual content – this is to a large extent how the story is told. What a shot consists of is therefore crucially important. As James Monaco writes, 'because we read the shot, we are actively involved with it. The codes of mise en scene are the tools with which the filmmaker alters and modifies our reading of the shot' (Abrams, Bell and Udris, 2001, p. 93)

The elements covered by mise en scene are: setting, props, costume, performance, lighting and color. But in addition to choosing what is to be included in a shot, someone also has to decide how the elements are to be arranged. In other words, composition is also central to mise en scene.

2.5.2. Setting

According to Abrams, Bell and Udris "the setting provides the space in which all the other elements of mise en scene are situated and like props and costume, sets up expectations for the viewer and can instantly produce meanings". This is said to be especially the case with genre films. Setting can be provided by filming on a specific natural real location, in a setting that actually exists, or by set design where the location is built for the specific purpose of the film, happening in for instance a studio.

2.5.3. Props

These are the inanimate objects that are placed within the setting. They may remain just static or may be used by the characters in the film or be directly active. Props “may simply serve to strengthen the effect of the setting by making the environment in which the action takes place visually more convincing.”

(Abrams, Bell and Udris, 2001)

2.5.4. Costume

Costumes help filmmakers create an actor's character. They can place an actor within a particular Historical period, indicate social status, class or lifestyle, and even determine what is possible and what is not with that particular character. There can therefore be an overlap between props and costume. Costume all in all helps onlookers define the genre of a film as well.

2.5.5 Performance

Performance is whatever an actor does within a shot, contributing significantly to the meaning generated. In addition to the direct acting, how the actor moves, behaves, dresses, speaks and interacts around can signify his /her personality characteristics, and social status. Moreover, the actor's facial expressions and gestures also add up to show some internal emotions contributing further to the ‘meaning making’.

Despite the body language or non-verbal communication of the actor, and the speech patterns of different actors, the particular film may however have a particular other unintended meaning due to what the audience already knows from what the actor had previously performed in another film or the actor's personal real life. Therefore, previous roles and personal lives of actors at times come into play and can act as noise in a film, when the audience tries to interpret the meaning of an actor's current performance in light of previous film roles.

2.5.6. Lighting and Color

Lighting is said to illuminate the above-mentioned elements in a shot while itself also becoming an element within the shot. It has long been suggested that the human eye is drawn towards movement and towards the brightest area in a shot. This therefore illustrates the importance of movement and light in films.

Lighting according to Abrams, Bell and Udris in *Studying Film* (2001) is usually thought of in terms of high key (“balanced”) lighting and low key (“chiaroscuro”) lighting. High key lighting is usually used when a relatively normal, everyday Scenario is being filmed. Illumination exposes detail and provides visual information.

However, in many films a mild and subdued atmosphere is called for if suspense and fear of the unknown are required. The latter is often achieved by providing a lack of visual information and by hiding detail; this can be obtained through low key lighting by lighting from one source so as to create shadows and strong contrasts.

Color has long been thought to have a psychological impact that affect mood; for instance, light green is believed to be a relaxing color; while red is a 'restless' one. But in addition to this psychological effect, colors can also symbolize emotions and values, thus producing meanings in a text; for instance, the usual meaning behind black having its connotation of evil or red tending to show passion or revenge.

2.5.7. Composition

After selecting the above described elements for including them in a shot, the film director then has to place or position them as required. The arrangement of elements within a shot is known as composition. This term is further explained as below:

Symmetrical composition places elements of a similar shape and size in similar positions on either side of the shot. A symmetrical composition achieves an overall balance by having each side of the shot generally equate with the other in terms of areas of visual significance. A balanced composition is usually regarded as visually pleasing as opposed

to unbalanced composition, which may make us feel uneasy or uncomfortable. (Abrams, Bell and Udris, 2001, p. 96)

2.6. Historical Development of Films

Film that had emerged experimentally in 1895, as a new form of communication, has nowadays certainly flourished, imposing its self as a global industry. Though several camera and projection attempts had been experimented in other European countries like in Germany around the same time, it is the French brothers, Auguste and Louis Lumière who are widely credited for having produced the first films and having held the first public screening on 28 December 1895, at the Grand Café, in Paris.

Film had thus seen its first beginnings in Europe, particularly in France, and since then, the area was highly dominated with film products from France with Pathé Frères, England with Cecil Hepworth Company, Denmark with Nordisk and Italy with Cines.

However, according to Bordwell and Thompson (1997, p. 97) and also according to Abrams, Bell and Udris (2001, p. 119) this European domination was disrupted at the height of the First World War, which knocked out France and Italy out of the competition. This was then a time, at which the United States took over, thereby becoming the “World Capital of Films” as the dominant industrial force in the world film production.

The Hollywood film industry is said to have changed over time, from a highly structured and centralized factory-like production system, to fragmented independent productions. Although there is no consensus among the scholars on the real demarcations of these different evolutionary eras and nature of production of the Hollywood, the years 1930 and 1949 are largely described as its Golden Era.

Between 1929 and 1849, the United States underwent series of crisis with the historical Wall Street crash of 1929, and the Great Depression among others. However, these and the Second World War were blessings in disguise for the American Film sector, as during this time of despair, Hollywood as an escape from the depressions is reported having flourished more, having been “left untouched by the Government, as it was deemed an essential industry” (Abrams, Bell, and Udris, 2001, p. 24)

From 1948 to present times, the film production that was initially dominated by a small number of companies, with little competition, became fragmented with film production dominance by new and smaller companies.

However, film production at the start of the 21st century still remains dominated by 7 major studios; namely, Warners, Paramount, Disney, MCA/Universal, MGM/UA, 20thCentury FOX and Colombia Tristar. These major ones have continued to control domestic and international distribution. According to Abrams, Bell, and Udris, 2001, p. 27) together they produce 33% of films in the United States but receive 90 % of revenue.

The UNESCO Institute for Statistics (UIS) global cinema survey conducted in 2007, on 99 countries, and published under the online Balancing Act of Africa Website (15 May 2009, Issue no 54), indicates that “India remains the world’s leading film producer by number of films made but Nigeria is closing the gap after overtaking the United States for second place.

The survey established that Bollywood produced 1,091 feature-length films in 2006 compared to 872 productions (in video format) from Nollywood. In contrast, the United States produced 485 major films. However, according to the survey, by revenues, Hollywood probably still held the top slot.

These three heavyweights were according to this study, followed by eight countries that produced more than 100 films: Japan (417), China (330), France (203), Germany (174), Spain (150), Italy (116), South Korea (110) and the United Kingdom (104).

2.6.1. The Third World Film Industry

African scholars conceive African cinema making by Africans as a child of African independence. According to Cham (1996), African cinema was born in the era of nationalism and struggle against colonialism and neocolonialism deeply concerned with issues of cultural and national identity.

Neo colonialism is cultural imperialism, with the media one of the vehicles for the transfer of western values and attitudes...the global box office hits of Hollywood films and the global television soap opera shape the cultures of the nations of the global south, ensuring their “westernization”. These values conflict with local cultures, often leading to erosion of local values, and threatening national and cultural identity; (Williams, 2003, p. 217)

This being the general continental context in Africa, Ethiopia is no exception on the westernization threat, though colonization wise, it is the only African country which had never been colonized despite the short occupation by Mussolini’s Italy (1936-1941) and her diaspora film producers being the only ones achieving in reaching out to the international arena.

As described in the BBC Africa profiler in 19 June 2013, Ethiopia “served as a symbol of African independence throughout the colonial period, and was a founder member of the United Nations and the African base for many international organizations”.

Regarding the status of film on the continent, Damien Chalaud, one of the organizers of the Festival Vues d’Afrique in Montreal as quoted under issue no 54, on 15 May 2009 on the online news of Balancing Africa stated “African countries like Cameroun, the Ivory Coast, Ghana and Burkina Faso have made good films, thanks to the new possibilities offered by digital cameras”. He also indicated that the new generation of scenario writers jumped over the 35 mm stage, usually reserved for the elite, to only use digital which is more practical to express itself.

According to Chalaud therefore, in spite of financial restrictions, certain countries of the African continent have both quality and quantity in terms of their productions, these being led by the Maghreb countries and South Africa.

South Africa in fact, is specially known for its annual Durban International Film Festival (DIFF) which takes place in Durban, KwaZulu-Natal province, in South Africa. It is one of the oldest (35th edition in 2014), created in 1979, while the Fespaco, the Pan African Film and Television Festival of Ouagadougou, in Burkina Faso was created in 1969 achieving in mobilizing the talks around African films on the continent.

The UNESCO Institute of Studies (UIS) survey (2009) also provides a unique perspective on how different countries and regions are transforming traditional approaches to the art and industry of filmmaking especially in video and digital formats.

In particular, the explosive growth of Nollywood attracts considerable attention, especially in developing countries looking for alternatives to the U.S. or European models of film production and distribution, which require considerable investment. To begin with, Nigerian filmmakers rely on video instead of film to reduce production costs. And as the survey points out, Nigeria has virtually no formal cinemas. About 99% of screenings occur in informal settings, such as home theatre.

This UIS survey also reveals another key element of the Nigerian success story: multilingualism. It indicates that about 56% of Nollywood films are produced in Nigeria's local languages, namely Yoruba (31%), Hausa (24%) and Igbo (1%). Nevertheless, English remains a prominent language, accounting for 44%, which may contribute to Nigeria's success in exporting its films.

Mbye Cham, Gambian Associate Professor of African Studies at Howard University, in his online article, "Reweaving Africa's Social Fabric through its Contemporary Cinema" highlights the social responsibility of African filmmakers as the "challenges of social and political reconstruction and renewal". He particularly says that since "they are part of the intellectual elite with a sharp awareness of the internal dynamics of their society and the larger world with which it interacts", artists in general, and film makers in particular should play the role of the "most severe critics and challengers of this elite as well as the socio-political status quo".

In such a continent as Africa, films can thus be made to become more useful, meaningful and relevant to citizens with positive impact. For this, filmmakers need to be a step ahead, acting responsibly and being aware agents of their own national values, identity, history, traditional customs and patrimonies, to be the ones to lead the public opinion in a way to be able to give what is needed, instead of what audience wants.

It is significant to stress here again the ideology of art by Cham who explains the limitations of the immediate political impact of African filmmakers' work in Africa as this is perfectly applicable to the situation of the Ethiopian filmmakers as well. He explained that the role of the artist is "not to make the

revolution” but to “prepare its way” through clarification, analysis and exposure, to provide people with a vision and a belief that a revolution is necessary, possible and desirable”.

This fact makes it difficult to classify Ethiopia under the wider African continent context of the third World Cinema movement which thus “called for a politicized film-making practice in Africa, Asia and Latin America, since its first appearance during the 1960s and 1970s, taking on broad issues of race, class, religion, and national integrity.”

As Teshome Gabriel summarizes clearly, Third Cinema “seeks to a) decolonize minds, b) contribute to the development of a radical consciousness, c) lead to a revolutionary transformation of society, d) develop new film language with which to accomplish these tasks” (Teshome, 1982, p. 3).

Many scholars express the cinema of these countries as Third Cinema says Teshome. Despite the ethnic and political diversity of Third World countries, their cinema tends to have several common characteristics that identify it as part of a coherent international Movement.

However though very different, Ethiopia shares aspects of this movement and can be encompassed in the term of Third Cinema in the sense that it also shares the present aim of Third Cinema, ignoring geographical borders, being to continue in seeking its own place in a global context.

The Ethiopian context can also come to fit what literature in this field explains as “Third cinema is not the cinema of the Third World but is the cinematic expression of the desire to express themselves and their identities, even though a general tendency of politics and culture is pushing towards a way of homologation and annulment.”

Ethiopia, in this sense, though different and unique in many aspects, indeed shares the continent long-term difficult situations of the film sector in becoming an industry, as filmmakers’ work is more of a struggle for survival rather than an artistic expression of being.

Though some view Third Cinema as a project of a particular revolutionary period which has now ended, its legacy is visible in films being produced today in the Third World as well as by Third World diaspora

populations now located within the First World and in organizations using the power of media for social justice. In short, Third Cinema is still alive—and just as powerful.

Literature around this notes the distinction between Third Cinema and Third World Cinema. Third Cinema being defined as “an aesthetic and political project which is guided by certain principles in order to challenge power structures” while “Third Cinema films are generally produced by filmmakers located within the Third World regions of Africa, Asia, and Latin America and intended for audiences in these regions. However, Third Cinema can also include films made by filmmakers located in the so-called First or Second Worlds as long as they adhere to the guiding principles and are made in support of the Third World perspective.”

2.6.2. Local Content Generation

In its research report entitled *Collecting and Propagating Local Development Content* as published online in May 2002, UNESCO defined local content as “the expression of the locally owned and adapted knowledge of a community where the community is defined by its location, culture, language, or area of interest. Many others like Abdul Wahed Khan (2003) also believe local content needs to be “relevant and comprehensible” to local users defining it as an “expression and communication of a community’s locally generated, owned and adapted knowledge and experience that is relevant to the community’s situation”.

There is currently a strong movement that reiterates the importance of “thinking global and acting local” arising from the need for any media to understand its local audiences to be able to generate more local content. To avoid the current “cloning” of the American films, and also to turn viewership into money, it is repeatedly indicated in the literatures that African filmmakers and broadcasters must understand their audiences. This will help them to acquire content that suits their needs.

Though technology and knowledge transfers are deemed acceptable and even necessary for the advancement of the continent in general, and the countries in particular, contents adaptation / replication from elsewhere, overshadowing local knowledge and indigenous capabilities had been matter of resistance and contention.

Generation of locally relevant content, based on the local needs, will in fact, in turn, empower the community, and the youth as it will be relevant and comprehensible triggering critical thinking, in the actions towards the general development trends, also being part of the decision making in the particular country.

Kwame Nkrumah, the first president of Ghana, is credited as one of the popular figures who stood against the so called flood of 'westernization', "a systematic way of disseminating American values and interests through the likes of the global television music of MTV, the global news of CNN and the global box office hits of Hollywood which conflict with local cultures undermining local values and identity" (Williams, 2003, p. 217).

In fact, generating and promoting local content across all media and information channels has become a leading point of discussion globally in general, and in Africa in particular. This is highly believed that it will help in the distribution of African content in new market allowing films to be interacting at various regional and international festivals, thus finding other channels and markets.

2.6.3. Historical Development of Ethiopian Films

According to many historical documents, film production has almost no history in Ethiopia. In fact, it is reiterated that perhaps, it is at its cradle stage. According to Temesgen Gebru

Scanty productions of films were made by producers from France, Britain, USA, and Canada between late 1950s and early 1960s. These productions were tailored as teaching materials for Haile Sellassie I University. Moreover, two films with the standard of motion picture [35mm black & white film] were made in late 1960s – Gumma [by Mitchel Papatakis] and Hirut Abatua Manew [by Ilala Ibsa] (Temesgen, 2008, p.3)

It is written that 'ASTER', a feature film produced between 1989-90 by the then Ethiopian Film Corporation (EFC) is the only film produced during the Derg regime that ruled the country from 1974-1990. The regime according to historical documentations rather utilized the EFC for producing propaganda documentary films to introduce the Ethiopian masses to the socialist ideology.

According to some sources 'Yesat Erat' by Temesgen Yalew and 'Senayit' by Manyazewal Endeshaw were the other attempts through video technology that could be cited as the lists in the area some ten years back.

There was a major turning point however in the early 1990s in the Ethiopian history as Ethiopia's media consumption practices changed following the Governmental change. After 1991, the EPRDF redefined foreign as well as internal policies and as Emrakeb Asefa (2006) in her thesis entitled "An investigation into the popularity of American action movies shown in informal video houses in Addis Ababa, Ethiopia" puts it the change of political atmosphere then of free market and freedom of expression, liberalized the market into accessing and utilizing western video technology among other things.

In the last couple of years, however, the number of Amharic films produced in large numbers and screened in the capital city's emerging cinema houses are increasing at a remarkable rate and it seems that with this, there is a new film producing behavior and with it, a new film watching behavior arising from the audience, and thus would be interesting to study the film text as to the kind of possible meanings communicated in terms of possible westernization perspective.

The current phenomena of an avalanche of Romantic Comedies as popular art all over Addis Ababa, as produced mostly by young Ethiopian filmmakers attracted to the field more by its financial gains than by its artistic expression, is also another case in point for scrutiny as a sign of the quality and relevance issue.

As 2010 jury prize winner at Cannes, Chadian film Director Mahamat Saleh Haroun said in his interview with Guardian on February 25, 2013, African directors have a responsibility to be "brutally honest" when dealing with the problems of the continent. In fact Haroun said regarding comedy on the continent:

I laugh when I see African comedies because things are so serious. Do you think we need that in Africa? When we have things like in Mali happening? Cinema can't be a luxury; it can't be an art of entertainment. That's a luxury we should leave to others, but not Africans...Film-makers must wake people up, and take part in thinking about Africa's future. They must push our capacity to think about our own destiny.

Haile Gerima, the Ethiopian film director and professor at Howard University in Washington DC, reportedly said that the “Ethiopian filmmakers are not looking into their own arm pits. But they are ashamed of their own culture and identity which is why they are not depicting it”.

In fact, according to the issue of the 23rd of September 2006, the Addis Journal, a weblog of arts and culture, life and society, reported Haile as having said in a discussion held at the Addis Ababa University that he has “not come across anything that can be called cinema and has a sense of Ethiopian history and culture” other than what was produced in earliest times with Guma, Hirut Abatua Manew, and Aster. In fact, he pointed at that time that many of the current filmmakers confuse films with theatres and show theaters with close-up and call it cinema. After almost a decade, of this remark, it would be interesting to see how current films have evolved on the span from 2008 to 2012.

Here, the kind of argument seems to be kind of there was a professional beginning, but there is no more; in just like so many other areas of the country, where it is reiterated as having had its golden age in civilization, in arts, developments, social system etc but that all this is now over with the country going backwards. There seems to be a consensus on the fact that “despite its rich history, Ethiopia in the last century regrettably went into the abyss of history, going backwards when the rest of the world was moving forwards.” (Asefa, 2007, p. 2)

Ethiopia which has now nine UNESCO World Heritage sites is endowed with rich history, culture, tradition, aspirations and ethno-linguistic diversity that can serve as potential source of inspiration for the film works to base upon. This should eventually lead to a unique characterization that can also be used to promote the country’s image and touristic attraction thereby contributing to bringing-in a flow of foreign currency.

Thought this is not yet the case, currently, officials and people in the field tend to argue that Ethiopian films are nevertheless contributing towards Ethiopia’s image building process, promoting its cultures by telling Ethiopian stories, and locally generating literally millions in tax revenues as well as in hall rentals and advertising.

2.7. Theoretical Framework: Semiology and Structuralism

The theoretical framework of this study will be structuralism. Structuralism in general is a method of study that came to be closely associated with semiology, in the second half of the 20th century. The study of sign systems, namely semiotics, has been referred to with 2 different terminologies as the Americans refer to it, as semiotics while Europeans called it, semiology. The one and same concept was however developed by Ferdinand de Saussure, a Swiss professor of Linguistics, in the late 19th century. Semiology/semiotics and structuralism have provided according to a substantial number of literatures in the field, for textual analysis of films. In fact, 1960 and 1970 are reportedly years that saw most intensive attempts to apply the methods of semiology to film and to TV.

Unlike the previous theoretical thoughts, structuralists were concerned with “the text of film, novel, painting etc and not with authorship or audience”. Structuralism is described in the literature as non-normative to mean it does not try to evaluate whether artistic texts are good or not.

According to Abrams, Bell and Udris (2001, p. 228) as of the 2nd half of the 19th century, it became widely known that all cultural products are “made up of signs, and indeed that we are surrounded by various kinds of signs in everyday life”.

The structuralist proponents were ambitious to dig out the codes, systems and structures which governed any cultural activity and its products. Every component element had a relational meaning and value, for them, because they believed it existed as a result of an option. This meant that the meaning could be discovered by defining the structural relationship of the element within the general text structure, rather than by relating it to the world outside that structure or its manifest content.

Thus, under structuralism, “meaning cannot be read off from what is manifest in what they label as media text. Therefore, meaning is hidden or embedded in media texts and the task of the researcher is to reveal the deeper meaning latent within the content of the media”. (Williams, 2003, p. 122)

Proponents of this school of thought saw their work as systematic, and as more scientific or objective than more traditional approaches to the study of culture.

According to Abrams, Bell and Udris (2001, p. 226) one kind of work concerned analysis of how signification is coded in individual frames or shots in particular film texts. In this respect, the authors explain that film analysis was quite similar to structuralist semiological analysis of other products. In films, however, “the focus came to be on how elements of the image such as iconography, mise en scène, camera and lighting, make meaning” (Ibid, p. 227).

This study will thus identify the different elements of the films’ content in forms of codes and signs as an attempt to identify their connotations, not so readily seen meanings for an interpretation, of the overt and covert meanings in their level of showing the western influence. Since using this or that sign is a choice of the filmmaker, it would be interesting to analyse why he/she chose this instead of that, and what that use means and shows while interpreted.

One main point of concern of structuralist semiology theorists was “whether and how film could be described as a “language” – a question still unresolved though by 1960, it had already become common for theorists to speak of “close ups, camera angles and different kinds of editing as part of the language of film. (Abrams, Bell and Udris 2001, p. 228).

2.7.1. Basic Elements of Structuralism

Structuralism explanation of the text is based on the following presumptions:

- Structures that underlie the text are unconscious and objective,
- They are made of differences and oppositions,
- They exist independently of the observer,
- They are universal and act as patterns or matrixes that determine the possibility of discursivity, ordering, and mutual correlations, and, hence, of formation and functioning of any cultural phenomena,

- they are language-like, and, as such, may be studied or revealed by using methods of linguistic or semiotics as meta-linguistic.

2.7.2. Barthes Structuralism Approach

This study will be using French structuralist, Roland Barthes' approach which is extensively applied in film analysis also encompassing the other narrative study approach known as binary oppositions as developed by Levy Strauss.

This study will specially try to understand and identify the elements that depict western influence in the content of the chosen films by seeing them in light of these classifications that are identified under the following 5 narrative codes that Barthes provided, and that are relevant in terms of many perspectives in film studies.

Hermeneutic Code (HER): This part deals with the clues that the narrative gives to the spectators, in terms of what will follow next, and how the story will end. Though the clues might be misleading, they keep the suspense up, delaying the resolution. This code is activated as early as the film's title indication begins as the spectator begins consciously or unconsciously asking questions about the film, based on the title meaning, the way the title scrolls around at the beginning with also the color choices of the title, the sound effects used or the lettering or the first shots, or the music used might all communicate a certain meaning about what is to expect next.

Semic Code (SEM): This code comes into play immediately as the spectator begins building an idea of the character based on the actor's looks, appearance, manners and clothes but also gestures, facial expressions, way of talking or iconography associated with him/her...The spectator begins to get a feel at the personality characteristic of the character being built for the story. Trying to forecast what the character will do or how he/she will behave next in a particular situation.

Proavietic Code (ACT): This is the code of action thus ACT. The character continuous to be defined directly through his action in addition to the SEM codes. This is activated on a sequence of the film.

Cultural Code (REF): This Code refers to all the elements in the film that help us identify the genre of the film. Here symbolic oppositions can play out throughout the film with elements that keep coming up, allowing the spectator to classify the film in one particular type. This code refers to all the prior knowledge and experience that the spectator brings into the film in order to understand it. So this might differ from person to person as per his/her culture and previous exposure.

Symbolic Code (SYM): This refers to the broader themes or motifs that are developed throughout the film, usually through binary oppositions like the eternal struggle of good and bad or the rich and the poor. Patterns of symbolic meanings run through a text and this helps in the meaning making of the film by the spectator.

It goes without saying that a detailed analysis of even a single film by using Barthes codes will be long and exhausting procedure. Therefore, according to Jean Renoir's *The Rule of the Games* (1959), quoted in (Abrams, Bell and Udris 2001, p. 231), we can limit our self to a single sequence or to the start of a film to know how the narrative of a film is organized and about how a viewer will decode that narrative.

As a case study by Abrams, Bell and Udris (2001, p. 220), the 6 minutes of *Scream* through Barthes' codes shows, the credit sequence of any film already activates the codes and influences the spectator's understanding of the narrative; with the film *scream* being no exception.

In the process of making meaning, context plays a wide role thus the interpretation and the inference of what is depicted in the fictional films chosen shall be analyzed being conscious of this fact. There are some substantial works done considering cinema as part of the cultural life and historical reflections. However, for this study, the aim will not be interpreting the Ethiopian films as a reflection of the Ethiopian history or a prevailing Ethiopian social attitudes and it will not be generalizing from the specific chosen films. It will be simply trying to find out how the usually stipulated westernization in Ethiopian films correlates with the findings of this study as to whether or not there is westernization by cloning elements from Hollywood and if so, how exactly those cloning or replications reflect.

2.7.3. Genre Analysis

Genre analysis is a means of studying content by focusing on the interaction between the artist, the film and the audience by emphasising on the importance of understanding film as visual medium as what is seen as moving image, is what shapes what is understood about reality and what is expected.

Genre is a film category as classified depending on certain existing similar, repetitive occurring features, codes, expectations, and boundaries respected by a film because it belongs to a certain particular group. A major part of contemporary media studies is the genre theory which focuses on the “formulas or formats” by which film products can be categorised, and based on which their potential success on the market can be forecasted.

According to the literature, genre analysis in the study of media representation started in the 1960s as part of film studies. Genre analysis, unlike the author theory which focuses on the individual directors, allows the analysis of film texts by the exploration of the “patterns / forms / styles/ structures which transcend the individual films and which supervise both their construction by filmmakers” (Williams, 2003, p. 138).

Genre is believed not to be something rigid by many scholars, as it can be flexible to accommodate change and variation in setting, plot, characterisation, to “inflect audience’s generic expectations” by introducing new elements or “transgressing old ones.”

According to Kevin Williams (2004:137) and many critics, the cinema industry very early in time started organising filmmaking around a combination of predictable features, elements and familiar formats in order to standardise the production and marketing of films and in order to guide audiences in their viewing of them. However, the production of the same genre brings up the issue of redundancy, repetition and novelty standing on the way of difference and creativity.

CHAPTER THREE

3. Methodology of the Study

This study aimed at finding out if Amharic movies bear westernization, in terms of the particular influence coming from the American film industry, known as Hollywood, and if so, how this influence expresses itself, and what the characteristics and the trend of the influence appears to be over the span of the chosen 5 years.

For this, by using structuralist approach and Barthes' Codes Theory, this study analyzed the content of 15 Amharic feature films randomly taken from those which appeared in DVD from 2001 to 2005 EC, as produced by Ethiopian filmmakers residing in Addis Ababa and producing locally.

3.1. Research Design

This study was mainly aiming at a descriptive and analytic purpose of the film text composed of "signs and codes", in order to identify, classify and analyze the relevant characterizations in general, and the *mise en scène* and the cinematographic elements in particular, to identify any western denotation or connotations that are reflected in the selected films.

According to Roland Barthes as adopted from Louis Hjelmslev, there is the notion called "different orders of signification". The "first order of signification" being denotation where there is a sign consisting of a signifier and a signified while the "second order" is the connotation which uses the denotative sign (signifier and signified) as its signifier, and attaches to it an additional signified. Connotation here is thus explained as a sign which comes from the signifier of a denotative sign which gives a primary meaning then leads to a chain of other connotations. Barthes later gave

priority to connotation, and in 1971 noted that it was “no longer easy to separate the signifier from the signified, the ideological from the literal”. (Barthes, 1977, p. 166).

Therefore, with this as a background, this study, putting its emphasis on quantitative content analysis, but without as much leaving out qualitative interview method, analyzed the visual and the verbal signs in the chosen films by identifying and counting the different elements that also come under the different Barthe’s coding elements, to identify if there are any intertextualities within them, helping us depict elements of westernization influence incorporated in the films; the aim was of course to see, in case western influence was depicted or not, and if yes, how this influence was played out, with what different possible meanings.

For this, a special attention was paid to the whole of the films narrative, the characterization, the setting, the costumes and the hair styles of the characters, the language use, the objects seen in the film with possible meanings to be attached to them, and the portrayal of western values, thoughts, ways or styles as opposed to the local ones as seen from the ways the characters are or think or behave. In doing so, the covert meaning behind each overt depiction was identified and defined to conclude if there is any influence, and if so, how is manifested, by paying particular attention to how the following binaries are depicted

- Youth / Elders
- Women / Men
- Family / Society
- Marriage / Affairs
- Social / Economic Status
- Individual / Community

The ultimate aim of this being to understand how these establish meaning, by privileging certain characters and suggesting some relationships and emphasizing some themes or advancing some kind of values that may be deemed American.

3.2. Method of the Study

Both quantitative and qualitative methods were used to complete each other in seeing the westernization if it existed from directly the films' content and then cross cutting the finding with what relevant stakeholders in the field had to say about it, none numerically. Both were used with past experience and personal observations and readings for interpretation of what they mean combined together.

3.3. Data Sources

Since the phenomena of westernization is not seen per se, readily and directly, but rather reflects and manifests itself through different ways, the images and sounds of the Amharic movies were interesting to study if and how it manifests in the films.

Thus, the data sources for this study were primarily the analysis of the randomly chosen 15 film contents and the perspectives of the purposefully identified 12 filmmaking interviewees. However, secondary source data were used as the personal observation and experience also readings of the researcher to relevantly and validly understand and triangulate the findings and make inferences.

Each film in its entirety was studied as watched several times up to 3 times, despite Barthes affirming that even a 6 minutes opening of each film can give remarkable amount of information. This was done in order to guarantee that the whole film was watched before assuming anything and to render justice to the films instead of labeling them after just 30 minutes watching. On the other hand, the number of the interviewees was stopped at 12 as at that point the kind of information gotten started to be recurrent or a point of saturation.

3.4. Sampling Frame, Techniques, and Procedures

The following part will show the sampling frame, the techniques used and the procedures applied in obtaining the 15 films for the content analysis as a primary source of information and the interviewees as additional source of secondary information.

3.4.1. Sampling Frame

The initial aim of using just the romantic comedy genre list to randomly draw the sample films was abandoned as the National Archive of the Ministry of Culture and Tourism, National Archive and Library has neither a comprehensive list nor a list that shows classification of the films in genre as stated in the limitation of the study as challenges.

The population was framed as the entire Amharic feature films made between 2001 and 2005 EC by non-diaspora Ethiopian filmmakers, to then draw with simple random sampling, year by year, 3 from each group of films. The 3 films from rolled identical piece of papers that were rolled by the researcher by letting the librarian at the archives draw them.

3.4.2. Sampling Techniques

Using simple random sampling technique, 15 films, meaning 3 per year, as being in the list of the yearly evaluation list for screening licensing were then taken to represent films approved for viewing from 2001 to 2005.

3.4.3. Sampling Procedure

The number of films included in this study was 15, and these films were randomly selected on year basis, from the study period 2001 to 2005 E.C. by taking 3 films per year, among the list of the

Amharic films that had been rated and licensed to go public, by the Addis Ababa Culture and Tourism Bureau.

The aim of this research being to study the Amharic movies in such a way as to depict whether they bear any western influence or not, the random picking of the films as unit of analysis was expected to lead to results that can be generalized to the films that were issued during the chosen period of the study because, by choosing the films randomly, the researcher made sure that there will be no bias or preferences in hand picked films, thereby giving each film an equal chance to appear in the sample.

3.5. Data Collection Tools

Because the sociological connotation of the concept of globalization / westernization is believed to manifest and express itself through visible/ overt trend of clothing, hair style, language use, diets and food system, characterization, ways of living, or relationship references in a community, in addition to the covert ways, this study particularly analyzed the representation of such concepts in the content of the randomly selected 15 Amharic films. Furthermore, in-depth interview was conducted with 12 professionals who were purposively selected from the field, based on the criterion of the interviewee relevant position and reputation in the field at hand.

In other words, the quantitative and qualitative content analysis helped explore indicators of visual, pictorial and verbal westernization reflectors that were present in the randomly chosen films' content while the qualitative data helped to gather important information through the in-depth interviews from people purposefully taken as to triangulate the findings with personal readings and observations.

3.5.1. Content Analysis

“Content analysis is a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use” (Krippendorff, 2004, p. 36)

The first thing that was done here therefore, was to preview five of the films in order to define the terms of the analysis and the categories, and randomly selected three films out of the fifteen were given to pretest the intercoder reliability in order to ensure that the paths taken for this study and the meanings were clearly defined and steps provided in details ensured replicability of the study. Attention was particularly paid to the visuals and the ways at which language was used but also the existence of some objects or their absence or their replacement by others.

As indicated, the entire film runner was viewed twice in its entirety, and then also fast forwarding and rewarding it as per needs, for a third or fourth time, to pick the elements that would enable the analysis of their content, according to the pre identified 10 categories that were then reclassified under 5 categories.

These resulting five categories were then used as per the researcher's believe of their importance in reflecting local vs foreign ways of being and values held after the preliminary viewing of the 5 randomly picked films. They were thus used as to how they are reflected in the respective films.

The following list of categories, in relation with Barthe's codes were planned to be used as the categories in order to get at the following representations in the films. In other words, the following 10 indicators were coded for each film through a coding sheet. Just as an explanation here, these 10 indicator variables are grouped into 5 in reference with Barthes' narrative codes:

Setting /Objects/ Events:

What atmosphere does the setting suggest? Do particular objects or settings serve any symbolic functions to refer to either the western or the local culture or ideal? What events are there, that can make us think of other cultures? This refers to the Symbolic Code.

Characters / Costume / Hair style:

Are the characters Ethiopians or are there foreign ones? How do the Ethiopian characters look like? How are they dressed and made up? What do their clothing, their make-up and style reveal about their social background, ethnicity, and nationality? This deals with both the cultural and the proavetic codes.

Language:

From title of the film to dialogue within the film, the kind of language used will be analysed. Moreover, particular attention will be given to any references to English as mixed into the Amharic, in the form of using English for subtitles, or using English for listing the film casts. This goes along the symbolic code.

Sound Track:

Music is indeed part and parcel of culture. Used in films, it also shapes and contributes to our interpretation of the images and visuals. So are the sound tracks local or English or foreign? This is also under symbolic code.

Life Style/ Eating System:

How are the characters depicted in their environment? In their relationships, with their significant others, their family, their social and communal life?

How do they eat (hands, fork...plate, tray, messob...) what do they eat (enjera / salad...) How is their relationship with food depicted (diet conscious...). This shares aspects of semic and symbolic codes.

All in all, the nominal quantitative data which provides quantifiable and easy to understand results was used. This consisted of a basic classification data where each category was identified with first the number of its occurrence, against the number of its occurrence in a western way as opposed to the Ethiopian. The data was then put into a table form with the results with the different variables in the set of the data as showing the number of times a different setting was filmed in the film for instance, against the number of time the settings were western influenced. Then with this comprehensive picture of the data the researcher identified patterns – by constructing frequency and percent distributions from the coding sheet.

3.5.2 Interviews

The same open ended, close ended and follow up group of questions as seen under the annex were asked from the 12 interviewees who were selected purposively for the interview making sure they have the necessary background and involvement within the subject area, and they can provide relevant answers as being people immersed within the field one way or the other. Follow up questions were also added to some of them, to clarify or confirm the answers as to their exact meanings.

These informants are representative in the sense that they are assorted from all the different layers of the filmmaking sector, meaning there were people from the teaching, the script writing, the acting, the producing, the directing, the filmmakers' association, and even from the Ministry in charge of the film evaluation and journalist writing about the films produced in Amharic magazines. This way, the answers can be crosscut to give different perspectives on the situation for us to have a full picture.

During the interviews that were conducted face to face for most and on the phone for just two of them additional follow up questions were devised and improvised to bounce on a certain type of answer, depending on the need and the situation. The interviewees were not asked questions on specific films but rather the discussion was left purposefully open to discuss on the general comments, unless the interviewee himself/herself, deemed important to give specific examples quoting some films. This was done as the first impression of people in that field not being comfortable in making specific comments about a specific filmmaker confirmed itself during the first interviews where interviewees specified the unease, and even the danger associated in passing judgements about any film currently as there are gang type of attitudes censoring such comments, with physical attacks and even aggression cases, where filmmakers do not tolerate any kind of comment that might go against their profit or come to compromise their viewership. The example of many, even going to the extent of paying journalists for positive review of their film had been repetitively raised.

3.6. Reliability and Validity

The aim of this study was to find out if there is a western influence in the Amharic movies; In other words, examining whether Amharic movies depict mimics and replications of American norms and ways of life and beings, undermining styles, ways and values deemed Ethiopian was the major objective. Then, if the influence was found to exist, the second major objective was to find out how these replications or mimics manifest and express themselves in the film content, as shown in the form of characterization, costumes, story lines, ways of life, diet system of characters, social relations and the like.

Moreover, should there be any influence, this study aimed at identifying any possible characteristic pattern or trend of the influence over the chosen period of time through the content but mostly through the interviews.

When it comes to intercoder reliability, the researcher used a post graduate male as a co-coder who viewed 5% of the films, meaning randomly taken 3 films out of the 15. We each then followed the detailed instructions of the coding process, seen under the annex here, including the practical definition of the categories with examples as to what they refer to, so that we as coders would have similar understanding and guide on how to proceed during the film watching, and what to record and how.

The researcher and the coder then independently evaluated the films that served as the study data, then after the coding, the results were compared and contrasted. The disagreements were noted and subsequently resolved as the one difference had been on the concept. While it was agreed that hair style would show influence or not through braid, coloring, extension, freezing, curling, and using wigs, it was less obvious as to whether the hair of women as fashioned with paystra, phone or iron was to be also identified as influence or not. So it was decided to leave those as not influenced. After that, a single set of data emerged for the analysis.

The following percentage indicated the coders' agreement for each category: 97.4% for setting and eating habits, 96.8 % for sound track, 98.7% for language and characters, 92.3% for hairstyle, and 98.8% for costumes. The coders almost completely agreed on events.

Also on the interview questions, in order to make sure of the answer reliability some of the questions were rephrased and asked again differently to see if the answers are more or less on the same line. To ensure that the data is valid, the categories were designed purposefully to directly examine the existence of westernization influence or not, and the different manifestations used to infer westernization influence or not, had been used relevantly.

3.7. Ethical Consideration

In doing this study, different sources were used for generating the data, namely film content analysis, film professionals' in-depth interview, the related literature review in the field and the

personal observations and lived experience of the author. These data sources and the information gathered were used as follows by trying to get at information however respecting some aspects of ethical questions that emanated as follows:

- Trying to achieve individual and social balance: This refers to the ways on how individual opinions of those informants who were not comfortable on being quoted was respected by not quoting them. However, since their opinion was important for societal learning on the question at hand, the opinion was considered and quoted, without mentioning its source. In Ethiopia, constructive criticism is not yet accepted as one, and people many times fear expressing their opinions freely for fear of buying themselves enemies or simply offending others. Therefore, though needs to change, this wish was respected here without compromising the study;
- From the moment the films are in the public access of the Ministry and the library, it was deemed that anyone can access them respecting their copy right to make analysis on them, therefore, no prior approval was sought from the producers of the 15 randomly obtained sample of films; In anyways, the result of this study is deemed to be harmless, just for academic and research purposes for pointing out gaps that can contribute to the bettering of the field;
- No finding will be distorted or amended to reflect what it does not initially; so the researcher is morally bound and vows to report what found on the field, as it found it;

CHAPTER FOUR

4. Data Presentation and Analysis

As stated in Chapter One, the main objective of this study is to examine whether and how westernization is reflected in Amharic fictional films made from 2001 to 2005 EC by Ethiopian filmmakers living and producing in Addis Ababa. For this, data were mainly collected through quantitative content analysis of randomly selected 15 films and qualitative in-depth interviews were undertaken with purposefully selected 12 members of the sector working along filmmakers.

This chapter, therefore, presents the data collected from the content analysis under table formats with percentages followed by a sample of the content extractions and a summary of the qualitative in-depth interviews in the form of transcription from the interviews' responses while some of the typical reactions are cited directly.

4.1. Quantitative Data

The only available list meaning the one consisting of films evaluated and approved for public vision by the Filmmakers' Licensing and Regulation Department of the Addis Ababa Culture and Tourism Bureau, had been used to draw the samples of this study. The content analysis was then conducted on the randomly chosen films in view of having quantitative of occurrences of westernization, later changes into readily interpretable percentages.

4.1.1. Amharic Films Released from 2001 to 2005 E.C.

As seen in Table 1, from 2001 to 2005, the total number of Amharic films that obtained a license to be screened and distributed, after undergoing film rating by the mandated Filmmakers' Licensing and Regulation Department of the Addis Ababa Culture and Tourism Bureau, was 398.

The annual total number of films over each year of the study period shows a remarkable increase as the number of films went from 35 in 2001, to 41 in 2002, almost doubling in 2003 with 81, again nearly doubling the next year reaching 116, to then increase again in 2005, as counted till June only, with 125 films.

Table 1: Number of Amharic Films Released from 2001 to 2005

Year (EC)	Number of Films (Approved for Screening)
2001	35
2002	41
2003	81
2004	116
2005 (up to June)	125
2001 to 2005	398

During the film gathering, this study had also identified a set of realities where there exists rarely genre specification on DVDs, no dating specification whatsoever on any of the DVDs' cover; no centralized location (video library) where copy of all films are made available for people to find and consult them. There is thus a noted gap in the ways data compilation and storing system is used by the mandated 3 concerned bodies, namely the Addis Ababa Culture and Tourism Bureau, the Ministry of Culture and Tourism National Archive and Library, and the Ethiopian Filmmakers' Association.

As stated, there is a proclamation in the country (Proclamation No. 179/1999 The Ethiopian National Archives and Library Proclamation) that requires any publication items to be submitted in 3 copies to the Ministry of Culture and Tourism, National Archive and Library. However, this proclamation is not systematically implemented. This meant that only few of the Amharic films released during this period are available in form of list or in form of DVD, for reference, at the audiovisual archive of the Ministry. The films that were sampled from the available list of rated films for release by the Addis Ababa Culture and Tourism Bureau had thus to be purchased or copies difficultly traced back from their owners or from other sources.

Another official regulation not implemented is the rule that requires the Addis Ababa Culture and Tourism Bureau to systematically keep one copy of any film evaluated and licensed, for future references. However, the Addis Ababa Culture and Tourism regulator officer explains that filmmakers are not willing to leave any copy to the bureau for fear of their products being replicated (stolen) thus, this is not imposed on them. This means there is no copy of any film at the Addis Ababa Culture and Tourism Bureau that can serve as a reference.

4.1.2. Thematic Profile of the Chosen Films

The following 15 films were randomly selected on year basis, from the study period 2001 to 2005 E.C. by taking 3 films per year, among the list of the Amharic films that had been rated and licensed to go public, by the Addis Ababa Culture and Tourism Bureau. The theme excerpt below shows an important information as 11 out of the 15 films have thematic which revolve around the issue of romance under its different variance going from dating to marriage to trying to obtain romantic love.

When it comes to the genre, though almost none of the films bear a genre categorization on their DVD cover, the author of this study has classified them after the film viewings and 7 of the films are found to be comedy drama, 6, suspense and 2, plain romance. All in all, 9 of the films are of light nature with comedy and love themes while the 6 are suspense dealing with crime and challenges of some sort.

Six of the film titles are in English out of which 3 already trigger western influenced events such as Honeymoon, Valentine and Christmas, as depicted on the cover with the Christmas tree and the father's Christmas hat. The rest are in Amharic.

Table 2: Presentation of the Films Selected for Analysis

Number	Movie Title	Year of Rating (EC)	Genre	Theme
1.	ሳምራዊ 2 (Samrawi 2)	2001	Suspense	A prisoner escapes and goes in quest of proving his inmate innocent, risking his life as the conspiracy is the result of the doing of high Government officials.
2.	አስከሬኑ (Askerenu)	2001	Suspense	A couple undergoes a critical moment in their relationship. The wife decides to cheat on her husband with her gynecologist, who is a twisted person who tries to convince her to kill her husband for their alleged love.
3.	ጥቁር ነጥብ (Tikur Netib)	2001	Suspense	A young woman comes back from Canada to avenge her parents as she has child memories showing her current parents are the ones who murdered her real ones, and had tried to get rid of her while they kept her younger brother like their son. Though they mistreat him
4.	ላውንደሪ ቦይ (Laundry Boy)	2002	Romantic Comedy	A love story between characters who grew up together but their love starts to change from platonic to romantic.
5.	ጃንደረባው (Janderebaw)	2002	Romance	A girl who loves game playing as she has a recurring belief of nobody resisting her, and a strong sense of confidence. After

				her failed attempt on one, she becomes determined to win his love despite his resistance.
6.	ባለቀለም ህልጦች (BalKelem Hilmotch)	2002	Romantic Comedy	An English filmmaker comes from Hollywood to Ethiopia to help an NGO and meets a group of Ethiopian youngsters mostly not speaking English but wanting to pretend and make a film with him, and struggling to be the one to gain his love and go to the States.
7.	የትሮይ ፈረስ (Yetroy Feress)	2003	Romantic Comedy	A beautiful girl seems to avoid and have negative feelings towards men. Her colleagues thus bet money on who will be winning her heart first. Each gets turned down until one tricks her into love.
8.	ሹገር ማሚ (Sugar Mummy)	2003	Romantic Comedy	Woman in her fifties, yet still young in her mind, with lots of money and back from the states, is looking for a young man to satisfy her womanly feelings.
9.	አማላዩ (Amalayu)	2003	Romantic Comedy	It is about a handsome guy who loves beauty and practices out the life of Casanova, daily. He meets resistance from one, so starts falling in love.
10.	Honeymoon	2004	Suspense	A Chemist becomes violent whenever he drinks alcohol and starts having hallucinations becoming dangerous to his wife. He sets into research about <i>abisho</i> .
11.	የገና ዋዜማ (Yegena Wazema)	2004	Romantic Comedy	University students chill around and they buy

				themselves an enemy from the village side who come to save their innocent son from prison.
12.	Valentine	2004	Romance	A university boy expresses his love to a classmate who for 2 years does not give him a clear definite answer.
13.	የራሱ አሽከር (Yeras Ashker)	2005	Suspense	A defense officer runs bravely into a life threatening situation when he intercepts a national security document about Gafat that was to be sold to Foreigner in national betray.
14.	ሉሊት (Lulit)	2005	Suspense	Lulit walks back into her man's life after she left him for 5 years, having had married a rich old man, under her mother's pressure. Romance begins again but then, trouble too.
15.	ለቦረና (La Borena)	2005	Romantic Comedy	A man is dropped by his beloved who leaves him for a foreigner who promises her a better future under the protection of a visa to the states. A French Lady Tourist comes to Ethiopia in search of her origins and their path crosses during the tourist visit of Borena – towards love.

4.1.3. Indicators of Westernization

As a preliminary preparative film viewing, 1 film from each year, thus 5 of the films were thoroughly viewed rewinding and forwarding as much as needed to develop an ample range of list items for guiding the process of the content analysis in view of extracting indicative elements of setting, characterization, language, life style, events, gesture and relationship issues. These

indicators were then written on individual papers and phrased clearly and unambiguously so that any coder could understand which exact parts and occurrences to pay attention to in the processes of the film viewing and coding.

The occurrences listed randomly were then categorized depending on their similarity in content or meaning, and by creating new categories when new occurrences could not be placed, but where found essential as indicators of non-Ethiopian expression. After doing this on all the phrases that were picked from the view of the 5 films, the coding categories were created as listed in Table 3.

Table 3: The Coding Categories

SETTING	CHARACTERISATION	LANGUAGE
- House / Home / Building;	- Costumes	- Title
- City / District;	- Make Up	- Dialogue
- Home atmosphere / Ambiance;	- Jewels	- Written words
- Artifact / Decoration / Furniture;	- Hair Color and extensions	- Sound Track
- Home materials / Utensils/ objects	- Personality / Behaviors	- Songs
LIFE STYLE	EVENTS	GESTURE
- Rich / Poor;	- Birthday	- Chivalry
- Diet / Eating style;	- Holiday	- Gift Giving
- Values;	- Engagement / Wedding	- Conflict resolution
- Places Frequented;	- Proposals	- Seduction
- Way of Talking;	- Special Days	- Complement giving
- Type of relationships	- Burials	- Closure
RELATIONSHIP ISSUES		
- Discussion / Arguments	- Peace / Conflict Resolution	
- Honesty / Cheating	- Love / Jealousy	
- Violence / peaceful	- Friendship / Enmity	
- Marriage / Separation	- Manhood / Womanhood	
- Neglect / Compliment	- Leadership / Fellowship	

4.1.3.1 Setting, Objects and Events across the Films

As seen in Table 4 below out of the 15 films analyzed, 8 films fall in the category of western setting influence going from 0 to 40 % and thus the influence is found to be minor, and 3 films are falling in the category going from 40 to 60 % which is high influence and there is 3 films falling under the category of 60 to 80 % influence which is considered very high influence while one film falls within the category of 80 to 100% which is extreme influence. Therefore, all in all, 8 films are in low influence as shown by the settings while 7 of them have influence going from high to extremely high. When it comes to the events, out of the total of 27 events used in the 15 films, 14 were found to be westernized showing a 52 % of the westernization influence on the events depicted in the films. In fact, over the 15 films, as classified by their events, 7 films were found to have depicted Ethiopian events while 6 of the films had western events shown in the films and 2 films had balanced an equal number of events from both Ethiopia and foreign as reflected in the films.

Table 4: Setting, Objects and Events across the Films

Film Title	Settings N°	Western Setting	Western Setting (%)	Events N°	Western Event	Western Event (%)
ሳምራዊ 2	24	3	13	1	0	0
አስከሬኑ	25	17	68	1	0	0
ጥቁር ነጥብ	20	5	25	3	0	0
ላውንድሪ ቦይ	14	6	43	1	1	100
ጃንደረባው	25	15	60	4	4	100
ባለቀለም ህልግዎች	10	0	0	2	0	0
የትርጉም ፈረስ	21	9	43	2	2	100
ሹገር ማሚ	16	1	6.25	2	1	50
አማላዩ	37	33	89	2	2	100
Honeymoon	19	14	74	2	2	100
የገና ዋዜማ	8	6	75	1	1	100
Valentine	17	3	18	2	1	50
የራስ አሸከር	18	0	0	1	0	0
ሉሊት	8	0	0	1	0	0
ለቦረና	16	6	38	2	0	0
TOTAL	278	118	42	27	14	52

0-40 %: Minor Influence

40-60 %: High Influence

60-80%: Very High Influence

80-100%: Extremely high Influence

When it comes to the descriptive of the films, beyond the numbers, the below shows in what ways the content analysis reflected the settings and the events in ways that were more or less influenced, as seen in each film. Here eating style will also be addressed as an important element showing life style but also westernization. The below details will be very crucial to see what kind of settings and objects are used in the films and what kind of events are lived by the characters in order to understand the existence and the level of what is deemed westernization.

For ሳምራዊ 2 (Samrawi 2) some of the setting used is country side green view, city images, mud huts, prison, and police station. Instances of very modern and westernized hotel, bar and villa house scenes were also noted. One event used was the Orthodox Church procession, with orthodox believers' liturgics song (ታቦት ሸኝት). Other things coming frequently throughout the film are the sight of guns, cigarettes, an Ethiopian flag, a መሶብ, and the traditional local drink አረቄ. There were very limited places where eating was shown. Actually, three times all in all, and what was eaten was chips and then cake with fork. At several times beer or macchiato or coffee are also drunk by the main characters though.

አስከሬን (Askerenu) film has used a setting that is very glamorous with highly modern and luxurious bars, hotels, villa houses and office settings. There is this event of burial ceremony, and the traditional mourning ways that are depicted as typically in the ways we see them in addis real context. The way the black attire is worn for mourning, the way crying is done, the way the shash, and the netela are worn for the occasion, the church scenes, all show some Ethiopian culture injection into the very modern life style depicted in the film.

In this film, the images of things identified as reflective of the social status and life style are a bar in the house with whiskey, vodka, scotch, gin, wine, bottled water, modern foreign paintings, china plates, candle light, silver tray, wine glasses, cars, TV sets, laptops, a bath filled with foam, the nature of the home furniture (sofa, decoration and coffee table). On the other hand, though not many, there are few instances of the Ethiopian way of living as reflected through the use of such objects as icon of God image, ማተብ, an Ethiopian flag, and a blue taxi (contract to show the life

status again). As stated by Carlos Grassi, by means of their constant and characterizing presence, objects define, precise and produce more meaning.

Around 9 times, eating was seen and what was eaten was fried eggs with forks, cake with juice, steak and rice with fork, pasta, club sandwich, torta cakes - so no particular Ethiopian eating system in either in its content or its manner of eating was shown. A table set with each one on his individual separate plate, was depicted versus what could have been shown as the group eating on a መሰብ for instance with the typical Ethiopian gursha - or even enjera could have been shown as it has a long history in the Ethiopian traditional diets.

ጥቁር ነጥብ (Tikur Netib) has typical Ethiopian settings and has made lots of efforts to give the film an Ethiopian mood and atmosphere by the integration of Orthodox Church prayer sounds, ጠጅ ቤት scenes, Debre Markos city images, mud huts, wooden benches, kebele office, country side, row meet restaurant, the small musema shop, Ethiopian flag, Ethiopian cross and house maid etc. For the events, the film also shows the mourning style, the church ceremony after the burial (priests talking of the defunct) and the tej bet style. The events like the burial, the mourning ceremonies are quite Ethiopian along the ጠጅ ቤት, and the different small village side huts seen in the film are quite impressive. However, the Ethiopian scenes are not used exhaustively to show the different aspects of the local tradition to show the event exhaustively. For instance, the burial ceremony or the mourning ceremony could have been used to show unique aspects of the Ethiopian አልቃሽ...ንፍሮ...ፍትሀት...aspects to give the film a unique traditional feature further.

ላውንደሪ ቦይ (Laundry Boy) is filmed in two major kinds of settings: the urban and the rural side of Ethiopia, with most of it happening in the Addis Ababa urban setting. This attempts to give the film a visual variety and a kind of balance on the reflected identity; There are scenes of village tukul houses, water fetching with the Ethiopian pot, the village landscape, the green, the wooden cross pendant around the main character's neck and that of the mother's in the country side, the harvest time. The scene of the city is however very modern, as filmed in luxurious hotels and homes. When it comes to the event used, it is a birthday, as the main character celebrates his 25th anniversary with torta cake, and wine. The way the two characters are depicted is very alien to the culture as despite

their physical age, they act very spoiled and childish. There are images of pink teddy beer, balloons, lollipop eating, going to playgrounds, and saying of “ፕቲካ” which accentuate this image of immaturity. And there are two instances where they both drink and walk back home staggering and this is quite a strange image of seeing a woman walk back home drunk. Not so much visible in the Ethiopian way of life, because the pressure on women and their evaluation is quite harsh. The gymnasium, the Sauna, the eating of pasta, the playing with balloons, is typically replications of the western film expressions.

ጃንደረባው (Janderebaw) has used a number of hotels, and bars that are luxurious. In the film, 3 different girls have asked a man out first. This first move seems quite alien in the cultural setting of the country and girls are not usually seen making first advances even if they want to, as this behavior is not valued and encouraged. Usually this kind of boldness is not seen in Ethiopian women who are usually considered on the waiting side until the man expresses his feelings first. Also, several scenes where the main lady character is seen in taking alcohol in form of white horse, wine or beer sounds a bit farfetched as compared to how women are in Ethiopia.

There is also the scene where a girl seats with the ጃንደረባው eating traditional food with ትሪ and she offers him a ጉርሻ and then when he opens his mouth she takes it back playfully. ጃንደረባው then playfully puts “ወጥ” on her cheeks, and the girl becomes so angry that she throws the enjera upside down and walks out. This playing with and throwing food is normally identified as “ነውር” and very alien and Americanized form of interacting with food. Food in Ethiopia is indeed highly respected and throwing it away or making it fall is almost considered as a sin among the highly religious people.

The image of gym, cigarettes, china plates, white horse whiskey, birthday cakes, and white ladies almost nude pictures as decoration have been used showing the western influence. Otherwise, the presence of a maid, and a flag, gives a typically Ethiopian touch to the film.

Despite the starring of a foreigner (English man from Hollywood), the setting used in ባለቀለም ህልሞች remains very Ethiopian and the love proposal of the English man to an Ethiopian lady and then their

engagement ceremony remains very reasonable and Ethiopian with the kind of music used and the normal settings that seem more realistic than the usual luxurious 4 and 5 star hotels looks.

The coffee ceremony, the ጫት scene, is from Addis however, the rest of the influence is mostly seen by the way of thinking and outlook and by the way humor is attempted in such a way that is far removed from the traditional local ways.

የትሮይ ፈረስ (Ye Troy Feress) has a number of hotels included in the film for their glamour. However, the setting remains relatively normal as it mostly revolves within the same Bank where the characters evolve. Asking for a date out, is the central topic here but all the asking out types used are foreign like, and it is a complete imitation of Hollywood films despite the ቶከራ song that comes up every time one of the men dares to walk up to the girl's seat to ask her out, under the astonished eyes of his colleagues, whom, have betted money on whether she will say yes or no. The office work atmosphere is quasi inexistent as the workers are talking, bargaining or fallowing the girl physically moving or with their eyes.

In ሹገር ማሚ (Sugar Mummy), the main 3 characters are from a very poor background and living condition, therefore, the recurring scenes are their typical life in a condominium cohabiting in trio and going to areas, places and café that are low keys. In contrast with this, the house of the diaspora lady who is looking for a younger man to date is very luxurious, as warranted by the story of the film. She has come from the States and has money as she says to her daughter “ቀደሽ የማትጨርሽው ብር አለሽ እድሜ ለኔ...”. Here the first love moves of the lady towards the man and the dating of the two with the woman being way older than him are two alien moments to the normal culture (ይሉኝታ is forgotten like in the western world). Here there are atmit, and traditional ድስት, and the condo scenes that are very traditional and familiar scenes along the አረቁ. What is seen as being eaten is pasta, cake, salad, እንጅራ, bottled water, flowers and biscuits though. Also the playing with the cake by painting the face with it is nothing but western influence as copy pasted directly with no adaptation whatsoever.

The film አማላዩ (Amalayu) is an imitation of the life of Casanova showing a man who does not find any challenge from women and who achieves to win all but one. The scene of the film is all chosen to show luxurious and very modern setting including Paris Tour Eiffel, Chicken Hut, China and Philippines Bars, high café and restaurants and hotels, including hairdressers in vogue. The proposal is very westernized as well as the acting and ways of putting things. Wine is drunk several times, potato chips with springles, bottled water, orange, buttered bread, pasta, and finally እንጅራ in መሰብ and እንጅራ in plates is eaten the usual way bringing a bit of Ethiopian flavor to the film.

In Honeymoon, 19 different places are filmed namely the city, the buildings, a very big and modern ground plus two house, the main actress's villa, the Negash Lodge garden, luxurious restaurant and bed room, the extremely modern Jolly bar, the village side, a laboratory, a meeting room, police station etc...The Negash Lodge shooting has Ethiopian designed curtain, skin hide made cushions, and Ethiopian art facts. Yet, the way the actors acted in there, with wine, wine glass, too many candle lights, red flower and petal of flowers all over the ground and surrounding the bed...the love expression ways used by the two, the black label used by the other man who loves her and followed the bride till there, also following her everywhere despite her refusal...shows expression of feelings and behaviors that are dipped westernized. Also Shemelisse Abera often crying at the different parts of the film, giving of flowers to his wife as mark of apologies, is not a culturally seen thing to see men cry; nor is it usual to see a lady go to the bar alone, drink alcohol and try to walk back home staggering ... All these are western influences. Also one remark is that in this film, there is an overdose scene of candle light, flowers, flower petal and wine drinking and Champaign too. The አብሾ concept is however an Ethiopian concept that brings the film back to its context to some extent with some scenes at the country side, in search of the plant as medicine.

የገና ዋዜማ (Ye Gena Wazema) is filmed in the city most modern and in vogue bars, and a very huge modern home but otherwise it is depicting the University life, the streets, and the village side with its cattle, and living conditions. The city images are highly westernized with the Christmas lights, the Christmas tree, the Christmas carols, the bars, the laptop, the mobiles, the drinking and the hashish, gun, the veranda, the paintings (by Martha Mengistu), the chocolate and the alcohol drinks. However, this is somehow counter balanced by the opposite images of the purely country side

images with cattle, the tattooed woman, the typical country side slang of the two Amharic language exchange, their country side music, the way they flirt with each other, the way the lady thinks of her boyfriend needing to fight like a man to make her proud, or even die for his pride if need be, their names like Dassash and Eyayu is also very typical along the the ኩታ, the ተገላገፍ and the ቆጠጥ depicted in contrast from the village side.

Valentine despite its English title and the event of valentine celebration does not bear a heavy setting westernization. One funny thing with this film is that the film has everything but the concept of valentine so the title does not really show the film theme. It is in fact misleading. Here the kind of objects inserted in the film for special effect is a hen, a cat, and a silver cross pendant. Otherwise, the use of the masks and the way they behaved mostly was trying to provoke laughter with silly acts which seemed imitated from English actor, comedian, and filmmaker, Charles Chaplin and the American animated series of short films known as Tom and Jerry (knocking out the face / head, with a pan, wearing cartoon masks ...). The traditional Ethiopian sense of humor however seems to be based on the related to the double meanings of expressions and moralistic stories more than action based.

The film የራሱ አሸከር (Yerass Ashker) is of patriotic love, sacrifice, pride, integrity and loyalty as seen from the ጃምባላ life on one hand and betrayal and selfish love for money and selfish interest as shown via the general's life - it is very Ethiopian film also reflective of the Derg regime. There is one Italian white man in the film but we cannot say this is westernization as the story warranted this character to be integrated. Moreover it is 100% Ethiopian setting and event use as the cemetery of the patriotic heroes is seen. The flag, the mussema suk, the bus, the priests, the crosses, the gabi, the shi[s, the donkeys, the pot for tap drinking water, the country side homes, the elders of the area, the use of sinig karia or tomato for exchanging secret codes and messages all had a special unique flavor for the story identity.

ሉሊት is a film shot in settings that are around places that are frequented by people not very rich, and not so poor. So everything is very low profile, and the event of divorce is not spoken about loudly as this shows many things are kept secret in the culture.

One tendency that is seen in the films is the depicting of luxurious hotels, bars, villa and buildings that seem to be coming from the Hollywood type of films.

Half of ለቦሬና (La Borena) is filmed in Borena among the authentic culture. The French tourist lady speaks Amharic and she is here to find out about Borena where her father worked for 10 years, died and got buried. Her name is Zoe meaning life as she was born at the same Borena spot where her dad died. The Geda system, the typical love and women's life in Borena, the goats, the setting, the tradition is also expressed through the visit of the French lady. However this lacks a harmonious integration of the scenes and the characters along the story line as it more looks like a documentary than a feature film.

4.1.3.2 Characterization in the Films

The major aspects of characterization were seen as reflected by the individual's behavior vs the social standing, the costumes used along the hair styles of the main characters and the secondary characters who have an important role in the story development. The way they look, how they behave and how they are dressed and made up is seen closely as indicated under Table 5. It is to be noted here the degree of dressing is not covered here as costumes are only seen on either their western or their traditional values.

It will be noted also, the hair style had been recorded as westernized only when there is a use of coloring, extension or wig wearing and not when the hair is treated with phone, piastra or iron. It was one added value the researcher of this study is a lady as the differences of these were readily detected.

Table 5: Western Characterization across the Films

Film Title	Main Character N°	Western Character	Western Character (%)	Costume N°	Western Costume	Western Costume (%)	Hair Style N°	Coloring / Extension	Western Hair (%)
ሳምራዊ 2	4	2	50	19	18	94.73	4	2	50
አስከሬኑ	11	3	27	46	40	87	11	5	45.5
ጥቁር ነጥብ	7	1	14.3	45	29	64	9	5	55
ላውንድሪ ቦይ	5	2	40	19	17	90	4	2	50
ጃንደራዊ	7	1	14	45	45	100	14	9	64
ባለቀለም ሀልጎች	5	2	40	21	20	95	6	3	50
የትርጉም ፈረስ	7	1	14.3	38	37	97	9	6	67
ሽግር ማሟ	6	1	17	49	49	100	14	8	54
አማላዩ	6	4	67	60	54	90	22	11	50
Honeymoon	6	4	67	38	37	97.4	6	3	50
የገና ዋዜማ	9	7	77.8	30	28	93.3	9	5	55.5
Valentine	6	0	0	27	27	100	8	4	50
የራስ አሸከር	7	0	0	48	9	18	8	0	0
ሉሊት	5	0	0	26	24	92	6	2	33
ላቦሪ	4	2	50	16	7	43.7	3	1	33
TAL	95	30	32	527	441	84	133	66	50

As per the above table then, western characterization was found to be minor in 8 of the 15 films as their character westernization percentage went from 0 to 40 %. It was found to be high in 4 of the 15 films that were ranked from 40 to 60 % and the remaining 3 films out of the 15 was found to be highly influenced. Therefore 8 of the 15 films bear remarkable influence of the characters by western outlook, ways and looks.

As seen through the content analysis, one overwhelming influence is depicted through the costumes as across the 15 films 84% of the costumes were found to be western attires like miniskirts, tights, jeans, t-shirts, suits, only 16% having used the Ethiopian Traditional Costumes. Even in the few instances where the Ethiopian costume was used, it was noted as in minor form of tops, scarf, or gabi, as the full traditional attire, and costume almost never having been used. One surprising phenomena noted was that in the 2 films of ባለቀለም ህልግቶች and ለቦረና where white people were casted, those foreign characters were both seen wearing the Ethiopian Traditional Costumes in its different variations as the tibeb libse, the Ethiopian made bag, tops, and scarfs, instead of the Ethiopian casts. Regarding the character costumes, one assumption of the researcher is that since in Addis Ababa almost everyone is wearing modern attires, the films are only showing how things are. On this question of what exactly the films need to show, and whether they have to show what is or what should be, the informants were divided as 5 of them were of the opinion that the artist should be the leader on thoughts, hinting with the power of fiction, how the cultural norms, traditions and values should be.

The below shows the kind of costumes worn by the characters in each of the chosen films as extracted from the content during the analysis. When it comes to the content analysis of the films the characterization, the hair style and the costumes identified in each of the films are as follows.

The only time any Ethiopian costume is seen is once, under the form of a ጋቢ. ሳምራዊ 2 is thus highly westernized as suits, jackets, jeans, tights, silky pajama, jeans, mini skirt, suit and t-shirts are worn by the characters. There are even very repetitive shots as the main character is wearing the same

sport wear top on which it is written WASHINGTON. When it comes to the hair style, the lady main character is seen wearing wigs several times, and the other female character in the film who is the crooked figure has also curly brownish golden hair while the male main character has short, but freeze hair. Leather kepi and shera kepi are seen, as worn by the female and male characters as well.

In አስከሬኑ (Askerenu), the characters are typical Ethiopian figures but their costume is at all times modern and foreign over dominated with coats, suits, miniskirts, jackets, pyjama and jeans. The only time when any Ethiopian attire was being seen, is the form of gabi 3 times, ነጠላ once and habesha design scarf once. The hair color of the ladies as reddish hair and the style as curled and freeze is seen along one of the main characters, having a freezed hair at all times. The rest wear them normal with their natural texture, look and style meaning cut short or being afro or bald.

In ጥቁር ነጥብ (Tikur Netib), the costume is highly westernized as sport wear, shorts, miniskirts, suits, jeans over dominating the ጋቢ, the ነጠላ and the ጥምጣም and the mourning dress seen in the film during the shots in Debre Birhan. Even the parents wear the modern attires with suits and long coats for the father and normal dresses and coat for the mother. The characters despite their dressing styles are more Ethiopian styled except for the hair style of the main actress who changes wigs and wears her hair on her forehead like the western hair style cut. The wig is synthetic and so obvious on it not being genuine.

In ላውንድሪ ቦይ (Laundry Boy), the costume is entirely western except to the few instances when the 2 main characters go to the country side to visit the boy's mother. The golden curled hair of the main character and the freezed hair of the male character along the curly long wig of the other woman character are readily seen, in contrast with the country side mother, who wears ሻሻ at all times.

In ቻንደረባው (Janderebaw) there is no attempt to put any Ethiopian attire whatsoever, with all the scenes dominated with modern dinner dresses, jeans, miniskirts, suits, tights, sport wear, shorts, etc...The hair of the main female character is constantly changing from short, to long, or medium, freezed or curled as she changes the wigs during the course of the same film.

ባለቀለም ህልሞች (Bale Kelem Hilmotch) was highly imitating foreign style trying to strike comedy out of the 3 toilet scenes where he farts, he is seen seating on the toilet sink, and he is talking of the smell, and just outside there is the other main woman character washing her hands in the same toilet as the men ones, and when he goes out, she does not want to hand shake with him, who is trying to put air freshener for her, in the toilet...This kind of scene is considered “ካውር” in the Ethiopian context however. Also, Ethiopia is known a country where homosexuality issues are not entertained lightly. This main male character again tried to strike a joke on the fact he does not speak English but pretends to speak it. There is a scene where he is being interviewed by the English Hollywood man to know if he can be casted for his film. So when interviewed, there is an interpreter but the main character takes it as shame to have someone translate for him therefore, he prefers to rely on his dictionary and attempt to understand the questions. Soon he is confused on the word “us” used by the Foreigner who said “show us a little performance”. He checks the word in the dictionary and he finds rather “ass” and he says “ቂጥ? ቂጥህን አሳየኝ ነው ያለው? ያ ነገር ነው እንዴ ሰውዬው?” The first thing in this is that for the Amharic speaking audience, calling a spade a spade is not that much of a culture. There are proper and polite and “ጨዋ”ways of putting things, where people say rather መቀመጫ...and not ቂጥ outright. The second remark the main character makes is “አግብቶ ከወሰደን እንኳ ችግር የለም” implying that he is willing to accept if the foreigner is homosexual as long as he takes him to the states. This shows not only a very highly influenced western thinking, but also a very dangerous will to go out of the country; which might be in a way true in some cases, as we see the number of youngsters wanting to obtain DV each year.

The characters in የተሮይ ፈረስ (Yetroy Feress) all wear modern and western attires. On the acting, the characters are more of Ethiopian styled but with a high influence of their hair style as well with red hair color, 4 times use of wigs, even on one of the men. And then freezed men as hair style;

ሹገር ማማ (Sugar Mummy) despite her age is a lady who is highly Americanized expressing her sexual feelings openly and the way she dresses and acts being very out of the usual way an aged Ethiopian woman is expected to act in Addis. Feelings in Ethiopia are not that openly expressed, especially by women. The attires are 100% western and the hair styles and colors as seen on the women characters is western as well, having the golden, and the curling types. However, the three

men in the film are depicted as very Ethiopian typically showing the kind of the condominium life youngsters have, also depicting normal and usually seen type of people, as struggling to make it up in life. But they brought into the scene torta cake twice in the film and twice they did not even properly cut it with a knife but just ate it with their hands in gross ways. Eating like that very grossly is not Ethiopian discipline either. They finished up playing out with it, painting each other's face with the cake, throwing it here and there and this is very westernized as an Ethiopian respects food, and is very respectful in the way he / she handles eating stuff. It is actually considered a sin to throw purposefully food as stated already. When enjera drops, people usually put it up and kiss it and eat or put it back up as a tradition.

In አማላዩ (Amalayu), there is a character among the 6 friends who is very Ethiopian in his way of dressing, wearing mostly habesha tops, reading Amharic books, dropping Amharic story or proverbial lines each time he speaks, and his home having all the Ethiopian kind of Ethiopian made leather salon furniture, Ethiopian artistically designed cushions, carpet, etc...However, he is so much surrounded in the usual bling bling type of other characters with highly westernized dress codes, and way of being and acting, and interaction style that he is almost not seen. He is especially over shadowed by the main character, the Amalayu who is all the time dressed in western ways and wearing different kind of modern huts. His way of playing around and seducing women is very much western like. However, there are ways of their own Ethiopians seduce, talk of love and act it out. The Habesha girls he meets are ready to go swing with him at first day, and they even come to him first. One night stand with Ethiopians is mostly rare so this is a western influence on the easy-go-lucky ways of doing things. Usually, women in Ethiopia are shaped to be careful and to have the man ask several times before they say yes, as the value given to women who are hard to get is higher, even now.

For Honeymoon film, the main characters are found to be 6 and out of them all are wearing suit, sport wear, or jeans for the men and for the girls, modern dresses, mini-skirts, night gowns, pajama etc...and only the old man from the country side is wearing ጋሊ. The hairstyle of the main character is colored brown while the second one is wearing black synthetic wig and the male lead character; Tesfu Birhane has his hair freeze with jell. The others wear normal haircut or shaved.

For የገና ዋዜማ (Yegena Wazema), all the characters except 2 are highly westernized from the way they act, and they are wearing all the times miniskirts, bodies, shorts for the girls and jeans or trousers, t-shirts and chemise, coats for the boys. The village two characters wear traditional attires from their area. The hair style of the 2 of the girl characters is golden, while two of the boys are Dred and one has big afro in freeze style.

ሉሊት (Lulit) characters are living in relatively middle class families and though their attire is highly modern and the hair style influenced, the sound track remains Ethiopian as well. Regarding the modern dresses and attires, at one point Lulit t-shirt reads "I LOVE NEW YORK" and the rest of the time tights, jeans, shorts, shirts, suits, pajama and coats are worn along hair style that is golden on the main character, and extended brownish curl along wig wearing for freeze or curly hair.

The main Ethiopian character is all the time in western attires while the French lady is seen twice in Ethiopian dress, Ethiopian bag, and then in ላቦራሽ attire also putting bitter on her hair. She shows more willingness to discover the drink, the food of the area than the young mind. The hair style is traditional in ላቦራሽ (La Borena) while for the tourist guide he has his hair freezed.

4.1.3.3 Language Influence in the Films

Table 6: Language and the Films

Film Title	English language use in the dialogues	Number of Total Sound Track Used	Number of Foreign Sound Track	% of Western Sound Track Use %	Cast List (English/ Amharic)	Subtitle in English (yes/ no)
ሳምራዊ 2	Minor (4)	5	3	60	English	No
አስከሬን	None	4	2	50	English	Yes
ጥቁር ነጥብ	None	8	6	75	English	No
ላውንድስ ቦይ	None	7	3	43	Amharic	No
ጃንደርባው	Minor (2)	6	3	50	English	No
ባለቤቱ ህልውና	Major	5	4	80	English	No
የትርጉም ፈረስ	None	8	4	50	Amharic	No
Sugar Mummy	Minor (6)	8	4	50	Amharic	No
Amalayu	Heavy (13)	22	15	68	English	Yes
Honeymoon	Minor (7 times only)	7	7	100	Amharic	No
የገና ዋዜማ	Heavy (30 times)	16	12	75	English	No
Valentine	Minimal (3)	6	4	66.7	English	No
የራስ አሸከር	None (only with the foreigner)	4	0	0	Amharic	No
ሱሊት	None	4	0	0	Amharic	No
ሳራና	Heavy (but normal since the main character is french)	5	1	20	Amharic	Yes
OTAL		115	68	59		

English language usage in the films had been analyzed as reflected in the film title, the dialogue, the presence of subtitles, the language used for the cast listing, the written words within the film, and the sound track used within the film. 6 out of the 15 films used English titles for the films and only 3 were subtitled in English. Surprisingly, 8 of the films used English alphabets for the cast listing while they could have used the Amharic alphabets. When it comes to subtitles the sound tracks, out of the overall 115 sound tracks used in the 15 films, 68 were found to be of western origins. On the Amharic sound truck used, one serious observation is that however, those songs chosen as sound track were many times highly influenced by the western tempo and bits that it was hard to place them as totally Ethiopian. As seen in Table 6, there is thus 59% of western influence in the music choice of film sound tracks.

When it comes to the actual films chosen for this study, the following detailed influences were seen, in relation to English language and its uses.

In ሳምራዊ 2 (Samrawi 2), there is no English subtitle and yet the film cast listing is done in English. Therefore, though the number of times English language was used during the actors' interaction is only 4, and this was labeled as minor, it needs to be noted that listing the cast at the film beginning and the end in English language, shows a very serious influence for such country as Ethiopia, having her own alphabets. When it comes to the sound track, western music and sound effects were used mainly.

አስከሬን (Askerenu) listed its cast list in English and has used English subtitles. Not using the Amharic alphabet was one important point to highlight however, the characters did not use any English words in their dialogues. The sound track was a balanced mix of western and Ethiopian music which is noted in the above table there is no influence in this aspect.

ጥቁር ነጥብ (Tikur Netib) listed the casts in English language, but the film was not English subtitled. There was no English language mix with the Amharic during the different dialogues either. Even if the main character in the film is a lady who came to Ethiopia after many years in Canada, she does not mix any English, even as a reflex. This is good for the westernization issue, however, might affect the believability of the story. The sound tracks on the other hand, were dominated by western music with Ethiopian flute used only twice, throughout the film flow.

ላውንደሪ ቦይ (Laundry Boy), despite its English title, had listed its casts in Amharic and it did not bear English subtitle. The dialogues are purely in Amharic though the way the things are said are highly influenced by the western spirit. In other words, the westernization of this film is on the mentality of the characters, the way they dress, the way they think and behave.

ጃንደረባው (Janderebaw) film listed the casts in English and it had subtitles in English. Out of the 6 sound tracks used, 2 were modern American songs while the two others were African songs. The only times English was used in the dialogue was “watch out!” and “I don’t believe it!” Though one of the main characters as starred by singer Aster Girma, introduced in the story as a diaspora back from the States to invest in her country, she does not mix any English and her Amharic is crystal clear. This might be a problem of characterization or it might be a purposeful move to pass the message that having spent many years in foreign countries is no excuse for forgetting or fuzzing your mother tongue.

ባለቀለም ህልግዎች (Balekelem Hilmoth) has a foreigner (Englishman) starring in the film, according to the story line. Therefore, the use of English is expected and warranted by the story itself. However, beyond this, there are different heavy instances where not being able to speak English properly are depicted as something to laugh at or be ashamed of. The main character is thus seen bragging about his mastery of speaking it, and using it in a broken way, with no one able to detect he is not using it properly. Thus there are many instances of the English language in this film, even if not warranted by the story to show that speaking English has become a sign of status and special value by many in the cities. In other words, though the use of English would have been considered as normal occurrence in this particular film, since there is an English person Tom in the film, now it has been rated as too much, since it has been used even not when needed to communicate with the other Ethiopians and as a mark of showing intelligence and wit, with many conversation lines showing the high esteem the characters have for a foreign person for the mere reason of him having money, being able to marry and change their life fate. Even the very known artist character within the film, tries her chances eagerly for him to marry and take her with him as she keeps saying: “I love America” and tries to seduce him.

የትሮይ ፊሮሽ (Ye Troy Feress) casting list is in Amharic and the film do not have an English subtitle. The characters did not use any word in English, as everything was expressed in Amharic. When it comes to the sound track, of course 4 of them out of the 4 were foreign while one was Arabic. The use of the Amharic “ፋፍ ፋፍ” patriotic song was adapted to the funny moment of each man going to the girl to ask her out. It took courage as the

girl was known and famous for her looks and antipathy towards men. Normally in the tradition this moment is quite discreet while the bargaining and the open bold act was much of the western influence in the mentality.

ሹገር ማሚ (Sugar Mummy) listed its casts in Amharic and uses unexpectedly minor English usage though it is a diaspora old lady who does not act her age that the film is trying to show. She uses some English words when she speaks in Amharic but it is very limited but this has been rated as minor as it is expected and normal under the circumstances of the story line.

አማላዩ' (Amalayu's) cast is listed in English and there is an English subtitle. It is a heavily westernized film with the use of English words in dialogue, like the words animation, hey, hi, wow, and the music and the dancing are dominated by the foreign ones. The acting, the way of behaving, the value, the way of expressing love, the way of trying to seduce etc, are all under the western influence beyond the language use.

Honeymoon film does not have an English subtitle and the list of casts is in Amharic. The dialogue in the film was all in all in Amharic and there are only a mix of 7 instances where some words or phrases in English are included as "My God", "it is a Miracle", "celebrate" are used, and Shimelise Abera speaks in English altogether when he is drunk at the last bar where he had his accident saying: "She is my wife!" The sound truck was all slow, classical Western music with no Ethiopian ones.

የገና ዋዜማ (Yegena Wazema) used its cast list in English but did not have English subtitle. It was heavily dominated by western music as sound track and as music use to depict the parties and chilling. There were 2 purely village Amharic songs with 2 other Amharic ones being highly influenced in their bits and tempo by western music.

Valentine, despite its title is less westernized than can be expected based on its title. In fact, one funny thing was that Valentine was not even a very high issue in the film as the major story was not about valentine. Titles not showing what to expect or titles not strong enough to shoulder the story or titles too heavy for the simplistic idea later reflected in the story seem to be a problem among Amharic movies. Here, the story is about a group of university students who are preparing to graduate and who lost the money they collected for their graduation magazine and are trying to gather back some money by kidnapping their rich classmates for a ransom— on a valentine day. The only 2 Amharic sound tracks in Valentine were highly westernized in bit and style of singing.

In የራስ አሸከር (Yerass Ashker), the cast list is in Amharic and there is no English subtitle. The only time English is used is when the Ethiopian General uses it to communicate with the Italian Minister who wants to buy the gafat documents. Otherwise there is neither English language use nor any mixing of languages or English sound track. The sound trucks in fact are very Ethiopian, with instrumental, flute or Amharic Derg songs to bring back the ambiance of that regime.

ለቦረና (La Borena) which is referring to the Negele Borena Zone made an effort to make the sound track Ethiopian except one instance on their way to Borena. A funny aspect is seen as to how enthusiast the foreigner lady is to find out about the culture of the Borena, while the guide is just thinking of that rich Borena chief in terms of Bole. He is not that enthusiast and she is the one speaking in Amharic, and she is the one who dressed the traditional dress twice. Once under the form of ሀበሻ ቀሜሊ on the road, and then when she was part of the community in Borena. There are two instances when he tries to show his hot country love by reciting Teodros lines and yet, with the kind of personality he had been playing of the joker type and easy to swing kind ready to lure the foreigner into marrying him to go to France, this patriotic feel could not strongly be felt despite what he said. In fact, he at several times expressed some resentment towards the French lady misplacing his feeling of what he calls “ኅይወት” in generalized terms. This film more than showing the way conflict is solved within this community could have used the different events and life styles of the Borena people more in depth, instead of just using them as partial set up and just involved within the story sideways of the story.

4.1.3.4 Life Style in the Amharic Movies

The life style of the characters, as depicted by the choice of the settings, the home in which the characters live, how they live, what kind of places, and what kind of people they frequent, the kind of objects they have, or the way they dress, what and how they eat and / or drink, and how they behave all combine to communicate meaning on the life style the characters lead in the film story.

In most of the films, a glamorous life style is shown through high class people, beautiful women all looking models, life in very modern luxurious villa, or ground plus 1 houses, also frequenting modern buildings and driving latest cars – Most of their issues revolving around the question of romantic love. In

such films as አስከሬኑ, ጃንደረባው, አማላዩ, Honeymoon, and የገና ዋዜማ, scenes of lodges, villa houses, huge gardens, café and restaurants that are in vogue, very modern bars, show the life style of the characters in line with the kind of alcohol they consume such as black label, white horse, whine, and Champaign or the kind of furniture that ornament their homes. These ones, even when they use a taxi, it is a contract.

Other films like ሳምራዊ 2, ጥቁር ነጥብ, ሉሊት, and የትሮይ ፈረስ have also scenes of small and poor homes, tej bet, small tukul ornamented with journal stack on the walls, araki as a drink, and use of several plain pastry and bars. Whether they show glamour or not, almost all of the films have been noted for recurrently showing drinking (light and heavy), cigarette smoking (light and heavy), even hashish smoking in የገና ዋዜማ, beer drinking (heavy). The entertainment factor like music, restaurant, food, dancing, night clubs, bars, and drinking are inevitable scenes in the films. Smoking and girls on the bar counter are also shown in ሉሊት, ላውንድሪ ቦይ, ጃንደረባው, የገና ዋዜማ, and Honeymoon even if traditionally this kind of scene is quite rare as women are quite reserved due to the traditional influence of name giving.

Films like ላውንድሪ ቦይ, የገና ዋዜማ, and ለቦረና were a bit hard to classify as western or Ethiopian. They bear two set of scenery as evolve in the urban and rural setting. For የገና ዋዜማ, with the frequent men dred or freezed hair, the girls' miniskirts and shorts, with the kind of behaving they expressed they were more like gangster types or the city hippy types more than western – rather showing influence from RAP musicians. Also promiscuity was shown in the later film as one of the main characters kisses and frequently romantically exchanges looks at other girls than his date and he is seen in the film, encouraging and facilitating the going out of his friend with another girl than his own, after making him drink heavy.

Such films as Honeymoon, አስከሬኑ, ላውንድሪ ቦይ, አማላዩ have veru intense scenes of candle evenings, flowers as gifts and as romantic decoration, scenes of a man crying in Honeymoon, scenes of women getting drunk in ላውንድሪ ቦይ, Honey Moon and ሉሊት, Wine drinking in almost all, jaccuzzi and foam bath in Amalayu and Honey moon. All of which are ways through which heavy westernization or at least copy of Hollywood was made as an adaptation.

Valentine and Honeymoon are misleading titles as they are dealing with completely different aspects of the words like ክብሩ in honeymoon and university graduation in valentine. In Valentine, the idea of asking for ransom, the type of jokes with the university manager who is a bit crazy chasing flies, the idea of masks, the biting of Kibrom, the use of one student as a bit retarded to strike a joke, and the like shows a high influence on the type of comedy as Ethiopian comedy is more on the double meanings and the richness of sine qale. The way joke is attempted in Valentine makes us think of Tom and Jerry or Charles Chaplin. ለቦረና uses a foreign lady from France to show the life style of Borena and funnily she is more tuned into trying and discovering things more than him who is quite westernized in his own way, always dressing foreign and not really synched onto the Borena ways. The story touches a bot on the problem of young guides falling prey to older foreigner who come looking for men; and the problem of young Ethiopians trying to gain their living and change of life condition by marriage of convenience. Such objects as the laptop, the cross, croissant, juice, flags, fish, calabash, camel, massage are elements showing influences.

All in all, as shown in the summative figure 1 below, one most important indicator of westernization in the films studied had been identified to be the costumes. In fact, across the 15 films studied, 84% of the costumes were found to be westernized with only 16 % using the Ethiopian traditional costumes or just an Ethiopian touch with a top here or a scarf there. There was only one instance out of all 15 films, where the whole Ethiopian Costume was gracefully dressed by the wife of the main character in የራስ አሽከር. This, even if it shows westernization, it is also in direct reflection of the way Ethiopians dress throughout Ethiopia and mostly in Addis Ababa, showing that the concept of westernization goes way beyond the films. In fact, the way one dresses makes a statement and reflects one's attitudes, behavior and even identity therefore needs pondering upon as a way forward for the country.

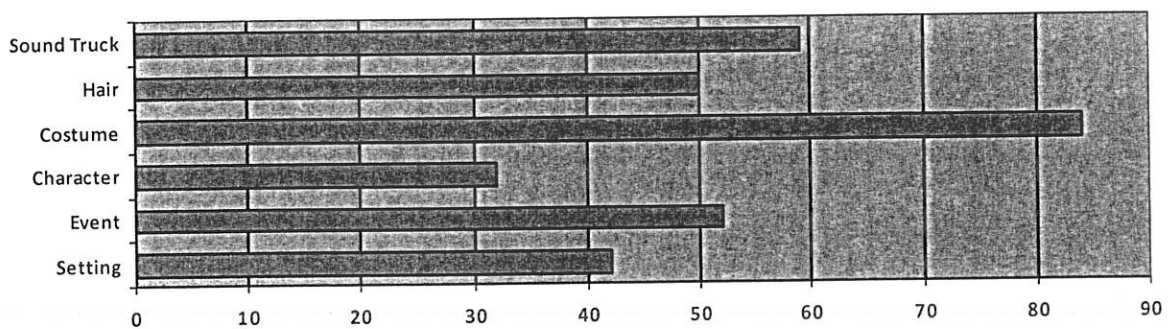
The second major indicator of westernization in the films had been through the sound track of the films as there was 59% western music usage in all the 15 films combined. Then the western influence was depicted through the use of events in the films with 52 % of western influence, and the the hair style of the characters with 50% influence. The characters in their acting tried to be as Ethiopian as possible with

32% western influence. However, this 32% westernization is somehow tricky as the characters show for most heavy western ways of being through the ways they express their emotion, through how they interact with each other or how they show their conflict resolution methods as guns come in the scene very frequently just like the drinking and the smoking. The other heavy image frequently coming being flowers, candle light romance, and petals.

When we come to the details of each films seen under the study, ሳምራዊ 2, ጥቁር ነጥብ, የትሮይ ፈረስ, and ላውንድሪ ቦይ, have tried to show typical life in Addis and its outskirts along the village views with the use of small mud huts, the church procession with the priests and the choir, burial ceremonies, the landscape etc. The limits of the films are their weak unsatisfactory storylines that lack make believe in the context of Addis Ababa when the moments and happenings are difficult to believe as taken directly and applied to the Ethiopian context from the western fugitives for instance in ሳምራዊ 2.

Speaking of make believe, Ethiopians come from different Ethnic, family background, life style, education and experience and have their unique personal characters as individuals and this fails to be reflected in the films as only the same type of rich beautiful characters dressed western evolve in the same kind of plot and thematic.

Figure 1: Life Style Westernization Percentage in the Amharic Movies



4.2. Qualitative Data

An in-depth interview was conducted with 12 informants who were all chosen purposefully for a specific reason though all had the one common factor of being involved one way or the other in the field of cinema. The informants range from senior to junior, age-wise but also experiencewise, but they were chosen for the level of their involvement and their impact and visibility in the field. Most having already become more or less public credible voices based on what they have done so far. These informants were thus chosen as representative of the filmmakers to make up additional view for challenging, interesting views, perspectives and opinions that would make a difference in understanding further the content analysis and help see the reality on the ground from their different angles.

Among the informants, 2 were female while the remaining 10 were male. Out of the informants, 3 are academicians also working as film directors, documentary filmmaking, and also working with the Ethiopian Filmmakers' Association; 6 are involved in the filmmaking as Directors and out of these, the 2 are also involved in the advertising, and acting in addition to producing and directing films; and 1 is involved in script writing, directing, producing, and acting; 2 are known for their review articles of films with one of them having produced a film sometime back. As can be seen from the profile of the informants, filmmakers usually shoulder more than one responsibilities script writing, directing and producing the films or even acting in them for some. Asked why, the informants have all indicated that this is related to the financial aspect as they cannot have one specialist for each role, which means one person wears many hats, at times to the extent of affecting the quality of the films.

Only the transcription record of the interviews is recorded as this study found tension that emerges in the unease of all in making freely professional comments. In fact, 8 of them frankly stated the serious concern there is in the field of making open comments and specially making public comments on films specifying the names as there were threats, and even attacks if not bad feelings preventing working together. Therefore, none wanted to be cited, let alone recorded.

Regarding this fear of open critics of the Amharic films, at a public gathering at the Eyoha Cinema on 13 May 2014, for a discussion on western influence on Amharic movies, journalist and filmmaker Daniel Worku said officially he will not cite any film or filmmaker but speak in generals because:

Previously, the proverb used to encourage telling the truth and accepting the consequence, even if it meant sleep outdoor as a result. However, now, this is no more, true, as after telling the truth, let alone sleep, you can not even walk by on the streets safely. You are endangered by those who deem you interfered in their daily bread.

Surprisingly, one of the informants also spoke of instances of physical aggression of some people who develop resentment towards people who commented their films openly thereby masterminding influence groups and camps towards attacking and aggressing physically in retaliation – this also being capable of going to extent of hitting or sabotaging the film viewing of the others by paying the chewing gum sellers at the entrance of the cinema, for them to come around the cuing people and say “are you going to watch this!? You better go see x”.

All the informants stressed the existence of group mentalities and antipathy among the filmmakers that undermines the possibility of a collaborative work or cooperative relations among Amharic filmmakers;

This trend of anxiousness in stating freely and openly one’s mind is found to be one hindrance in the way forward even in the long run. Therefore, open discussion forums among the professionals, professionals to media and professionals to audience should be fostered and developed if any constructive change is to come within the field.

Constructive critics and openness to comments instead of is fundamentally important aspect for any work to develop, it is not accepted as such as a tradition.

A semi-structured interview questions was used to gather the perception of informants based on the interview guide and the objectives of the study. Interviewees were asked all the same sets of questions, however, also adding follow up questions on any new ideas that came up interestingly, also having the same question reformulated differently twice for each person to explore further the counter check ability

of the interviewees answers and consistency. The questions were prepared in-depth in such a way as to back the content analysis and the personal observation of researcher. The number of interviewee stopped at 12 as the answer points reached saturation point as answers reached a point of redundancy and recurrence.

This qualitative data presentation focuses on the main questions of the study itself to report back the major open explanations and perspectives as presented by the interviewees, by leaving out the irrelevant or detailed information.

4.2.1. Views of Informants on Amharic Filmmakers Profile

This part of the profile of Amharic filmmakers as viewed by the interviewees explores how the filmmakers view themselves and how they view each other but also how they believe others view them and their work. The part of how they view themselves is assessed through terms of their commitment to the profession and their concept of their social responsibilities via-à-vis the field, and its audience in general. This part attempts to understand their priorities, challenges and accomplishments in putting forward the development of the Ethiopian Cinema industry.

4.2.1.1. Young with Lucrative Interest

The major profile of the filmmakers as depicted by the informants is of a number of dynamic energetic young people, “Tikuss Hail” joining the field as attracted by the love they have towards the Hollywood films, and also attracted to the Amharic filmmaking field for its expected profitability in terms of economic gains. These youngsters are thus less attracted to this field for its artistic expression or its social responsibilities. The interviewees also spoke of the other kind of the filmmakers who are more of senior in the field for having delivered few films in the past, but having now mostly joined the advertisement field as a more secured field.

As expressed by 7 of them, these second category of filmmakers are highly dominated by people who wish to see art films made, with the involvement of the Ministry of Culture and Tourism committing for

the professional and financial needs as this would certainly require a lot of resource even if it will for sure help the country make a crucial step forward in the filmmaking. According to these informants, this kind of risk taking can only reasonably come from an external governmental body, instead of a privately struggling individual filmmaker.

It requires money to make films without centering the profitability, and by focusing on the fact that the film promotes the country potential. This kind of art work needs to be done by the Ministry of Culture and not expected from the individual filmmaker who is risking everything by even making the film by borrowing money, and begging for it.

4.2.1.2. Lack of Professional Training

All of the respondents have indicated that a second major profile of filmmakers is the fact that nearly none of the Amharic filmmakers, living and making films in Addis have had a formal education or training on the area, being people trying to improve from trial and error. This finding goes in line with what Dawit Lakew Abebe (2008, p. 38) calls “practitioners who emerge by default and become film professionals without being equipped with the necessary professional qualification and getting empowered with the social and cultural foundations that are peculiar to Ethiopia”.

Uneducated people educating is a case scenario widely seen in this field. 90% of those working in this field did not have any formal training in filmmaking. They are thus learning by trial and error from their mistakes. Change in this field is thus very slow. Other countries have film culture and society courses. The only film school we have here is the Blue Nile Accademy. Film and integrated media studies is a curriculum that has been already approved by the Senate and soon to be implemented at Masters level at the Addis Ababa University. Then, we can expect some changes to come.

4.2.1.3. Antipathy among Filmmakers

As a third feature the informants indicated that working together and sharing is not that much of the norm among the Amharic filmmakers and this seriously stands on their way to defend and promote their professional rights in this field that requires very much a collaborative effort.

Another aspect of this problem was also identified in what the interviewees called a difficult relationship dynamics the film directors have with actors as the latter ones dictate their ways and manners as they can

damage the film by not showing up or by behaving in difficult ways. Many instances were given by each of the informants showing how difficult actors or actresses can become especially when they are very famous and after you down paid.

If it had been digging a hole, then you can force someone to dig till he reaches the targeted depth. But what actors are doing is directly related to emotions; therefore you can not force them to act relaxed and happy imitations. Not respecting appointment times, lack of motivation, lobbying among themselves to miss filming sessions. These things create bad feelings and lead the filmmakers to bankruptcy. However, this does not mean there are no good and disciplined actors though.

Based on this problem of actors one identified three working style directors adopt as a relationship with actors:

Filmmakers adopt different kind of working styles in the interaction with the actors. There are those who try to build a friendly atmosphere, there are the dictator types who order the actors around also threatening them, and there are those who are discouraged by the actors difficulty and just give up – Actors request bottled water, they ask for their food to be ordered from most expensive places...all in all, the side ways expense some of them incur to the director and producer might even help make another low budget movie.

Currently, all of the filmmakers are looking at each other sideways. There is no collaborative working or dialogue. The professionals despise each other. No body wants his/her work to be commented. If you make comments on a work today, you can not live tomorrow. There is a wide gang thing. There is also this tendency of praising one or ostracising the other. Starting from journalists it is a field of group mentalities.

4.2.2. Views of Informants on Amharic Filmmakers Challenge

With respects to the existing many challenges against which the filmmakers are working, all have stressed fantastic beginnings in the Ethiopian young filmmaking domain that is increasing in number despite the lack of money, formal training, experience, proper guidance, well developed critics or any financial, material or professional support. During the interviews all have indicated the working condition to be very difficult as they mentioned Government double taxation, long cuing going up to a year of waiting to get films accepted by Government Cinema, very expensive cinema hall rental, very difficult and unpredictable audience whose needs are not very predictable, cinema houses that require a certain type of film that are sure to attract audience in accepting the films for screening, problem of copy right, a kind of atmosphere within Amharic movie makers that more like (*learning from mistakes*) and not collaboratively working together.

One official in the filmmakers association stated

The professionals do not respect each other for what they do. There is neither closure nor working together. Each one struggles in one corner keeping at what he/she does individually.

4.2.2.1. Lack of Legal and Administrative Conducive Environment

No institutionalised, centralized or formalized training, support or critic as combined to a lack of artistic and aesthetic know how from either of the involved sides. Many comments have been made around this aspect of the problem where there needs more administrative efforts to support what is at the moment done by individuals who strive on their own, via trial and error, randomly in a very disharmonious manner. All stressed Amharic filmmakers need to be conscious it is a collaborative team effort to get at some good work. Not only among the filmmakers, but between filmmakers and the film administrative bodies, who do not have any trust based relations with them. This finding goes in line with what Dawit Lakew (2008, p. 94) calls “the absence or the inappropriate implementation of national film policy that actually is aggravating the situation”.

Filmmakers have tried to learn from trial and errors, they achieved in helping the film sector reaching at the level where it is currently. The one who is not learning is the cinema administrative body...images and voice quality has increased...job opportunities are created...the field is generating income...and we have contributed for the private cinema houses to increase in numbers. However, we are obliged to cue for a year to get screening space at the Government cinema. We are asked to pay 30 000 Birr per day for the hall rental. We are even double taxed as we pay 10% tax and TOT according to a proclamation that is as old as issued in 1952. This proclamation was issued to discourage the opening of cabarets and bars, however, till now, under this proclamation are also taxed theatre and cinema sectors. For a film to be launched in the 3 Government cinema on the same day, we are charged 72 000 Birr and even this payment is required to be made in advance because there is no mutual trust ... The Government is the one needing to show some motivation now as it is on a stand still even today functioning with 3 cinema halls it had since the beginning: Ambassador Cinema, Empire and Cinema Ethiopia. Copy right issues are killing us this side, there is the bankruptcy on the other side. So instead of asking us where we can be helped it is not fair to accuse us that we are just working for money. What else should we have worked for then?

Copyright issue was another demoralizing challenge all talked of. The current putting online of films is a huge blow on the profit of the filmmakers from their films as someone else makes money after uploading their films without paying any due fee or even having the decency of asking their autorisation.

After having made a film, bargaining on his family house papers, if the film leaks the filmmaker is completely at a loss. Therefore, the filmmaker needs to be extra careful.

Let alone after giving copy of his work, even when the filmmaker is strictly keeping the master at hand, there are several ways the film risks being stolen away while the film is screened and this gets the filmmaker in a complete loss.

Another way in which copyright issue was a handicap for filmmakers is the unclear status of Amharic music as nobody knows exactly who has the right, therefore, the filmmakers are obliged lately to either order a new music arrangement and copotistion for their film sound truck or they simply take jazz or western music where there will be no one for sure claiming money after the film is done. Many instance of films having had to be stopped from being screened because they had issues with the musicians who claimed right.

4.2.2.2. Lack of Strong Professional Association

With regards to the participation in professional association, all informants said the Ethiopian Filmmakers' Association (EFMA) established in April 1993, despite its 22 years of existence, does not yet have any record of achievements, and it is only recently that it started getting involved in real terms as it is providing short term professional trainings to the emerging talents in order to shape the youth at early stage. Though it has signed an MoU with the Ministry of Culture and has organized 2 festivals with the Blue Nile Academy, it has still not yet stood up for the rights of the filmmakers in terms of bettering the overall working conditions of the field.

4.2.2.3 Lack of Proper Critic

All noted a serious lack of critic to help the field grow, with some of them having quoted instance when this critic was rather done by people who are not formally trained to do so. Stressing the need of having critics be people who have received proper education around that and also highlighting the fact that the Ethiopian culture of calling a spade a spade is very weak, informants have stressed the need of having constructive criticism into the equation to ensure respectful, constructive comments for a way forward.

One of the informants stressed the fact how more damaging than valuable the ETV critics had been to the professionals of the field.

I do not want anybody questioning me what and why I filmed with a camera that was given to me by my aunt. Did the ones criticizing us, tried to find out about us and the conditions we are working in? It is easy to say why was it not done like this. The ones criticizing need to read. Let them know first then talk.

One of the respondents expressed this very clearly with examples of Addis Zema and the Hollywood Journal which once under Sefu Fantahun and Berhanu Negussie used to issue critics of films also going to the extent of saying (*let alone making a film, he should never watch a film again!*) and the Ethiopian Documentary that was done in 2009 on Amharic films being directly copied from foreign films that chased away for long the audience from the cinema. Tsion Girma was also another very sharp critic, being more on the negative side.

This respondent was of the opinion that those who critic, have made the same mistakes they pruned about, once they worked and that there is a lack of knowledgeable kind of critics anyways.

Fekadu Limeneh is one Film critic. He has written the book "Abujedi Girgir". For instance, he listed what the things needed for filmmaking is and even identified keys and contract. However, he forgot to list down the camera. He is one who has written a lot of critic about films and about how critics of films need to be. However, he has committed all the points he had noted on his critics, when he did his films entitled "Guantanamo" and "Surprise". The same goes with Seifu Fantahun and Birhane Negusse who were the sharpest critics who after having done the films "Wanted" and "Love and Dance" they have all come to the general opinion that the mere fact of making a film is a success by itself. Only the ones who have enrolled in filmmaking can realize how difficult that is. So instead of being admired, we should not be criticised. People should try and understand us.

4.2.2.4. Lack of Media Support

In fact, one other informant stated how ETV covers long all Hollywood critics, and awards and releases while it only gives a 1 minutes news coverage for local film release.

While they are giving a larger coverage to foreign writers in their entertainment programs they do not even report about local films. They only do 1 minute news and even that we have to send them a one minute excerpt filmed by ourselves for them to speak of it. They fear being suspected of corruption if they cover longer reportage so there needs to be an administrative regulation directing them to cover local products as well for them to work and cover it freely.

4.2.2.5. Multitasking Directors

One person plays several roles as producer, director, actor, script writer etc...thus affecting the quality of the work. Directors by all informants were described as people very taken up in many responsibilities and aspects of the film, choice of setting, dealing with sponsors and producers constant nagging for finishing quick, struggling with the characters of the other team members, actors, etc...so much that they have their minds split from just focusing on the artistic nature of what they doing.

I am the director, said one interviewee, I am the one dealing with the actors, the negotiation of shooting permission and the identification of shooting areas and authorisations, I am the one approving the script and directing the cameraman, also thinking of the logistics of the pick-up and drop up of the actors. I have to be the secretary to call everyone as reminder on what time to meet where, who to wear what in relation with the sponsoring boutiques, and I am the chauffeur too driving the actors to the shooting areas and back to their homes. I am the first at the shooting areas and the last one to leave. Whenever any issues come up for light, for food, for security issues, I got to think fast and find solution...As the money available is limited, as a result we have to ensure all these and it is mostly a one man show and this affects the time we can feasibly focus on the art part.

4.2.2.6. Challenging Audience

The audience was defined by all as unpredictable and difficultly definable in its taste and decisions. All of them also confirmed the current filmmakers are following the market, also trying to figure out what the audience wants to see. This was the major explanation that all informants provided as to the genre limited in romantic comedy as all filmmakers are currently working under this influence. Only 3 of them agree that the artist should be leading thoughts being one step ahead instead of letting the audience lead the way.

On the nature of the Ethiopian audience and on the number of audience cuing at the cinema entrances, the opinion of the informants was shared. One group argued, the long cues does not show the success of

the films since the audience does not really have another choice of entertainment which is why it is going there. Others say that there is no real audiences that can sivet on good and bad work and capable of judging quality. But all agree the audience is playing a very remarkable role in influencing the uniform genre as everyone asks (*Is it funny?*) before buying the ticket.

The filmmakers also noted a dangerous tendency of the audience not being very open to entertain new ideas and styles and that even if done, risking everything there would not be the needed audience. Therefore, filmmakers prefer to replicate the kind of format and genre and story type that seem to work instead of venturing to novel ideas.

It is funny now, as what is copied is the business or the market. When the film "Ye wondotch Guday" attracted viewers in lots, comedy of the same kind of plot then appeared in masses after that...At one time, following the success of the film "Wussane" there were a lot of similar tragedies that came out...Afterwards, the success of the film "Semayawi Feresse" brought about myriad of suspense...The filmmakers are anxious about coming up with something different and novel.

The audience's needs and choice confuses me. Films that are expected to fall are seen arising while films that were supposed to be successful do not make it. If an art movie is done in view of promoting the country, it might not make it on the market. As it is widely said, in this field, there are some who have understood how it works, those who did not and still other who are confused and go confusing others.

4.2.2.7. Business Oriented Producers

Those with the money are not necessarily into arts and artistic expressions. According to our informants many have joined this field from different walk of life for its business aspect. All they want is to buy a script, hire a director to produce the film, then make profit, so they are running against time and against all artistic currents as they do not necessarily have the proper understanding of the area. These kind of producers are provoking the repetitive nature of films seen, under one category but also lack of creative artistic considerations.

Many films are advertised on the name of the director, or the actor starring in it. Therefore, instead of choosing the kind of actor that is warranted by the story, the producer imposes x and y to star in it to guarantee its marketability.

Some producers come to the script writer request a film like "FBI" to be written for them. Directors on their part, as actors "have you seen Julia Roberts acting in such and such movie? Go watch it and do act exactly like that." Writing a script imitating something or thinking to lead it somewhere hampers artistic creativity. However, you can not let yourself be guided by your artistic and creative instinct alone either, as the script writer does not have any say and no power over the producer and the director who can influence the work, with their power of money. Most of the producers currently at play, are after the business, not in for arts. They do not have the artistic awareness either.

Another of the informant interestingly added:

The copy itself is mediocre. But if one acknowledges the source and as long as the copy is well adapted, copy is not a problem per se. Once, the previous Minister of Capacity Building Tefera Walwa had said something that sytrike me: "Copy, but copy properly!"

4.2.3. The Achievements

The field with all its gaps and challenges that can be tolerated for some more than others, have also managed in growing so fast in such a short pace of time. There are some recognizable and admirable achievements also recorded within this sector that should be encouraged.

4.2.3.1 Number of Films

Informants acknowledged the number of films being in the rise in Amharic, but also in Tigrigna and Oromifa local language, sever since the filmmaking started, and mostly during the 5 last years of this study. All agreed numbers do not necessarily show quality and yet, they noted this increase in number is a good sign that provoked more Amharic film watching along the making, with the pace having become 4 film launching ceremonies per day, from what used to be 1 launching per day previously. Along the increase of the number of films being produced, and the number of Amharic film audience, informants noted the number of private cinema houses also having increased to 20, citing some as Cinema Wafa, Shalom, Habesha, Fitsum, Yoftahe, Edna Mall, Alem, Holly, Eyoha, Agona, Abel, Kafdem, Gym, Hadbess, Embilta, Jemo, and Cebastopol. As one issue related with the numbers, the informants have indicated the lack of variety as most revolve in the romantic comedy genre one after the other. This was

explained by most as due to the fear of taking risk and wanting to flow with what has been already tested from the side of the filmmakers. Also in line with this, they noted the remarkable influence the audience and the cinema houses put up on this aspect through their high request for films that are funny. On what is funny and the romantic comedy genre, one informant specified:

Making comedy films does not require a lot of energy. They are not even films that do really respect the comedy genre structures. If you have something that looks like a setup, they do not bother on the artistic and visual esthetics of it, but they just make it a comedy that revolves around the dialogue exchanges of 2 or 3 people.

Some of our comedy films go against our culture as they try to initiate laughter based on an avalanche of insults. Something like a stand up comedy that does neither take too much effort, or money.

One interesting comment related to the numbers was that the more the films number is increasing the more the number of actors starring in each of them decreasing as there are all this films revolving around some 10 faces that come up on almost all. For instance, one of the journalists interviewed acknowledged that the social media is currently serving as much better critic than the mass media and sited what appeared lately in facebook stating “there are currently two types of Amharic movies: *(films in which Mahder Assefa is acting or not)*. Because audiences look for the presence of particular actor and actresses there is a wider effort made to insert those, instead of choosing someone based on what the story character warrants. This commentor said

(As long as the acting is good, it might be OK to see frequently one actor in many different films. However, some characters require a certain type of feature and physiognomy. Here a very tiny, beautiful actor is made to play the role of a boxer just because the audience would be sure to come if that actor is in the film)

4.2.3.2 Audio Visual Quality

Regarding the audio visual quality, all agreed that the films have gotten much better from the time when they started. All agreed this technological transfer as the western influence that is most welcome. However, 8 of them stated this is not an improvement to be associated to the skill development of the filmmakers, but rather to the digital revolution that has brought about this advancement. The added advantage being that currently the digital technology have reached a level where change will not be that

frequent and fast, which means the cost of materials is in the decrease while that of human resources is in the increase. So this helps a lot the films and their technical qualities.

4.2.3.3. Number of Audience

All recalled the time when people would say they would not watch Amharic movies. Indian movie watching having been very frequent and it was a matter of chance that the number of audience is as important as associated with reasons of people being happy to discover something in their own language, not struggling with English, the availability of films only as entertainment for not so expensive prices, and the intensive poster and advertisements attracting people – even taking theatre lovers away from the theatre houses at some point.

4.2.3.4. Economic Value

There is no doubt about the economic value of the films as shown by the number of people getting involved in it. Though many people do a film then do not invest back what they gained into the field, to the exception of just a few, many are seen once or maximum twice and then they disappear as they can not make it up as filmmaking requires money - a lot of it.

All agreed the Amharic movies have generated a lot of job opportunities to actors, cameramen, editors, script writers, journals etc... but also for the Government it is a very lucrative area that is double taxed and yet still keeps on surviving. 3 of the informants have indicated the film screenings are not very profitable if the filmmakers do not combine their efforts with sponsorships. This is shown by the number of beer, winery and hotels and bars shown for instance in the films, the interest and the promotions being mutual.

4.2.4. Views of Informants on Western Influence on Amharic Films

All informants were asked on whether the films that are done currently have any western influence and all have talked of the American influence being highly shown in the Amharic films. In fact, one also

explained that it is not western influence but rather American one, also stating that it would have been a blessing had it been a western influence as most western countries are conservative and also working towards the preservation of their cultures, therefore they would have been of a very positive nature. However, the influence in Amharic movies is shown by the American Hollywood futile imitations according to the other as some are not even proper copying.

One of the informants went up to stating that what is seen is not western influence but rather serious theft and copy right issue of films copying stories, shooting angles, and event events and ways of acting, being more of total or partial copy pasting of Hollywood films. Three of them have proudly said Ethiopian filmmakers have a bright future still making even today films better than Nigerians who are highly dominated by showing voodoo thematic and having dialogues that can go up to 30 minutes. This professional pride and confidence was felt in the 3 while the remaining were rather reserved and of the opinion that what is made in Ethiopia could not even be shown in neighboring African countries, let alone cross rivers internationally because it lacks its own color.

In short, this part of the interview support the finding that there is westernization that can be called Americanization of the films as seen in the different aspects of the films and explained by the financial problem and the general context of addis ababa being as influenced as the films.

(Under all these challenges, it is difficult to produce films with backbones. So currently shortcut to benefit is all there is)

The films that are made currently do not have a color of their own and can not cross borders. But with time, we hope this will change. When the market will start choosing the good ones, the bad ones will start closing up and leaving the sector. But this will take time. The cinema sector will have to pass through its own developmental process before it can grow. However, because the Ethiopian film is just starting, undergoing a lot of challenges, it can not expect to meet up Hollywood criteria. We should not expect to see Matrix here!

4.2.4.1. Views of Informants on Indicators of Western Influence in Amharic Films

As much as all agreed on the existence of American film influence they differed on their response as to what the indicators of this influence are. Eight of the informants said the influence is clear through the

number of villa houses, cars and colorful rich bars and life styles depicted. They state this setting and showing of the glamorous life style does not keep up with the kind of life the Ethiopians live everyday but audience like it as what they want is to escape the reality and aspire to dream like lives.

The 8 were very strong supporters of films having to use the opportunity of entertainment to on the way pass a socially constructive message. Since most of the audience is composed of the teens and young Ethiopians it should be also breathing some Ethiopian color into viewers. Therefore injecting some typical Ethiopian ways, historical characters, events, objects would do the trick.

What we did not look for is exactly the things we need to strive for. We have endless stories waiting to be told, we have our own vision and heroes. So there is a lot of potential to be able to integrate these local elements into the films to tell the stories in Ethiopian ways. But the problem is we do not review previous works before we write. When we write, we only achieve to show how much we do not know. The films rise and fall. The ones that realize the film is no good go and those who have not found out yet, come. Noone has strived to find a solution for this yet. So this will continue. If we do not want to keep on sinking, we need to shout at this now.

There are gardians of the borders to prevent invasion, and colonization beyond the borders. But there are none against the invasion of culture, traditions and customs of a country. So if we are not extra vigilant, like many other countries, the influences will erod our inner within.

The kind of influence as replicated by the Amharic filmmakers themselves is deemed more dangerous by all.

Four of the informants were very tuned to the fact that it is rather the idea depicted and the way of thinking that is influenced in the Amharic films by the American way of life. One of these is completely against the saying that the glamorous houses or character dresses show any Americanization as he says:

We did not shoot things that do not exist. The houses we shot are not made of carton. There is such a life style in Addis Ababa. Showing what there is, does not show that we are influenced. However, it is true there are many films that can be said highly influenced, showing things that do not exist in Addis Ababa, like the mafia groups or dating ways or living styles. I do not think our films need to be done in the country side to be necessarily labelled Ethiopian. The times are different now. For the rest, we are showing the kind of life that is seen in Addis, se we did not invent it.

4.2.4.2. Extent of the Influence

Three of the informants said the influence is not much but however, could be dangerous if left undealt at this stage, while all the rest were of the opinion that the extent is high beyond what is readily seen visually. The kind of way of thinking, of being, of valuing certain things that bear more americanisation than ethiopianism was deemed threatening the cultural identity and traditional assets.

The worst collonisation is the cultural one. Some of the filmmakers do not even realize they are succumbing to the influence. We need films showing our identity, our color and uniqueness.

4.2.4.3. Trend of Western Influence

Regarding the trend of Americanisation in the Amharic movies, that are also recognized as “awkward copying” by Dawit Lakew (2008) in the literature, only 4 of the interviewees showed reluctance to say whether there is an increase or not for sure since this needs further statistical research to make the statement like this. However, as seen from the different ways, they believed Americanisation, not only in the films but in all the walks of the Ethiopian life was gaining momentum, seeming to have gained a point of no return. Three were very optimistic in that Amharic films will in time, start working on the valuable essence but this will be a long process they said. These ones see many improvements that are seen fast in the field, so they are of the opinion that the best ones will stand up victorious while all the other junks will clear away just as cleared out by the market which will spit them in time. Very bad filmmakers, do not make a second one or a third, they come and go but the ones who make a promising work are still in the field one way or another, which means that the market is sivating who should stay in the field or not, some of them said.

Eight of the informants however were concerned on the question and they believed there is a need to address this question of American influence in due time. Speaking about it openly for solutions to be found before this influence grows more in nature and frequency making us loose it to a no turning point was their opinion. They stressed the need of the necessity of Amharic films showing their own special unique features for them to be able to build on the local audience, but also to enable the field grow as an industry as the films will be able to participate in Regional and International film festivals, allowing the

country to build its image as the films showing the Ethiopian unique communication style, their own ways of emotional display, their traditional fruitful ways of conflict resolution and living together, their conservative pride in their history and culture, their country's green and possibilities of growing towards a renaissance and change of their long stridden image of a country under famine, war or desert. The majority thus believe that the trend is not so good and thus needs to be addressed consciously.

4.2.4.4. Reasons for Americanisation

When asked to give major reasons as to why Amharic movies seem to be dominated by the American influence, the reasons given were the power of Hollywood in captivating the minds, as most of the Amharic filmmakers were attracted into the field after seeing hollywood movies; not knowing what to show about Ethiopia and not reading and reviewing previous works, were the main ones identified as major reasons for copying from the American movies.

Some also indicated the influence is not necessarily coming from the filmmakers in the films but that the influence is all over in the real world all over Ethiopia like in the rest of the world. One person noted that this is due to the fact of short sightedness blinded by money making without spending too much time on opinion gathering, reading, reviewing previous works and thinking of the damages caused by this trend against some worth in the longer run.

4.2.4.5. Who to Blame for the Americanisation of the Amharic Films?

All informants were asked as to whom they think is the major responsible body in the Americanisation of the Amharic films. On this, it was very interesting how all of the informants differed in their opinion, with everyone shifting the responsibility to the other part. Interestingly, script writers blame Directors, Directors blame producers, producers blame cinema owners, and cinema owners blame the audience who blames back the script writer and the director and the actors.

As per our informant, the script writers blame the director who changes major elements of the script to retain the parts that can sell. Script writers cannot impose on their works not to be retouched by the director as it fits, because there is no binding factor or copyright law with which a director who made substantial change on a script can be pursued by law. In any case said the informant, the moment the script is given for evaluation on whether it is good or not, it undergoes a lot of theft, as ideas are taken away and directors give it back saying it is not good to later use ideas anyways. And those who do take the script make you sign a contract for the money and your name to figure on the work. Otherwise you do not have a say on how your script will be used, he said. As much as there are Directors who amaze even the scriptwriter after giving life to the whole story, there are those who cut out and carve out anything important to just keep, copy paste the funny parts.

The roles of each being as important, to make a film worth its name, there seems to be a minimum enrollment of the editor who could have a major input. The camera people were described as very bold and even wanting to order around directors as most of the available camera people are people with long experience for having worked with the Ethiopian Television agency. At times, it was pointed out how much a challenge it is for the young inexperienced directors to work with this older, and experienced camera people who even impose ways of shooting and what to shoot or not. The actors do what they are asked to do so they have a minimal say and in fact, there is this problematic way of thinking saying (*who is he to order me around?*)— At the end of the day, instead of looking on who to blame said one, it is much better to minimize the gap that can lead to the need of blame. Which means everyone contributes its part to minimize the American influence best possible.

CHAPTER FIVE

5. Discussion

Findings gathered from the quantitative and the qualitative analysis of the previous chapter are discussed here, in light of the objectives that were set for this study at the onset on whether there is a western influence or not, and if yes, how it exhibits itself in the films' content. As indicated in the theoretical framework, "meaning cannot be read off from what is manifest in what they label as media text. Therefore, meaning is hidden or embedded in media texts and the task of the researcher is to reveal the deeper meaning latent within the content of the media". (Williams, 2003, p. 122).

Accordingly, the discussion alternating the manifest with the embedded meanings try here to identify and understand the open and covert meanings as extracted from the content analysis.

This begins by focusing on the definition of the concept of westernization influence, the existence of this phenomenon in the Amharic movies, the ways by which this influence is deemed to be reflected, openly and covertly.

The discussion here focuses on the major aspects of the findings as triangulated with also the personal reflections and observations of the researcher to understand why westernization exists if it does, and whether it is a problem or not. The findings are grouped under some kind of categories in such a way as to show an organized body of findings that can reflect the overall picture of what was found out directly as per the objective, but also indirectly and interestingly, on the way.

5.1. The Concept of Westernization

In the process of examining whether westernization is reflected in Amharic fictional films made from 2001 to 2005 Ethiopian Calendar (EC) by Ethiopian filmmakers, the concept of westernization was replaced by Americanization as all of the informants interviewed for the thesis, associated the existing

influence reflected on the Amharic films, as influences emanating from and showing Hollywood films: Therefore, this study has found out that there is indeed an influence in the Amharic films, and that this influence is American as coming from the Hollywood films and that the influence is brought about by the Ethiopian filmmakers themselves showing Americanisation by replication. This American influence was also identified in the films in the critical overview of films as practiced in Ethiopia that was done by Dawit Lakew (2008) with a particular focus on documentary films.

5.2. Existence of Americanization

Indeed, Amharic films that are recently released in cinemas around Addis Ababa, are many a times criticized by the society for not being relevant to the Ethiopian realities, tending to reflect more of the American life as entirely or partially copied and pasted from Hollywood films as Amharic films imitate the acting style, the choice of the theme, the story line, the plots, the characterization, the costumes, the setting, or even the gestures and facial expressions.

As reflected in the last chapter report of the interviewees who were chosen as they are intensively involved in the field and are believed to have a better picture of the situation, there is no question on the existence of Americanization influence in the Amharic films. This finding goes in line with the one hour and ten minutes Ethiopian Television documentary that was aired in 2009 stating that there is a lack of Ethiopian Identity in Ethiopian films that rather are more of adaptations, replica and worst, photocopies of Hollywood and Bollywood films.

Though all agree on the existence of this foreign influence, however, this study have found out through the content analysis and the interviews, that some films seem to be more influenced than others, and that some interviewees seem more tolerant to this than others, and most importantly, that the influence differs in characteristic and in its perceived values and consequence.

5.3. Three Types of American Influence

After having analyzed the content of the 15 randomly selected Amharic films, and after having thoroughly interviewed the 12 purposefully taken informants working in the different aspects of the field, this study has found the American influence to operate in the form of copying that can be classified under 3 major categories, as per their consequence as presented below:

5.3.1. Beneficial Influence

On the one hand, some aspects of the American influence seen in the Amharic films are aspirational. They are aimed at developing vision and giving guidance as to how things ought to be. Of course, these might not be seen within the Ethiopian community as a daily reality, and yet, they are inserted in the Amharic films with their insertion leading the way to show on how things could be or ought to be better.

In the films for instance, when a husband is seen expressing his love to his wife by cooking for her and bringing breakfast to her up to her bed, or by bringing her flowers and / or gifts, or when he is seen gallantly holding the car door for her to enter, before he goes in on the other side, instead of thinking this is something that rarely occurs in real Ethiopian setting, the positive message can be interpreted as maybe to show how husbands possibly can show their affection and love, and how the kitchen is not just the woman territory, and that love like a plant always needs to be entertained daily instead of the kind of unbalanced relations at times seen with women on the giving side or the man, after marriage being on the ignoring side.

As another example, when the policemen in the films are seen very disciplined, polite and respectfully asking questions to a suspect to be arrested after showing their ID, or their court paper before they search the house, or when we see the ambulance service arriving swift and fast on the scene of an accident – we might be astonished at to all this efficiency that might not be a replica of the reality. However, these films, while they know the reality to be different, are showing what should be, and where we should aim to go. Of course, they are showing what they had seen in the Hollywood films, yet, this copy is

beneficial and in any case, nothing in the literature asserts films need to be the exact replica of reality, but just a mirror reflection of what is and should be or even might become.

Therefore, this study has found out that Hollywood influence in the copy and adapting that is going on currently has a beneficial side, as they will lead to betterment of how things are done, how people think serving as exemplary role models.

5.3.2. Harmful Influence

On the other hand, this study has found out that there are some aspects of the influence and the copy from Hollywood films into Amharic films that are potential threats with no added value as they depict vulgarity or lack of decency or just plain violence. Some scenes that are aimed at bringing flavor and life to the films, have a far reaching potential in going beyond this, and creating a major negative influence on the audience which consists of mostly the teens and the youth.

One typical Hollywood influence is the one that copies entirely the gun shows where every difference seems to be settle with the power of guns. There are practically almost no films were guns are thrown out and shot. This has the danger of encouraging violence, and also it does not value and show the different conflict resolution systems the society values and uses in real times. The number of times guns are shown is indeed very impressive (6 of the 15 films bearing images of the pistol or gun). In current times, when we see in the news, the problem the United States is struggling with due to easy access to guns that are claiming innocent people's lives, we should be rather learning from this and not so adamantly showing just guns and guns on the solving sides. The discussion around a table idea might be better pushed at this time of the century.

Another instance of negative vain and futile influence is the number of beers consumed shown as empty bottles and the number of alcohol image seen as seating in the bar or being consumed by both men and women equally. The content analysis has depicted a number of black label, white horse, Champaign and wine. In fact, beyond promoting alcoholism, the content analysis has shown very frequent scenes of

women and drinking, the main female character drinking on the counter after she has been betrayed or in disagreement with her man. She is then shown as a woman drunk and going back home staggering. This focus on showing women drinking off the limit and also being drunk is a very particularly dangerous image and a threat to the society as the woman is the pillar of a household still and one role model for the children. One stable figure mostly. Also, in the kind of our society, despite the preached gender equality, many changes remain to come. A woman's name for instance is easily broken / spoiled still in the Ethiopian society where the equality notion is just coming with many of the traditional ways, remaining heavily burdening. The one characteristic of Ethiopian "Yilugnta" is broken up by this kind of Hollywood copy pasting done inconsiderate to the society and community values.

This American way of freedom to the extent of abuse, being seen in the context of the Ethiopian life is futile where nothing can be learnt from except risk our girl to feel that drinking, and passing the wrong message that getting drunk is the first way out of a challenge facing us. A man drunk, if not hit by a car, will definitely make it home. A girl/woman anywhere in the world, and in Addis in particular, is vulnerable enough still as it is, without her also adding up to it, walking in the streets drunk and staggering.

Another instance of vanity is the showing of characters playing with food by throwing and face painting it. In a poor country where many do not even get to eat 3 times a day, showing cake face painting is beyond American influence, showing the filmmakers' only systematic copy pasting without thinking. Here becomes relevant what one of the informants reported Mr Tefera Walwa having said: Copy but copy right! Copying right here means adapting it and taking what can only be substantiated in your case. And not blindly copy past all the junk around just because it comes from America.

The toilet and farting scenes as a joke also seen in the content analysis is also one form of the dangerous scenes resulting from blind copy of American films without knowing who your audience is. This kind of scene in addition to bearing no added value whatsoever only increases the level of eroding of the Ethiopian discipline and values with no consideration to the traditional values of the country based on newer vs sereate.

As found out during the interviews, beyond the scenes, the act of copying by itself has got a very harmful effect as there are total and/or partial copying going on in the Amharic film stories from Hollywood, without any acknowledgement. This idea plagiarism which is in plain words, theft is a danger by itself. This is a harmful event that damages the artistic creativity and stains in the long run credibility and integrity because as much as many filmmakers do this, thinking the audience will not find out, such things end up being found out somehow, like in the cases when Wussane, Yifelegal, 11gna Seate were identified as complete copies stolen from the Hollywood films in the documentary film done for 120 entertainemnt program some years back. Acknowledging source needs to be learnt as a responsibility for the individual conscience, a responsibility to the professional ethics, the respect for the owner of the art work and the respect towards the audience as these can avoid a lot of later embarrassments when “truth ouches”.

5.3.3. Neutral Influence

There are aspects of influence that are neither beneficial nor harmful as such but that are effect neutral in their copying but which are better either left untaken as they are very alien to the ways of the local audience or be used properly with complete adaptation to the local context.

For instance, there is a heavy copying of flower giving as a gift which per se has no harm. Yet, scenes show the man giving the flower and the lady does not even show any excitement and does not even smell it or touch it but is seen put away on the table immediately after. A filmmaker who want to copy flowers into his film, has to take the extra effort of reading about flowers, what message they communicate with their colors, what kind of feeling they trigger from the person who receives them, what kind of feeling it triggers in the giving, and what kind of expectation it creates etc before he cuts and pasts it. There might therefore be efforts done to show the appreciation of the flower being put into a vase for instance, as it fades quickly if not.

Another example of a mal adaptation is when the lady gives a flower to the man. Usually what is observed is the other way round. Also, the showing of women expressing their love first, might mislead, though there is no harm in the lady asking first, the kind of the living environment does not yet act as conducive to such kind of moves and boldness as this tends to cheapen the experience it is believed traditionally.

Therefore, this study has found out that the American influence as seen in the films cannot be said to be bad outright per se, just because it is an influence. As the saying goes, *learning can come anytime from the neighbors, provided we have beauty that can not come from elsewhere* however, as argued widely by scholars, “the more something is linked with our identity, the more value we assign to it”; thus showing the values of film in so far as people can identify themselves with it in terms of its relevance to their everyday realities. Amharic films can thus gain value in trying to adapt realities to people proximity as much as possible.

5.4. Americanization Indicators in the Films

This study has found that the 4 frequent indicators of Americanisation in the Amharic films content are costumes (84%), sound tracks (59%), events (52%) and hair styles by men and women combined (50%).

Cross cutting this finding with the results of the in-depth interviews however, what could be understood is that in fact, the films per se are not the ones creating the western influence as they are expressed through the costumes and the hair styles because this is the way people dress, and style their hair in Addis Ababa nowadays. This shows that it in fact the way we are living in our daily life that is getting Americanized, therefore, needs to think on what we teach our children beyond the films.

There are many traditional Ethiopian costumes done modernly nowadays, and used funnily outside the country, and there is this tendency of the cultural things being followed up, after they had gone abroad and they are seen as worn by famous foreigners. Three cases in point being the kuntcho coming back and getting practiced as it came with a different name of punk after American rock musicians adopted it; the

shuruba (braids) which became widely practiced by Addis Ababa ladies after American R&B singer Alicia Keys was seen with the style, and now the tenefanef trousers of our forefathers coming back in vogue as famous singers are seen wearing them.

For most of the informants the main indicator of Americanization is rather the setting through its glamorous and ever luxurious life style shown in the films.

The content analysis has shown that the foreign soundtracks use shows also a high level of Americanization. However, this study has found out that the reason behind this is that Ethiopian music usage as sound track causes many times an issue of copy right and the making of special sound track for the films costs up to 20 000 ETB, which is why filmmakers are inclined to using foreign music where no one will be perusing them for any copyright issues. So since there can be no film with sound track and since the Ethiopian copyright law is not very clear as to who can question what and how, then the filmmakers prefer to use the foreign music.

Another finding is like the high influence in music, there is also a high linguistic influence as English is unnecessarily used where it could be avoided like the listing of casting unjustifiably used in Amharic films that do not have even subtitles. Unlike the influence of the technology, setting or characterization that shows more of the reality than an influence on the film itself the English language use and the film titles in English seem a serious case. In fact, many films appear with foreign titles and 40% of the films randomly selected for this study show this problem of foreign language usage for titling.

The Addis Ababa Culture and Tourism Bureau stated however, there is a positive movement around this, as from 2005 EC onwards, the rating policy for any film to be screened has been reformulated as having included one criteria of evaluation as the need for the movies' title to be strictly in Amharic language.

The events that are used in the Amharic films like valentine, honeymoon and birthdays and the like are copies that cannot be excused, and that are indeed very much the indicators of the Americanization by

default of the minds because it is a matter of choice and a matter of thinking and reflecting as they could have depicted any social, Ethiopian event to give an Ethiopian touch to the film.

Therefore, this study shows the American influence as shown in the Amharic films can be further classified as one the one hand involuntary influence coming from copying because the filmmaker is obliged since no other way out like the technology and technical replication, and the sound tracks usage and the insertion of beer images since they represent sponsorship and money for the filmmaking. On the other hand, there are voluntary but unnecessary copying that could have been easily avoided. A good example being the use of events, setting, costumes.

The best way of giving an identity to a film is not necessarily by making huge efforts to go to the country side or filming people in the village walking barefoot or all wearing the typical Ethiopian white dresses. It just takes artistic injection of Ethiopian aspects here and there, as stipulated by almost all of the respondents based on their experiences.

From the interviews, one important finding that could be also understood from the content analysis of the films, even if not readily and visibly seen, is the high level of Americanization being rather in the way of thinking and way of being of the characters as inferred from the characters' conversation, the thematic and the plots, and even the life style that imitates and mirrors Hollywood ideals, values and living styles.

What seems readily an Americanization influence with the glamorous look of the setting and the inculcation of such object as the highland and never the tap water is however tricky as this is just depicting what is seen as tendency in the Addis Ababa current life. As one of the filmmakers stated it, making characters seat on sofa, or drive a latest car, or live in a villa is just showing an Addis Abebean, and not an influence of Americans. However, this huge interest on the material world and interest in the advertisement of everything to be sold tends to show the consumer society like the Americans and tends to treat the Ethiopian audience as the Americans.

5.4.1. Trend of the Amharic Films

This study have found from the informants that one trend of the Amharic films during the period of the last 5 years is the culmination of Americanization even in the taste of films and the comedy types. In fact, there are many films falling under the romantic comedy genre now. The theme is recurrently romantic love aiming at laughter and light issues. This can probably be seen as Hollywood influence as well, as the focus on comedy for Hollywood might be justified as the country can afford now laughing as the American have met their basic needs and are now at the self-actualization level, while for Ethiopia imitating this, and only revolving around laughter and fun, as a country on the way to development needing a lot of survival issues addressed, shows a ridiculous random imitation without thinking. As the literature puts it, since film is a “powerful vehicle for culture, education, leisure and propaganda”, it would be quite a pity to only focus on the entertainment side of films while they have the potential for so many, in such countries as Ethiopia.

The 1st President of Ghana, Kwame Nkrumah, is widely acknowledged as one of the popular figures who stood against the dissemination of American values and interest through the global box office hits of Hollywood which conflict with local cultures undermining local values and identities (Williams, 2003: 217). This idea is followed by all the rest of the continent as African countries which are now free from their physical colonization, struggle to clear now the invisible occupation of their minds.

Ethiopia which has never been colonized on her borders seems now to succumb for the mental occupation. Therefore, Ethiopia needs films that provoke thought and discussion be it in serious or subtle ways to allow the society keep its unique features in its diversity. In this sense, the Ethiopian filmmaking needs to be and can be salvaged in so far as dialogue can be prompted to stop and focus critically upon constructive idea sharing on the ways of how things are done right now and ways forward, to know the ways on how production standards in local content, artistic creativity, communication skills, and storytelling can be improved locally to inject Ethiopian color in the current Amharic films.

Films can be in this way be made to become more useful, meaningful and relevant to citizens with positive outcome. Literature shows entertainment education in Ethiopia is a relatively new strategy with its deliberate application for social change. This method is proved to have worked in many countries effectively therefore, filmmakers need to be a step ahead of the audience, acting responsibly and trying to address complex issues of national value, to help the society move forward. One finding of this study being the lack of education of the filmmakers, and their lack of concerted efforts in working together towards the success of films, this needs to be addressed urgently as filmmaking is a concerted effort, among all stakeholders .if any change is to come. The educational function of the medium was also stressed as essential to Ethiopia by Dawit Lakew (2008).

Regarding the focus on comedy that was discovered through the informants as to the current trend of the Amharic films, 2010 jury prize winner at Cannes, Chadian film Director Mahama Saleh Haroun said in his interview with Guardian on February 25, 2013, African directors have a responsibility to be “brutally honest” when dealing with the problems of the continent. In fact Haroun said regarding comedy on the continent:

I laugh when I see African comedies because things are so serious. Do you think we need that in Africa? When we have things like in Mali happening? Cinema can not be a luxury; it can't be an art of entertainment. That's a luxury we should leave to others, but not Africans...Film-makers must wake people up, and take part in thinking about Africa's future. They must push our capacity to think about our own destiny.

We might say this is an extreme statement, as to deciding that Africa does not need entertainment and comedy, in fact she needs it more than ever, under its therapeutic nature. Yet, this saying is perfectly right and applicable to Ethiopia in the sense where it says filmmakers need to wake up and start thinking beyond today and the market. They need to think what impact their films are making in the long run. To have '*Zemen ena denber teshagari*' works.

One important question in this term might be for all Amharic filmmaker to ask themselves how they build character in terms of showing the role of the individual in the society. While this can be done in a funny and westernized form, the bottom line would be for an Amharic film to show the question in such

a way as to reflect the problem, the relationship dynamics, the communication style and the expectations from an Ethiopian perspective. People are more interested in entertainment more than social issues films anyways not only in Ethiopia but also elsewhere.

This study is not stipulating therefore by any means, comedy genre is to be avoided, or is bad. In fact, structuralist approach does not go into stating the text is good or bad but is interested in finding systems and patterns among the different codes. As the informants put it, and as stated above, comedy has a therapy characteristic allowing to “escaping” the everyday difficult realities so is to be encouraged. However, it should not be the only focus and the only genre at the expense of varying types of stories and genre to depict and touch the Ethiopian riches in its diversity.

In fact, what the informants call therapy is quite substantiated by the literatures as well, as there had been a study that revealed “how cinema attendance can have independent and robust effects on mental wellbeing because visual stimulation can queue a range of emotions and the collective experience of these emotions through the cinema provides a safe environment in which to experience roles and emotions we might not otherwise be free to experience.”

5.5. Understanding the Context

One major realization of this study is that it is critical to pay attention to the local general context in the attempt to understanding the Americanization influence, its expressions and its trends. It is one thing to say there is an influence, but it is equally as important to know why and coming from where, and showing what, and to be solved how, by whom etc...

The context within which filmmakers are evolving, in doing the films is thus explored exhaustively through the informants interview and it was found out that they are functioning in a general working context that bears a lot of challenge from within, and from without. This study strongly believes it is crucial to get to know the filmmakers and the issues facing them.

This means that there are challenges filmmakers are facing as related to their personal shortcoming as their lack of training and education, their lack of reviewing and reading, their lack of money, their haste in wanting to make money. There are also challenges filmmakers are facing due to the cinema industry being just at its “infancy stage” (Dawit Lakew, 2008, p. 37) showing no film school available, no constructive critic existing, no media involvement in supporting local content. There is also the external power as a challenge with double taxation, copy right issues, unfigured audience, producers’ imposition, unavailability of art support.

Therefore, in other words, before anyone can venture to make any comment and evaluation or judgment of Hollywood influence in the Amharic films, trying to understand who the filmmakers are along their background, their motivation, their profile, their aims and aspirations and the surrounding in which they have to work along other stakeholders needs to be seen closer as the challenges they are facing are impacting the kind of work they are delivering and they are therefore not the sole responsible people to be blamed or to be asked to straighten the unbalanced representation.

This is said like this because after exploring the content of the films of course influence was found even at instances when it could be avoided. Yet, after the interviews were undertaken and more inceptions taken from the ways Amharic filmmaking is happening, a strong belief is developed in the need for the Administrative Government Body needing to be enrolled and involved more to take its right central place into the filmmaking field instead of the outskirts it has chosen now, seeing the domain fail without much attempt to save it.

In fact, this study helps to see that the Americanization is the result of many complex realities and not only the pure doing of the filmmakers. Therefore, this study has the added value of triggering thoughts and discussions about this important issue not given due much weight yet. For this, responsibilities should be taken by all concerned, starting from the Government concerned Bodies as represented by the Ministry of Culture and Youth, the Regulation and Licensing Bureau and the Tax Bureau.

A serious need of discussion and collaborative effort among the professionals and the Government bodies and the professionals was also noted if any change is to come. However, the reluctance of accepting critics, and even the reactive retaliation of those critiqued was also a case in point showing the need for the Government to take more of an actively involved role.

A need for gap analysis in Ethiopian identity concept and reality has been noted for further understanding as to this Americanization also widely seen not only in the Amharic films, but also on the ways of life of the urban people living in Addis.

It was seen in this study that the cinema field was one that is highly left on the shoulders of individual filmmakers, with private filmmakers risking their investments, private cinema owners opening up cinema, discussion opportunities organized by private filmmakers like the Alatinos while the media, the proclamations and the Ministry of Culture and Tourism all hold a minimal role of just taxing (double taxing in fact), censoring any religious, political, ethnical, sexual contents while not having any control attempt and monitoring over the gist of the stories being approved for screening.

5.6. Power of the Audience

One finding from the interviews in line with the genre analysis theory, is the need for the filmmakers to move from interest based approach to need based approach in order to be able to have a film with a purpose. The filmmakers tend to follow the market instead of them leading it, and creating it. In a way, they are enslaved by the audience turn over, this affecting the major creativity, novelty, and artistic venture as the filmmakers are found to follow strictly films released to copy the genre, and the story telling ways, to duplicate with a little change to guarantee viewership. The light repetitive and American like subject matters of the films are also seen through the content analysis of the chosen films which have titles which do not shoulder properly the weight of the film message either oversimplifying it or over looping it up, ending up with titles that have nothing to do with the theme addressed; thereby confusing or misleading the audience.

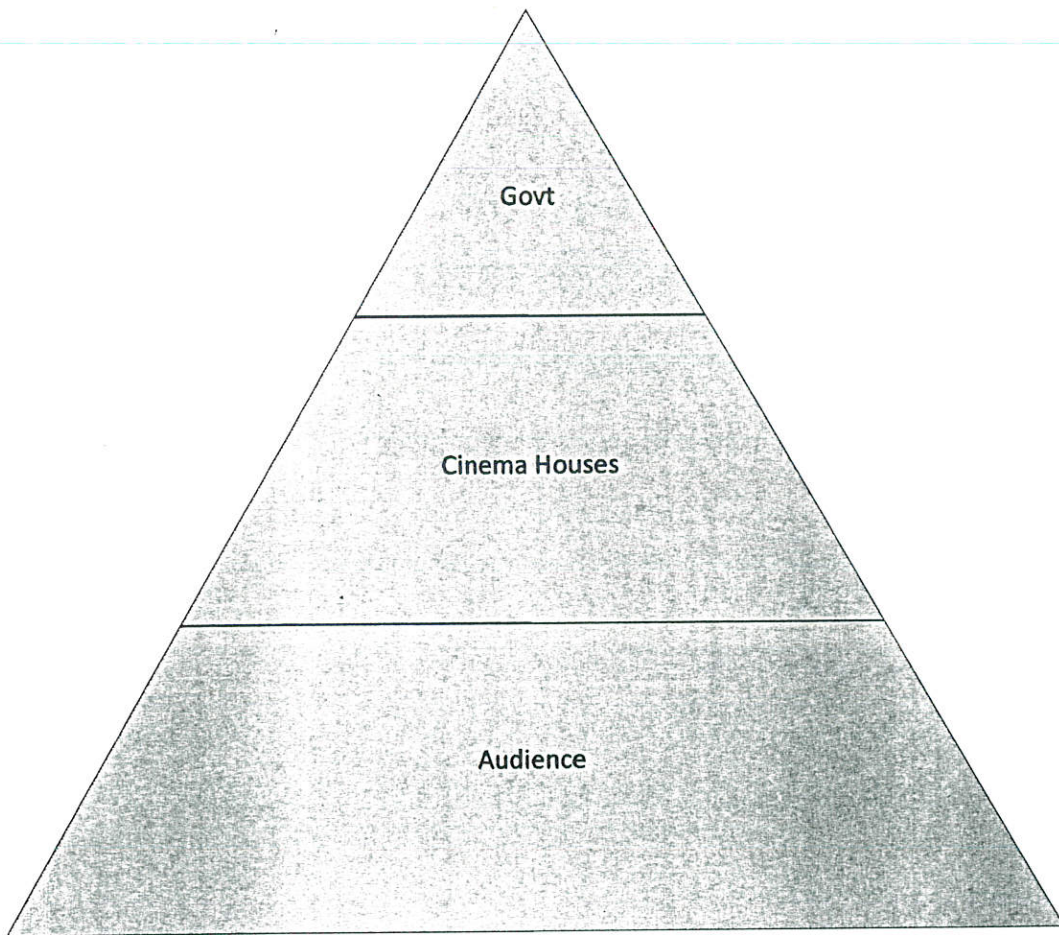
Currently, a number of renowned professional stage artists are taking part in the making of the films as theatre celebrities are shifting to starring in films. It is thus a wonder why this by itself is not bringing about the development of an “Ethiopian” style of film with its own originality in its stories, themes, and developments like the Ethiopian Theatre. This is because filmmakers have not understood their local audiences. One other finding of this study is that to avoid this duplication and also to turn viewership into money, filmmakers can do this by providing local content to audiences, and by understanding the need of the audience through surveys for instance, instead of just taking at faith value the length of the cue to show the success of the films shown.

The pyramid shows interestingly the major three important bodies that influence the filmmaker directly and indirectly with the bigger portion being occupied by the audience which should have been at the tip, while the next bigger portion is occupied by the power of the cinema houses, both the private and the government owned ones which influence a lot the choice of the kind of film that can be screened and also influencing the kind of film produced through the specific types they chose and the kind of criteria of selection they are known to use. At the top there is the Government, in which three bodies have a more or less wider influence, starting from the Regulation and Licensing Bureau, to the tax bureau and then the Ministry of Culture and the Youth with its policy generating capacities.

The Ministry of Culture that had to have as wider implication at the base finds itself remotely associated with the field as placed on the tip. This pyramid needs to be inverted for importance to be shuffled upside down for more quality films to begin coming.

The audience needs to impact less, being led by the artistic choices of filmmakers, and the Ministry of Culture needs to commit more.

Figure 2: Level of Influence on Fimmakers



CHAPTER SIX

6. Summary, Conclusion and Recommendations

This part of the study provides the summary, the conclusive remarks on the findings as well as the recommendations based on the conclusions and also from the researchers' humble opinion.

6.1. Summary

In the last couple of years, Amharic films produced in large numbers and screened in the capital city's emerging cinema houses are increasing at a remarkable rate and it seems that with this, there is a new film producing behavior and with it, a new film watching behavior arising from the audience, and thus would be interesting to study the film text as to the kind of meanings communicated.

However, despite this growing need, there have been very limited academic studies conducted to evaluate the relevance of the Amharic films to the local realities and hardly any study yet, to assert what is recurrently maintained in public as Amharic films succumbing to the western influence in such a way as to identify the gap between the current practice of the filmmaking and the beneficial ways it might be used to exhaust its potential by formulating concerns and finding ways to addressing them.

Film is an important asset in a society as it shows man in his environment with the different ways of dealing with life having aims that can go from entertainment, to education or information with one or a mixture of these. In this term, how film exists in relation to our lives via reflecting the exact realities or through showing aspirational dream like world are both interesting ways on how a film can evolve by leading people to realizations of some sort by proxy.

Given the position of Ethiopia, as a developing country with a whole lot of challenges, but also with a number of development efforts, and potential resources, a film with a “social foundation” as Dawit Lakew (2008) calls it, and with a purpose going beyond entertainment and comedy seems to be needed to support the developmental efforts along the line of entertainment.

The purpose of this study was thus to find out if the Amharic films are Ethiopian in their colors and if they are addressing issues of real relevance to the local audience as standing out different from films by other countries.

To find out this, 4 basic research questions were posed as to the existence of westernization, its reflection, characteristics, extent and trend in the Amharic films as reflected into the content analysis of the films randomly taken and as intensively discussed with the purposefully selected interviewees actively working in the different aspects of the field. On the way, the kind of themes covered and the way they are covered were analysed to understand how Ethiopian the Amharic films are found to be currently.

As it has always been reiterated by scholars, spontaneous cultural exchange has always been a natural part of human history, therefore, Ethiopia should of course be open to technological and scientific knowledge transfers, and to accepting any influence from America or other countries as long as these influences help the country develop its society, and stimulate the natural and constant exchange of ideas without hampering the local cultural and moral values’ preservation, and threatening the local content generation with the endemic capacities.

6.2. Conclusion

The finding has pointed the following conclusions:

1. The Amharic films bear an influence and that influence is American as mostly seen through a copy and pasting of the Hollywood films by most Ethiopian Amharic filmmakers. This phenomenon is

- deemed to be a globalization or more precisely, an Americanization by replication as imposed by the Ethiopian filmmakers on their cultural identities or traditional values.
2. This American influence was found to be classifiable as it can be characterized as beneficial, harmful or neutral depending on the impact that the copied instance is believed to bring up as influence in the long run, on the audience and through it on the Ethiopian ways and life styles.
 3. The findings identified that the Americanization can be due to the possible reasons as it might be replicated either because there is no other alternative or it might be replicated voluntarily giving way to the influence for marketability or for lack of awareness or thinking of being modern.
 4. Moreover, this study has found out through the in-depth interviews that the various examples given show Americanization being at its culmination, with increase of influence of the films unless a curative measure is taken to curb that, threatening to grow out of control soon.
 5. On the question how the Americanization is depicted in the Amharic movies, as much as the signs might be overtly or covertly existing, this study has found out that not all the overt signs are exact signs showing the film's Americanization, as they rather show the Americanization of the overall Addis Ababa way of life that is changing fast. The covert signs like the way of thinking were identified as how they showed up and their dangers were highlighted as being the more serious ones.
 6. With regards to responsibilities for this Americanization, this study is not by any means trying to establish any blames, yet, for any corrective measures to be taken and solutions to be found for a way forward, problems need to be pinpointed as to where exactly they are. In this sense, this study have found out that even if the Americanization is happening as replicated by the filmmakers, there are many complex interwoven reasons that push the filmmakers to do so. Therefore, a need to have a national policy and to study the filmmakers and understand their working context to know the issues they face is found to be the first step in finding ways forward

The following points could be further discussed throughout the thesis development enabling to add on the conclusions that:

- Because the consequence of inaction will be great, the pertinent Government bodies need to be involved actively in helping local content flourish, instead of watching it from far remote. This study has thus the advantage of showing the need for gap analysis and priority identification in the field to guide the steps needed at this point with the enrolment of the Government, in terms of policy makers, regulatory bodies and the law makers involvement. The financial support for art movies by the Ministry of Culture and Youth taking the lead, and the country's tax system needing reconsideration and the media involvement as constructive critic and promotion of awareness and sensibilities is also highlighted.
- Here this study stresses the fact that if we look into the present state of Addis Ababa, and many remote cities, we will find Americanization has made a place in each and most of things. A very large desire in young and even older Ethiopians to go abroad to the States after their studies, instead of finding ways of working in the country seems to be one direct result of how the western countries and especially America keeps on mesmerizing us. We seem to have even reached a point of thinking of running the nation now avoiding these things as for everything American way of doing it is quoted in speeches to ultimately explain or justify any way of doing things.
- While there is currently a research undergoing to show the economic value of the Ethiopian film Industry as a whole, there are almost none done on the social value of Amharic films.

Therefore, in the overall, in concluding this thesis, though culture, tradition, religion is still here and have many followers, there is a need to stress that there seems to be a fear that if things are not addressed properly in time, now, with the Americanization, its percentage as compared to earlier days will be shortly falling by a big amount like many things in the country. In many instances, the argument seems to be kind of there was a good professional beginning, but there is no more; in just like so many other areas of the country, where it is retailed as having had its golden age in civilization, in arts, developments, social system but that all this is now being over with the country going backwards! There seems to be a consensus on the fact that "despite its rich history, Ethiopia in the last century regrettably went into the abyss of history, going backwards when the rest of the world was moving forwards." (Asefa, 2007, p. 2).

Also acknowledging the very good beginning of this film industry that is at its beginning as generated by the filmmakers at their own personal risks, this study notes the fact that you see the ways stories are told by others, and you soon have some stories of your own to tell. And it is very normal for there to be many of challenges and trial and errors during the learning curve while the field struggles to get somewhere and find its own color.

As much as figuring out the audience is important, finding a way to tell the Ethiopian untold stories in captivating ways, and giving the audience what it needs instead of what it wants have been noted as ways forward, in addition to the most crucial involvement of the Government support towards art movies to be made for the image building of the country within and outside the country.

6.3. Recommendations

Based on the conclusions drawn from the findings, the researcher would like to give the following recommendations:

1. The Government is a strategic pillar if the film sector is to get anywhere. Understanding this, there is a need of a national policy to monitor and assess the impact of Amharic films as mandated by the Ministry of Addis Ababa Culture and Tourism. Without interfering with the freedom of expression, there needs to be a balanced way to evaluate the essence of what is done and its added value and how it can be supported towards contributing to the country image building efforts. This policy can also commit more the Government in form of financial support for the making of art movies that can promote the country's image within and outside the country;
2. Efforts should be deployed by journalists and the Ethiopian Filmmakers' Association to create a strategic dialogue among filmmakers and all relevant stakeholders to sensitize all involved ones awareness on the need for networking, and partnering as film is a collaborative effort and not an individual endeavor as seen currently in the field; The Ethiopian Radio and Television Agency has a

big role to play in promoting and encouraging the much needed local content generation. For this there needs to be a clear official working guide and policy as to how to do this, in order to avoid any opening for corruptive promotions based on promoting those who pay journalists, and avoid those who do not;

3. The injection of local and traditional elements of the country's story, ways and styles, but also events, objects and costumes should be used by film directors and script writers as one solution against the influence, therefore, filmmakers to consciously and systematically think as to what setting and what messages they are passing;
4. Since one challenge identified during the interviews is that the filmmakers have a hard time figuring the audience, researches on the viewers would be most welcome from the academia, specially that now the Addis Ababa University might be starting the Culture and Society Course at the Masters level; In this line, it will also be advisable as Dawit Lakew recommended (2008: p.94) "to have a critical forum that bridges the gap between the filmmakers and the viewing public to serve as a regulatory body to check and balance objectively the productions, exhibitions and distributions of films in the country."
5. Keeping track of what is done and data recording needs to be given more importance at individual level but mostly need to be reinforced at the relevant institutions as it gives a point of reference. Time is very important in terms of always inserting date of production / release on DVDs for instance. The mandated 3 concerned bodies, namely the Addis Ababa Culture and Tourism Bureau, the Ministry of Culture and Tourism National Archive and Library, and the Ethiopian Filmmakers' Association therefore need to be working in direct collaboration in the keeping of systematic and exhaustive information as their areas overlap, but now are seen working in their separate areas. For instance, one of the criteria of having the license for screening films could be providing 3 copies to the National archive, and providing the list of the rated ones to the archive so that they follow up on the submission of the copies. This way the gap between the national proclamation and the implementation can be closed;

6. Working on different thematic areas and having social films needs to be encouraged from filmmakers by the relevant Ministries as this is what will develop and create a versatile audience and contribute to socialisation. Therefore, for this the academia, the local and foreign cultural centers and the Filmmakers' Association need to strive and provide capacity building programs and encourage master classes for best practices exchange programs among the people in the filmmaking sector;
7. Film and its social responsibility should be pondered by the Addis Ababa Culture and Tourism Bureau when films are viewed for licensing for screening. In addition to monitoring films on their expressed political, social, religious or individual hostilities or depiction of sexual or drug uses, this body can also have its say on the essence of messages conveyed to ensure that the films are inspiring and contributing to the building of the learning about the local values, beliefs, and norms, as well as having a sense of identity;
8. It might be a good culture to have a comment box at the cinema, to try and gather opinions on the films to know what the audience wants and thinks and also have an excerpt of information on who the audience is and how much it expects from the field; For any change to come, the need for being open to critic, remark and suggestions needs to be encouraged for the field as a first step along the one of working in a spirit of togetherness with all the concerned stakeholders to reach out to faster changes. In this sense, having the next generation leaders involved would be an important step in having excerpts of the rich divers cultural and traditional Ethiopian riches injected into the films for bringing the colors needed and the relevance required from the films to the locals;
9. The Ministry of Addis Ababa Cultural Bureau needs to have advisory people involved from the Universities when films are evaluated to have constructive comments;

Appendix

1. CONTENT ANALYSIS

1.1. Coding Guide

Only elements of images, visuals and sounds as reflected within the total film runner of each sampled film was coded. The following indicators were to be explored as to the number of times of their presence as compared to the number of times they were depicted as influenced during the content analysis were counted to state what percentage of influence was shown in the Amharic movies. It will be noted here western culture is identified primarily as American culture also reflected in Hollywood films.

1.2. Coding indicators Defined:

Operational Definitions of Westernization Indicators

	Indicator of the Westernization Phenomenon	Operational Definition
1	Setting	This refers to the environment or place where the story and action takes place thus showing the overall atmosphere in which characters evolve. The story might take place in an American city or an Ethiopian village for instance.
2	Objects	These are artifacts, and inanimate objects that are incorporated in the film as taken from Ethiopia vs the West. It can be a painting, a flag, cake, flowers, weapons, furniture that might have a local or a western connotation.
3	Events	Events can also stand for themes that are adopted from International occasions or local ones. For instance, valentine, April the Fool vs Timkat or Gena. Birthdays with specially based on the way they are celebrated will be identified as Westernized or local.
4	Characters	This is related to the look of actors and the impression they give with their overall clothing, style, make up, behavior. Do they have a western look or a local one?
5	Costume	This refers to actors' attire. Are the actors wearing traditional conservative dress of any of the Ethiopian Ethnics in which case it can be identified as local or are they in the modern suits and miniskirts that will be identified as westernized?
6	Hairstyle	The hairstyle is especially as it applies to women characters' hair in the film. Does it have a western look or a local one? Paying attention to color, perm, texture, extension, braid, weave...Afro and braids would be considered more local than

		any of the colored extensions or curls that will be identified as westernized.
7	Language	This attribute is connected to the presence of words, phrases or sentences in English in the dialogues; also paying attention to English wording in the title, or character names. If present, this indicates a tendency to westernize. Films with purely Amharic wording and discussions are regarded here as local, in contrast to films that use both Amharic and English that are considered as more Westernized.
8	Sound Track	This refers to the music accompanying the film as sound track or the music within the film as part of the story line. If it is in English, it will be considered westernized whereas songs, and sound tracks in Amharic or any Ethiopian ones, will be considered local.
9	Life Style	This is how the characters are depicted in their daily life. How they live, how they work, how they interact with others. The kind of homes they live in and the places they frequent. Paying attention to anything that can be alien to the usual Ethiopian life style from what and how we know it, can be deemed foreign influenced.
10	Eating System	This aspect pays attention to what is eaten by the characters, and it is eaten; also paying attention to any concern about weight, or the way and how food elements are consumed. Salad, enjera, gym, jogging, fork, hand eating...

1.3. Coding Sheet

The table on page 139 here was replicated in A3 size paper to provide ample space for the different indicators to be jolted down as they were identified step by step, as a preliminary and the separate tables were also provided per indicators with the specification of each one of the 10 were also provided for further focused details as seen in the table forms they are presented in chapter 4, for later counting.

2. INTERVIEWS

2.1. Interview Guide as Applied to All

The researcher introduced herself as someone working on a thesis on Amharic Movies issued in the last 5 years without giving the detail of westernization influence checker at the beginning not to influence the interviewees;

Then, after thanking the interviewee for having accepted to be interviewed she asked permission on recording what was to be said from then on;

As a preliminary warm up, the interviewee was asked to describe his/her involvement in the Amharic movies and his/her achievements;

After this, the following questions were asked in addition to follow up questions that would be improvised in between, depending on what the informan would have said as an answer point to the question or to any other interesting point that might relatively emanate;

2.2. Questions Asked

The following questions were asked to each of the informants in order to get at the conclusions. One question was asked in several different ways in order to ensure on whether what the person believes is properly reflected.

A. Questions on Amharic Films in General for Context Assessing

1. What are the working conditions of filmmaking from what you experienced personally?
2. Do you watch Amharic movies?
3. Could you identify 3 strength and 3 weaknesses of Amharic movies?

B. Questions on Western Influence in Amharic

1. How Ethiopian are Ethiopian movies?
2. Can we speak of an Ethiopian Film Industry?
3. Would you say there is western influence in the Amharic movies?

C. Questions on the Indicators of the Influence

1. How do you describe the western influence?
2. How does the influence express itself in the films?
3. What are the local themes covered and how?

D. Questions on the Trend of the Characteristics

1. Are there common features you see among the Amharic movies?
2. Are there common features between Amharic movies and Hollywood movies?
3. From your experience, what do you think the Ethiopian audience wants to see from the Amharic films?
4. The number of films produced, especially in romantic comedy is said to grow in number currently. Do you agree? Why do you think is the reason?
5. How do you think the film production quality and content has changed in the last 5 years?

E. Questions on What Should be Done

1. How do you think films can keep balance between modernity and tradition and western and the local?
2. How pervasive do you believe modernity is in Amharic movies?
3. How do you think Ethiopian Films can be given Ethiopian identity

		Still Images		Moving Visuals										Sound Track			
		Setting	Objects		Characters		Costume		Hairstyle		Life Style/ Event		Eating System		Langu- age	Sound Track	
Movie Title																	
1																	
2																	

Coding sheet

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I undersigned Mersema Toriku Abera
Certify this is my original work.

