

Addis Ababa University
Institute of Language Studies
Department of Foreign Language and Literature
School of Graduate Studies

**Narratology in Films: With Reference to Two Amharic
Films— ‘Wubetin Felega’ and ‘Siryet’.**

By:
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June, 2010
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**A Thesis Submitted to the Department of Foreign language
and Literature in Partial Fulfillment of the Requirements
for the Degree of Master of Arts in Literature**

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Acknowledgement

My first special thanks go to the Research and Publication office (RPO) of the AAU that helped this study financially. I would like to express my gratitude to my advisor Dr. Olga Yazbec not only to her tremendous support but also to her critical evaluation and comment which helped the thesis to become a reality. I would like to extend my deep gratitude to my dear Belaynesh Mekonnen. Had it not been for her patience, endurance and tremendous support, I could not have succeeded in all my study, work and life. Finally, I would like to express my appreciation and thanks to all my family members and friends Mekonnen, Beyene, Daniel, Addisu and many more.

Abstract

The literature-film debate springs from the polemics of the application of narrative elements and techniques. In film narration, as in literary works, the different narrative elements and techniques are applicable. Film narration, however, encompasses cinematic techniques that the filmmakers technically implement in a film. Cinematic components and techniques also help to produce qualitatively and aesthetically sound movies. Film narration consists of textual, visual and audio mediums. Like literature, it incorporates various approaches, methods and theories that help to narrate movie stories systematically. In film, styles of narration such as realism, formalism and classicism and different kinds of film genres have great significance. In the Ethiopian cinema, however, there have been problems in applying the literary elements and techniques and the cinematographic techniques. Most of these problems have risen from lack of sufficient manpower in every aspect of film narration and lack of adequate knowledge, technology, equipment and finance for filmmaking. Thus, the main purpose of this study was exploring the narratology of films, especially in the Amharic films.

In addition, this study aimed to explore the narrative elements, techniques and cinematographic techniques implemented in 'Wubetin Felega' and 'Sirayet'. It also attempted to explore the effectiveness of techniques of photography, acting style, application of light and dark, color, costume and makeup, sound effects, music, and special effects in the selected movies. The basic reason of this study was to identify the kinds of narrative elements, techniques and cinematographic techniques of film narration, and to examine their strengths and weaknesses. The study attempted to give insight to filmmakers, directors, authors and related personnel on how these elements are applied and how they can be improved. In this thesis, descriptive methods of analysis are analytically and systematically used. The two movies are scrutinized and described from the perspective of narratology.

Focusing on the notion of film narratology, the analysis section examined the functional narratological elements and techniques, and cinematographic techniques implemented in 'Wubetin Felega' and 'Sirayet'. In this section, the strengths and weaknesses of the narratology of the Amharic films and their aesthetic quality had thoroughly been investigated.

In conclusion, this thesis found out that the two Amharic films, 'Wubetin Felega' and 'Sirayet', have limitations in implementing narrative elements and techniques, and cinematographic techniques appropriately and aesthetically. The study indicated that these limitations have evolved from lack of adequate skilled manpower, technology and finance. To minimize these limitations and improve the making of qualitatively and aesthetically sound movie, some solutions are recommended in this thesis.

Chapter One

Introduction

1.1. Background and Statement of the Problem

The literature – film debate arises from the polemics of the application of the narrative techniques. In film narration like in literary works, the different narrative elements and narrative techniques are applicable. In literary works, especially in prose fiction and drama, the story is the matter to be narrated. The narrative form of a story as Chatman (1987) stated, consists of the content or chain of events- actions, happenings- and what may be called existents-characters, items of setting and point of view from which the story is focalized and the discourse, that is, the expression or the means by which the content is communicated. In literary works, the narrative techniques are determined by the bases of the writer's style, the genres and style of the literary works and the various philosophical, social, cultural and other approaches. The literary works reflect the author's, the directors the community's or the nation's ideology, philosophy or beliefs.

In film, almost all narrative elements and narrative techniques are applicable. In fact, the narrative structure of film, as some film critics argue, is quite different from that of literary texts. Most film critics state that the narrative structure of film can be categorized as realistic narrative and formalistic narrative. Whether the narrative is realistic or formalistic, it encompasses the basic narrative elements and narrative techniques. However, film is not only an art of diegesis but it is an art of mimesis, as well. Thus, in film narration, as well as those taken from the literary genres, other cinematic techniques (components) such as light and darkness, color, the shooting styles, the composition and arrangement of things, the art of kinetics, sound and sound effects, music, styles of acting, costumes, makeup and, even, the frame play a great role in narrating a story. These cinematic elements play a significant role in promoting the plot of the narrative, characterize a character, build a setting, etc... and in transcending the meaning of the story beyond the literal implication. Like a play, a film can have a prologue and an epilogue. It can also have soliloquies and other types of speech and thought presentations which are similar to stream-of-consciousness and interior monologue. In general, literary works, especially prose fiction, drama, and film share many narrative elements in common.

Apparently, like foreign films, local (Ethiopian) films narrate some kind of story. These movies, as the foreign movies do, implement various narrative elements, narrative techniques and other cinematic components in narrating or projecting stories. The producers of these movies use all the resources available in the country as well as their skill and creativity. However, almost all these films made, especially the one's produced after the mid 1990s, have a problem which might have arisen from various social, economic, professional, technological and other related factors. Therefore, the first question to be raised is who or what deters film-makers from implementing these components.

Film, as medium, is one of the complex arts used to express the feelings, ideologies, philosophies and doctrines of the author, the director, the producer or any other person in charge of the medium. These individuals, who work in the medium need to be educated and professional in order to produce a technically, structurally and aesthetically sound art. In Ethiopian film production, however, there exists the problem of expertise, economy and technology. Film-story and scriptwriters, directors, producers, managers, designers and other supporting staff do not have adequate training and experience. Some of these people came from disciplines like theatre, music, education, sports, journalism and even some are mere businessmen. A number of reasons can be cited but the major factor is lack of training centre and organized institutions. Hence, the film-makers use their personal intuition and mere interest. The other obstacle, in making standard film, is lack of appropriate equipments and finance. As a visual art, film requires different kinds of equipments and sophisticated studios. The cinematic equipment consists of those materials that help to record the different scenes and sound effects; and those materials that help for editing and composing. Lack of sufficient money for various purposes also hinders the production process. These and many other problems, in the Ethiopian film production hinder the development of the art. Therefore, the next question to be raised and answered is that in implementing these components, do lack of film professionals, adequate and relevant equipments and economy affect the film production or not.

Application of narrative techniques, narrative elements and other cinematic elements are the core elements to make a good film and to convey meanings. In literature, authors implicitly or explicitly use these elements, techniques and styles to convey meaning. In film, as stated earlier, the author and the screenplay writer(s) also use other technical cinematic elements like shooting

styles, mise-en-scene, movement, sound effect, acting, etc.... Besides, film story writers use narrative styles such as realistic or formalistic techniques to develop their stories even though they are not much known in Ethiopia. These narrative components and styles facilitate the classical plot structure and are compulsory for the wholeness of the narration although the Ethiopian film-makers do not apply them effectively. Thus, another question to be answered on the bases of Amharic films is that do colors, light and darkness, sound effects, acting styles, costumes, makeup, etc... be applied correctly in order to proceed the story to its resolution and convey meanings or not.

In literary works narrative elements and narrative techniques play a significant role. In these works the narrative elements such as plot, setting, character, and point of view and so on are key components of the narration. Authors also use flashbacks or flashforwards and different narrative techniques and metaphors to develop the plot and convey. These techniques are also used in films. Cinematic narrative techniques like styles of film narration, genre voice over narration and other forms narratives are also applicable film narration. Therefore, the final questions of this study are: do narrative elements and techniques are properly implemented in the selected films? And do film and literature have similar narrative strategies or not?

1.2. Objectives of the Study

Since the early days of the medium, films are closely related with other forms of literature. In literature, authors implement different genres and styles to apply the narrative elements and the narrative techniques; in films, however, the application of these narrative elements and narrative techniques depends on the two general styles of film narration: the realistic and the formalistic narrative styles. Unlike literature, films use cinematic techniques to facilitate narration. Thus, studying how filmmakers apply different narrative elements, narrative techniques and other cinematic components in their films is necessary. Hence, the general objective of this particular study is to explore how the basic narrative elements, narrative techniques, and other cinematic narrative components are applied in the selected Amharic films.

In contrast to literature, films are an audiovisual art. As an audiovisual art it consist of the elements of mimesis and digesis. As an art, it combines both forms in the medium. Moreover, the art of film making has borrowed many components from other artistic genres like painting, dancing and music. Hence, narration in film depicts all these elements.

The objective of this study thus is to analyze whether these narrative elements, styles, techniques, approaches, and theories are appropriately applied in the selected Amharic films. Specifically, the aim of the study is to identify the kind of narrative elements, narrative techniques, and other cinematic components used in the selected Amharic feature films; to find out whether these elements, techniques and components are implemented according to the conventions of literature and film; to explore the effectiveness of various film inputs like kinetics, acting styles, costumes and makeup etc... in accelerating the film's narration; and to examine the strengths and weakness of the film narration techniques in Amharic. Attempts are also made to show how these weaknesses can be eliminated

1.3. Significance of the study

Film is an artistic work which deserves investigation. It helps to transmit different thoughts ideologies, beliefs and social values. Thus, this particular study attempts to create awareness about the nature and style of film narration in Ethiopian films. The audience watching the Amharic films should also get an understanding of the relation between literature and film and how the literary elements and literary techniques of literature and cinematic components are implemented in films to suggest the underlying meaning or subtext. The other importance of the study is to evaluate the specific application of narrative elements, narrative techniques and the use of different cinematic components in the selected Amharic films and to depict the strengths and weaknesses of the implementation. The study also attempts to give insight to film makers and authors on how to apply narrative elements and techniques. Finally, the study is helpful to compare and contrast the elements, techniques, components and other inputs of the selected Amharic films with standard criteria and parameters of film-making

1.4. Delimitation of the study

Film is a sublime art that impresses anyone. It is sublime because it includes aesthetic features like painting, literature, music, dance and other humanistic disciplines and weaves them together in a coherent fashion. In studying film as a discipline, all these elements including the approaches, the theories, the genres and the methods of criticism can be studied. As a discipline, the integration of film and literature requires thorough study. However, in this particular study, emphasis had been made on the relation of film and literature. Specially, the structure and

application of narrative elements and narrative techniques and their implication on the art of film especially on the Amharic films, has been the focus of this study. Besides, the study specifically focused on the impact and importance of basic cinematic components in constructing the plot and developing the characters, the setting, the conflict, etc... and in facilitating on how the narration proceeds and highlights the theme. In general, the study mainly focused on how far the narrative elements, narrative techniques and other important cinematic techniques have been properly applied in the selected Amharic films to narrate their stories. The study is confined itself to two Amharic films: 'Wubetin Felega' and 'Sirayet'.

1.5. Limitations of the Study

A number of explicit and implicit factors hamper any study. These factors limit the study from achieving its objectives and attain its goal. In this study, too, there were a number of limitations. One limitation was the unavailability of sufficient related research studies that are conducted locally on local films. The other limitation of the study has to do with the local film- producers who do not commonly agree to give information. On many occasions, Ethiopian film-makers did not consent to give the scripts of their films; the copy of their film and other related documents. Some did not even agree to give interviews and fill questionnaires. Lack of adequate finance and resources materials had also affected this research considerably.

1.6. Research Methodology

The art of film-Making encompasses both the Humanistic and natural sciences. In the social sciences, disciplines like literature, music, psychology and so on contribute their share to the art. From the natural sciences' perspective, different scientific theories, approaches, technologies and techniques take their share in the development of the art. Therefore, it is possible to study the art from the perspective of qualitative or quantitative approach.

This study particularly used qualitative study. From this research approach, descriptive and analytical research methods are specifically employed. As the objective of this study being finding out the problems in the application of narrative techniques, narrative elements and related cinematic components in selected Amharic films, attempts are made to show some ways in which these problems can be solved.

To attain the objectives of the study and to answer the research questions, representative samples are selected from the available Amharic films. Obviously, it was impossible to access all the films produced. Moreover, the film-producers in Ethiopia, for fear of plagiarism and illegal copying and distribution, did not agree to give the scripts and versions of their films. As a result, it was impossible to access all the data available. Thus the samples of this study were collected accidentally. From this, two films which were accessed during the data collection session were taken as samples.

The selected films will be viewed for the purpose of analysis. Then the films are scrutinized from the perspective film narratology. The two films are viewed step by step to identify the literary elements and techniques employed in the films. Then, each element and technique has been analyzed and interpreted from the principles of film narration and interpretation. The cinematographic elements and techniques that helped to film narration are scrutinized and interpreted based on principles of film narration. The interpretations are also made for both literal and symbolic implications.

Chapter Two

Review of Related Literature

2.1. Introduction

Since the early years of film production, scholars have been studying the nature, characteristics and features of the art. The studies focus on the approaches, theories and methods of film and film making, its relation to other disciplines and arts, and its social, political, psychological and philosophical implications. The studies have also explored the impact of film as compared to other artistic (or aesthetic) genres including literature.

In Ethiopia, film is introduced virtually equally when the art was introduced to the world. Since then, the art is developing both in spectatorship and in production. However, researches on the field are not conducted thoroughly and comprehensively. Some of the studies handled on the field are mere studies used only for the partial fulfillment of M.A. and B.A. degrees. In fact, some scholars, especially scholars of literature, communication and theatre, have attempted to make studies on the development of film and its implication in Ethiopia though not deep and comprehensive.

The major studies that are found documented concern on the image of female and the implementation of feminist theory in the selected Amharic films. The first one is Mehret W/Michael's thesis of 2007, entitled "A Feminist Reading of Selected Films: A Case Study of Two Female-Authored Amharic Films — 'Sara' and 'Roman' ". The other one is Tigist Defaru's thesis of 2006, entitled, "The Images of Female Characters in Films; A Case Study of Two Male-Authored Amharic Films—'Kezkaza Wolafen' and 'Semayawi Feres' ".

Mehret's thesis majorly focused on the representation of females in the two selected Amharic films. She specifically analyzed and interpreted how females are conceived and portrayed in the two female-authored films. She scrutinized the films from the perspectives of patriarchy and 'male gaze' and attempted to explain how the films portrayed female vis-à-vis males. On the other hand, Tigist's thesis specifically focuses on how female characters are characterized in the two films —"Kezkaza Walafen" and "Semaywi Feres." She argues that females are portrayed as objects of fetishism, or sex objects. Finally, she compared how males and females are

characterized and how males are portrayed as intellectuals, breadwinners and patriots as compared to females.

2.2. Overview on Ethiopian Cinema

The art of film introduced to Ethiopia in the very early years of the genre. Mehret (2007) wrote that, “Ethiopia comes to learn this visual art next to Egypt and Nigeria in Africa.” In fact, various scholars propose different years of when the art of film is introduced to Ethiopia. Hailu Kebede (1986) states that April 1, 1889, in which emperor Minilik and his Lords watch the first film in his palace hall was considered as the date in which film was introduced to Ethiopia. The film was produced by an Italian called Abune Masias, and deals with the times governmental system and the intrigue between Emperor Yohannes and Emperor Minilik from 1880_ 1890. The crew who made this film was composed of Italians and Few Ethiopians.

However, the participation of Ethiopians in film production, according to Hailu, was begun in 1912 in the coronation of Empress Zewditu. This film was in black and white and was presented by Ato Tedila by a 16 mm reel. During the early years of introduction, film did not get wide acceptance by the Ethiopia public. Because the people believed that such actions was ‘satanic’. This fact, as Tigist (2006) remarks, was reflected by the name the people offer to the first cinema hall- “Seitan Bet; or literally “The house of the Satan.” This cinema was opened by the French man called Mussie Terras between 1916 and 17.

During the five years of fascist Italian invasion (1928-33), the films made in Ethiopia were used for propaganda purposes. The films focused on introducing the people, culture, economy and life-style of Italy and propagate the superiority and civilization of Italy and inferiority and backwardness of Ethiopia.

The first Amharic narrative films were made in the 1950s of E.C. The two films made during this time are, “ሂሩት አባቷ ማነው?”- “Hirut A’abaatwaa Maan Naw”, or literally to mean, “Who is Hirut’s father?” and ‘Guma’. Tigist (2006) states that in the first Amharic narrative film, “Hirut A’abaatwaa Maan Naw”, all the characters in the film were represented by amateur Ethiopians although the director and the other professionals involved were foreigners. The film was written by Ilala Ibsa and directed by Balanberas Ukarius, (Hailu 1986, Frehiwot 1998). The other film, ‘Guma’, was authored and directed by Michalle Papaticis, a half Ethiopian half Greek citizen.

The film was the first colored Amharic film with English subtitles. According to Tigist (2006), the film was participated at the “Canes” international film festival and gained some recognition internationally. It also received a relatively large sum of money from many film companies.

During the Derg’s regime, most of the films produced were documentaries. These films were produced by the contemporary’s “Ethiopian Film Corporation”. As some documents state, the objectives of the corporation were to facilitate and expand film making, to import, distribute and show films, and to establish and administer cinemas throughout the country. It was also assumed to give financial and technical support to the film industry. The corporation had produced many films; one of the films produced by this corporation is Haile Gerima’s “Harvest 3000 years”. In general, the films produced during the Derg’s regime majorly concerned on propaganda and related matters.

Nowadays, the art of film is relatively developed qualitatively and quantitatively. Since the end of the 1980s of E.C., the number of films produced in Ethiopia is alarmingly increased although there are various crippling factors that deter the art from developing. These crippling factors are resulted from human, social, political and economic basis. The other constraints that deter the art from developing as expected are lack of sufficient film equipments, studies, training centers, trained people, adequate finance and market. Yet, with the existence of these and many more crippling factors, the production and showing of narrative films have developed in Ethiopia. The developments registered, especially since the late 90s of E.C., are both technically and qualitatively. The modern films, presented to the Ethiopian audience, are applying the contemporary film approaches, technologies and knowledge in the process of production and projection.

Chapter Three

Theoretical Frame Work

3.1. The Notion of Film and Literature

The notion of film, like literature, is very broad and complicated. Many film and literature scholars argue that the broadness and complication of film arises from the diversity of the nature of the medium. As an artistic medium, film covers large areas of disciplines, philosophical perspectives, historical, cultural and human aspects. So, it is impossible to generalize about its nature. Broadness and complexity derives from the medium's hybridity. Film, unlike many artistic works, is a collaborative art that seeks the talents of numerous specialists who work in various artistic disciplines and integrate them to form the art.

Defining film as a discipline is rather difficult and controversial. One controversy arises from the terminology of the medium: *film, movie, cinema and motion pictures*. The word 'movie', according to Dick (2005), "...suggests popular culture and it implies nothing about artistic worth." The alternative term, cinema, according to Dick, suggests art rather than popular culture. The term cinema; though it is a French word, is derived from the Greek word 'Kinein' for movement. O'Pray (2004) states that film is a recording device which simply captures reality and as such can have no aesthetic properties except those which it records. O'Pray further states that, "A film is a photograph of dramatic representation, and whatever representational properties belong to it belong by virtue of the representation that is effected in the dramatic action". So, narrative film can be aesthetically interesting only in terms of the drama that occurs before the camera's lens and not in terms of the film as a film. Thus film, in O'Pray's view, is essentially a recording medium and what it records is a drama. This implies that film *per se* is not a medium for art. Scruton in O'Pray (2004) points out that, "There is no film art, only dramatic art which is recorded or documented by film".

The other controversy arises from the characteristics of the film medium. Critics and scholars categorize movies according to a variety of criteria, few of which are definitive. Two of the most common methods of classification are by style and by type. The three principal film styles--realism, classicism, and formalism--might be regarded as a continuous spectrum of possibilities rather than airtight categories. Similarly, the three types of movies--documentary, fiction and

avant-grade films--are also terms of convenience, for they often overlap. Giannetti and Leach (2005) point out that, realistic films can shade into the documentary. Formalist movies have a personal quality suggesting the traditional domain of the avant-grade. Most fiction films, especially those produced in the United States; tend to conform to the classical paradigm. Classical cinema can be viewed as an intermediate style that avoids the extremes of realism and formalism though most movies in the classical form lean toward one or other style.

In the realm of film, different individuals take significant roles in making the art comprehensive. Film directors, screenplay writers, producers, costume and make up designers; cinematographers, musicians, actors and even spectators have the greatest part in film. These individuals, based on their profession and work division, participate directly in the business of filmmaking and enforce the story and, of course, the theme. Thus, film, unlike literature, is a team work and the absence of one of these professionals bans the art from being complete and sound.

Defining film has been a difficult task since the beginning of the art. Different film and literature scholars, film-makers, theorists have attempted to define the art. Lawson in Dick (2005) define film as, "... an audiovisual conflict, it embodies time-space relationships; it proceeds from a premise through a progression, to a climax or ultimate term of action." Dick further explains that a film is a narrative, told through sound and image which builds a climax and culminates in a resolution. Manfred Jahn in his comprehensive work on the narratology of film defines film as:

A film is a multimedial narrative form based on a physical record of sounds and moving pictures. Film is a performed genre in the sense that it is primarily designed to be shown in public performance. Where as a dramatic play is realized as a live performance by actors on a stage, a film is shown in a cinema (a film theatre), is not a live event, and can theoretically be repeated infinitely without any change. Like drama, film is a narrative genre because it presents a story (a sequence of action units).

The other points to be mentioned in discussing film's notions are the concepts of transparency, representation, depiction, and the illusion view or the make-believe view. The concept of transparency in film is yet controversial. Scholars of art like Scruton and O'Pray state that transparency and representation are different. For O'Pray transparency is the way in which one can see the world in the way a mirror or microscope or pairs of binoculars allow seeing. Thus, says O'Pray, the art of film is not a method of reflecting what actually exists. Bazin in O'Pray suggests that film does not represent what actually exists; rather it *re*-presents the world

viewed through the camera lens. So, “representation is a matter of something standing for something else in a way that is not necessarily depictive.” The concept of depiction refers to the way in which something or a subject matter is depicted as its actual character. Eisenstein’s earlier films, for instance, characteristically include more often than not kind-types-in which a particular person, landscape or whatever is intended to depict—depictions of a worker, a capitalist, or a farmer (Ibid).

The final issue in the notion of film is the illusion view or the make-believe view. The illusionary view of film comes from its resemblance to reality. Illusion refers to a picture that resembles reality to such a degree that it seems a real image. According to O’Pray (2004), “of all the visual arts, film is the one most readily associated with the so-called illusionism. Its hallucinatory qualities, it is argued, “...are such that we are in a state of mind in which we believe that what is happening on the screen is real.” Finally, in film, one is made to believe what is presented in the screen, as Walton cited in O’Pray (2004)notes, “... with imagining or fictional taking, ... and one is imagining that one’s looking at a picture of ‘x’ that it is a seeing of ‘x’...”

To conclude, both drama and film are artifacts created in a process of collective and collaborative production. It also consists of three important codes: the textual (the written) code, the visual code and the audio (or sound) code. The written (or textual) code of film, as Dick (2005), Jahn (2003) state, is the result of at least two individuals—the author and the screenwriter—though sometimes both the story and the screenplay can be written by an individual. The film script or the screen play, according to Dick (2005), “.... is a play—a play intended for the screen; thus, a screenplay contains many features of drama. A screenplay is also a form of a narrative, sharing certain techniques with fiction.” Jahn (2003) points out that a script is, “A text containing a film’s action narrative and dialogue.” Therefore, one of the characteristics of film is its textuality. The other codes, which would be discussed in the latter chapters, make this written text complete, meaningful and artistic.

3.2. Film as Medium

Like many mediums of communication, film is a one in which information is communicated. As a medium it encompasses different styles that make the genre more plausible for various exploitations. Like any narrative, film involves the time–space relationship which is interplay between film and spectator and is a complex one shaped by the properties of the medium. In the

medium of film different people involve to make the business a collective and a collaborative activity. Film, unlike many artistic genres, is such a divergent art that it is nearly impossible to generalize about the nature of the medium. However, McLuhan in Dick (2005) pointed out that “all media have distinct properties that affect the meaning they convey.”

Realism and Formalism are general rather than absolute terms. When used to suggest a tendency toward either polarity, such labels can be helpful, but in the end they are just labels. As Giannetti and Leach (2005) point out, few films are exclusively formalist in style, and fewer yet are completely realist. An important difference between realism and reality also exists, although this distinction is often forgotten: ‘Realism’ is a particular style, while physical reality is the source of all the raw materials of film, both realistic and formalistic. Virtually all filmmakers go to the photo gradable world for their subject matter, but what they do with this material—how they shape and manipulate it—determines their stylistic emphasis.(Ibid)

Generally, realistic films attempt to reproduce the surface reality with a minimum of distortion. Branston (2000) remarks that in photographing objects and events, filmmakers try to suggest the copiousness of life itself. As Giannetti and Leach (2005) points out that realist filmmakers try to preserve the illusion that their film worlds are un-manipulated, objective mirror of the actual world. ‘Formalists,’ however, make no such pretence. They deliberately stylize and distort their raw materials so that only the very naive would mistake a manipulated image of an object or even for the real thing.

As Straayer (1996) suggests, in realistic movies, one can rarely notice the style and the artist tends to be self-effacing. Realist filmmakers, as Straayer points out, are more concerned with ‘what’ is being shown rather than ‘how’ it is being manipulated. He further states that, “some realists aim for a rough look in their images, one that does not prettify the materials with a self-conscious beauty of form. A high premium is placed on simplicity, spontaneity and directness.” This is not to suggest that these movies lack artistry, however, for at its best, the realistic cinema specializes in art that conceals art.

According to Giannetti and Leach (2005), most realists would claim that their major concern is with content rather than form or technique. The subject matter is always supreme, and anything that distracts from the content is viewed with suspicion. In its most extreme form, the realistic cinema tends toward documentary, with its emphasis on photographing actual events and people.

These scholars state that in this style, films are evaluated primarily in terms of how accurately they reflect the external reality.

The term 'formalism', according to Giannetti and Leach (2005), refers to pattern, form and deliberate stylization and distortion of the real thing. As Thompson (1999) explains formalist movies are stylistically flamboyant. "Their directors are concerned with expressing their own unabashedly subjective experience of reality, not the view other people have."(Ibid) Formalists, according to Dick (2005), are often called 'expressionists' because their self expression is at least as important as their subject matter. Expressionists, as Rothman (1988) explains, are often concerned with spiritual and psychological truths, which they feel can be conveyed best by distorting the surface of the material world. In this style, the camera is used to comment on the subject matter. Formalist films have a high degree of manipulation or *re-forming* of reality. But it is this "*deformed*" imagery that can be so aesthetically sticking in these films.

The formalist cinema tends to emphasize technique and expressiveness. It is largely a director's cinema: Authorial intrusions are common. There is a high degree of manipulation in the narrative materials, and the visual presentation is stylized. The story is exploited as a vehicle for the filmmaker's personal obsessions. Fidelity to objective reality is rarely a relevant criterion of value. The most extreme examples of this style of film making is found in '*avant-grade*' cinema. Some of these movies are totally abstract, pure forms (-that is, non representational colors, lines, and shapes) constitute only content. Most artificial genres—musicals, science films, fantasy films, thrillers, etc—are generally classified as formalist. Formalists are always concerned with patterns, with methods of restructuring reality into aesthetically appealing designs. As Bordwell (1985) states, "...patterns can be expressed visually, through the photography and mise en scène, or aurally, in stylized dialogue, symbolic sound effect and musical motifs."

Most fiction films fall somewhere between these two extremes, in a mode critics refer to as "classical cinema". Classical cinema, in general, according to Giannetti and Leach (2005),

...avoids the extremes of realism and formalism in favor of a slightly stylized presentation that has at least a surface plausibility. Movies in this form are often handsomely mounted, but the style really calls attention to itself. The images are determine-desire for authenticity or formal beauty alone. The implicit ideal is a functional, invisible style: The pictorial elements are subordinated to the presentation of characters in action. Classical cinema is story-oriented. The

narrative line is seldom allowed to wander, nor is it broken up by authorial intrusions. A high premium is placed on the entertainment value of the story, which is often shaped to conform to the conventions of a popular genre. Often the characters are played by stars rather than unknown players and their roles are sometimes tailored to show case their personal charms. The human materials are paramount in the classical cinema. The characters are generally appealing and slightly romanticized. The audience is encouraged to identify with their values and goals. (Page-6)

In general, film as a medium encompasses these paradigms which are based for any type of story to narrate and allow film makers to implement any technique at disposal. Realism and formalism, however, are best used as stylistic terms rather than terms to describe the nature of the subject matter.

Unlike the more traditional arts, the production of film involves many people and it is not always easy to decide exactly who is telling the story. According to various film scholars, in most production circumstances, the ‘producer’ is responsible for providing and over-seeing the budget and for ensuring that the whole process is organized efficiently. Especially under the Hollywood Studio system, as Giannetti and Leach (2005) point out, “...the producer can make the decisions that have a major impact on the way the story is told...” Actors—especially stars—can influence the treatment of their characters, and the film editor may reorganize the raw footage to change the film’s structure. However, the two people who usually have most influence on the way the story is told (or narrated) are the director and the screenwriter.

Dick (2005) explains that, “... the film director is the individual ultimately considered responsible for the visualization of the screenplay, although the actual making of the film was a collaborative activity.” The director, as Thompson (1999) points out, at least in theory, is responsible for creative decision making and for the coordination of the work of the other contributors. In many cases, as Bordwell (1985) suggests, the director is the dominant figure in ‘pre-production’—that is in preparing the screenplay and casting the actors; in ‘production’ in which the actual shooting of the film; and in ‘post-production’, i.e. in editing and adding music and other sound effects. The director, as Jahn (2003) states, “... might collaborate with a screenwriter, a cinematographer, a composer, an actor, an editor, a producer, or a studio.” In general, a director should be creative and imaginative or speculative in creating the meaning of the film by technically and aesthetically composing the film inputs.

The other key person in the medium of film is the “screenwriter” Bordwell (2006) explains that the screenwriter is sometimes regarded as the “author” of the film for a fiction film usually has its origin in the written words of a screenplay, which includes the dialogue and outlines the action of the film before shooting begins. In fact, the roles of the writer vary immensely from film to film and from director to director for some directors write their own scripts. Cinematographers, who are responsible for the lighting of a shot and the quality of the photography or the take, are significant people in the medium for the camera by itself narrates a story. Actors, costume and makeup designers are also important people of the medium.

The interplay between film and spectator is a complex one shaped by the properties of the medium. Films, as Mayne (1993) stated, unfold in time in a linear fashion and, unlike book readers, viewers cannot refer back to earlier stages of the narrative or skip forward to see what is going to happen. The filmmaker’s treatment of time and space is the basis of a film’s style. The filmmaker can lengthen or shorten the spectator’s experience of time and may introduce temporal dislocations like flashbacks and, more rarely, flashforwards.

In cinema, the director converts three-dimensional space into a two dimensional image of space. A movie “embodies time-space relationship”. While a written narrative can suggest that two events are occurring at the same time in different places, a movie can do more than suggest: it can show them occurring. A movie time is elastic. Dick (2005) remarks that, “In a movie, an entire day can be compressed into a few minutes or even seconds; like wise, a few minutes or seconds can be prolonged into what seems to be an entire day.” In general, film is a divergent medium, so, it is nearly impossible to generalize about the nature of the medium.

3.3. Narratology in Films

Scholars in modern times have studied narrative forms, with most focus devoted to literature, film and drama. Since the 1980s, this new interdisciplinary field has been called Narratology. Narratology, as Jahn (2005) remarked, is “the theory of the structure of narratives”. Giannetti and Leach (2005) defined narratology as,

....a study of how stories work, how we make sense of the raw materials of a narrative, and how we fit them together to form a coherent whole. It is also the study different narrative structures, storytelling strategies, aesthetic conventions, types of stories (genres), and their symbolic implications.

The term narratology, as stated earlier, refers to the study of narrative types and structures. Gerald Prince in Keen (2003) defines narratives as, “the recounting (as product and process, object and act, structure and structuration) of one or more real or fictitious EVENTS, one, two, or several (more or less overt) NARRATEES.” This definition, in fact, works in narrations of literature. However, the form of narration in film varies significantly from literature for it encompasses both visual and audio medium as well as the narrative forms. Thus, film is a multimedia narrative form based on a physical record of sound and moving pictures.

Since ancient times, people have been intrigued by the seductive power of storytelling. In “*The Poetics*”, Aristotle distinguished between types of fictional narratives: ‘*mimesis*’ (showing) and ‘*diegesis*’ (telling). Cinema combines both forms of storytelling and hence is a highly complex medium with a wide range of narrative techniques at its disposal. As Fell (1974) remarked, “Film critics often conflate Aristotle’s terms and use the term ‘diegesis’ to describe the self-contained fictional world created by a film’s narration and within which its story is told”.

The concept of ‘narrative film’ emerges almost with the emergence of the art of film. The concept came about when film makers discovered that the medium could do more than just record whatever was in front of the camera. Then, the filmmakers recognized that not only capturing the real but *re-creating* a story is possible. In 1895, the Lumiere brothers, Louis and Auguste, photographed scenes of real life in France: a train arriving at a station; workers at quitting time; a mischievous boy stepping on a garden’s hose, causing water to squirt into the gardener’s face—which is thought to be the first narrative film. However, as Dick (2005) pointed out, the first narrative film is Georges Melies’s “*A Trip to the Moon*” (1902), which has the characteristics of a narrative film. Since then, the art of film narration has drastically developed.

The narratology of film is composed of the three filmic components: the textual, the visual and the audio code. The textual element consists of the written text—the screenplay or the script—which is the base for the film. It consists of all the elements of the film and how it should be filmed. The visual code includes every item that is seen in the film—the characters (or the actors), the setting, the events and all the performances. The last element, the audio code consists of all the audible elements of the film; the music, the dialogue and other sound effects. These and many more related matters form the narrative of film.

3.3.1. Realistic and Formalistic Film Narratives

Realism and formalism, as discussed earlier, are styles of film-making and film narration. Traditionally, critics have linked realism to “life”, formalism to “pattern.” Fell (1974) states that ‘realism’ is defined as an absence of style, whereas, style is a preeminent concern among formalists. Realistic film narratives attempt to duplicate the look of the objective reality, as it is commonly perceived, with emphasis on authentic locations and details and a minimum of distorting techniques, Giannetti and Leach (2005). Contemporary critics and scholars regard realism as a style, with an elaborate set of conventions that are less obvious perhaps, but just as artificial as those used by expressionists. Moreover, as Giannetti and Leach noted, realist film narration conventions develop and change over time.

Both realist and formalist narratives are patterned and manipulated, but the realist story teller attempts to submerge the pattern, to bury it beneath the surface and apparent randomness of the dramatic events. In other words, the pretence that a realist narrative is “un-manipulated” or “lifelike” is precisely that –pretence, an aesthetic deception.

Realists, according to Bordwell (1985), Fell (1974), prefer loose, discursive plots, with no clearly defined beginning, middle or end. Viewers enter into the story at an arbitrary point. Usually audiences are not presented with a clear-cut conflict. Rather the conflict emerges unobtrusively from the unforced events of the exposition. The story itself is presented as a ‘slice-of-life’, as a poetic fragment, not a neatly structured tale. Rarely is reality neatly structured; realistic art must follow suit. Life goes on, even after the final reel of a film.

Realists often borrow their structure from the cycles of nature. For example, as Giannetti and Leach (2005) point out, many of Japanese, especially Yasujiro Ozu’s movies are tied with seasonal incidents or occasions to symbolize an appropriate human behavior. Other realistic films are structured around a limited time, like summer vacation or a school semester. Such movies, as Giannetti and Leach note out “center on ‘rites of passage’, such as birth, puberty, first love, first job, marriage, painful separation, death.”

Realistic film narratives frequently seem episodic, the sequence of events almost interchangeable. The plot does not build inexorably but seems to drift into surprising scenes that do not necessarily propel the story forward. These are offered for their own sake, as examples real-life oddities.

Chatman (1990) suggests some of the traits of realistic narratives as:

- a non-intrusive implied author who “reports” objectively and avoids making judgments.
- A rejection of ‘cliché’s’, stale conventions, and stock situations and characters in favor of the individual, the concrete, the specific
- An anti-sentimental point of view that rejects glib happy endings, wishful thinking, miraculous cures, and other forms of phony optimism.
- An avoidance of melodrama and exaggeration in favor of understatement and de-dramatization.
- A scientific view of causality and motivation, with a corresponding rejection of such romantic concepts as destiny and fate
- An avoidance of the ‘lyrical impulse in favor of a plain, straight forward presentation

Realistic film narratives, as most theorists of realism emphasize, share aspects of the documentary film. Movies are evaluated primarily in terms of how accurately they reflect external reality. Unlike the formalistic narratives, the camera is regarded as essentially a recording mechanism rather than an expressive medium in its own right. The subject matter is paramount in the cinema of realism, technique its discreetly transparent handmaiden. However, realist film theorists like Andre Bazin and Siegfried Kracauer have shown a persistent hostility toward plot and structured stories. As Dick (2005), Lapsley and Westlake (1988), Andrew (1984) state, spectacular events and extraordinary characters should be avoided at all costs. They state that Kraucaur dismissed the conventional plot structures as dead formulas. He insisted on the dramatic superiority of life as it is experienced by ordinary people. Instead of plot and other conventions, filmmakers should emphasize facts and all their “echoes and reverberations.” According to the Italian filmmaker Cesare Zavattini, filmmaking is not a matter of “inventing fables” that are superimposed over the factual materials of life, but of searching unrelentingly to uncover the dramatic implications of these facts. The purpose of realistic cinema is to explore the “dailiness” of events, to reveal certain details that had always been there but had never been noticed.

Formalistic narrative, on the contrary, is a style of filmmaking in which aesthetic forms take precedence over the subject matters content. Time and space, as ordinarily perceived, are often distorted. Emphasis is on the essential, symbolic characteristics of objects and people, not

necessarily on their superficial appearance. As Thompson (1999), Chatman (1990) state, formalism is lyrical and formalist filmmakers consciously heighten their style to call attention to it as a value for its own sake.

Formalistic narratives revel in their artificiality. As Giannetti (1993) states “time is often scrambled and rearranged to hammer home a thematic point more forcefully.” The design of the plot is not concealed but heightened.” Formalistic plots come in a wide assortment, but usually they are structured according to the filmmaker’s theme.

Many formalist film theorists claim that formalistic narratives are intruded on by the author and are often interrupted by lyrical interludes, exercises in pure style. In fact, stylized genre films such as musicals, science-fiction films, fantasies, and avant-grade films in general offer the richest potential for displays of stylistic rapture and bravura effects. (Ibid) These lyrical interludes interrupt the forward momentum of the plot, which is often a mere pretext anyway, (Bordwell 1985).

Formalist film theorists believe that the art of cinema is possible precisely because a movie is unlike everyday reality. The filmmaker exploits the limitations of the medium, its two-dimensionality, its confining frame, its fragmented time-space continuum to produce a world that resembles the real world only in a superficial sense. The real world is merely a store of raw materials that needs to be scrutinized, shaped and heightened to be effective as art. Film art, state formalists, is not a reproduction of reality, but a translation of observed characteristics into the form of the medium.

In general, formalistic narratives are always concerned with the strong conventions of the plot, other literary elements and patterns, with methods of restructuring reality into aesthetically appealing designs. Patterns can be expressed visually, through photography and *mise-en scène*, or aurally, in stylized dialogue, symbolic sound effect and musical motifs, (Giannetti and Leach 2005, Chatman 1990, Fell 1974,).

3.3.2. Narrative Elements and Techniques in Films

Scholars in modern times have studied narrative forms with most of the focus devoted to literature, film and drama. A film, like other narrative forms is a narrative by a narrator. A film’s narrative form derives partly from literature and partly from the visual arts. The narration of film

differs according to a movie's style and genre. In realistic films, Bordwell (1985) explains, the implied author is virtually invisible; the events speak for themselves. In formalistic narratives, however, the author is overtly manipulative, sometimes scrambling the chronology of the story of highlighting or restructuring events to maximize a thematic idea. A film, like drama or novel, or narrative poem, has narrative elements and techniques. The narrative elements include the basic narrative elements such as plot (or story line), characters, settings, theme, focalizations (or point-of view), etc... These elements in coordination with the literary and the cinematic techniques make the film narration comprehensive.

3.3.2.1. Plot Structure in Films

Narratology is often arcane, and occasionally incomprehensible, because of its abstract language and jargon. Exotic terms to English are often used to describe traditional concepts. As Chatman (1990) pointed out, the difference between a story and its plot structure (that is, between a narrative's content and its form) can be expressed in a bewildering assortment of terms. '*Story*' versus '*discourse*' is favored by many scholars, especially by the American scholars. Others prefer '*histoire*' versus '*discourse*', '*mythos*' versus '*logos*', or '*fabula*' versus '*syuzhet*'

Many scholars ask the difference between "story" and "plot". Keen (2003) defines story as, "the general subject matter, the raw materials of dramatic action shown in chronological sequence." Story has been defined by Gerald Prince as "the 'what' of a narrative tells (as opposed to discourse, the 'how' of the telling)". The plot, however, involves the story teller's method of superimposing a structural pattern over the story. The plot, or what Aristotle in '*The Poetics*' called the '*mythos*', as Dick (2005) defines, "...is the ordered arrangement of the incidents in terms of a beginning, middle, and an end." Peter Brooks in Giannetti and Leach (2005) defines plot as, "the designing and intention of narrative, what shapes a story and gives it a certain direction or intention of meaning." In short, the implied author motivates the characters and provides cause-effect logic to the sequence of events, as well as the structuring of the science into an aesthetic pattern.

Once movie begins, one can start to define its narrative limits. The style of the credits and the accompanying score helps to determine the tone of the picture. In the early exposition scenes, the filmmaker sets up the story variables and mood, establishing the premise that will drive the narrative forward. The beginning scenes imply how the narratives will be developed and where

they likely to end up. The opening expository scenes also establish the internal “world” of the story (its diegesis) —what is possible, what is probable, what is not very likely and so on. In retrospect, there should be no loose threads in a story if the implied author has done a careful job of foreshadowing. Bordwell (1985) states that the opening scenes of most films establish the time frame of the story—whether it will unfold in flashbacks, in the present, or in some combinations. The expansion also establishes the ground rules about fantasy scenes, dreams, and the stylistic variables associated with these levels of the story.

A term, as Dick (2005), Jahn (2003), Chatman (1990) state, invented by scholars to describe a certain kind of narrative structure that has specially dominated fiction film production since the 1920s is called “Classical Paradigm”. Derived from live theatre, the classical paradigm is a set of conventions, not rules. This narrative model is based on a conflict between a protagonist, who initiates the action, and antagonist, who resists it. Most films in this form begin with an implied dramatic question. The audience wants to know how the protagonist will get what he or she wants in the face of considerable opposition. The scenes that follow intensify this conflict in a rising pattern of action. This escalation is treated in terms of cause and effect, with each scene implying a link to the next (Chatman 1990, Fell 1974). Most plots originate in some kind of conflict. The conflict may be either external, when the protagonist is pitted against some outside object, or internal, in which case the issue to be resolved is one within the protagonist's own self. External conflict may take the form of a basic opposition between a person and a society, or between a person and nature or between two persons.

Fell (1974) states that the conflict builds to its maximum tension in the climax. Here, the protagonist and the antagonist clash overtly. One wins, the other loses. After their confrontation, the dramatic intensity subsides in the resolution.

Bordwell (1985) suggests that “the classical paradigm emphasizes dramatic unity, plausible motivation, and coherence of its constituent parts.” Each shot is seamlessly linked to the next in an effort to produce a smooth flow of action and often a sense of inevitability. Bordwell states that, “To add urgency to the conflict, film makers sometimes include some kind of deadline, thus intensifying the emotion.” Fell (1974) remarked that during the Hollywood studio era especially, classical structures often featured double plot lines: in love stories, for instance, a comic second couple often paralleled the main lovers.

Classical plot structures are linear and often take the form of a journey, a chase, or a search. Even characters are defined primarily in terms of what they do. “Action is character,” insisted Syd Field in Giannetti (1993). According to Syd, “the narrative of a movie can be broken down into three acts. The story should contain about ten to twenty plot points, major twists or key events in the action”. At the midpoint of the second act, there is usually a big reversal of expectations, sending the action spinning in a new direction. Although the next diagram might not be totally helpful in analyzing most realistic or formalistic narratives, it is surprisingly apt in movies using a classical structure.

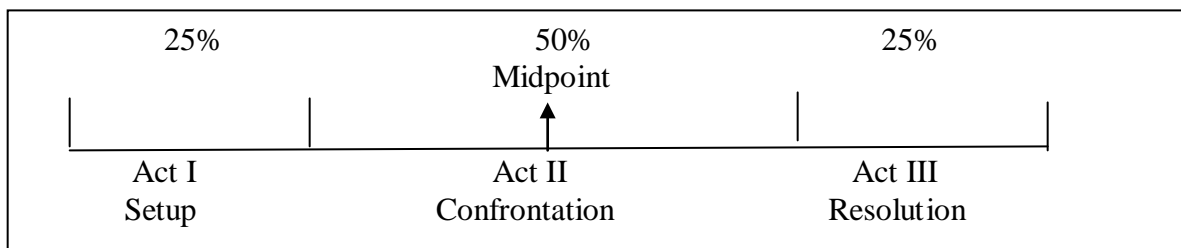


Fig.1. (Source: - Giannetti, 1993:43)

Aristotle cited in Giannetti implicitly suggested the structure of classical drama in “*The Poetics*,” but it was not until the nineteenth century that the inverted “V” structure was diagrammed by the German Scholar Gustav Freytag. This type of narratives structure begins with an overt conflict, which is increasingly intensified with the rising action of the following scenes. Details that do not relate to this conflict are eliminated or kept incidental. The battle between the main character and his or her antagonists reach its culminating point in the climax. In the resolution, the strands of the story are tied up and life returns to normal with a closing off of the action. One of the greatest plots in the history of cinema, according to Fell (1974), is found in Buster Keaton’s film ‘*The General*’, a text book example of the classical paradigm. It fits Freytag’s inverted V structure and Field’s three act play approach.

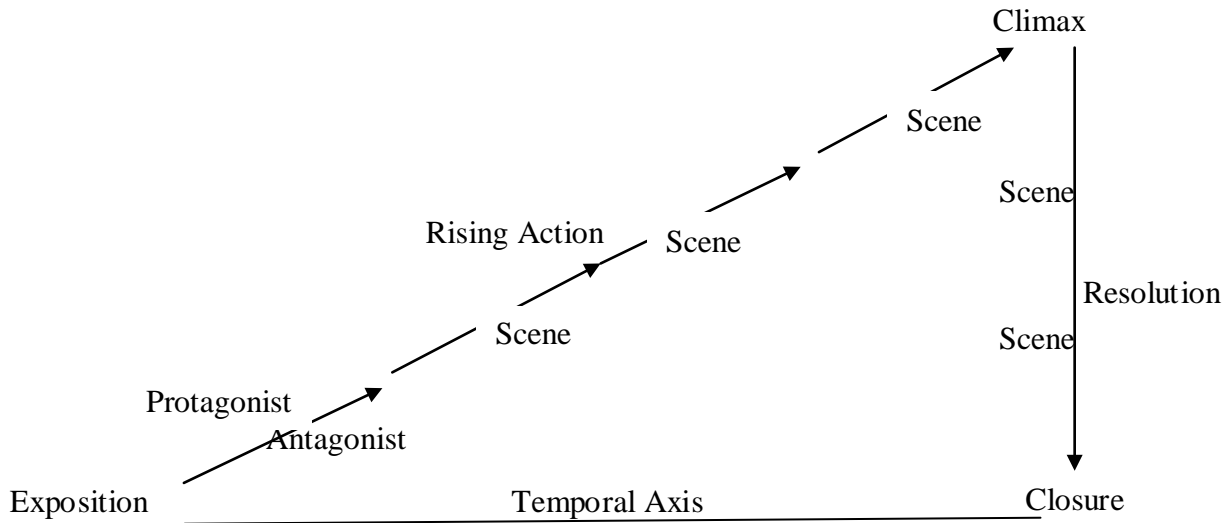


Fig. 2. (Source: Giannetti 1993:42)

3.3.2.2. Setting in Films

Setting in film is quite different from that of written narratives. In film, setting is a place where a film, a scene or part of a film is shot, or where the story takes place. In the best movies, settings are not merely backdrops for the action but symbolic extensions of the theme and characterization. Settings can convey a great amount of information, whether they are specially constructed in a studio or filmed on location.

Film and literary scholars distinguish between story-space and discourse-space. Chatman (1990) explains that, “In films explicit story-space is the segment of the world actually shown on the screen; implied story-space is everything off-screen to us but visible to the characters, or within earshot, or alluded to by the action.” According to Jahn (2003), “Story space is the spatial environment or setting of any of the story’s action episodes, or more globally, the ensemble or range of these environments.” Discourse-space, on the other hand, as Jahn (2003) remarked, “is the narrator’s current spatial environment; more globally, the range of environments in which the narrative situation is located.” Moreover, the settings of film, like the settings of literature, deal with time. Chatman (1978) distinguishes this ‘time’ as ‘discourse time’ – “The time it takes to peruse the discourse” – and ‘story time,’ “the duration of the purported events of the narrative.”

Setting as Chatman (1990) pointed out, in Cinema is “literal,” that is, objects, dimensions and relations are analogous, at least two dimensionally, to those in the real world. In verbal narrative it is abstract, requiring a reconstruction in the mind. Movies, of course, are more than the set of the individual frames: the characters move, in any direction, including off-screen, and the camera can move with or against them in infinity of combinations. Constant mobility makes cinematic-story space highly elastic without destroying the crucial illusion that it is in fact there.

Film setting is highly dependent on the genre of the film. For instance, epic films would be virtually impossible without the extreme long shots of vast expanses of land. Other genres, particularly those requiring a degree of stylization or deliberate unreality, have been associated with the studio: musicals, horror films and many period films. Such genres often stress the kind of magical, sealed-off universe, and images taken from real life tend to clash with these essentially claustrophobic qualities. However, some westerns have been shot mostly indoors and some musicals have been shot in actual location. Thompson (1999) stated that if a location is extravagantly beautiful, there is no reason why a romantic musical cannot exploit such a setting. As the French Historian Georges Sadoul cited in Thompson (1999) pointed out,

“The dichotomy between the studio and the street, the antithesis between Lumière and Méliès, are false oppositions when one attempts to find in theme the solution to the problems of realism and art. Films completely outside time have been shot out of doors; completely realistic films have been shot in the studio.”

In set design, as in other aspects of movies, the term ‘realism’ and ‘formalism’ are simply convenient critical labels. Most film sets tend toward one style or the other but few are pure examples. For instance, in ‘*Sankofa*’, Haile Gerima, in Ukadike (2002) states that a number of his scenes are historical facsimiles or real places in Ghana. Conversely, real locations can be exploited to create a somewhat artificial-formalistic-effect.

Elseasser (1990) states that spectacle films usually require the most elaborate sets. Historical reconstructions of ancient Rome or Egypt are enormously expensive to build, and they can make or break a film in this genre because spectacle is the major attraction. Expressionistic sets, on the other hand, are usually created in the studio, where contaminations of reality can not penetrate. Magic, not realism, is the aim. Mayne (1993) explained that Georges Melies is the prototypical example of this set design. Mayne says, “The first in a long line of special-effects Wizards, Melies usually painted his sets, often with various perspectives to suggest depth.” He combined

live actors with fanciful settings to produce a dream-like atmosphere. These types of sets appeal to the audience's sense of marvelous.

Certain types of sets according to Bordwell (1985) are in such constant demand that the film producers construct permanent "back-lot" sets, which can be used film after film: a turn-of-the-twentieth century street, a public square, an urban slum, and so on. Of course, these sets are suitably altered with new furnishings to make them look different each time they are used. Hence, most American major film studios, for example, owned their own 'back-lot' for some special sets.

What matters most in a setting is how it embodies the essence of the story materials and the artistic vision of the filmmaker. Robert Mallet-Stevens, in O'Pray (2004) noted,

"A film set, in order to be a good set, must act. Whether realistic or expressionistic, modern or ancient, it must play its part. The set must present the character before he has even appeared. It must indicate his social position, his tastes, his habits, his lifestyle, his personality. The set must be intimately linked with the action."

Giannetti and Leach (2005) noted that a systematic analysis of a set involves a consideration of the following eight characteristics:

1. *Exterior or interior. If the set is exterior, how does nature function as a symbolic analogue to the mood, theme, or characterization?*
2. *Style. Is set realistic and lifelike, or is it stylized and deliberately distorted? Is it in a particular style, such as art deco, or sleek contemporary?*
3. *Studio or location. If the set is an actual location, why was it chosen? What does it say about the characters?*
4. *Period. What era does the set represent?*
5. *Class. What is the apparent income level of the owners?*
6. *Size. How large is the set? Rich people tend to take up more space than the poor, who are usually crowded in their living area.*
7. *Decoration. How is the set furnished? Are there any status symbols, oddities of taste, and so forth?*
8. *Symbol function. What kind of overall image does the set and its furnishings project?*

3.3.2.3. Character and Characterization in Films

Character and characterization in film are often determined through acting and acting styles. The concept of character is defined by different scholars since Aristotle's time. For Aristotle, a character is an agent, who comes after the action (-the plot) and is added later on the 'tragedy'. Formalists and structuralists, similarly, "argue that characters are products of plots, that their status is 'functional', that they are... participants or 'actants' rather than personnings..." (Chatman1978). Keen (2003) define characters as; "...those anthropomorphic entities who carry out the plot actions of narratives, strongly resemble real people (or plausible people in fantastic situations)."

There are different kinds of characters. They are said to be flat or round on the basis of their function and capability of change. The common distinction between 'flat' and 'round' characters comes from E.M. Forster's "*Aspects of the Novel*." Flat characters do not change; they possess a fixed set of traits, often a catch phrase, and they are comfortably predictable in their functions. Flat characters, states Forster, are easily recognizable, easily remembered, and likely to be enduring for both it is a desirable trait in a minor (foil) character and all characters could not be round characters, (Keen 2003, Martin 1986). For Chatman (1978) since flat characters are endowed with a single trait or very few traits, the behavior of the flat character is highly predictable. Round characters, according to Forster as cited in Keen (2003), "are capable of surprising the reader in a convincing way. This suggests the complexity and appearance of psychological depth of central or major characters." Chatman, on the other hand, notes that round characters, "... possess a variety of traits, some of them conflicting or even contradictory; their behavior is not predictable, they are capable of changing, of surprising us, and so on." Round characters may inspire a stronger sense of intimacy and can be remembered as real people.

Authors use different techniques of characterization. Characterization, according to Chatman (1978), is "the depicting... of clear images of a person, his actions and manners of thought and life. A man's nature, environment, habits, emotions, desires, and instincts: all these go to make people what they are, and the skillful author [filmmaker] makes his important people clear to us through a portrayal of these elements." Characterization can be achieved directly, through the comments of the narrator (or another character) about the character, or indirectly, as when the reader or audience deduces from actions, speech, context or key traits of the character. The traits

of the characterizations, as stated in Benedetti (1997), can be psychological, social, physical and moral.

In film, characters are revealed through acting and acting styles. Acting in cinema is almost dependent on both the filmmakers' approach to the story materials and the abilities of the actors. As Naremore (1988) remarks, since acting is a demanding art, requiring dedication, discipline and lasting endurance, actors who represent characters of a story need to have such qualities. Film actors, who represent the story characters, are required to be capable of an intense degree of concentration, turning emotions on and off for very short periods.

Characters and characterization, in film, are also determined by acting styles, which differ radically depending on period, genre, tone and directorial emphasis. Such considerations are the principal means by which acting styles are classified. One method of character development, through acting, as Dmytryk and Porter (1984) note out, is based on mastery of *externals*. External acting styles focus on diction, movement, makeup, dialects, dancing, body control, and ensemble acting. In this type of character development, actors are required to own a good physical appearance, social, cultural and related knowledge of the character they embody.

Another method of character development is through "method" acting style. Method acting, which was developed by the Russian theatrician Constantin Stanislavsky, focuses on exploring the character's inner spirits. Actors should delve into their own past to recall or discover feelings that are analogous to those of the character. "By exploring their own subconscious," Naremore (1988) explains, "actors could trigger real emotions, which are recalled in every performance and are transferred to the characters they are playing." Stanislavsky in Naremore expresses that inner truth and emotional sincerity are also necessary for actors.

Castings, costumes and makeup are also useful for character development. "Casting is characterizations," Hitchcock pointed out in Giannetti (1993) "Once a role has been cast, especially with personality star, the essence of the fictional character is already established." Many filmmakers believe that casting is so integral to characters that they take a considerable time and care on exploring their characters' behavior. Costumes and makeup are also helpful to develop characters in films. They are not merely frills added to enhance an illusion, but also aspects of character and theme. Their style can reveal class, self-image, and even psychological status. Depending on their cut, texture, and bulk, certain costumes can suggest the character's

agitations, fastidiousness, and delicacy and so on. Makeup is especially important in constructing and maintaining a character's image. The makeup is used to glamorize the actor, to change the appearance, age, style of the actors and to add up or reduce parts of the body of the actors in order to bring the actual features of the characters they are playing. In general, in film characters are portrayed through styles of acting, casting, application and implementation of costumes and makeup. In fact, other cinematic components contribute a lot in developing a character in cinema, as well.

3.3.2.4. Focalization (or Point of view) in Films

Point of view, according to Martin (1986), is a general term referring to all aspects of the narrator's relation to the story. He states that it includes 'distance', 'perspective' or 'focus' and 'voice' which identify the position of the narrator. Chatman (1978) notes, "... point of view is the physical place of ideological situation or practical life-orientation to which narrative events stand in relation." As Chatman noted, point of view does not mean expression; rather it refers to the perspective from which the vision is made. Thus literary scholars choose the abstract term "focalization" because it both solves the problem of the two specifically visual connotations of the terms "vision" and "voice." Genette and Bal in Randall (1991) prefer focalization, "because focalization can be easily turned into a verb and because it is a technical term derived from photography and film and this fits well with the technical nature of narratological analysis" (Talib 2007, Keen 2003 Randall 1991).

Focalization is almost the same as point-of-view, but in focalization, the particular focus is the narrator who sees the incident or the story. As Talib (2007) states it is more easily associated with the focus on non-perceptible entities. Focalization, according to Randall (1991), "is a lens in which we perceive an event in a story through the sense of the character, in much the same way as we view a natural scene by our eyes or through the lenses of a camera." In the study of focalization, the two basic concepts involved are those of the focalizer (a perceiver) and those of which are focalized (the perceived). In general, as Jahn (2005) noted, "Focalization is a means of selecting and restricting narrative situations, of seeing events and states of affairs from somebody's point-of-view, of foregrounding, the focalizing agent, and of creating an empathetic or ironical view on the focalizer." Forms and patterns of focalization are tightly related with the different situations of the narratives. The major forms of focalization, according to Jahn (2005),

are internal, external and Zero or empty. Jahn, citing Collier (1992), Stanzel (1984), Banfield (1982), pointed out four forms or patterns of focalization: fixed focalization, variable focalization, multiple focalization and collective focalization.

In Films, like in other narrative genres, the focalization or the point of view is established by the techniques chosen by the film maker and its style. In films, unlike in novels, the characters and events depicted can actually be seen and focalization or point of view is thus literally a matter of angle and distance from which they are seen. As in the novel, how things are seen may also be affected by the ways in which they are presented by a narrator, who should not be confused with the director or the screen writer. Mayne (1993) suggests that:

Films endow narrative with interesting new possibilities of point of view manipulation, since they have not one but two co-temporal information channels, visual and auditory (and in the auditory, not only voices but music and noises)

The simplest film situation presents bare visual records of what happened “out there” as in Hemingway’s “*The killers*,” (Chatman 1978) though it may move, the camera must shoot from some single position. This position need not coincide with the perceptual focalization of any character. The whole movie, as Chatman (1990) suggests, may pass before the audience in pure visual objectivity, the camera identified in no way with any character. Or, a director has two options to underline a film’s focalization. The first one is the “homodiegetic” or “first-person” focalization and the other is the “heterodiegetic” or the “third-person” or the “Omniscient” focalization.

The first-person or the homodiegetic focalizer or narrator tells his/her story. Many films, according to Dick (2005), use first-person or homodiegetic narrative techniques, but only sporadically. Dick states that, “what generally happens in film is that the “I” is heard at the beginning and perhaps intermittently thereafter.” The cinematic equivalent to the “voice” or “eye” of literary focalizer is the “eye” of the camera, but the differences are important. In literature, the distinction between the narrator (or focalizer) and the reader is clear: It is as if the reader were listening to a friend telling a story. In film, however, the viewer identifies with the lens and thus tends to fuse with the narrator. Bordwell (1985), Dick (2005) noted that to produce homodiegetic or first-person narration or focalization in film, the camera would have record all

the action through the eyes of the character, which, in effect, would also make the viewer the protagonist. Dick (2005) pointed that:

A film need not use “I” narration to achieve a first-person effect; a film can employ subjective camera, (highlight mine) which doubles as a character so that we are aware of both an “I” and a window from the outside, it is both an “I” (the predator) and an “eye” (the predator’s eye and, by extension, ours).

In “Avatar,” for instance, James Cameron used a homodiegetic (first-person) focalizer. The focalizer of the story is Jack’s twin brother who controls the movements and actions of Jack. The narrator observes Jack’s deeds being unconscious in a scientific cell-box which allows them to communicate intuitively. Here, the eye of Jack’s brother and the lens of the camera function concurrently.

Bordwell (2006) explains that, “the director of a film can completely identify our vision with the characters, positioning his camera’s lens not only alongside the character, but inside, literally behind his eyes.” This is the so-called *subjective camera* technique, employed intermittently in many films.

Randall (1991) notes that sound can also be subjective; when a character hears something, the character becomes an “I” telling “us” what he or she is thinking or hearing. Here, it is important to remember that voice-over narration does not necessarily mean a first-person film or focalization. Since the voice tends to come and go, one may soon forget the narrator or focalizer. Instead, film emulates first-person narrative throughout, using subjective camera and subjective sound.

The heterodiegetic or omniscient focalization is the other and the commonest method of film focalization. In fiction the heterodiegetic focalizer tells the story in the third-person, moving from place to place, time to time, and character to character, disclosing or concealing details at will, (Booth, 1983). Such focalizers are not participants in a story but are all-knowing observers who supply readers with all the acts they need to appreciate the story. Jahn (2003) states that, “... a heterodiegetic narrator is somebody who is not, and never was, a character in the world of the story. The fact that a heterodiegetic narrator has a position outside the world of the story makes it easy for us to accept what we would never accept in real life—that somebody should have unlimited knowledge and authority” (N1.15).

The heterodiegetic or omniscient focalization is inevitable in films. The film equivalent, heterodiegetic or omniscient camera, is best seen in multi plot films or films that move back and forth in time. When the camera is heterodiegetic or omniscient, it behaves very much like an omniscient author. Bordwell (1985) discusses that the camera can make very fluid changes in focalization (point of view) because of its ability to move abruptly or smoothly in any direction. The shift in focalization can be affected by a simple cut or a track or pan of the camera in a visual scene or image. Each time the director moves the camera—either within a shot or between shots—a new focalization (or point-of-view), from which the scene is evaluated, is offered (or established). This camera is known as the *objective camera* and makes objective shots. The filmmaker can concentrate on a single reaction or scene or the simultaneous reactions of several character. Within a matter of seconds, he can show cause and effect, action and reaction, or can connect various times and locations almost instantly, or superimpose different times. In general, as Giannetti and Leach (2005) note, the heterodiegetic or the omniscient camera can be a dispassionate observer, or it can be a witty commentator—an evaluator of events. Thus, the objective camera is the equivalent of the heterodiegetic or omniscient focalizer of literature.

Some fiction is focalized so impersonally that it appears to be author less. As Dick (2005) pointed out, Hemingway's "The killers" seems to have been written by a scientist rather than a novelist. In "The Killers," Hemingway obliterated his actual self and created a second self who mediates between Ernest Hemingway and the story that bears his name. According to Dick, filmmakers can likewise suppress or mask their personal feelings so that they do not interfere with the film. The use of the author's second self, the implied author, usually results in an impersonal movie because it does not encourage emotional involvement and generally does not reach a high level of emotional intensity. Such style is referred to as "Zero focalization". This focalization, as Jahn (2005) points out, does not have a specific focal point and is a panoramic view of a focalizer. A good example of such films is Stanley Kubrick's "*Barry Lyndon*" (1975). Kubrick adapted the film from William Thackeray's novel "*Barry Lyndon*," but in writing the screenplay, directing and producing the film, he remains aloof from the focalizers and avoids emotional evasions.

Finally, there is a special filmic technique of drawing attention both to focalizers and to focalized objects. Focalized objects, as Rothman (1988) noted out, in particular, are often marked by close

up shots, zoom ins, movement—(movement of a character or the camera)—centrality of positions, sharpness of focus, shifting focus, increased contrast, spotlighting, etc. Giannetti and Leach (2005) call this type of special focalization technique as “*dominant contrast*,” also known as the *dominant*. The dominant is the area of an image that immediately attracts the spectator’s attention because of the conspicuous and compelling.

3.3.3. Voice-Over Narration

Voice-over, off-camera narration or commentary, has been a standard feature of film since the beginning of the sound era and is now common in film and television that we scarcely notice it. According to Weis (1985), a voice-over narration is a non-synchronous spoken commentary or narration in a movie often used to convey a character’s thoughts or memories, Rothman (1988) states that, “We have become accustomed to the television voices of unseen individuals promoting products, reading labels, or attesting to the miraculous result of [products]”

Voice-over narration can be first-person or omniscient and is often much more than an easy device for providing essential information about the story. Thompson (1999), Chatman (1990) suggest that the dominant forms of voice-over narrations are the narrating “I” and “the voice of God,” which can stand for first-person and omniscient narrators respectively.

As Brown (1994), Chatman (1990) and Cameron (1980) state the narrating “I” tells the story, or a portion of the story, that the audience can see on the screen. There can be one “I” or several. Some films are narrated by one character; others by multiple narrators. Since anyone can tell a story in movies, the narrator can even be a corpse. In “I” narration, if there is only one narrator the narrator’s voice will recur periodically throughout the course of the time. This kind of narration, as Dick (2005:42) suggests, is more difficult, since the narration must unify the film, bridging the senses as the action shifts from present to past.

The voice of God emerged from the semi-documentary film. An authoritative voice delivers the prologue, reminding the audience that the film sprang from a particular source. Since the voice belongs to no character, it is completely disembodied. As a result, it can weave in and out of the action commenting, reflecting, and even questioning. According to Kozloff (1988), the voice of God technique has two advantages: first it can impart a feeling of objectivity, which is required by a film of this kind; and second, it can insinuate itself to the characters, noting their moods and

emotional states. To put it in a nutshell, the voice-of-God, in documentaries, comments or the text is spoken by an unseen, authoritative and apparently all knowing male commentator.

Voice-over narration is often used in movies that are not narrated by one of the characters but that, for purposes of plot, require a character's voice to be heard. As Cameron (1988:62) Brown (1994) suggests such voices are variously labeled as the epistolary voice, the subjective voice, the repetitive and the voice from the machine.

Movies abound with examples of the inner voice that literally speaks its mind—the subjective voice—because the advice requires access to the character's thoughts. Brown (1994) and Weis (1985) explain that a more complex form of the subjective voice appears in the stream-of-consciousness film. Although 'stream-of-consciousness' has been applied to everything from inarticulate rambling to incoherent prose, it is really the unbroken flow of thoughts, memories, and associations in the waking mind.

The final type of voice-over narration is "the voice form the machine". Some movies feature a "voice form the machine"; it belongs to none of the characters and materializes near the end to tie up and loosen plot threads or offer some commentary on the action. As Dick (2005) states the voice from the machine is not the voice of God, which is consistent throughout the film; rather, the voice from the machine is heard only at the end.

Voice-over, in general, is not just a faceless sound; it is a narrative technique or device that can serve for various purposes. It can be personal, like the narrating "I", or impersonal, like the voice of God; it can reveal the contents of the unconscious; it can refresh a character's memory or our own. Because of its versatility, voice-over is often abused; although it is now a well-established narrative tool, it should not be taken for granted (Dick 2005; Weis 1985; Brown 1994).

3.3.4. Tone in Movies

In film, as in literature, there should be some kind of tone. Tone in movies refers to manners of presentation and the general atmosphere that the film maker creates through his/her attitude towards the story. According to Streayer (1996) and Brown (1994), tone is primarily formed with the help of light, shade, sound and color and it can strongly affect our responses to the values presented by the narrative. Tone can also be elusive in movies, especially in those works in which it deliberately shifts from scene to scene.

A film's tone can be orchestrated in a number of ways. Acting style strongly affects the tone of movies. Genre also helps determine a film's tone. As Brown (1994) points out, epic films for example are generally presented with a dignified and larger than life importance. The best thrillers are usually tough, mean, and hard-boiled; and in comedies, the tone is generally flip, playful and even silly. A voice-over narration can also be used to set a tone that is different from an objective presentation of a scene, creating a double perspective on the events. The voice-overs can be ironic, sympathetic, paranoid or cynical, (Thompson 2000; Rothman 1988; Weis 1985). In general, without considering a film's tone, a mechanistic analysis of its ideological values can be misleading.

3.3.5. Anachronies in Films

Order and disorder in storytelling can have a significant impact on how a reader /a viewer receive, comprehend and interpret a story or a film. In the most orderly narration, the unfolding of time in the story may appear to be quite natural, and its analogy with "clock time" or "calendar time", (Keen, 2003), gives it a good claim to be normative. However, Keen notes that, "... in casual oral storytelling, people often loop back or flash-forward to introduce salient information. A certain degree of disorderliness ... is also natural and normative." Some kinds of disorder, both in narrative stories and in films, are quite conventional and even traditional.

Some narratives suggest a development from a naive chronological narration to more sophisticated disordering in modernist or postmodernist texts and in a broader view order discover what theorists call anachronies, or disturbances to chronology. Genette in Keen (2003) defines anachrony as the use of disorderly narration, and it includes the whole range of devices from flashbacks to flash-forwards and extreme disordering that resists reconstitution into a straight-ahead plot.

In fiction, the normal flow of the plot can be obliterated for various reasons. In films, this obliteration tends to be normal and recurrent for almost all films use anachronies. Some films are even told or produced in a reverse fashion. A good example for this is Christopher Nolan's 2001 film "*Memento*," which is produced backward, exploiting a plot device in which the focal character has lost his short-term memory (Thompson 1999).

I. Analepses or Flashbacks in Films

Keen describes that “A flashback or an analepsis narrates past events about something or someone already brought up in the story (the back story), or it can introduce something or someone not already mentioned in the story.” In the cinema, analepsis or flashback, as Bordwell (2006) explains, means a narrative technique that “goes back:” but specifically visually, as a scene, in its autonomy, that is, introduced by some visual or over mark of transition like cut or a dissolve. Bernard Dick (2005) discusses that:

.... a flashback—which can be introduced by a slow fade-out/fade-in, a dissolve, a wipe, or a quick cut—serves three basic functions it can furnish information that is otherwise unavailable, dramatize a past event as it is being narrated because the filmmaker has decided that it must be visualized, or explain the connection between past and present when none of the characters can do so. (p. 255)

There are different means for joining the anachrony to the ongoing story: external, internal, or mixed. Chatman (1978) remarks that external analepsis begins and ends before the starting point of the plot or ‘Now’. The internal analepsis begins after the start of the narrative’s main chronology; and mixed analepsis begins earlier than the plot’s beginning but ends within the extent of the plot’s chronological extent.

The functions of analepsis (or flashbacks) vary from instance to instance and from film to film. An analepsis that returns to a previously omitted event or scene to fill in what happened earlier, in Genette’s term, is called ‘completing’ analepsis. In films, such types of analepsis are quite common and applicable. It can also recall an event already narrated at least once. Genette calls this kind of analepsis “repeating”. To sum up, Giannetti and Leach (2005) state that, “Flashback is an editing technique that interrupts the present action by a short or series of shots representing the past.”

Finally, sound films can even introduce flashbacks, since one of the two information channels, visual or auditory, may be kept in the present and the other flash backed. The more ordinary case, as Cameron (1980) states, is that of off–screen narration. The voice-over introduces or interprets or simply reproduces verbally what the screen is showing.

II. Prolepses or Flashforwards in Films

Like analepses, which reach into the past, forward-reaching prolepses can also be characterized according to a set of traits enumerated by Genette. Keen (2003) notes that, “External prolepses begin and end after the end point of the main plot; internal prolepses begins and ends before the temporal conclusion of the story , and a very common type in the summary wrap-up of characters’ later lives; the mixed prolepses, begins before the conclusion but stretches into the future.”

Prolepses or flashforward has been a popular device in films since the 1960s. Dick (2005) explains that the prolepses is “a distant relative of dramatic foreshadowing”, the literary device in which one incident presages another, or some indication is given that an event is going to happen before it actually does. In films, proleptic devices like sound, light and darkness and different images, can be applied to foreshadow or depict an event that will take place at some point in the film. In Giannetti and Leach (2005) prolepses or flashforward is viewed as, “An editing technique that interrupts the present action by a shot or series of shots representing the future.” Many films, in fact, possess flashforwards often at the beginning of the film or film sequences. In films analepses and prolepses are often made by cut or montage.

3.4. Cinematographic Components and Their Implication for Film Narration

Narration in film is very complex. In literary narration, except drama, everything is put on paper and the reader reads the narration. In film, narration takes place visually from the composition of a large amount of heterogeneous information flowing from different channels. These channels contribute a lot to the whole narration and the theme of the film. The most important cinematic components in which filmmakers exploit to present the story and convey meanings are photography, mise en scène, sound, color and visual effects, and other related elements.

In film narrations, photography takes the lion’s share for film is a visual medium that not only tells story but also shows them happening. Their appeal comes from the vivid images that convey the story to the audience and sometimes become even more important to the final effect. The film images, which are crucial to the film medium, are produced through shots. A shot, according to Jahn (2003), is a sequence of frames filmed in a continuous (uninterrupted) ‘take’ of a camera.

“A take stops when the camera stops rolling or goes off line. Dick (2005) remarks that “...a shot refers to those images that are recorded continuously from the time the camera starts to the time it stops, in other words, a take.” The person who is responsible for the lighting of a shot and the quality of the photography is known as the *cinematographer*.

In film narration, film makes use of different types of photography or shots to convey different meanings. The different cinematic shots, as Dick notes, are defined by the amount of subject matter included within the frame of the screen. Each type of shot, which the director uses, helps to designate a considerable amount of message. The type of shot implied to an image is determined on the basis of how much of the human figure is in view. In general, although many different types of shots are used in cinema, most of them are subsumed under the six categories: 1) the extreme long shot, 2) the long shot, 3) the full shot, 4) the medium shot, 5) the close-up, and 6) the extreme close-up.

The other key component in presenting the story, conveying meaning and facilitating the narration is the ‘angle’ from which the image is photographed or shot. The angle from which an object is photographed can often serve as an authorial commentary on the subject matter. According to Giannetti and Leach (2005), Mayne (1993), Bordwell, (1985), and the angle is determined by where the camera is placed, not what subject is photographed. For instance, a picture of a person photographed from high angle suggests an opposite interpretation from an image of the same person photographed from a low angle. The subject matter can be identical in the two images, yet the information one can derive from both clearly shows that the form is the content, the content the form.

There are five basic angles in cinema: 1) The bird’s-eye view, 2) the high angle, 3) the eye-level shot, 4) the low angle, and 5) the oblique angle. As in the case of shot designations, there are many intermediate kinds of angles. These kinds of angles are exploited for psychological, social and other thematic issues. For instance, as Giannetti and Leach (2005) suggest, the high angles tend to suggest entrapment, powerlessness or assimilability.

The last crucial element in photography is the application of light on the image to be photographed. Lighting has a direct bearing on the way an image is perceived. Dick (2005) explains that light and darkness appear differently in a film than in real life, where, for example,

darkness may simply signal the beginning of evenings. “In a film, darkness in the form of shadowy surfaces, low illumination, or unlit passageways can suggest mystery or danger,” (Ibid).

Several different types of lighting are used in film narration. Usually designated as a lighting key, the style is geared to the theme and mood of a film, as well as its genre. Michael O’Pray (2004) notes that comedies and musicals, for example, tend to be lit in high-key, with bright, even illumination and few conspicuous shadows; tragedies and melodramas are usually lit in high contrast, with harsh shafts of light and dramatic streaks of blackness. Mysteries and thrillers are generally in low key, with diffused shadows and atmospheric pool of light. Movies shot in studios are generally more stylized and theatrical, whereas location photography tends to use available illumination, with a more natural style of lighting.

Lights and dark have had symbolic connotations since the dawn of humanity. Filmmakers have exploited these connotations for various purposes. They have used darkness, for instance, to suggest fear, evil, vice, death, the unknown. Light usually suggests security, virtue, truth, joy. Because of these conventional symbolic associations, some filmmakers deliberately use light and dark in their narrations, (O’Pray, 2004, Giannetti, 1993, Dick, 2005, Bordwell, 2006). Lighting can be used realistically or expressionistically. Realist film makers tend to favor available light, at least in exterior scenes. Formalists, on the other hand, use light less literally. They are guided by its symbolic implications and will often stress these qualities by deliberately distorting natural light patterns. In general, light and dark, in film narration or story presentation, have their significance, (Darley, 2000).

Color is an essential property of film as it is of perception itself. As Goethe cited in O’Pray states, “[A]ll nature manifests itself by means of colors to the sense of sight.” Color has introduced to the film since the 1930s and came to dominate the cinema after the 1960’s. Color may be more natural to us than monochrome, yet realism and color are not synonymous.

Filmmakers have exploited color for narrative purposes. Color tends to be a subconscious element in film. Giannettii and Leach (2005) state that, “it is strongly emotional in its appeal, expressive and atmospheric rather than conspicuous or intellectual.” Since the earliest times, visual artists have used color for symbolic purposes. Color symbolism is probably culturally acquired, though its implications are surprisingly similar in other wise differing societies. In general, cool colors—blue, green, violet—tend to suggest tranquility, aloofness and serenity.

Cool colors have also a tendency to recede in an image. However, warm colors—red, yellow, orange—suggest assertiveness, violence and stimulation. They tend to come forward in most images (O’Pray, 2004, Altman, 1999, Thompson, 1990). Thus, filmmakers exploit color and its symbolic effects to highlight the theme of stories.

Nowadays, we do not expect films without sound. However, the earliest films were silent: the films did not accompany sound effects, dialogue or music although some movies were accompanied by full orchestras. Sound came to the art of film making in 1927, after a number of experiments prior to that, (Weis and Belton, 1985).

Sound in movies is classified in three ways: as sound effects, as music, and as spoken language. These elements can be used independently or in any combination. They may be ‘synchronous’ or ‘non-synchronous’ and ‘diegetic’ or ‘nondiegetic’, (Ibid). Synchronous sound is recorded at the same time as the images, while nonsynchronous sound is recorded at different time and dubbed on the image. If the sound is synchronized with the image, it may be difficult to tell whether it was recorded on the spot or added later. Diegetic sound, however, has its source within the world depicted in the film (for example, dialogue or music from radio), while nondiegetic sound comes from outside the film world (voice-over commentary, background music), (Chatman 1990, Kozloff 1988).

Filmmakers exploit sound and sound effects in their films. Sound equally with other components of film, narrate a story. It is especially useful for creating the tone, atmosphere or mood of the narrative. Sound effects, for example, can be precise sources of meaning in film. The pitch, volume and tempo of sound effects can strongly affect the viewers’ responses to any given noise, (Weise and Belton 1985, Cameron, et al 1980). High-pitched sounds for instance, are generally strident and produce a sense of tension in the listener. Especially, if these types of sounds (noises) are prolonged, the shrillness can be totally unnerving. For this reason, high pitched sounds (including music) are often used in suspense sequences, particularly just before and during the climax. Sound volume, as Chatman (1990) and Brown (1994) state, work in much the same way. Loud sounds tend to be forceful, intense, and threatening, whereas quiet sounds strike the listener as delicate, hesitant and often weak. These same principles apply to tempo. The faster the tempo of sound, the greater the tension produced in the listener/viewer.

Sound effects can also serve symbolic function, which is usually determined by the dramatic context. Off-screen sounds, for example, can evoke terror in suspense films and thrillers. Since film spectators tend to fear what they can not see, directors will sometimes use off-screen sound effects to strike a note of anxiety and fear. Sound effects can also express internal emotions. Music and spoken language can be associated with a character, a mood, or a situation and can evoke some emotion on the viewer or listener. Hence, sound and sound effects are significant components in film narration or story presentation.

Finally comes composition of these filmic elements. All the filmic elements are composed in a film frame which defines the world of the film and separates it from the actual world of the darkened auditorium. This composition is known as “mise en scène”, which is derived from the French term to mean “placing on stage” (Giannetti 1993). The phrase refers to the arrangement of all the visual elements of a theatrical production within a given playing area-the stage. Mise-en-scène, according to Dick (2005), “... is the result: the blending of all the elements of filmmaking, form acting and makeup to the composition of the shots, sound and music, into a whole to produce as close an approximation of reality as possible.”

Film directors put everything they want their audience to watch in the frame. The frame functions as the basis of composition in a movie image. The ratio of the frame’s horizontal and vertical dimensions, known as the ‘aspect ratio’, remains constant throughout the movie, although screens come in a variety of aspect ratios. In general, the frame is essentially an isolating device, a technique that permits the director to confer special attention on what might be overlooked in a wider context, (Elsaesser 1990).

The movie frame can function as a metaphor for other types of enclosures. Certain areas within the frame can suggest symbolic ideas. By placing an object or image within a particular section of the frame, the filmmaker can radically alter his or her comment on that object or image. Placement within the frame is another instance of how form is actually content. Each of the major sections of the frame, center, top, bottom and the edges, can be exploited for such symbolic and metaphoric purposes, (Dick 2005, Giannetti and Leach 2005, Elsaesser 1990).

In putting images and objects in the frame, filmmakers use some kind of balance, or harmonious equilibrium. To achieve this balance or equilibrium, visual artists often refer to compositional elements as weights. In most cases, especially in classical cinema, the artist distributes these

weights harmoniously over the surface of the image. As Bordwell (2006), Chatman (1990) remark, in a rather symmetrical design the visual weights are distributed evenly, with the centre of the composition as the axis point. Because most compositions are asymmetrical, however, the weight of one element is counterpoised with another. A shape, for example, counteracts the weight of a color. In general, by dealing with the upper and lower parts the composition, by treating the psychological effects of certain lines and shapes, by exploiting the territorial spaces of objects and characters, and using the 'open' and 'closed' forms of frames, filmmakers can tell their stories and convey meanings.

To conclude, a filmmaker has literally hundreds of different ways to present a story and convey meanings. Like the painter or still photographer, movie directors can emphasize visual dominants. In a scene portraying violence, for example, he or she can use diagonal and zigzagging lines, aggressive colors, close-ups, extreme angles, harsh lighting contrasts, unbalanced compositions, large shapes, and so on. Unlike most other visual artists, the filmmakers can also suggest violence through movement, either of the subject itself, the camera, or both. The film artist can suggest violence through editing, by having one shot collide with another in a kaleidoscopic explosion of different perspectives. Furthermore, through the use of the soundtrack, violence can be conveyed by loud or rapid dialogue, harsh sound effects, or strident music. Precisely because there are so many ways to convey a given effect, the filmmaker will vary the emphasis, sometimes stressing image, some times movement, other times sound. This implies that film is narrated through all the components that the filmmaker put in the medium.

Chapter Four

A Critical Analysis of Narratology in Wubetin Felega and Siryet

4.1. Introduction

It is obvious that analyzing and interpreting a film (or a movie) is not an easy task. Film is a more complex medium than the traditional arts because movies synthesize many language systems simultaneously, bombarding the spectator with literally hundreds of symbolic ideas and emotions at the same time, some of them overt, others subliminal. Similarly, it is produced for various purposes and on the basis of multiple theories and approaches. The complexity of the medium springs from the different input film makers apply on their films. Thus, analyzing a movie requires skill, knowledge of the art and the theories, and, of course, patience.

Film theories, like other theories, widely concern with the social, political, philosophical, scientific and related issues. These theories and approaches are mainly used for analyzing movies from different perspectives and for different purposes. Some of the theories are used for finding out whether movies are realistic formalistic; some are used for interpreting films from the point of view of structuralism and semiology. Other theories are used for investigating the movies from the perspective of the author (--Auteur's theory), the ideology and the philosophy of the film maker, the culture of the audience, and from the form of the whole film.

In this study, however, the emphasis is on the narrative elements and narrative technique of the selected Amharic films. The two Amharic films are selected on the basis of their genre, literary and cinematic efficiency and wide acceptance among the audience. The first film is, "Wubetin Felega", or literally to mean "Looking for the Aesthete (or Beauty)", and the other is "Siryet" or literally to mean "To heal over."

"Wubetin Felega" is a story of a devoted poet and magazine editor and his marriage. The film narrates about the poet and the confrontations he comes across with his wife, her conservative family and her intimate friend. It also narrates the love affairs of the poet and his wife's best friend and its consequences. The other film 'Seryet', narrates about the outcomes of conspiracy, selfishness, egocentrism and brutality.

4.2 Narratology in “Wubetin Felega”

The film “Wubetin Felega” is written by Getnet Enyew and directed by Tewodros Tesfaye. The film is a kind of romantic family movie. The film was first written to a stage theatre and later adapted into a movie by the same author.

4.2.1. Plot Structure in Wubetin Felega

The plot of “Wubetin Felega” begins in a hospital corridor where Arsema’s sister, who slept half-dead in a hospital bed, is hasten to an emergency room. In the corridor, Yigeremu was interviewing a nurse for the Magazine he prepares. Meanwhile, Arsema was asked for extra blood for her sick sister and while looking for someone who may donate blood, she comes across Yigeremu who donates blood and introduced with Arsema. This scene is the prologue of the film and the main plot starts after four years.

The main story of “Wubetin Felega” proceeds after four years of time lapse, or as Chatman (1990) calls it, after four years of story time. These four years were the engagement period for Yigeremu and Arsema. When the main story begins, Yigeremu and Arsema are already married and are living in Arsema’s father apartment. Arsema and Mahlet are intimate friends and work in the same department.

Yigeremu is a poet who wants Arsema to listen to his poems. However, Arsema does not have any interest in reading or listening to poems. This individual difference becomes the major cause of the couple’s conflict. Arsema’s intimate friend, Mahlet who loves reading artistic works including poems deliberately traps Yigeramu into her love as she was jealous of Arsema.

The story develops to complication especially when Arsema is away to welcome her brother who is coming from America. That night he and Mahlet, who had sexual relation earlier, had been in his apartment, reading poems and making love. On the other hand, driving to the airport, Arsema’s father expresses his anger on Yigeremu’s failure to welcome his son. On this occasion, Mahlet breaks the linear flow of the plot and narrates her childhood, education and how she was raped brutally by her aunt’s husband. This incident drives them to share their sorrows and ambitions.

The conflict of the story rises to its culmination in the scene of the night in which Yigeremu ignored the dinner invitation and leaves and her father accused him of negligence and disrespect. In the next scene, while Mahlet and Yigeremu were together, reading poems and making love, Arsema returned and discovered what they had been doing. This incident becomes the cause of their conflict, and the conflict becomes complicated when Arsema discovered the sexual relation he has with Mahlet. His illness intensifies the conflict between Yigeremu and his wife's family for her father was always proud about the apartment, the money he spent on it and degrades Yigeremu.

Tension begins to subside when Yifrashawa, and Mahlet get acquainted and Yigeremu and Ato Kumilachew quarrel. Here Mahlet attempts to decoy Yifra by acting erotically. Arsema, who suspected Mahlet's intention and Yifra's deception, describes Mahlet's behavior, and what she had committed on her and Yigeremu. This incident drives Yifrashawa to revenge and he severely attacks Mahlet in a resort hotel in Ziway after she tells him that she has conceived from Yigeremu. This brutal attack leads to Yifra's imprisonment and decision of Yigeremu to terminate the marriage and live his own life.

In the film, there are different types of conflicts. The conflicts are both internal and external. The major external conflicts of the film are the conflict between Yigeremu and Arsema, Yigeremu and Ato kumilachew, and Yifra and Mahlet. The sources of these conflicts are derived mainly from differences of personal outlooks, desire and knowledge. The conflict between Yigeremu and Ato Kumilachew, for example, rises from differences in personal desire and interest. Ato Kumilachew wants Yigeremu to respect and pay special tribute to him while Yigeremu tends not to treat him specially. This individual difference develops into a struggle after Yigeremu came home dead drunk and scorn Ato Kumilachew.

There are also internal conflicts which are the result of the external conflicts. The major psychological conflict is Yigeremu's, who is conflicting with himself due to Arsema's ignorance to his artistic works, the aristocratic behavior and contempt of Ato Kumilachew and the sin he committed on Arsema. These internal conflicts intensify after Arsema discovered his romantic relation with Mahlet and Yifra assault Mahlet. These conflicts finally enforce him to decide to terminate the marriage and leave the house.

This film, which begins with a prologue, ends with an epilogue. The epilogue reveals the status of the protagonists, Arsema and Yigeremu, after three years. In the epilogue, Yigeremu was inaugurating his book and receiving a wide acclaim from the audience; whereas, Arsema was playing with her son happily. This sequence also shows Mahlet who had recovered from her injury and married.

As the above plot structure reveals; “Wubetin Felega” fulfills the three act model of Syd Field and the inverted “V” model of Gustav Freytag, (see 2.4.2.1.). Field’s three act model, as stated earlier, comprises three parts: the setup, the confrontation and the resolution. The setup occupies the first quarter of the film. It establishes the dramatic premise. The confrontation consists of the middle two quarters of the story with the major reversal of fortune at mid point. This portion of the film complicates the conflict with plot twists and an increasing sense of urgency, showing the main character fighting against obstacles. The resolution constitutes the final quarter of the story. This section dramatizes what happens as a result of the climactic confrontations.

Based on the above premises, Wubetin Felega relatively fulfills the conceptual model of Field. In the film, the setup is laid starting from the prologue in which the protagonists meet. The early scenes of the film which show the artistic life of Yigeremu, the daily life of the couples, scenes that show the intimacy between Arsema and Mahlet, the scenes that show the mutual interest of Yigeremu and Mahlet, the erotic acts and deeds of Mahlet, and the arrival of Yifrashawa from America are the ‘setup’ of the film. The confrontation part begins when Yigeremu, the poet, begins to draw closer and closer to Mahlet. In this part, the conflict between Arsema and Yigeremu, between her conservative and authoritarian family and Yigeremu aggravates. The relation between Yigeremu and Mahlet grows stronger and deeper. This relation, which would be discovered by Arsema, intensifies the conflict and develops a sense of separation. In this portion of the film, the sense of aristocracy of Ato Kumilachew, the comments he made every time he met Yigeremu, Arsema’s lack of interest and sense for his artistic works leads the confrontation to its peak. The confrontation reaches climax when Yigeremu and Arsema quarrel about his relation with Mahlet. The disagreement between Yigeremu and Arsema’s father, the acquaintance of Yifra and Mahlet can also be included in this portion of the model. All these scenes cover almost fifty percent of the story and the major part of the model. The remaining incidents of Wubetin Felega can be put under the final section of the model, i.e., the resolution which covers

the other twenty five percent of the film. In this section of the film, the final fates of the characters are revealed and all the characters reach their destiny. In general, Wubetin Felega comprises all the three parts of Field's conceptual model of film narration. Each section of the story is proportionally segmented as if to fit the model.

“Wubetin Felega’ also fits Freytag’s inverted ‘V’ structure. The film consists of all the elements of the structure: exposition, rising action or complication, climax, resolution and ending. As stated above, this film has an overt stage of exposition in which the audience is introduced to the major characters, the plot, the setting, the conflict and the demand of the characters and their struggle to attain their goal. The demands of the characters, their confrontation with the obstacles, their determination to achieve their objective complicate the film. Each scene helps to intensify the conflict and direct towards its climax. The battle between Arsema and Yigeremu, Arsema and Mahlet, Yigeremu and Arsema’s family, the psychological, physical and mental conflicts of the characters reaches the highest point of tension when the protagonists and the antagonists fight with each other. The scenes that follow loosen the tension of the plot knitting each strand of the plot. The film, Wubetin Felega’ ends with an epilogue which shows the final fate of the major characters, Yigeremu, Arsema, and Mahlet.

To conclude, in ‘Wubetin Felega’, the plot structure is relatively linear although there are some flashbacks and flashforwards which fill some gaps of the story and forecast part of the fate of the characters. The plot of the film barely has suspense and surprise sequences. It does not have a good rhythm and frequency, as well. In fact, the role of cinematic techniques such as the use of photography, the application of light and darkness, and color, the use of costumes and makeup, etc... are rather insignificant.

4.2.2. Setting in ‘Wubetin Felega’

Setting in films, (Refer to 2.4.2.2.), is very different from that of written narrative. In film, setting is a place where a film, a sequence, a scene or part of a scene is shot. In films, settings are not merely drops for the action, incident or event, but are symbolic extensions of the theme, the plot and characterization. They can also convey a large amount of information whether they are specially constructed in a studio or filmed on location. A film set, in order to be a good set, must act. The set must present the character before he/she has even appeared. It must indicate his/her social position, his/her taste, habit, lifestyle and personality. The set must also be intimately

linked with the action. A film can fragment a set into a series of shots, now emphasizing one aspect of a room, later another, depending on the needs of the director in finding appropriate visual analogues for the thematic and psychological ideas.

Wubetin Felega is set in Addis Ababa where the story takes place. There are interior and exterior settings in the film. The major interior setting of the film took place in a one storey apartment where Arsema and Yigeremu live. The apartment is very luxurious, spacious and is furnished extravagantly. Each room, the study, the living-room, the bedroom and the kitchen, are built and equipped on the basis of their function. The other important interior settings are the offices of Arsema and Mahlet, the office of Yigeremu and the residence of Ato Kumilachew. The setting of the Adama hospital and the Zeway Hotel are also important.

The settings of 'Wubetin Felega' are all literal or realistic, depicting the actual physical, environmental, psychological and economic status of the characters. Unlike the formalistic or expressionistic sets, these sets do not use special effects which directors often deliberately build in studios. A number of examples can be cited from the film. One good example which can show a realistic set is the prologue set of the emergency room of the hospital in which Arsema and Yigeremu first meet. This setting, as the credits of the film exposes, is shot in a hospital in Addis Ababa. The waiting room, the emergency room, and the furnishings all reveal the actuality of the setting.

The other good examples that demonstrate the reality of the setting is in the scene that shows the arrival of Yifra. This setting, the terminal of the airport, is realistic and expressive. It is spacious, beautiful, illuminating and with loose framing to show the joy and happiness of the family. The other setting which shows the reality of the setting is the residence of the couple's. The scene that projects the romantic relation of Yigeremu and Mahlet demonstrates the actual status of the two characters. The setting, that is the living room of the apartment, is conveniently furnished, well lit, glamorous, colorful and even the furniture of the room tend to demonstrate the actual condition of the characters.

Some of the settings of 'Wubetin Felega' are intentionally designed to show the psychological condition of the characters. For instance, in the scene that projects Mahlet in her bedroom reading a book, drinking, smoking and reading Yigeremu's poems. The bedroom is narrow and is compacted with few, cheap equipments. The setting by itself states the solitary and deprived life

of Mahlet. Other settings of the film are deliberately designed to signify the social and economic status of characters. Good examples, from the film are the residences of Yigeremu and Arsema's and Ato Kumilachew's; the office settings of Arsema, Mahlet and Yigeremu. The residences of the couple's and Ato Kumilachew are big, comfortable and beautiful and are richly furnished. Similarly, the offices of the three characters are spacious, comfortable and are furnished sophisticated equipment. These settings signify the general condition of the characters by demonstrating their economic and social status. This is because, as Giannetti and Leach (2005) remark, rich, powerful and distinguished people tend to take more space and recognition than the poor who are usually crowded in small area.

It seems that settings are highly dependent on the genre of films. Film noirs, for instance, are set in mean, dangerous, dark city streets, rainy and lonely nights in tunnels, subways, slums, abandoned rooms, cars, etc. Similarly, Wubetin Felega is a genre film which can be categorized in the genres of romantic drama film. These genres are characterized by family life, romantic relations, love affairs and conflicts of fiancés, couples and related things. The settings of these genres are usually apartments, work places, hidden hotel and resort rooms', parks, public squares, nightclubs and the like. When one looks at the settings of 'Wubetin Felega', most are restricted to apartments, offices, family gardens, hotel rooms and resorts, which fairly fulfill the conventions of the genre. The settings are not extended to parts of the city, and other recreational milieu. In fact, in flashbacks, some resorts, swimming pools and lodges are depicted as the settings of the film.

Very often, settings and their furnishings imply symbolic functions. In Wubetin Felega, some settings are exploited for symbolic function in order to develop the plot, the characters, the theme, and imply meanings. One good setting is the one in which Yigeremu is entrapped. It is Mahlet's bedroom. In this setting, Yigeremu is sitting on the floor immediately next to the bed where there is no space to move. In the scene, Mahlet is seen lying on the bed. The setting is framed tightly, confined in limited space and is a "closed form"– (In closed form, the frame is a self-sufficient miniature universe with all the formal elements held in careful balance). This setting is an interior setting and the time is an evening. In this setting while Yigeremu is reading his poems, she slowly creeps to him and hug him. On this occasion, he has no space to move or escape from her trap. The setting is symbolic. It stands for a prison in which Yigeremu is caught.

This setting clearly implies the inability of Yigeremu to run away from her decoy and action. Thus, this setting is a metaphorical extension of the characters, Yigeremu's and Mahlet's, behavior and psychological makeup.

In general, the settings of 'Wubetin Felega' are designed and composed based on the story. Most settings of Wubetin Felega are interior although there are settings of exterior. Metaphorically, these interior settings enable the audience to explore the behaviors, the styles, classes, sizes and decorations of the film's settings and represent the characters, their social, economic and psychological status. Settings such as evenings, rain falls and dawn by themselves contribute a lot to the film's whole meaning. However, the settings are not thoroughly exploited to develop the plot, characters, conflict, and theme and to create psychological implication.

4.2.3. Characters and Characterization in 'Wubetin Felega'

Characters are inevitable elements of a film. Whether a film narrates about real objects, things or places; whether it narrates about spatial, legendary or mythical stories, there are characters. These characters, as in written narratives, can be human beings, animated objects or images, or different animals. These characters play the roles that are assigned to them,(See 2.4.2.3.).

In Wubetin Felega there are different characters that play the role of protagonist and the antagonist. In films, as in novels, plays or narrative poems, the characters can be classified as dynamic or round and static or flat characters. These characters are portrayed on the basis of film characterization.

One of the main characters is Yigeremu. This character is a dynamic character who undergoes a considerable change throughout the film. This character is portrayed from two perspectives: The external or physical appearance and internal or psychological traits.

Yigeremu, who is an inspired poet, is a chain smokers and a drunkard. He works an organization that publishes magazines. He is loyal to his wife although he is repeatedly seduced by Mahlet. This failure distresses him and leads him to perform mishaps that results in his behavioral change. This behavioral change is depicted in a dialogue between Arsema and Mahlet who were going out of a cafeteria:

አርሴማ:- አሁን አሁንም ምንም ነገር ይጭርና ካልሰማሽኝ የሚለው ነገር ነው ግራ ግብት የሚለኝ። እኔ ለራሴ ግጥም አልወድ።

ማህሌት:- ታድለሽ!

አርሴማ:- እንዴት?

ማህሌት:- አይ... ማለቴ.. የይገረሙ አይነት ባል ማግኘትሽ፤ አይገረብጥ፤ አይኮሰኩሰ፤ በቃ በጣም ምቹ ሰው ነው።

አርሴማ:- እንኳን ለኔ፤ይገረም ለማንስ ቢሆን መቻ ይኮሰኩሳል። ለራሱ ነው እንጂ የማይሆን፤ አሁን አሁንም በቃ ራሱን የጠላ ነው የሚመስልሽ-ማህሌት።

ማህሌት:- አርሴ.ተ... ይኔ የገጣሚዎች ባህሪ ነው። ነፍሳቸው ስስ ናት።

አርሴማ:- ቢሆንም... በርግጥ ይገረም ድርም ቢሆን ሆደ-ባሻ ነው፤ አውቃለሁ። በተሌ የአባዩ ነገር ነበር ሚያነጫንጨው እንጂ እንዲህ በትንሽ በትልቁ ቱግ የሚል አልነበረም።

ማህሌት:- አርሴ.ተ... ጅረ ይሄን ያህል አያሳስብም።

Arsema:-Nowadays, what confused me more is that he writes a few lines and urges me to listen. As for me, I didn't like poetry.

Mahlet:-You're lucky!

Arsema:- What do you mean...?

Mahlet:- I mean...getting a husband like Yigeremu; he is polite, considerate and honest.

Arsema:-Indeed, Yigeremu is a nice person to anybody but he didn't care for himself. Recently, he looks as if he hates himself.

Mahlet:- Arsema, this is poets behavior. Their soul is delicate.

Arsema:- Of course, I know that Yigeremu is a good-hearted person. Recently, however, he is altering and becomes edged with silly matters.....I'm worried.

Mahlet:- Arsema...take it easy.

As the dialogue shows, Yigeremu has a polite manner. Mahlet states that he is honest, polite, considerate and good-hearted. However, Arsema argues that he is altering from time to time due to reasons that are not clear to her. Mahlet, of course, explains that poets have such kind of psychological personality. This shows that Yigeremu is characterized both through actions and his physical appearance, or overall look. His wearing style, the settings in which he lives and works, his costume and make-up reveal a lot about him.

In general, this protagonist is characterized from two perspectives: through his own actions and practices. His hate for aristocracy, excessive pride and his determination to accomplish whatever he thought all narrate about his personality. His honesty, good-heartedness, sincerity are stated in the words of others including Arsema's mother. However, he is not emotionally powerful, tender, and sympathetic. When he is walking, working or arguing about issues, he remains cool and weak.

The other important and supporting character in the film is Arsema. She is portrayed as a good, tolerant and caring wife and friend. She loves her husband very much and worries about his well-being and comfort. However, she does not have any interest for artistic works including poetry which becomes the source of conflict with Yigeremu repeatedly.

Arsema's character is portrayed from the two film characterization perspectives. From the expressionistic or external perspective, she is portrayed as a delicate character. Her costumes and make up tells the audience a lot about her as contrasted to Yigeremu. Practically, Arsema is honest and loyal. She tries to balance the demands of her husband with the complaints of her family by practically showing what is required from a good, sympathetic and considerate wife and daughter.

Psychologically, Arsema's behavior is not impressive. She distresses or jovial easily. when the family is peaceful She looks happy and joyful; however, on occasions in which there are conflicts among the family, she becomes distressed or sorrowful. These traits are repeatedly manifested in her behavior. Emotionally she is not powerful; rather she is sympathetic, romantic and sincere.

Arsema is a fairly developed character. One of the traits that are revealed in the film is her lack of interest for art. In different scenes of the film, she explains that she does not have any inclination for poetry. Besides, she takes things for granted. In general, Arsema is one of the protagonists of the story who is characterized from the physical and psychological points of view. Since she is a dynamic character she undergoes various changes including accepting the divorce of Yigeremu.

The role of antagonist in 'Wubetin Felega' is played by a character called Mahlet. This character, as her role depicts, is portrayed as a dishonest, dogged, revengeful, irrational and jealous person. All of the traits of Mahlet are deep-rooted in her erotic and sex appeal personality. She uses her attractive physical appearance, dressing style and makeup to attract males who she thinks should be punished. Her behaviors are portrayed both through expressionistic acts and appearance and through other characters' comments. In addition, she is informally called "Etse Beles", which literally means, "The Apple" due to her seductive acts. Mahlet tells Yigeremu why she approached him and why she acts differently.

ማህሌት:- በህይወት ተንቁ የተገፋሁ፣ እኔም አለምን አውቁ መናቅ የቻልኩ ሴት ነበርኩ እኮ ይገረሙ.....ምን ላድርግ ግን....የወንድ ሳይሆን ለመጀመሪያ ጊዜ የሰው ፍቅር ካንተ ሳገኝ ምን ላድርግ፣ መራቅ ሲያቅተኝ ምን ላድርግ?...መስሪያ ቤት "እፀ-በለሰ"

እንደሚሉኝ ታውቃለህ? ለምን “እፀ-በለስ” እንደሚሉኝ ታውቃለህ? ወንዶችን እንቃለሁ፤ በተለይ በወንድነታቸው የሚንጠባረሩትን። የማይፈልጉኝ መስለው ለመታየት የሚወጣጠሩትን።.....እናትና አባቱ በልጅነቱ ነው የሞቱት፤ ማንነታቸውን እንኳ ለይቼ ሳላውቅ። አክሱቱ ናት ያሳደገችኝ...ሆሳዕና። ፍቅር ባትሰጠኝም ስድብና የምበላው አልከለክለችኝም።.....ትምህርቴንም አስተምራኛለች። አስራአንደኛ ክፍል ደርሼ ባላፀ ሁሉን ነገር እስኪያበላሽው ድረስ።....አንድ ቀን ባዶ ቤት ብቻዬን አገኘኝና ደፈረኝ።.....እኔኮ ፍቅር አላውቅም ይገረሙ። ውስጤን ብታየው ጥቀርሻ ሆናል። ከሀይወት ሸሸቼ፤ መፅሀፍ ውስጥ ሸፍቼ እኮ ነው ሀይወቴን ሙሉ ያሳለፍኩት። ይገረሙ አውቄ እኮ ነው የምቀብጠው። ባሾፈችብኝ ሀይወት እኮ ነው የማሾፈው....(ታለቅሳለች)።

Mahlet:-I'm out casted by life and I, too, neglected the world knowing it. What shall I do, Yigeremu? Not male's but I got human being's love from you for the first time. So, what shall I do, Yigeremu?....(after a pause).....Do you know that I'm called "Etse Beles" in my office? I got the name because I hate males who proud of their masculinity; those who act as if they don't want me. (Pause) I lost my parents when I was only a child .I brought up by my aunt. Even if she didn't give me affection, she gave me food and hatred. I am also attended my education up to grade eleven until her husband spoilt everything. One day he, who found me alone in the house, raped me brutally.(pause) I didn't know love, Yigerem; my soul is covered with soot. Fleeing from life, concealing into books, I spent all my life....Yigeremu, and I'm mocking in life that mocked on me.

As Mahlet herself states she got the name 'Etse Beles' or "The Apple" because of her erotic and voyeuristic acts. On this and many other occasions, she has expressed why she acts and performs such conspicuous deeds. She states that she has developed such behavior from her childhood and adolescent experience in which she had been treated brutally by her aunt and raped by her aunt's husband. This child hood experience had influenced her later life and world outlook. Hence, she uses her femininity to avenge men whom she thinks are all the same and deserve punishment.

Mahlet loves poetry which, she thinks, is the soul of her life. She also loves reading books and states that she has spent most of her life in reading which helped her to learn a lot about the world. Her love for poetry helped her to seduce Yigeremu whom she found desirable.

Physically, Mahlet is seductive. Her wearing style is a case in point. She often puts on mini-skirts, thigh short dresses, tights, bright and attractive colored suits, high heel shoes, jewels which easily distract the attention of men. Her walking style, the way she speaks, looks, greets, gestures and approaches people are all studied, intentional and erotic. Her appearance, that is, her bonny

face, big, ice-white eyes, attractive lips and smiles all fit for the personality that she is supposed to embody. She seldom smokes and drinks, as well.

Psychologically, Mehlet is ill-treated. She believes that she has been out casted by the society since the death of her parents. She also explains that she does not get affection from anybody including her guardians and mentors. To conclude, Mahlet is characterized in such a way as to reflect the effects of deprivation, outcast, forced sex or rape, orphanage and abuse.

The other important character that should be analyzed is Ato Kumilachew. The character is portrayed both physically and psychologically. He defies anybody including Yigeremu, whom he thinks is useless. Ato Kumilachew always bothers about and gives priority to his public image and pride. He boasts about his wealth; shows off his social status and family background. He gives the greatest respect and priority to material wealth like apartments, cars, estates, etc. He also evaluates a person from the dignity that person gives to him and to material wealth the person has. In a conversation with his family while travelling to the airport to welcome Yifrashewa, Ato Kumilachew criticizes Yigeremu as:

ቁምላቸው:- የቱ ነው የሱ ስራ? አረቁ እየጠጡ የማይረባ ነገር መጫር ስራ መሆኑ ነው? ነገሩ መያዣ መጨበጫ የለውም። እንደሰው ጥሩ ጥሩ ሀብት ልያዝ አይል፤ መኪና አያስብ፤ ቤት ልስራ አይል፤ ደርሶ አዋቂ መምሰል ብቻ። ምኑ ላይ ነው የእሱ ዕውቀት? ሌላው ቀርቶ የቁምላቸው አምባጭ ልጅ ባል መሆኑን እንካፀን አላወቀም። ምን ይደርግ ሴት የወለደው ሆነና ነው።

Kumilachew:- Which is his job? Drinking “Areke” and writing a trash is a job? The issue is confusing. Like a person, he didn’t think to own a wealth. He didn’t think to have a car, to build a house or so, simply acting as an elite and scholar. Where is his knowledge? Even he didn’t realize that he’s a husband of Kumilachew Ambaye’s daughter.

As this expression shows, Ato kumilachew gives respect and consideration to material wealth and value. Knowledge is valueless to him. What bothers him more is his dignity and public image.

Ato Kumilachew’s stubbornness, deceptive nature and traditional outlook are also reflected in his physical appearance. He is tall, well built, energetic, assertive and hard-hearted. He always looms over the other characters, especially Yigeremu whom he considers arrogant, stupid and does not fit to his family status and dignity. In fact, his boastfulness is revealed in other occasions of the scene. In a scène, that shows Yigeremu’s illness and was admitted in a hospital, Ato

Kumilachew conflicts with a physician for no tangible reason. This disagreement emanates simply from the character's hostile behavior. Returning from the hospital and wandering in the apartment he expresses his regret as:

ቁምላቸው:- ወይኔ ቁምላቸው አምባዬ! በእንደሱ ዓይነት ጭርታም የደሀ ልጅ የምንገጠጥ አልነበርኩም። ይስሙ እንጂ ይበለኝ። የልጅ ባል ነው አልጋ ፈልግለትና ይተኛ ባልኩ አፋን ይክፈትብኝ

ይፍራሽዋ:- ክፍት፣ ክፍት አፍ ነው ስሱ!

ቁምላቸው:-እሱ ምን ያድርግ መንግስት ነው ጥፋተኛው፤ የማንንም ጋጠወጥ ነጭ እያለበሰ ንገሱ ያለው መንግስት ነው ጥፋተኛው።...ወይኔ ቁምላቸው አምባዬ! ዘጠና ስድስት ብሬን ሆጭ አድርጌ የሰራሁት ማዕረግ ያለው ቤት ነበር። በማዕረግ የሚይዘው ቢያገኝ! 96000 ብር! ያውም ብሩ ብር በነበረበት ዘመን። አዳሜ በመሸታና በጋለሞታ ብሩን አጨብጭቦ ሲጨርስ እኔ አባትህ ሀሞቱን ኮስትሬ ነው የሰራሁት። ነግሬህ የለ ይፍራ...(ቤቱን ለቀው ከወጡ በ/ላ)...አየህ ቤት ኩራት ነው። ቤትና ልጅ አንድ ነው፤ ጥቃት ይመልሳል፣ ገመና ይከታል።

Kumilachew: - Alas, Kumilachew Ambaye! I was not a kind of person to be abused by a stupid, poor guy like him. How dare he say listen to me? Asking to admit the patient is a sin? Alas, Kumilachew Ambaye!

Yifra: - Rude! He is rather rude!

Kumilachew: - It's the government that mocked on us. The government that brought any layman, any hooligan and crowned on us is the guilt. Oh, Kumilachew Ambaye! This is an elegant apartment that I spent 96,000 birr on it;...when the money was a real money. But no-one tends it properly. When my colleagues waste their money on ladies and alcohol, I, your father, built it reserving myself You see, a house is a pride. A house and a child are similar. Both retaliate or repel an attack. Both shield a secret.

As the above dialogue shows, Ato Kumilachew bothers to his dignity and status. He believes that people who are not from the royal family or does not have wealth do not deserve to work in public. Since he is rather stubborn, conservative, and traditional, he believes in possessing property, money and children. However, in the movie, there are no visual or verbal evidences why this character is portrayed.

The other characters of the story or the film including Yifrashewa have played their role adequately. Yifrashewa is portrayed only as intended by the filmmaker and the story writer although his importance is debating. The house maids, the police officers, the physicians and so

on are of course important to the plot of the film. The other important techniques of the film such as the settings, the costumes, the makeup, acting styles, composition, photography, etc. have fairly helped to develop the characters. The aspiration of each character is supported by these cinematic techniques and components although there are technical and mechanical problems.

To sum up, in *Wubetin Felega*, the use of the camera different shooting styles and angles, the application of light and dark, the implementation of effective sound effects, visual effects and special effects and other cinematic elements are limited and obliterate the characters in the film although there are very few impressive.

4.2.4. Focalization (or point of View) in *Wubetin Felega*

Focalization, as explained in 2.4.2.4., is a focal point a lens, or an angle through which one perceives an event, an incident, or a situation in a story through the sense of a participant character or some other focalizer who perceives the story from another angle. In film, like in written narratives, focalization is made either from the character's perspective or from the camera's perspective. Hence, the focalizers can be homodiegetic (or-first person) focalizers or heterodiegetic (or-omniscient) focalizers and as for the camera, it can be subjective camera or objective camera respectively.

The basic concept in focalization theory is focus, and this term refers to two intricately related things: the position from which something is seen. In narratological terms, this is the spatiotemporal position of the focalizer; and the object seen in focus—this is the focalized object or center of attention. Consequently, in film analysis two questions should be raised: 1, who sees? i.e. who is (in the position of) the focalizer? And 2, what is the object (things or human being) that the focalizer focuses on?

The story of *Wubetin Felega*, based on the above discussion, is focalized from the omniscient or heterodiegetic focalizers focalization (or point of view). There are, of course, other types of focalization, especially first person or homodiegetic focalizations. In this film, the focalization is not made from the angle of any character or narrator. Rather, it is made from the perspective of the objective camera which objectively shot any single incident or event by tracing the image. There are of course serious problems in using the appropriate shots for the appropriate images or

objects. What should be noted here is that shots by themselves should be expressive, narrative and connotative.

The prologue of *Wubetin Felega*, for example, is focalized from the omniscient or the heterodiegetic point of view or focalization. In this prologue scene, the heterodiegetic narrator, or in the film's case, the objective camera focalizes every incident of the scene by objectively touring from scene to scene and shooting it. However, there is a single focalization in which the focalization is changed from omniscient to homodiegetic or first person focalization.

The prologue sequence begins with an establishing shot of a hospital in which the sequence takes place. Here, the camera does not show the image from any person's or character's internal or external focalization. Then, in a long shot, the camera shows the hospital's corridor. In the corridor, the camera is seen moving along the corridor to the next scene. The scene, then, is cut to an image in which a patient lying in a bed is taken to an emergency room. Then, the camera cut to a man interviewing a nurse. Then it cuts to the crew pushing the patient and the interviewer who is bumped by one of the crew. At this point, the focalization of the scene changes from objective to the subjective point of view. The shot also changes to point of view shot (or POV shot). In this shot, the audience sees what the character or the focalizer is looking. The camera intercuts between the focalizer; i.e. Yigeremu, and the action he is focusing on. This particular scene, in which the focalizer, Yigeremu, sees Arsema, is focalized by the homodiegetic or first person focalizer by employing the subjective camera and the eye-line shots.

The scenes that follow the subjective camera focalization return to the dominant focalization of the film. The objective camera returns to its position and shows nurses preparing to give glucose to the patient. Then cut to a physician telling Arsema to bring additional blood for the patient. Then, the objective camera shows Arsema's confusion, anxiety and frustration. Then cut to Yigeremu's arrival to the scene, donating blood and a blood bag full with blood. Cut to Yigeremu and Arsema exchanging addresses. Then the camera cuts to the death of the patient and the grief of Arsema. In general, this prologue sequence is mostly focalized by the heterodiegetic (the omniscient) focalizer. This focalizer is not a character or a narrator of the story. It is the omniscient or the objective camera that focalizes the prologue sequence.

In *Wubetin Felaga*, most of the story or the film is focalized neutrally. This means, there is no commentator of the scenes and the images and no-one interferes in the focalization of the camera.

The camera moves unsteadily from scene to scene and image to image to project what is happening in the respective places. A good example from the film is the sequences that show the welcoming or reception of Yifrashewa and the romantic night of Yigeremu and Mahlet.

This sequence begins with the travelling of Arsema's family to the air-port to welcome Yifrashewa, from America. The camera focalizes what is happening inside the automobile. It cuts to Yigeremu's apartment where he is writing and Mahlet is reading. Then the camera pans throughout the living room to show the mood and emphasize its psychological effects. Then it cuts the scene to the family car. The omniscient camera tracks with the car and reveals what is going on inside the car. It then distracts our attention back to the living-room where Yigeremu is writing and Mahlet is reading, sitting in a sofa.

The camera traces and focalizes each and every incident. It takes the audience back to the cabin of the automobile and focalizes the dialogue of the passengers. They are commenting on Arsema's husband. A full shot of the camera cuts back to the living-room. The housemaid is climbing down the winding stairs. In a medium shot the camera cut to Mahlet who is looking across to Yigeremu and in a Swash (flash) pan shot it focalizes what Mahlet is doing and how Yigeremu is responding to her act. Then, the objective camera, by extreme close up shot, focalizes Mahlet's romantic and feminine gaze.

The camera, then, cuts to the cabin of the car and tracks with it. In the car, the father is still complaining and criticizing Yigeremu. At this Moment, the camera draws back to the living room and focalizes Yigeremu's response. In the room, Yigeremu is also complaining about the unique, stubborn and boasting behavior of Arsema's father; the camera, immediately pans to Mahlet and shows her reaction. The camera pans restlessly left and right to focalize the action of Yigeremu and Mahlet. Mahlet artistically stands from the sofa, walks artfully to Yigeremu who was standing in front of a snow white curtain, and embraces him by his waist. At this moment, the objective camera, by long establishing shot, shows the parking area of the airport. It cuts to the curiously waiting family. Here, the focalizer cuts the scene to the living-room where Mahlet is looking at Arsema and Yigeremu's wedding photograph and dreaming to put herself on Arsema's place. Then it cuts to a close-up of Yigeremu's rueful sense. At this point, the objective (heterodiegetic) focalizer freezes in a place and focalizes about their romantic relation, about the poems he wrote, about the sin they made on Arsema and the like. Then the camera cuts to the

close-up of Mahlet to reveal her melancholy, sorrow, and solitary. In a medium shot, the objective camera projects Yigeremu's reaction, and by an extreme close-up shot, Mahlet's sobbing and heaving.

A long-shot of the airport terminal is projected to show the arrival of Yifrashewa. Another cut to a medium shot to project the family greeting and welcoming Yifrashewa. Here, the objective camera pans restlessly from scene to scene to show Yifrashewa's welcoming, leaving the airport terminal and driving home. While the family is driving back home, the focalizer immediately returns to the living room where Mahlet and Yigeremu are sitting and talking. The first is narrating her childhood story while the latter is listening attentively and sorrowfully. On these occasions, the objective camera pans from Mahlet to Yigeremu and vice versa closely to show the audience their feelings.

To the end of this sequence, the objective camera carefully focalizes each incident. The end sequence of the film begins with an establishing long shot of Ato Kumilachew's apartment. Then, it cuts to the living room where the family and guests are eating dinner. Then, the focalizer camera cuts to Yigeremu who is sitting dully and with bare mind. It pans to Mahlet who is standing near a rack of alcoholic drinks, holding a glass of drink and watching him. Cut to a calling phone. Then cut to Yigeremu answering the phone. When he says "hello" the camera immediately cuts to Arsema, who is in her father's apartment living-room. During their conversation, the camera shifts from Arsema to Yigeremu in each response. However, when Yigeremu tells Arsema to spend the night with her family the objective camera shifts to Mahlet to demonstrate her feeling and excitement. Then, it pan to Yigeremu who is speaking forcefully, furiously and with shrugging shoulders. Then pans to Mahlet, by a close-up shot, to reflect her pleasure. Finally, the focalizer takes us back to Ato Kumilachew's residence. Using a Zoom shot, it focalizes the atmosphere of the living-room; their joy and content. Before the sequence fades out, the objective camera cuts to the distressed Yigeremu and then pans to Mahlet who is somehow happy. Then the film fades out to show the sleeping of both apartments.

As this part of the film sequence obviously reflects, there is no second or their party who observes and focalizes the film. As it is discussed above, the sequence is focalized by an omniscient or a heterodiegetic focalizer; that is, the objective camera focalizes meticulously. The camera moves or tracks from scene to scene and image to image to reflect every incident, action

and situation. The reflection is made solely objectively and omnisciently. In addition, the camera uses different focal points or lenses to focalize the scenes and images. The proxemic patterns of the focalizer ranges from extreme close-ups which are used to show the minutely detailed view of an object or a person to long shot that are used to show the panorama of the scene or the setting and the characters. However, the objective camera or the focalizer does not comment on the scenes, the images and the settings by alternating the angles of the lens. It is apparent that when the place of the focalizer (-or in film's case, the angle of the camera) changes, its literal and metaphorical meanings, its emotional, psychological and other implications can change, as well.

In *Wubetin Felega*, there are very few instances of homodiegetic or first-person focalizers. One of the significant homodiegetic focalizations, which are made by the subjective camera, is the one that takes place in a hospital in Nazareth. This particular focalization begins inside an office of the hospital where Yigeremu is interviewing the director of the hospital. A nurse enters and tells the doctor that they have received a seriously injured patient. Then we (the audience) watches Yigeremu walking through the narrow corridor and peeping through the door where they received the patient. Then he watches the patient surprisingly and with bewilderment. Then the camera, with an eye-line shot, follows Yigeremu's eye and shows the audience what he is looking at. Then it cuts to his surprised, confused face and slightly opened mouth. It immediately traces his gaze and shows Mahlet who is covered with blood shed. Then the audience watches Yigeremu with a close up shot still watching at the blood covered Mahlet. Then the camera immediately traces his eye and show the image of Mahlet who is under treatment. Then we see Yigeremu, who is sorrowful, pensive and regretful, staring at the injured. The homodiegetic focalizer then traces to the patient and focalizes what the character sees. Then we (the audience) see Yigeremu, with an extreme close-up shot, sobbing angrily and regretfully and staring at Mahlet. With a reaction shot, we see Mahlet responding to Yigeremu. At the end of this sequence, we (the audience) are allowed to see the sobbing Yigeremu and the lying Mahlet turn by turn. In general, this sequence of the film is focalized from the perspective of Yigeremu. The focalization is made from Yigeremu's angle; that is, homodiegetically by the subjective camera from the subjective focalization.

To sum up, it is obvious that film focalization is not only made from the heterodiegetic or homodiegetic focalization but also through the film's sound, music, visual effects and other

cinematic techniques. In *Wubetin Felega*, however, no other methods of focalization are employed except the above ones. The film makers have employed dominantly the objective camera as an objective (Omniscient) focalizer and a sparse of homodiegetic or subjective focalizer.

4.2.5. Anachrony in ‘Wubetin Felega’

In film, like other forms of narratives, the linear flow of a story or the plot can be obliterated due to various reasons. This disorderliness emerges from the need to fill gaps of a story, memorize past events and the need to repeat actions, events or situations which have already occurred in the narrative or in the film. In fact, some realist film makers, documentarists, as some scholars state, do not favor disorder or anachrony of a plot. Formalists, and expressionists, on the other hand, protest the linear flow of a story or a plot. They explain that a plot should be twisted repeatedly so that the reader and/or the viewer can easily comprehend the story easily and clearly.

As many Ethiopian films do, the plot structure of ‘*Wubetin Felega*’ is quite linear and orderly. The story flows chronologically keeping its natural order. However, in the film there are few anachronies or disorders of the normal flow. These disorders or plot flow disturbances have taken place for different reasons. These plot twists are both analeptic and proleptic.

I. Analepsis or Flashbacks in *Wubetin Felega*

In *Wubetin Felega*, there are few flashbacks or analepsis which are used for various purposes. The first analepsis in the film is the scene that reveals Mahlet’s childhood. In this scene Mahlet is telling Yigeremu about her life and why she is doing what she is actually doing. The image fades to black and white and shows the adolescent Mahlet and her cruel aunt. The cruel aunt abuses Mahlet for silly mistakes. Then, the analepsis takes the image to the bed room where the aunt’s husband rapes Mahlet. This flashback shows the bestiality of the aunt’s husband and the pains of Mahlet. The image depicts how Mahlet had been treated savagely by her aunt.

This flashback or analepsis is mainly used to dramatize the early life of Mahlet and to fill the gaps of the story. In the movie, Mahlet is portrayed as an erotic and sex-appeal woman. She enjoys voyeuristically. The analepsis sequence indicates or gives a glimpse why Mahlet performs such actions. It shows her psychological, moral and physical abuse and derogatory comments.

This flashback which is an internal analepsis, in general, is made to complete the gaps of the story of Mahlet who behaves grotesquely and revengefully.

The other analepsis or flashback of the film is also tightly related with Mahlet's behavior. This analepsis is made by Arsema who knows Mahlet's behavior and caught Yigeremu and Mahlet red-handed while they are in romance. She reminds the occasion while she is in conflict with Yigeremu. The analepsis sequence begins by fading out into a black and white image. The event begins while Arsema and Mahlet were returning from tea-break. While they were heading to their office, a man looked at Mahlet. At this time, Arsema told Mahlet that the usual man is looking at them. She then asked her why she didn't tell him that she didn't want to have him. Mahlet replied that she enjoyed seeing men suffer because of her and wanted to punish and take revenge on men whom she thinks are ruthless, selfish and mannerless. This flashback sequence ends when Mahlet and Arsema climb up the stairs to their office while the man was still looking at them.

This analepsis sequence which is made by Arsema helps her to remember and analyze Mahlet's deeds. The analepsis is here used to reflect the sadistic behavior of Mahlet and to connect the actual incident with the previous. This internal analepsis is a completing analepsis which helps to characterize Mahlet and to motivate Arsema's decision on the issue.

There are also two analepsis (or-flashback) sequences in the film. The first one is visualized by Yigeremu. The analepsis is made when Yigeremu was replying to Arsema's questions. The scene of the analepsis takes place in Mahlet's bedroom where Yigeremu is reading. Then, Mahlet creeps from the bed and embraces him affectionately. She embraces him and kisses him putting off the light and initiating him to sex. The mood of the room, the lighting of the setting enhances their romantic relation. This flashback fades out to the focalizer of this scene and returns back to Yigeremu who is gazing at the hollow air. This external analepsis, that took place at the beginning of the scene, is also made to fill the gaps of the story and to reflect how Yigeremu and Mahlet first met and made love. Therefore, this flashback, like the above ones, is completing analepsis.

The last flashback, in Wubetin Felega; is the one perceived by Arsema. This analepsis relates to an action that took place earlier in the film. The analepsis takes place to reflect the metaphorical action of Arsema and her insolence. The flashback comes into existence after Arsema has brought a single banana, cut it forcefully into two pieces, invites Mahlet to have one piece and

takes the other place for her. While eating the piece of banana the image fades out to the scene that depicts Mahlet peeling a banana, holding it to her mouth and trying to put it into his mouth. Eating the piece of banana, Arsema conceptualizes this incident. Arsema memorizes this incident which is occurred earlier to remind Mahlet's vulgar action. This repetition has also symbolic meaning that states their sharing of a husband for two. In general, the analepsis or flashback of Wubetin Felega is deliberately developed to facilitate the structuring of the plot and to complete the gaps of the story. The flashbacks are also used to re-enforce the theme of the film.

II. Prolepses or Flash-forward in Wubetin Felega

In Wubetin Felega, there is a single prolepsis which is used to forecast the fate of a character. The prolepsis is made by a dream of Arsema. The dream sequence takes place in a night club where Arsema is dancing, too. Then, she hears her brother, calling her. She looks for him among the dancers. When he calls her again, she finds him holding a glass of alcohol. She urges him not to drink the alcohol; however, he gulps it down and throws the glass which is smashed to smithereens under her feet. This smashing predicts Yifra's future opportunity that his normal, peaceful life would be broken by the woman whom he went with to drink and enjoy. The dream sequence predicts the breaking of Arsema's marriage and shows the resulting confusion and melancholy.

To conclude, film prolepses can be accomplished through different inputs of film. The foreshadowing can be made by music, sound effects, color, and dramatic foreshadowing. The foreshadowing of Wubetin Felega, however, is made only through the dramatic action of the dream sequence. In the film, no other methods of prolepsis are employed. This, of course, prevents the audience from predicting what is to follow.

4.3. Cinematography in the Narration of Wubetin Felega

As already stated, film is a medium that encompasses literary elements and literary techniques. It also involves music, sound and sound effects, different methods of lighting and dark, application of color, various techniques of photography, design and composition, and of course, different theories and approaches that help to analyze film from various perspectives. Film is a generic art whose narrative style is determined by the conventions and norms of the genre. In film narration, the movement of the actor (or actress) or the camera plays a significant role. Actors or the camera

moves to or away from an image or an object to imply some meaning. Techniques of editing are also key components of film narration. By juxtaposing images, by double exposure, by cutting or montage, by applying different lenses, filters, film stocks and optical, film narration can be fostered. In the Amharic films, too, these cinematic components and techniques are implemented whether they are applied aptly or abruptly.

In Wubetin Felega, like in other films, cinematic components and techniques are applied. The film, as other films do, is shot or photographed, designed and composed, and edited and projected on the conventions of film production and presentation. The filmmakers had casted actors, composed music, designed costumes and makeup, and had exploited various methods of film making in the film. One of the important elements that bring a film into existent is photography.

The photography of Wubetin Felega is made on the actual locations where the story takes place. Hence, the photography of this film is realistic; that is, it is not distorted or manipulated in stylized way. All the scenes are taken while the actors are performing the actions or situations. Formalistic or expressionistic techniques of photography are not employed in the film. The cinematographer has put all his efforts to take literal images and settings which the genre of the film requires.

The dominant shooting styles, in Wubetin Felega, are full or long shots, medium shots, close-up and extreme close-up shots and establishing shots. Other types of shots, especially those that need the camera to incline upward or downwards, are almost inexistent. The shots of the film are made with a stable camera which is fixed in a tripod. In some scenes, of course, moving cameras are employed. The moving camera is put into practice only in the scene that shows Ato Kumilachew's family going to the airport to welcome Yifrashewa. The rest of the film is shot by a stable camera. This photography prevented the camera from commenting on each character, setting, action or situation and hinders it from narrating the story. Therefore, the photography of this film has some problems in shooting styles.

Film is shot from different angles and distances. In Wubetin Felega, the cinematographer had used limited angles of shooting. The dominant angle in which the film is shot is the "eye-level" shot. In this type of shot, the camera is placed approximately one and a half to two meters from the ground to correspond to the height of the scene or an observer. The images of Wubetin Felega are dominantly taken by this angle which is often used in drama and romantic films. Although

shooting angles are also used to facilitate plot and narrate a story, in Wubetin Felega angles are not exploited for symbolic purposes and conveying meaning.

High and low angles, for example, suggest different meanings and can be exploited for symbolic purposes. In the scene that projects the assault of Mahlet, the cinematographer or the filmmaker did not implement the appropriate angles. In the scene, Mahlet is a victim of Yifrashewa; hence, the angle to be employed for this incident should be a “high angle”. This is because high angles tend to suggest powerlessness, entrapment and assaillment. On the other hand, the assailant, Yifrashewa, should be photographed by ‘low angles’. These angles can make characters seem threatening, powerful and dominant. However, in the scene in which Yifrashewa assaults Mahlet, the angle employed; that is, eye-level angle, is used to show stability, security, peace and harmony. Therefore, the angles preferred for this scene are not very appropriate.

It is obvious that cinematographers are responsible for arranging and controlling the lighting of a film and the quality of the photography. Usually, the cinematographer executes the specific or general instructions of the director or the filmmaker. Lighting style is also determined by the style of the filmmakers; realist film-makers often use literal or available light, while formalists use stylized, expressionistic and non-literal light. In Wubetin Felega, too, the film makers have used light and dark based on the genre of the film and the style of the film maker.

The lighting of Wubetin Felega is highly realistic; that is, the film makers have used available light in almost all scenes. The film seems to use nearly any lighting keys that help to light film. Certainly, in the film, some scenes are lit with high-key—a style of lighting that emphasizes on bright, even illuminating, with few conspicuous shadows.

As the film is realistic, the lightings used are almost available or literal lights. They are not supported by “fill-lights’ and “spot light” which are often used in formalistic films. In fact, in the night scenes, streaks of blackness are slightly used. These streaks of blackness are all created not from the camera’s lighting key, but from the available light of the milieu. A good example for this darkness is the scene that projects the travelling of the family to the airport. In this scene, the family members are in their automobile and the setting is night. Here, the images of the passengers are lit not from the camera, but from the street lights. The image seems as if it is lit with high-contrast keys that are used to emphasize harsh shafts and dramatic streaks of light and

dark. Thus, in this scene both light and dark are evolve from the available literal light of the setting.

In Wubetin Felega, some scenes are lit according to the principles of realistic film lighting. A good example of such lighting is the scene that reflects the romantic and artistic relation of Yigeremu and Mahlet. The scene takes place in the living-room of Yigeremu and Arsema's apartment. The living room is furnished with bright and colored furniture and equipment. As the setting is prepared for enhancing romantic love- affair, the room is lit with "atmospheric" pool of light. The light is quite bright, free of streaks of dark to create a sense of tranquility and peace. It is also supported by sex-appeal and warm-colored costumes and sexy makeup. In general, the lighting of this scene is deliberately illuminated to arouse the sense of love and affection. This implies that the scene is illuminated with the proper lighting technique and style.

Since the earliest times, lights and darks have had symbolic connotations. They contrast and can also be used for psychological purposes. In Wubetin Felega, too, light and dark are exploited for symbolic purpose. The best example in the film is the scene that takes place in the terrace of the couple's apartment. In the scene, Yigeremu and Mahlet are standing near a crossed bar sharing a banana which Mahlet peeled, held by her teeth and attempting to share it with him. This scene takes place at night where there are few streaks of light. The costumes of the two characters match with the "low-key" lighting and the surrounding darkness. Everything in the scene is turned to deep color, gloomy dark and garish bright lighting. The lighting like the other lightings of the film is not realistic and literal. It is rather expressionistic and distorted, and creates a sense of loneliness, depression and frustration. This bluish-white or neon light symbolizes the characters failure, entrapment and helplessness. It suggests the emptiness of their life. Little other lighting is also used for metaphorical implications.

However, in many scenes of the film light and dark are not used properly and according to film theories and approaches. In many scenes such lights are used arbitrarily; they should be used expressively to promote plot or convey meanings or re-enforce theme. In the Zeway resort hotel sequence where Yifrshewa attacks Mahlet, for instance, the scene is lit with high-key which is rather inappropriate and inconvenient. This scene should have been lit with high-contrast or low-key lightings and sparse illumination. This is because the scene is an assault scene in which one is the victim and the other is the assailant. The light and the dark thus should foreshadow is what

to occur before the actual scene takes place. Metaphorically, darkness is associated with sorrow, disaster, death and failure; while light is associated with peace, security, virtue, truth, etc. In the scene, however, light and dark are not exploited metaphorically. Even after Mahlet's brutal assault, Yifrashewa is not put in a dark or shadowy place where a criminal like him used to be. The toilet room, where he went after the attack, is snowy white and is illuminated brightly or is filled with atmospheric light that violates the conventions of realists and favors formalists. The film makers, in general, do not exploit lighting styles intensively to establish metaphorical as well as psychological effects. This is true in most of the scenes of the film.

To summarize, few black and white sequences are used in *Wubetin Felega*. They are used in the flashback or analepsis parts in which the characters conceptualize to remember past events and situations. These flashback sequences are lit with gloomy or deep lights that depict the fading out of memory. However, almost all the flashback sequences contain color strips in their images. This is, of course, against the rules and conventions of presenting flashbacks in movies. Moreover, the silver grey light and dark in these flashback sequences reflect nothing except destroying the conventions of the art. In general, the application of light and dark, in *Wubetin Felega* is not as successful as expected. This is because; some lighting styles that are used in the film have violated the conventions of the genre of the film and the realistic lighting styles. Some lighting styles are also fit with the theme and mood of the film. Yet, some lighting keys, artificial and stylized lights and dark streaks are also used inappropriately in the film. Thus, lighting style is not effectively exploited in *Wubetin Felega*.

The concept of color is quite wide and ambiguous. Regarding film, color tends to be a subconscious element. It is strongly emotional in its appeal, expressive and atmospheric rather than conspicuous or intellectual. People in general and psychologists in particular give definitions and implications to color. Color symbolism is probably culturally acquired, though its implications are surprisingly similar in otherwise differing societies. Film directors often exploit these symbolisms in their films. Creative filmmakers use color for more than mere embellishment; they use it to direct the eye to what the script is saying verbally but cannot say visually; they use color to suggest, characterize and establish symbolic connections.

The film makers-or the directors of *Wubetin Felega*, too, are used color in their films. These colors may slightly fit with the style and genre of the film. As a realistic and romantic drama

film, the colors of *Wubetin Felega* are relatively warm, bright, attractive and glamorous. In some scenes, color is symbolically exploited while in others it is used arbitrarily and without intention.

In *Wubetin Felega*, like other films, color is used through costumes, setting, furniture, makeup, lightings and other equipment. Some of the colors of the film are deliberately applied to convey the meaning of the plot. In scenes that reveal the blossoming love between Mahlet and Yigeremu; the fading out of the sexual relation and the break of the romantic affair, the colors turn from warm, seductive colors to cool, deep and lifeless colors. In the early scenes in which Yigeremu and Mahlet met, they are seen in bright and erotic costumes. In the scene that shows Mahlet and Yigeremu relax at the couple's apartment while Arsema is gone to welcome her brother, they are seen with red, richly luxurious and warm colors. The golden colors of the sofa, the cream white curtains all reflect the glamorizing love and intimacy. The red sweaters they wear reflect their romantic and sexual relation for red is considered as a color of romance and sex. In fact, this depends on the dramatic context of the situation, because in other instances red can be linked with blood, terror and assault.

In the next scene, in which Yigeremu and Mahlet are seen together, the colors begin gradually to fade out. In the scene that shows Yigeremu and Mahlet chatting on the terrace of the apartment, the colors of the setting and their costume are cool, depressing and lifeless. In this scene, Mahlet, for example, is costumed in brown sweater, brown scarf and dark-blue jeans trouser, while Yigeremu is costumed in brown sweater and black trousers. The mood and lighting of the setting is also turning to grayish-dark. This change of color suggests the turning of the situation and the transition of the character to another point of life. The colors symbolize entrapment, failure, desperation and the like. In these two scenes, color is properly used to convey meaning and reveal the actual situation.

However, in most scenes of *Wubetin Felega*, color is not properly applied to narrate a story and convey meanings. In most scenes and images the cooler of the costumes, the settings and the general aura are irrelevant to the actual context of the dramatic situation. In the film, for example, the bright and warm colors that are used in the romantic sequences have begun to fade and wash out into deep and gloomy colors when the characters engage in conflict. However, in the final sequences of the movie, the course of the film regains warmth and brightness even though the life of the characters does not return to normal. The epilogue sequence is exceptional. Therefore,

it is possible to deduce that color and color symbolism are not thoroughly exploited to dramatize the story and convey meaning in Wubetin Felega.

4.4. Narratology in “Sireyet”

The other film analyzed and interpreted is “Siryet” which is written by Dereje Fikiru and directed by Yidinekachew Shumetie. In the film, many known and talented actors are participated. The film is somewhat a crime film which revolves around the causes of bribery, envy, selfishness and its consequences. The film narrates the effects of conspiracy and betrayal, as well.

4.4.1 Plot Structure in ‘Siryet’

Siryet starts with a long shot of a night setting in which a man with a twisted face lumbers and halts in the darkness. The man with the twisted face named “Gaga” stares at a man called Akafle or Akaklye who is also staring at him. At this moment, Akafle’s younger son, Naty, discovers the arrival of the usual man and reports to his brother. The oldest son, Mesfin, who is curious to know the identity of Gaga, decides to peruse or trail the man who often visits their house at night.

Mesfin, later accompanied by his younger brother, pursues Gaga concealing himself from being seen. Gaga lumbers across many shanty houses and disappears from his trailers. While the two are looking for him, they overhear the shouting of a woman and head to the place. Meanwhile Gaga enters a lady’s house, shows her a paper which reads, “Have you forgotten me?” kills the woman, cuts her arm and escapes through the roof. Mesfin who reaches the scene first, has observed the brutal murder with panic and returns home with surprise and excitement. Here the first sequence of the film ends or fades out.

The second sequence of Siryete begins with the introduction of the company in which Mesfin works the managing directors of it and the daughter of the owner of the company, Melawit. Mesfin works in the company as an electrician and has begun a love affair with Melawit who has just graduated from a college. She prepares a dinner party on the occasion of the graduation in which Mesfin and his brother are also invited. In the lavish party, Mesfin and his brother are also attended although their father forbids them from going. The party was splendid that the invited guests were eating, drinking and dancing cheerfully. Mean while the film cuts to Gaga, who is approaching to the party room cautiously. In the graduation party, while the guests are singing

and dancing, Sharew's cell phone calls and he leaves to answer it. In the meantime Gaga emerges from the dark, shows him the usual paper that reads, "Have you forgotten me?" and when Sharew starts to react Gaga attacks him severely and strongly. He then kills Sharew, cuts his tongue and throws him down to the ground. Gaga, who came face to face with Sancho while leaving, escapes just on time. Mesfin and Melawit, who were on romance in the terrace of the apartment, overhear the guests shouting, run to the scene and watch the assault. Soon, the police arrive to the crime scene and reveal that it is a sequel murder and resume the investigation. This murder raises the curiosity of the two brothers.

The conflict of the story begins to complicate after Ato Aklilu has identified the owner of the phone number in which Sharew is called. Meanwhile Melawit and Mesfin are in love. They are enjoying in parks out of town, in jungle areas, watching movies and visiting different restaurants. In order to have easy access Melawit gives a mobile phone to Mesfin in the place he lost. However, while Mesfin and Sancho were around Gaga's house to inspect the situation, Sancho, who was frightened due to Gaga's arrival to the place where he was concealed, loses the mobile phone and flees from the place. Mean while, the police investigators who searched Sharew's house find a photograph which shows the six intimate friends, who have now turned into fierce enemies.

The conflict of the story aggravates after Mesfin's father learns what his sons have done the previous night. He inquires his sons whether they are in line with his enemies or not and oblige Mesfin to stop his relation with Melawit. Mesfin, however, insists not to stop the relation, asks his father what he is doing hideously and leaves the house. In the meantime, Melawit, driving to the usual place where they meet, calls Mesfin. Gaga picks up the phone and listens and heads to the place where she appointed Mesfin. While she is waiting for Mesfin her father, who learned that Mesfin is his enemy's son, dials for her and tells her not to approach Mesfin from that time onwards. At this moment, Gaga arrives to the appointment place and begins to look for her. However, she hides inside a small hole and calls her father to rescue her, and finally manages to escape safely in her car. Ato Aklilu, who reached the place where his daughter was, is kidnapped by Gaga. When the police reach the scene, it finds only his car and his cell phone.

Mesfin heads to Gaga's house and watches Gaga loading an old Volkswagen van. He then returns to town and calls Melawit. When he reaches Ato Aklilu's office, police arrests and takes him for investigation. Meanwhile Gaga deceives the police force and kidnaps Melawit, as well.

The conflict reaches the climax after the police have searched Gaga's room and found Ato Akafle, Mesfin's father, dead hanging on the roof. Detective Mengesha, tells Mesfin that his father is found dead. At this point, Mesfin has lost two persons dear to him: his father and his fiancé, Melawit. Hence, he decides to revenge Gaga and leave the police station.

The denouement of *Siryet* begins when Inspector Mengesha brings one of the six friends who are already in prison. This man knows everything about Gaga, Akafle, Aklilu and the two murdered. In a flashback sequence, the prisoner narrates how Gaga or Shewangzaw and Akafle are attacked, how Gaga has lost one of his eyes and how Akafle managed to escape from his enemies.

In the final scenes, Mesfin fortunately comes across the old van which Gaga loaded. He asks the driver where he took the man with the twisted face, Gaga and the driver states that he took him to an old bullet store. In the store, Gaga has tied Ato Aklilu's hands and legs with a chair and fastened his mouth with a handkerchief. Then he brings Melawit to the store, lays her on a bench and ties. After that, he brings a big, flat wood which is filled with sharpened metal bars, hangs it on the cross bars of the roof and forces Ato Aklilu to catch the rope with his mouth and burns the tip of the rope. Meanwhile, Mesfin reaches the store, sees what is going on and manages to save Melawit just on time by attacking Gaga who is later killed by the police.

In the closure of the film, Melawit and Mesfin who are the victims of the story are lying near a stream. There, he shows her the photo of the six people. Then they draw closer and closer excusing each other. At this point, the photograph, blown by the wind, enters into the stream and flows away in the water. This marks the end of the story.

In *Siryet*, as in *Wubetin Filega*, there are many external and internal conflicts. The major external conflicts occur between the protagonist and the antagonists that are fighting for survival and revenge respectively. In the movie, for example, Gaga fights with his opponents and attacks them severely while they attempt to rescue their life. The conflict between Gaga and Ato Aklilu, Gaga and Mesfin, and Mesfin and his father are all external. In the scene in which Gaga and Melawit first met, both struggle with the physical barriers of the locale while she fled and he chased. On

the contrary, since Sharew's death and discovery of who Mesfin is, Ato Aklilu is in internal conflict. This is because he knew that Mesfin's father and Gaga are intimate friends and frighten that they could attack him or his daughter any time and any where. Hence, he bothers for his family's security and argues with himself on what to do or not.

The plot structure of *Siryet* is rather linear. It evolves in a chronological sequence of time except for a single twist that shows the back story of the major actants. The plot structure of this film does not have any prologue or epilogue sequences. It directly enters into the story and runs to the end complicating the conflict and arousing suspense every time the scene or image fades out. The plot structure of the film does not have strong verisimilitude except for the actions of Gaga and the last sequence of the film which shows Mesfin's motivation to take revenge against the serial killer who killed his father and kidnapped his lover. In the plot, we cannot see the characters strongly struggling to attain their goals; rather the actions of the visible criminal motivate them to move and react. Hence, the plot barely has suspense and surprise sequence except for the final scene of the film in which Gaga and Aklilu are killed. Except for very few instances, the plot structure of *Siryet* does not have a good rhythm and frequency.

The plot structure of *Siryet* fulfills the conventions of the classical paradigm structure (see 2.4.2.1.) to a certain extent. The plot or the narrative of *Siryet* can be broken down on the basis of Syd Field's three act model and can be analyzed on the basis of Freytag's inverted "V" structure. Syd's model consists of the set up, confrontation and resolution parts; while Freytag's model consists of the classical plot structure.

Based on Syd's model, *Siryet* has three parts although it is not divided or segmented accordingly. The set up section of the film begins with a night setting in which a man with a scared face and ragged and tattered clothes lumbers to a house and halts under a tree. He communicates with Akafle, who is looking at the man through the window. At this stage, the two brothers, Mesfin and Naty, are also introduced.

In the set-up part of *Siryet*, the other characters and the settings are also introduced. The place is a company where Mesfin works and is possessed by Ato Aklilu. In the office, we find Sharew and Beshir who works with Ato Aklilu and Melawit, Ato Aklilu's daughter and lover of Mesfin. In the setup section, Gaga emerges again and kills Sharew who was enjoying on the occasion a party prepared for Melawit's graduation. To the end of the setup, we see Melawit and Mesfin in

love. This part of the film is unnecessarily stretched due to the two murder scenes. The setup of Siryet, thus, is not proportionally designed and the objectives of the characters are not clearly depicted.

Obviously, the confrontation section takes the largest portion of the film. The confrontation of Siryet begins after the brutal assault of Sharew. After that assault, Mesfin seriously starts to identify the identity of the serial Killer; while the killer, Gaga, begins to proceed on his murder. This confrontation extends to Ato Aklilu, who identified the owner of the phone in which Sharew is called and murdered, and the police who found the photo of the six older friends. Mesfin, who attempted to deceive his father and wanted to check whether, his father and the assailant knew and communicated with each other, disagrees with his father who ordered him to break his relationship with Melawit. Mesfin conflicts with his lover, Melawit, because his father and Ato Aklilu are enemies, and due to the fact that Ato Aklilu identified that Mesfin is his foe's son and told Melawit to stay away from him.

In the middle of the film, all the characters are in conflict with their supposed enemies. Mesfin has already left his house; Gaga is attempting to kidnap Ato Aklilu and his daughter while Inspector Mengesha is striving to uncover the secret and stop the serial killing. The confrontation reaches culmination after Ato Aklilu is kidnapped and Mesfin is arrested by the police, and Melawit is also taken.

The resolution of Siryet begins with the murder of Akafle and the brought about of Solomon, who was also one of the intimate friend of the six people on the picture, from the prison. Solomon tells inspector Mengesha about the friendship among the six people and how the two, Gaga and Akafle (or Akakiye) are turned into vicious enemies. The discovery of Mesfin's father death proclaims Mesfine's honesty. Finally, he manages to rescue Melawit's life and kills Gaga, with the help of the police, although Ato Aklilu, too, is killed by Gaga. In closure of the film, Melawit and Mesfin forgive each other and the story of their fathers closes up with the carrying away of their picture by the flowing stream water.

To conclude, Siryet slightly fulfills the characteristics of the model of Syd's film plot analysis. This is because the setup and confrontation sections are unnecessarily extended and covers about eighty-five percent of the whole film. In contrast, the resolution is very brief. Therefore, Siryet is not symmetrically segmented when evaluated by Syd's three act model.

“Sirayet” fits Freytag’s inverted “V” structure, as well. The film has explicit exposition sections that introduce the characters and their needs. The section introduces the protagonists and antagonists even though the opposition comes after many unnecessary scenes. The scenes develop into complication by raising the conflict and the actions. The conflicts between the two sons and their father, between the two lovers and Mesfin’s extreme ambition to uncover the secrets of Gaga and his father lead the film to its climax. When the film reaches its climax, all the characters are turned into enemies and the protagonists seem to lose everything they possess. However, the film’s resolutions uncover the secrets behind the story and answer some of the unclear questions. In end of the movie the protagonists return to their normal life and love. To conclude, the plot structure of ‘Sirayet’ does not completely fulfill the requirements of the classical paradigm in which most realistic films, like Sirayet, are developed due to the unproportionality of the sections of the plot.

4.4.2. Settings in Sirayet

The settings of Sirayet are designed to demonstrate the three types of the characters of the film and their milieu. The settings of Sirayet, in fact, fulfill the eight characteristics of film setting analysis noted by Giannetti and Leach, (see 2.4.2.2). The settings of the film are both interior and exterior, based on the actions and situations of the story. Stylistically, most of the settings of Sirayet are realistic and ordinary. The settings are also made in such a way as to show the size, class and status of the characters and are used for symbolic functions.

In Sirayet, there are both interior and exterior scenes. The interior settings of the film can be categorized into three. The first one is that which reveals the abject condition of the places and the poverty of the owners. Good examples of such settings are the house in which the first woman is murdered, the slums and shanty houses and the house where Gaga lives. Both places are furnished quite poorly. The cheap and old furniture, the compactness of the houses, the locations in which they are situated and their poor decoration depict the living conditions of their residents. The solitary house of Gaga, for example, suggests his solitary and deprived life. The second interior settings are those that reflect the middle class status of the place and its residents. The residence of the two sons and their father is not expensively furnished and decorated. The condition of the households, the equipment they use all reveals the status of the family. On the other hand, the settings designed as the residence and office of Ato Aklilu and his daughter show

their wealth and prosperity. The living-room of Ato Aklilu, for example, is quite spacious, bright and colorful; is decorated with fresh flowers and is furnished with expensive and luxurious furniture. The ceiling and the floor are laminated with expensive and colorful sheets and decorations. In general, most of the interior settings of *Siryet* are designed especially to characterize the characters and create some moods. All the interior settings of the film are realistic and literal. They are not stylized and deliberately made for the sake of the story.

The exterior setting of the film is equally important to promote the plot, portray the characters and create the tone of the story. All the exterior settings of the film are also literal and realistic. Some of the settings of the film are not mere backdrops of the action. The beginning scenes of the film are set in an evening in an isolated bushy and dreadful area. It is also rainy. These settings, in fact, foretell what would happen recently. And soon, we experience the death of the prostitute lady and the resulting shout and yelling.

The other symbolic, yet realistic, exterior setting is the place in which Mesfin and Melawit relax and make a grand romance. The setting is colorful, brightly illuminated, glamorous and expressionistic. At the beginning of the love sequence, the setting, that is the park, is quite colorful with blossoming flowers, down pour of bright sun shine and pure stream water. The colorful and dazzling costumes of the lovers signify the growing love of Melawit and Mesfin. However, to the end of the sequence the setting starts to fade out and grows darker and weaker. This setting symbolizes the romantic relation of the two persons and the following outcome. Therefore, it is possible to state that some of the exterior settings are expressive, symbolic and realistic. However, some other settings of *Siryet* are simply backgrounds of the scenes. These settings do not help to promote the plot, describe the characters or connote meanings.

The settings of '*Siryet*' in general, are realistic and literal. They are not back-lots that are especially built for the purpose of the film. All the settings reflect the class, the status and the condition in which the actions and events occurred. Most of the settings are actual places and some of them are chosen due to their significance to the plot, characterization, theme and psychological implications. Although settings can be used to suggest a sense of progression in characters, the settings of *Siryet* are not exploited for such purposes. The literal or realistic settings are also diminished the role of the setting in suggesting meaning. In conclusion, the

settings of Siryet are realistic. Actual places and times are photographed for the purpose of the story and the plot.

4.4.3 Characters and characterization in ‘Siryet’

In movies, like in verbal or written narratives, there are characters that should have clear, precise and well stated roles. Any character or actor including “extras”— those actors or characters that are used primarily to provide a sense of crowd—should have a defined job, objective and goal.

In Siryet, there are many characters who play the roles of the protagonist, the antagonist and other participants, or in Keen’s term (2003:67) ‘secondary characters’ or in filmic term, “extras”. Unlike ‘Wubetin Felega’, some of the protagonists and the antagonists of ‘Siryet’ are portrayed according to the script of the story. In the film, the protagonists and the antagonists are revealed plainly so that the conflict between the protagonists and the antagonists starts at the beginning of the film.

In Siryet, very few characters are portrayed according to the literary and cinematic techniques of characterization. The most significant and suitable character for the role of the vengeful person is Gaga’s character. Physically, Gaga is tall, well-built and energetic. His large, oblong face with the big scar and blown off eye create a sense of terror on the observer. Gaga is known for his determination, conscientious work and cruelty. His behavior is depicted on the vengeance he takes on the two persons whom he killed. Gaga is very bright and knows his objectives and goals. Gaga’s behavior is also characterized by the settings and the costumes he uses. The isolated and deserted house in which he lives, the surrounding jungle of the house, the darkness he prefers to move makes him a good character. He deserves the role he acted. His ragged and tattered costume together with his acting styles—both internal and external—make Gaga a good input for the film and its story.

The other antagonist of the story, Akafle (or Akakiye) is portrayed as the supporter of Gaga. The serious person Akafle is portrayed as a dictator and authoritarian father. Except for a few incidents in which he forbids his sons from going out at night, we cannot see his dictatorial behavior. In fact, Mesfin states his authoritarian and hidden behavior while he conflicts with his father on the matter of abandoning his lover, Melawit who is the daughter of Akafle’s bloody foe. Akafle acts perfectly of his character. He always makes a grimace and is never seen even smiling.

His austere look, reserved and hard-hearted behavior are manifested in his acting styles. Hence, both Gaga and Akafle are well developed to play the role of antagonist.

However, Siryet does not have well portrayed, strong and brave heroes as compared to the antagonists who have a strong trait. The major protagonist, Mesfin, for example, is not as dominant as the antagonist Gaga. Physically Mesfin is a tall, well-built, muscular and masculine person. He is determined and courageous as well. His determination and courage is contrasted with his brother, Naty, who is naïve, simple-hearted, and coward. Mesfin's acting-style, both the external and the psychological acting styles (see 2.4.2.3), are not well developed. In some scenes, of course, he is seen psychologically hurt, especially after his father's death and Melawit's challenge. His characterization is not as accomplished as that of the antagonist.

The other characters of Siryet do not have special a trait. Melawit, for example, is a simple character who is in love with Mesfin. She is, in general, feminine and seductive. The remaining characters of the movie are mere participants. They help the film move forward by complicating the actions and untying the secrets of the story.

As Alfred Hitchcock said casting is characterization. Thus, except for few casts, the casting of Siryet is handled perfectly and according to the role of the characters. The cast of Gaga, Akafle, Mesfin and Melawit is perfect and is helped particularly to the betterment of the film. Costume and makeup are also used to develop the characters in the film. Makeup is seriously applied to glamorize Melawit, to change the appearance of Gaga and Akafle, to change the age of some characters. The costumes, although there is no specially designed costume in the film, have helped to reveal the class, self-image and psychological status of the characters. However, some of the costumes of the characters do not match with the sequence of the movie. A good instance for this is Ato Aklilu's costume. The color, texture and style of the cloth he wore when he went to rescue his daughter do not match the action. A person who knows that his enemies are approaching to him could not be seen with a suit.

In conclusion, the characterization of Siryet is not much as good as it should be. In Siryet, except for very few, the characters do not have a special trait that helps to distinguish one from the other. The physical or general features of the characters are clearly visible. However, their psychological and moral traits are not visible. The characters of Siryet are also characterized by

costumes, makeup and casting. Some of the characters are also portrayed through description by other character.

4.4.4. Focalization in ‘Siryet’

As stated above, any narrative genre—prose, verse, drama or film—has a reflector or focalizer. The focalizer can be a person—either participant of the story or an outsider—animated object or in movies’ case the subjective or the objective camera, (refer to 2.4.2.4 above). In *Siryet*, too, there is a reflector or a focalizer which sees the story taking place. This focalizer traces from scene to scene, from image to image and from plot to plot to witness what happened in a particular setting and period. The focalizer of *Siryet*, like the focalizer of “*Wubetin Felega*”, is predominantly an outsider or a heterodiegetic focalizer that stays away from story, but sees or knows every fraction of the story like God. Indeed, there are very few instances of other types of focalizations in the film.

The focalization of *Siryet*, like that of “*Wubetin Felega*”, is made not from any character’s or narrator’s angle; rather, it is made from the perspective of the omniscient or heterodiegetic focalizer that objectively focalizes every single incident by hovering, roaming around and/or staying close to the scenes, images and characters of the film. Thus, the focalizer of *Siryet* is a heterodiegetic or objective camera that shows the audience every event.

At the beginning of *Siryet*, for instance, the objective focalizer, the camera reflects a man’s heavy shoes lumbering clumsily. The objective focalizer focalizes with a shifting focus of the lens from close up to long shot to project the heavy, crashing and lumbering walk with the physical appearance of the man, Gaga, and the darkened and somber setting. After the awkward man halted under a tree in the darkness, the objective camera cuts to a deep focus shot of the living-room where Mesfin is sitting playing cards. Then, the focalizer swishes to Akafle (or Akakiye). In a medium shot, the objective camera lets us watch Akafle staring at the man, Gaga, who is still standing up under the tree. In a zoom shot, the focalizer focalizes the darkness evading the surrounding. Then, it cuts to the window in which the sons’ father is gazing through. The objective camera or the heterodiegetic focalizer, in a deep focus shot, focalizes the two sons playing cards, whispering about the identity of the man in dark and the whole mood of the room. The restless and God like focalizer of the film, immediately turns to the two men who are communicating visually. Then, Akafle orders Mesfin to increase the volume of the song. In

close-ups and long shots, the objective camera reflects Sancho (Naty) cheating the game and changing a playing card; at the same time, the focalizer closes up Mesfin's face watching at what Sancho is doing. In the final images of the scene, the objective camera captures the dialogue between father and elder son, the vexed face of the father and his leaving of the scene and focalizes it to the audience. As this description indicates each event of the scene is focalized heterodiegetically. The only observer of each incident is the objective focalizer; that is, the objective camera. A character or any other body of the film does not participate in this focalization. The omniscient or the heterodiegetic focalizer focalizes each event meticulously.

However, in *Siryet* there are some scenes which are focalized by mixed focalization; that is, it is a focalization by both the heterodiegetic and homodiegetic focalization. It should be noted here that homodiegetic or first-person focalization is a focalization from the perspective or eye of one of the characters of the story or the film. In film this focalization is known as the subjective focalizer and the camera is known as the subjective camera, (see 2.4.2.4).

A good example for variable focalization is the scene that exposes the struggle between Gaga and Melawit. The combat took place in a woody setting where she appointed Mesfin to meet after thirty minutes. The combat, as the objective focalizer reflects, began after Melawit's automobile pulled up in the setting. The objective focalizer shows Melawit getting off the car and walking on a track. Then, in a full shot, the focalizer reflects Melawit answering her father's call. While she is chatting with her father, the objective camera cuts to Gaga who arrive to the scene cautiously and looking for Melawit. Ending the conversation with her father, she notices Gaga who was searching for her around.

At this point the objective focalizer ceases its focalization and we see the development of the event through the eyes of Melawit. This means that the focalization is changed from heterodiegetic to homodiegetic focalization. Hence, first, with the help of the camera, we look at her gazing. Then, the camera lens lets us watch Gaga who is wandering around in search of her. She runs to a small hole in which she managed to hide from Gaga and dials the phone number of Mesfin and emerges from the hole. At this point, the homodiegetic focalizer, that is the eye or lens of the camera, shows Gaga hastening to pick the phone. Confirming that the phone she gave to Mesfin is held by the man she returns to the hole before he gets her direction. Yet he is looking for her.

At this point, the focalization changes to a heterodiegetic focalization. Here she dials to her father, who is sitting in his office thoughtfully, and the focalizer focalizes the feelings of the Ato Aklilu and the daughter by shifting the focus of the camera from close-up to a medium shot. The heterodiegetic focalizer cuts the focus to Mesfin who looks depressed and annoyed. Then, the heterodiegetic camera returns to Melawit who stretched up to look where Gaga is and returns to the hole due to her cell-phone's call.

When she peeps from the hole to find where he is, the focalization changes to a homodiegetic focalization. At this time, the focalizer becomes Gaga who dialed on her cell-phone to find out where she is. Thus, first we see him discovering her. Then, we see her stepping out of the hole and running. Immediately, he begins following her. Here, the chasing scene is focalized from Gaga's point of view in a point of view shot. In this case Gaga is a homodiegetic or first person focalizer and the camera captures the scene only from his angle.

This focalization is changed after Melawit was able to escape from him safely. He focalizes her running, getting in her automobile and pulling over to the road. Then, the film focalization returns to the predominant focalizer, that is, the heterodiegetic focalizer and the objective camera. As stated in the above instances, the focalization of this particular sequence is quite variable. The focalization is made through the eyes of the camera, Melawit and Gaga.

In conclusion, focalization is one method of narration. In verbal and written narratives authors and narrators take care of the perspective from which the story is focalized. In most of the foreign films focalization is constant and well executed. In the Amharic films, however, there is a constant flux of focalization. This flux, in part, hinders the viewer from following the plot, comprehending the theme and conveying meanings. As stated above – (2.4.2.4) - the focalizations of *Siryet* are made only through the homodiegetic and heterodiegetic focalizers. Other techniques of focalization such as sound and sound effects, music, light and dark, visual effects and the like are not employed to focalize images, scenes or sequences. Therefore, it is difficult to conclude that the directors of *Siryet* have employed focalization properly.

4.4.5. Analepsis and prolepsis in *Siryet*

In *Siryet*, as in *Wubetin Felega*, the plot flows in a linear fashion. Except for very few distortions, the plot flows in a chronological sequence of time and event. In the film, images, memories of

people, color and sound are used as instruments of analepsis and prolepsis. These analepsis and prolepses are internal external, and mixed.

I. Analepsis or flashback in Siryet

There is only a single analepsis in Siryet. The first and the most significant analepsis in the film is the one that uncovers the secret of the six people who are repeatedly seen in the black and white photo picture. This analepsis is introduced by a slow fade in that projects detective Magnesha waiting for Solomon who where an intimate friend of the other guys. Solomon first narrates about the close relation between the six men, how Akafle and Shewangzaw (or Gaga) disappeared by taking important information and how finally they are arrested. While Solomon is narrating the story, the film quickly cuts to the scene in which Gaga or (Shewangzaw) and Akafle are inspected and brutally punished. In the analepsis sequence it is revealed how Gaga's daughter was killed, how he lost his tongue and one of his eyes and how Akafle was beaten by his friends. Solomon presented the analepsis both by narrating the incident visualizing, what had actually happened and connecting the past with the actual situation. Unlike most movies, this analepsis sequence is in color.

This analepsis or flashback is an internal analepsis because it took place after the main chronology of the plot started. The analepsis is used to disclose the secrets of the sequel murderer and to complete the gaps of the story. Hence, the analepsis is a completing or a filling analepsis. There is no other analepsis sequence in the film. Indeed, there are scenes and images that need some kind of flashback. However, this narrative technique is not exploited in the film thoroughly.

II. Prolepsis or flashforwards in Siryet

Siryet has many prolepses or flashforwards. The flashforwards are accomplished through the use of music, image, color and dialogue. The first prolepsis of Siryet is an external prolepsis which took place at the very beginning of the film. This prolepsis is forwarded by the darkness of the time and the awkward, lumbering walk of a man. This prolepsis forecasts the gloomy and awkward fate of the characters and the story in general. Later in the story, we experience how awful and obscure their life has been. Moreover, as darkness symbolizes fear, evil, obscurity, death and the unknown, this darkness suggests the obscurity of the two men whom we meet first, Gaga and Akafle.

The other good prolepsis which is used to foretell the upcoming death sequences is through voice-over music. The music, sung by Kassa Tessema, praises a hero and motivates the character to initiate for further patriotic activities. In the song, the singer explains that kin are mixed up with enemies and need some cleansing. This song vividly shows the murder sequence that follows and the romantic relation of Mesfin, Ato Akafle's son, with Melawit, Ato Aklilu's daughter. Later in the film, we learn that Ato Akafle and Ato Aklilu are blood enemies. Since this prolepsis took place after the start of the plot, it is internal prolepsis.

The death of Marshet is also foreshadowed by both Ato Akafle and the color of the room in which she is murdered. Ato Akafle, holding Marshet's old picture and staring at it for a long time, says, "Oh Marshet Alemayehu, how unfortunate you are?" This description marks the upcoming luck of the woman. The room in which she lives is filled with a red, bloody light and color. The red light and color are here used to predict the approaching danger. This prolepsis is mixed prolepsis since they took place after the scene began and ended with the accomplishment of the plot.

To summarize, prolepsis or foreshadowing is one technique of film narration. This technique is used in *Siryet* to forecast and reflect the fates of some characters and to show what is about to happen. It is also used for metaphorical purposes. In the film sound, music and images are used as prolepsis instruments. Therefore, the prolepsis technique is successfully exploited to narrate the story and convey meanings.

4.4.6. Cinematography and its Implication for the Narration of 'Siryet'

Cinematographic components are also implemented in the narration of *Siryet*. In the film, in the same way as other films do, cinematographic elements and techniques which can enhance the quality of the movie and convey meanings are used. The cinematographic components include lighting techniques, the art of photography and the use of the camera, coloring, *mise-en scène* and editing techniques.

The photography of *Siryet*, like that of Wubetin Felega, is made on the actual locations where the story takes place or the filmmakers chose. The photography of the film should be analyzed from the point of shooting styles, distance, angle and movement of the camera. The film is predominantly shot with few types of shots. The major ones are the full shot, the long shot,

medium shots, and close-up shots. Deep focus shots, wide angle lens shots, and establishing shots are also applied in the film. It is known that the shots have mutual advantages. They are used to capture the scenes in front of the camera and to comment on the scenes by closing or taking away the image or the picture. However, in *Siryet* shooting styles are not used to convey meanings. Close-up and extreme close-up shots, for example, can be used to reflect an image that is exciting, surprising or irritating. In the film, however, even though we see characters surprised or annoyed, we did not see the camera showing their anger or surprise. Thus, the shooting styles are not used effectively in narrating the story.

Camera angle and movement are also important techniques in film narration. Angle refers to the placement of the camera, not the placement of the object or figure. In *Siryet* like in *Wubetin Felega*, the shots are made mainly by a stable camera with the “eye-level” shot. This angle is an angle of watching and image in a normal height that correspond the height of the viewer. In the film, few high angle and low angle shots are employed. In the second assault, in which Gaga assailed Sharew, for example, the camera has used both high angle and low-angle shots. After killing and throwing Sharew through the window, Gaga is seen looking down at the corpse. At this point, the camera is in low angle to suggest the powerfulness, and dominance of Gaga while the corpse of Sharew is shot in a high-angle camera to suggest his powerlessness and fatality. In addition, few low-angle and high-angle shots are employed in the film to show the reaction of Melawit’s guests and the situation of the crime scene. Similarly, except for very few pan-shots, truck or dolly shots and considerable amount of zoom shots, the movement of the camera is also highly diminished in the film. Thus, it is possible to conclude that shooting styles, angle of the camera and movement of the camera are not thoroughly implemented to develop the plot, suggest or symbolize meanings and narrate the story.

In movies, the importance of light and dark is unquestionable. As stated above-(see 2.6) cinematographers and film directors are responsible for the lighting of a film. They have to determine the kind of light or dark to be applied to an image or a shot. In *Siryet*, too, the film makers and the cinematographers have used light for lighting and image, or a shot for signifying the importance of the image, set, scene or shot and for conveying meanings. In the film, some scenes are lit with proper lighting keys while others are lit inappropriately.

The first sequence of the movie is lit with high-key and high-contrast keys. The first scenes of the film, in which Gaga lumbered into the dark to communicate Akafle and head for that night’s

mission, are lit with high-contrast key. In the scene, the movements of Gaga are lit with low-keys while the scene of the house is lit with high-keys. The scenes that show the movement of Gaga and the trailing of the two sons is lit with darkness and sparse light. The dark deserted roads, the slums and the shanty houses and their somber light signify the mission of Gaga. The gloomy setting and the darkened and ragged costume of Gaga symbolize the approaching danger. In the scene that shows the murder of Marshet, her room is lit with crimson red light. The light here is used to foretell the death of Marshet, because red, unlike Wubetin Felega, symbolizes blood, violence and death. This lighting tends to be expressionistic and unrealistic. However, the rest of the scene is lit with literal and realistic lighting.

In most of the exterior scenes, the film makers have used literal or available light. This lighting involves the use of the actual light that is available on the spot of the shot. In most of the interior scenes, on the other hand, the scenes are lit with high-key that is especially used in comedies, musicals, coming of age movies, etc. In movies like Siryet which can be categorized in the genre of crime film, lighting keys play a major role. Therefore, instead of high keys, Siryet's most scenes should be lit with high-contrast and low-keys that involve shafts of illumination and conspicuous darkness. Spot lights, backlighting and other lighting techniques should be used in the movie. In most scenes the importance of fill-light that is used to avoid unnecessary shadows and silhouettes is forgotten or neglected. Besides, the film makers have not exploited light and dark for psychological and thematic purposes extensively. Therefore, the implication of light and dark in narrating the story is greatly minimized.

Colors are important narrative instrument in films. In films colors are applied through the costumes of actors, interior and exterior settings, props and lighting techniques. In Siryet, colors are used through the stated techniques. Some coloring techniques, indeed, are used to complicate the plot and connote meaning. In the film, for instance, Gaga's character is portrayed in color, too. In all scenes, he is seen with a dark brown over coat, a buff sweater and brown trouser. All the colors of his costumes are deep and cool. These colors tend to imply the darkened and gloomy life of the character. The dark and obscure settings in which he lives and moves, the props he uses have all deep and darkened colors. These colors tend to imply the obscurity, the mystery and fierce nature surrounding Gaga's character. The colors of the costume, the makeup and the setting reveal a lot about the character.

On the contrary, the flourishing love of Mesfin and Melawit is colored with warm, gay and lively colors. The lovers are costumed with bright and glamorous costumes. The locale in which they went to enjoy is a natural park with beautiful blossoming flowers and is a lively green area. The flow of the steam, the down pour of the bright sunshine and the color of the pretty and well decorated areas tend to suggest the freshness and intensity of their love. Therefore, in this scene, color is used both to develop the plot and connote meaning.

In most scenes, however, the importance of color is highly minimized. In a scene in which Mesfin and his brother went to check the arrival of Gaga and lost their mobile phone, the garish colors of their costumes are inappropriate for such dangerous missions. On the contrary, Gaga, who arrived to the scene with his usual deep brown and grey clothes, properly fit for the scene and the setting. The application of color in most of the scenes is generally unrecognized, irrelevant and arbitrary. It does not have any implication to the genre of the film and the narration of the story. In general, the importance of color in creating psychological and metaphorical meanings is fairly diminished.

Recently, the importance of sound and sound effects in films is greatly increased. Beyond the use of showing what characters or other sound sources are saying or producing, film makers use sound effects, music and spoken language and other noises for literary, psychological and thematic purposes. In both *Siryet* and *Wubetin Felega* sound and sound effects are technically used. The sounds used in the films, of course, have differences in pitch, tempo, volume, function and implication. The sounds, sound effects and music of the films are synchronous, non-synchronous, diegetic and nondiegetic, (see 2.6).

In *Siryet*, sound and sound effects precisely serve in creating the tone and conveying information. In the first scene of the film, the movement of the antagonist is accompanied by the low-pitched sound track, howl and bark of dogs and rhythmic hit of drum and sharpened instruments. The uninterrupted beat the slash sounds tempo increases every time Gaga approached the lady. Finally, when the woman is about to die, the tempo, the click, the eerie and slash sound increases and is heard in a high pitch. In the romantic scenes, however, the slow, instrumental music creates a sense of romance and love. In the film, the sound tracks and the sound effects have special relation with the narrative structure. There are also sound motifs which foretell the

approaching danger, death or the like and that identify the mindsets of the characters. The rhythms and scores of the music also help in creating psychological moods and narrate the story.

In *Wubetin Felega*, however, the importance of sound effects and music is greatly diminished. Except for the music scores that are used to link scene to scene and create some mood in few scenes, sound effects and music are not exploited to narrate the story or for thematic purposes. There are only few sound effects that are used to depict the milieu of the scene and the condition of the characters. Unlike *Siryet*, sound, music and spoken language are not used to characterize the characters or suggest symbolic implications. These elements are not used to express the internal emotions of the characters and to determine the dramatic condition or context.

In both films, there are images with inaudible sounds. In some scenes, the dubbing of the sound is not accomplished properly. Hence, although characters are seen talking, their voice is not heard. In some other scenes, on the contrary, dialogues and other sounds are heard but we do not see the exact sources of the sounds. Indeed such incidents are common in other aspects of the films. In *Siryet*, music is used as a foreshadowing element to create a tone of melancholy and nostalgia. Except for Kassa Tessema's song that is heard over the dialogue of Mesfin and his father, both *Siryet* and *Wubetin Felega* did not accompany voice over sounds and voice-over narrators both on-screen and off-screen. Therefore, the film makers of both films did not exploit sound, sound symbolism and music effectively in order to narrate the stories.

To conclude, the composition of images using the proper frame, designing the frame for both literal and metaphorical implications, and dubbing sound and music on the bases of the film story; techniques of editing that help to put images or scenes in the right place and continuity; by applying realistic or formalistic approaches of film making; and exploiting all the elements of the medium, the filmmakers could develop their film narration.

Chapter Five

Conclusion and Recommendation

5.1. Conclusion

The nation of film, like other forms of art, is quite broad and complex. Since the early days of film production, literature, film psychology and anthropology scholars have been studying the nature, the characteristics and implications of film. The studies focus on the approaches, theories and methods of film and film making, its relation to other disciplines and art, and its social, political, psychological and philosophical implications. However although the art is introduced to Ethiopia in the early years of the art's introduction to the world, both its production and study have been limited and overlooked. In recent years, however, the production of feature films has been flourishing and expanding.

Film is a narrative genre. Like literature, it encompasses the main literary elements and techniques. The textual element consists of the written text, i.e., the screen play or the script, which is the base for the whole film. The script consists of all the narrative elements of the film story: the plot, the characters, the setting, the theme etc. However, narrative film consists of both the visual and the audio codes that are helpful to narrate a film story. The visual code consists of all the visible elements of the film and how they are designed and composed. The visual code consists of the art of photography, the application of the camera and its implication techniques of *mise en scène*, and other related components. The audio code, on the other hand, consists of all the audible elements of a film: sound, sound effects, music, spoken language and other noises. All these elements can be used in the narratology of film implicitly or explicitly.

Analyzing a film is a difficult and complex task. However in this study attempts are made to analyze two Amharic films: *Wubetin Felega* and *Siryet*. Both films are analyzed and interpreted based on their narratological structures. The films are analyzed from their literary structures and cinematography. In the literary structures, the application of plot, settings characters and characterizations, focalizations, analepsis and prolepsis techniques, voice-over narrations are analyzed and interpreted. In the cinematographic sections the dominant shooting styles; the application of camera angle, distance, movement and their symbolic implication; lighting and

coloring techniques and their symbolism; sound and its implication on narration of the films are analyzed and interpreted.

The romantic-family movie, *Wubatin Felega*, is stylistically a realistic movie. The plot structures of the film relatively fulfill the structures of film narration. The film fulfills the three act model of film plot analysis and the classical plot structure of film. The film begins with a prologue that is used as an exposition and ends with an epilogue that is used as a closure. The plot does not have many twists and gaps. The settings of the film are all literal and realistic and virtually all are interior sets. These settings, except for very few, contributed very little in promoting the plot, delineating the characters and suggesting the meaning of the film. Indeed, some settings are designed to reflect the class, status, and behavior of some characters.

The plot of the crime film genre, *Siryet*, as in *Wubetin Felega*, is rather linear and chronological. The story or the plot moves in a chronological sequence of time and actions except for a single analepsis scene that is used to fill or complete the gaps of the story. Unlike *Wubetin Felega*, the plot of *Siryet* does not have any prologue or epilogue sequences. The film does not fulfill the models of Syd Field and Gustav Freytag that are commonly used to analyze film plot. Because the exposition, complication and climax sections of the plot are unnecessarily extended while the denouement section is relatively short. The settings of *Siryet* are all literal and realistic. The settings of the film, both interior and exterior are actual places and are not specially designed to the purpose of the story. Some settings of the film are exploited to develop the characters, the conflicts, the mood and to suggest symbolic implications. Some settings are also used to reflect the social economic and psychological status of the characters.

In both *Wubetin Felega* and *Siryet*, characters are portrayed both from the literary point of view and cinematic techniques. From the literary point of view, the characters have names and traits. From the cinematic point of view, they are characterized through their acting styles and costumes. In the films, some characters are portrayed relevantly while others are not as expected. In *Siryet*, however, some characters are revealed with the help of makeup, setting, light, and dark and color. Sound effects and music, unlike *Wubetin Felega*, are employed to show the psychological status of the characters. Both films are focalized by a heterodiegetic or omniscient focalizers. In the films, the heterodiegetic or objective camera traces each and every incident and focalizes. However, some variable focalizations are also implemented in the films. In the

prologue Wubetin Felega, and in Siryet, in many scenes, the objective or the heterodiegetic focalizer changes to homodiegetic or first person focalizer in which the shot, too, is changed to point of-view shots. Other techniques of focalization such as sounds, music, visual effects, and other cinematic components are not employed for the purpose of focalization on the films.

Analepsis and prolepsis techniques of narration are also implemented in both films. In Wubetin Felega, analepsis are used to complete or fill gaps of the story, reminisce and visualize past events, and repeat events that have taken place early in the story; whereas, in Siryet the analepsis are used only to complete or fill the gaps of the story. These analepsis are internal, external, and mixed. In Wubetin Felega, there is a single prolepsis sequence that took place in a dream. These prolepses are internal since they took place after the major plot started. In Siryet, however, there are internal, external and mixed prolepses that occurred in different scenes. Unlike Wubetin Felega, the prolepses of Siryet are accomplished through sound effects, music, color, and light and dark. The prolepses are used to foreshadow the fates of the characters and predict the general mood of the film. To conclude, both the prolepsis and analepsis sequences are used to develop the plots and narrate the stories.

Cinematographic components and techniques are also implemented in both films. In both films the participation of the camera in commenting the stories is highly limited. In the films, techniques of photography are not applied properly. Shooting styles, angles, distance and movements of the camera; that is, the art of photography is not thoroughly exploited to narrate the story and suggest meanings. In the films, the importance of light and dark, and color also becomes less. Except for few instances, both films are lit poorly and arbitrarily. The significance of sound effects, music, costumes and makeup, color psychology and acting style are greatly minimized. In the films, indeed, attempts are made to use these cinematographic components to narrate the films' stories and convey meanings. In general, in both Siryet and Wubetin Felega, cinematographic techniques are not exploited effectively to narrate stories, develop plot and convey meanings.

Both Siryet and Wubetin Felega reveal the strengths and weaknesses of the Amharic films. Both films, for instance, have limitations of plot structure, set development, hero character development and techniques of focalization. In both films, the heroes of the stories are not vividly revealed. In Wubetin Felega, for example, Yigeremu, Arsema and Mahlet have equal

roles and strives, that there is not hero or heroine. The same is true in *Siryet* in which the hero is not clearly portrayed. In both films, the settings are quite limited, literal and mere backdrops of the actions. They have little significance in plot and character development, and in conveying meaning. The use of limited focalization and analepsis or prolepsis techniques; weakness of creating strong suspense and surprise and lack of artistic and stylized or aesthetic qualities reveal the limitation of implementing literary elements and techniques effectively.

The ineffective implantation of both the literary and cinematographic elements and techniques emerged from various problems. The first problem is from lack of personal and professional skills. In some movies, the authors and script writers are not skilled and professional. As a result, minor mistakes are observed in the application of literary elements and techniques. Lack of skilled cinematographers, directors, set designers, costume and makeup makers, sound and music technicians and film editors have hindered the films from being qualitatively good. The second problem emerged from lack of adequate film technologies and finance: Lack of sufficient and advanced technologies prohibited the film makers from making their films effectively. Similarly there are problems of adequate finance for film production. As film is an expensive and costly art, lack of adequate finance has also limited the production quality film. Therefore, lack of skilled and professional filmmakers, directors and authors, lack of advanced and sufficient filmmaking knowledge, technology and equipment and finance has reduced the quality of the Amharic films.

5.2. Recommendation

The art of narrative film making needs to be developed in Ethiopia. In order to develop the art and produce sound film narration, concerned bodies should take crucial measures. The first measure should be that film stories and scripts should be developed by writers who have at least minimum knowledge of film and literature narrative techniques. Schools and institutes of literature, film and theatre have to teach techniques and approaches of how film plot, character, setting, focalization, etc... develop and how film script should be written. The next measure should be that individuals, groups, institutions and all concerned bodies that are engaged in the art should work hard on transferring knowledge, technology and techniques of film making and film narration from abroad. Local film makers, directors, cinematographers and other personnel should get training, workshops and education on the modern film narrating techniques. To

accomplish this, training and education centers, like Addis Ababa University, should design curriculums and organize departments to teach the art. The final measures should be that film producing companies, film makers, businessmen and all concerned bodies should assign adequate budget to local film producers in order to foster film narration techniques.

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Declaration

I, the undersigned, declare that this thesis is my original work and has not been presented for a degree in any other University.

Name _____

Signature _____

Place _____

Date of Submission _____