

**THE UTILIZATION OF INDIGENOUS CULTURE IN
“*EREGNAYE*” AMHARIC TV SERIAL DRAMA**

BY:

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**A THESIS SUBMITTED TO SCHOOL OF GRADUATE STUDIES OF
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IN MULTIMEDIA THEATRE**

**Addis Ababa University
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Serial Drama**

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**A Thesis Submitted to School of Graduate Studies of Addis Ababa University
in Partial Fulfillment of the Requirements of the Degree of Master’s Degree
(MA) In Multimedia Theatre**

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Addis Ababa, Ethiopia**

Letter of Approval
Addis Ababa University
School of Graduate Studies
College of Performing and Visual Arts

This is to certify that the thesis prepared by Tilahun Sintayehu, entitled “The Utilization of Indigenous culture in “*Eregnaye*” Amharic TV Serial Drama.” That is submitted for the fulfillment of the requirement for the Degree of Master’s Degree (MA) in Multimedia Theatre, complies with the regulations of the University and meets the accepted standards of originality and quality.

Approved by Board of Examiners:

_____ Advisor	_____ Signature	_____ Date
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_____ External examiner	_____ Signature	_____ Date

Chair of Department of Graduate Program Coordinator

Declaration

I, the undersigned, declare that this thesis is my original work and has not been presented for a Degree in any other university and that all sources of materials used for the thesis have been fully acknowledged.

Name: Tilahun Sintayehu

Signature: _____

Date: _____

Dedication

I would like to dedicate this Thesis to my late father Sintayehu Zenebe.

Acknowledgments

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Abstract

This thesis has one main objective and three specific objectives. The main objective of this thesis is to study the utilization of Indigenous culture in the "*Eregnyay*" TV serial drama. The specific objectives are first to explain those Indigenous cultures that are used in the "Eregnyay" TV serial drama. Secondly, identify the advantages and disadvantages of focusing only on the Indigenous culture of the "*Eregnyay*" TV serial drama. The third specific objective of this thesis is to analyse how Indigenous cultures have created and developed the artistic and aesthetic value of the "*Eregnyay*" TV serial drama.

The significance of Indigenous culture on the aesthetic values of the "*Eregnyay*" TV serial drama is examined. The reason for conducting the study is lack of research papers showing how culture is used for artistic purposes. The study also argues that the use of culture for artistic purposes contributes significantly to the development of story and plot or themes of work of arts. The study has used a qualitative research method. Because of the comprehensive analysis of the drama, the following conclusions were drawn:

Indigenous culture could play an important role in the development of *Eregnyay's* TV serial drama as a work of art. This means that the stories, settings, characters, themes, and even dialogue of "*Eregnyay*" TV serial dramas are shaped by Indigenous culture. Material and non-material cultures are used to drive dramatic stories. The origin and purpose of drama stories and plots are shaping Study the norms, values, and beliefs that reflect the Indigenous culture of a community/ society. Finally, *Eregnyay's* TV serial drama presents urbanism and modernity in a completely negative light; on the other hand, it demonstrates the positive images and qualities in Indigenous culture and indigenous knowledge.

Key words: *Culture, Indigenous culture, Material Culture, and Non-material culture.*

CHAPTER ONE: INTRODUCTION

1.1. Background of the Study

Culture is a fascinating and complex term that is prevalent in our daily lives. It shapes and influences our identity, values, behaviors, and even how we see the world around us. Our lives would be meaningless and purposeless without culture. The general patterns of behavior and ideas that make up a community's way of life refer to its culture. It covers, among other dimensions of human existence, language, art, music, religion, customs, and traditions. Culture is not static; it is always changing and adapting to new situations and influences. It is a dynamic and essential component of our identity and also members of a community. (Macionis, 2011, p. 54) Culture serves as the foundation for social cohesiveness and group solidarity. Culture gives people a sense of belongingness and identity, offering them a framework to understand themselves and their role in the world. It influences how we connect with people and make sense of our surroundings by shaping our perceptions, attitudes, and behaviors. (Kahn, 1999)

Furthermore, culture has a significant impact on the formation of our values and ethics. It develops standards and guidelines that govern our behavior and serves as a moral compass. Cultural standards, for example, define correct manners, clothing rules, and means of communication. These cultural norms serve as standards for acceptable behavior in society and contribute to the maintenance of social order and peace. (George et al., 2009, p. 127) Language is a fundamental component of culture (Barker & Jane, 2016, p. 9; Park & Burgess, 1921, p. 100)

The other important components of culture are Art and music. They are manifestations of human creativity and imagination that serve as means for people to communicate their thoughts, feelings, and experiences. Art and music reflect the values, aesthetics, and historical background of a civilization. They are capable of developing a strong sense of cultural identity and are used in cultural ceremonies and celebrations. It is used as a framework for moral direction, spiritual fulfillment, and collective identity. Our worldview, belief systems, and values are shaped by our culture. It shapes our ethical decisions and addresses existential concerns about the meaning and purpose of existence. Different religions have their own rituals, customs, and symbols that are ingrained in a community's cultural fabric. Customs and traditions are also important components of culture.

They give a feeling of continuity by linking people to their history and heritage. Customs vary between countries and center on key life events, such as birth, marriage, and death. These rituals and celebrations foster a feeling of community and strengthen social relationships. They enable the transfer and maintenance of cultural information and practices from one generation to the next. Indigenous culture becomes a valuable and unique component of a community's identity when cultures interact and collide in a linked globe. Indigenous culture refers to the distinctive habits, traditions, and practices of a particular geographic region or community. It reflects the region's history, geography, and socioeconomic dynamics. Indigenous culture is influenced by a community's connection to its natural environment, as well as its historical and economic realities. (Hall, 1973)

Indigenous culture creation is a difficult and varied process. It is influenced by a variety of factors, such as geography, history, language, ethnic makeup, and economic activity. Geography shapes Indigenous culture by influencing the available resources, climate, and physical landscapes that influence a community's way of life. Communities in coastal locations, for example, may have a distinct fishing culture, whilst those in mountainous regions may have traditions tied to farming or herding. (Fredin & Jogmark, 2015) Another important aspect in the establishment of Indigenous culture is history. A community's historical events, such as migration, or conflict, define its beliefs, practices, and sense of identity. History serves as a communal memory, informing the present and frequently influencing cultural behaviors and attitudes. Historical events and personalities might be memorialized through rituals, monuments, or local customs, fostering a sense of community and pride. Local languages may have distinctive vocabulary, proverbs, and dialects that reflect the history, environment, and oral traditions of the community. Language is a medium for inter-generational communication, allowing elders to transmit cultural information and values to younger generations. Language revitalization efforts are often crucial for the preservation of Indigenous culture, as the erosion of language leads to the loss of cultural heritage. (Barker & Jane, 2016, p. 9; Park & Burgess, 1921, p. 100)

Ethnicity also influences the development and maintenance of Indigenous culture. Groups with a strong ethnic identity frequently have distinctive cultural practices, rituals, and traditions that distinguish them from nearby groups. Ethnic groups influence cultural norms, social interactions, and religious activities, fostering a feeling of community and shared identity. Ethnic festivals, rites, and clothing are all ways in which ethnicity is expressed and

honored in Indigenous culture. Indigenous culture is extremely important for community growth, identity formation, and social cohesion. (Bird, 1993, p. 176)

Ethiopia is a country endowed with different communities which has different cultures, religions, norms, traditions, rituals, etc. However, it is a common practice and experience to observe these cultures being heavily incorporated into local theatre and cinema productions. The majority of plays, films, and other educational and entertainment media are not based on Indigenous culture. (Jedlowski, 2015; Tadesse, 2017; Thomas, 2020)

According to this, this study is aimed at investigating how Indigenous culture has been integrated into the “*Eregnaye*” TV serial drama and how the local cultural found in *Eregnaye*, a serial TV drama. In this method, the contribution of Indigenous culture to the aesthetic value of the drama is assessed, examined, and distinguished; the connection between art and Indigenous culture is examined in this thesis.

1.2. Statement of the Problem

Many sociologists agree that culture is a concept that encompasses human life activities from beginning to end, that is, from birth to death. This means that it is a field that studies the progression of human life from birth to death. Culture is reflected all aspects of human life. However, culture can vary from place to place, time to time, and generation to generation. Within a community, that speaks the same language, different cultures can exist. These material and non-material culture reflects the idea of people.

The Ethiopian film industry finds it particularly challenging to portray Indigenous culture. The majority of Ethiopian films are produced in Amharic because it is the country's official language. Even though the films are in Amharic, the majority of the cinematography is not influenced by the native culture. (JedlowsKi, 2015) The majority of films and television dramas are based on actual events in the country, but the language, culture, and other elements do not accurately represent the reality of the country. Indigenous culture is rarely utilized to analyze the story of a drama or film. (Tadesse, 2017; Thomas, 2015; Thomas, 2020) Since 1991, the Ethiopian film industry has been able to produce more than 100 feature films each year. This makes it second to Nigeria, Africa’s second-largest film industry. However, the majority of the films lack many things compared to another in terms of quality.

Today, we may say that television drama has come into at everyone's home. It has become a commonplace fact to expect to watch TV dramas, particularly during the weekend. Audiences

who wait until Saturdays and Sundays can now watch on other days of the week. Dramas are produced and broadcast, as a result. Many people describe their daily activities as momentous milestones in their lives. They feel that their culture, language, and way of life reflect their overall identity. A television drama has multiple audiences because it can reach all of them at the same time. (Sheehan, 1987) Watching television dramas together is supposed to help promote culture and strengthen national identity, but this practice seems to be disappearing now. Barbara Korte and Nicole Falkenhayner claim that, because of the development of technology, people no longer watch television dramas and other programs simultaneously on the same television in the same place at the same time. Nowadays, many people prefer to watch television dramas separately rather than collectively. It can be said that watching TV together as a family has become less and less common nowadays. In developed countries, many people use different social media platforms on their phones, while others do different things on their computers. Due to this and similar issues, watching TV dramas together have become less and less common. (Korte & Falkenhayner, 2021, p. 9)

For the past several years, serial television dramas have been able to be watched in Ethiopia. Ethiopian television, Fana television, Art television, etc., have televised them. Among the recently screened dramas are Dana, Gemena, Melket, and Sew-Lesew, on ETV; Yiger Esat, on EBS, and Ergnaye. The “*Eregnaye*” TV serial was aired on Art Television, and this study focuses on this drama. This drama is important for the advancement of culture as well as for the enhancement of social development, language development, education, entertainment, economic development, and the arts industry.

I read research papers in the Addis Ababa University library; there are very few research papers on the above-mentioned or similar TV dramas and Film. I do not believe that some of the research papers that have been done are sufficient. Previous researches have shown how art can benefit society, and how to preserves culture in arts. This study also focuses on showing how art can be created and enhanced by culture. This Thesis explores the significant role of Indigenous culture in the development of art. The research papers available in the Addis Ababa University Library explore television dramas in depth. However, most of the studies focused not on the artistic work but on analyzing the values or impacts of the work of the arts on society. As was previously mentioned, the studies only assess how useful the arts are to society or what influence they have on it. This indicates that there is a significant literature gap in the area, and this Thesis helps to fill the gap. This study examines how

Indigenous culture is utilized in “*Eregnyay*” TV serial drama. This study, however, puts aside this view and explains the importance of contracting and moving the works of art forward, namely its role in emphasizing the aesthetic and artistic processes.

1.3. Objective of the Study

This study has general and specific objectives.

1.3.1. General Objective

The main objective of this thesis is to study the utilization of Indigenous culture in the “*Eregnyay*” TV serial drama.

1.3.2. Specific Objectives

The specific objectives of the study are:

1. To Explain those Indigenous cultures that are used in the “*Eregnyay*” TV serial drama.
2. Identifying the advantages and disadvantages of focusing only on the Indigenous culture of the “*Eregnyay*” TV serial drama.
3. To analyze how Indigenous cultures have created and developed the artistic and aesthetic value of the “*Eregnyay*” TV serial drama.

1.4. Research Questions

1. What are the Indigenous cultures that the “*Eregnyay*” TV serial drama used in its story?
2. How are the advantages and disadvantages of “*Eregnyay*” TV serial dramas explained, as they only focus on Indigenous culture?
3. Which contributions did Indigenous culture make to the development of the artistic value of “*Eregnyay*” TV serial dramas?

1.5. Scope of the Study

As noted previously, the purpose of this Thesis is to Study the utilization of Indigenous culture in moving the main story of the “*Eregnyay*” TV serial drama from beginning to end. In the study, material and non-material cultures are explored and only values, norms, beliefs, symbols, and traditional songs are analyzed. This Thesis also centers on the utilization of Indigenous culture in the development of the setting, theme, characters, plot,

mood, and so on of the “*Eregnyaye*” TV serial drama. The analysis is done not based on the script or the written work but only on the production of the “*Eregnyaye*” TV serial drama. The following are the main reasons why I chose the “*Eregnyaye*” TV serial drama for this study: The drama is focused on Indigenous culture and indigenous knowledge. This made the drama very well-liked by the audience, and more particularly, it makes this drama better because there hasn't been any previous research on how to use Indigenous culture in the literary and technical aspects of the “*Eregnyaye*” TV serial drama. The fact that the drama was awarded the 2022 "Impact Award" and the 8th "Guma Award" in the category of the best television serial drama is mentioned as reasons for conducting my Thesis.

1.6. Limitation of the Study

The main challenge I faced while doing this Thesis was the following: Some of the “*Eregnyaye*” TV serial drama dialogues are local words, so I found it difficult to translate them into English. I was able to solve this problem with the help of people who know the language of the local area where the drama of “*Eregnyaye*” TV serial was made. This is the limitation of the study.

1.7. Significance of the Study

This study has the following benefits:

1. It fills the gap that is observed in the area.
2. It makes suggestions about how to create works of art in TV serial dramas by using culture.
3. It will be used as a resource for researchers and students who are aspiring to conduct further research on the same topic in the fields of film, theater, music, and other related fields.

1.8. Definition of Concepts

Culture: All of human learning and experience referred to as "culture." A social group's culture is its distinctive behavioral patterns, which is passed down through social interaction. Culture consist both ideas and things. (George et al., 2009)

Indigenous culture: Indigenous culture is the culture that the community maintains through its regular social interactions. Both material and non-material cultures are included in this. Things such as clothing, furniture, and objects used in workplaces and festivals, as well as community values, norms, belief, rituals, symbols, traditional song and other intangible and

tangible rituals and events define Indigenous culture. Local community members that are confined to a particular area are the owners of the Indigenous culture. They acquired this culture from their ancestors. This culture can be transmitted verbally or in writing from one generation to another. (Fredin & Jogmark, 2015; Waylen et al., 2010)

1.9. Organization of the Study

The thesis is organized into five chapters. The first chapter discusses the study's background, statement of the problem, objectives (general and specific objectives) of the study, research questions, scope of the study, limitation of the study, significance of the study, definition of concepts, and the organization of the study.

The second chapter deals with the theoretical and conceptual frameworks on plot and story, the plot structure of TV serial drama, culture, and Indigenous culture, material and non-material culture, value, norm, belief, symbol, traditional song and review of related literature. Chapter Three describes the methodology of the study. Chapter four, analyzes how the selected Indigenous cultures that are employed in “*Eregnaye*” TV serial drama have been used to narrate the stories and also conduct and reflect the plot, themes, and setting of the serial drama as well as creating and establishing the aesthetic/ artistic qualities of the drama. Chapter five contains the conclusion and recommendations.

CHAPTER TWO: LITERATURE REVIEW

2.1. Theoretical and Conceptual Frameworks

This chapter has two parts the theoretical and conceptual frameworks will present the concepts and theories of plot and story, the plot structure in TV serial drama, culture and Indigenous culture, material and non-material culture, value, norm, belief, symbol, traditional song, and a review of related literature.

2.1.1. Story and Plot

Story and plot are essential elements of television drama. They are tools used to engage the audience and draw them into the world of the drama. A good dramatic story should have the following five characteristics: plot, conflict, character, setting, and theme. The plot is the sequence of events constructed by Cause and effect that make up the story. Conflict is the struggle that happens between the protagonist and antagonist. Characters are the participants that producing the story.

A plot should have a clear beginning, middle, and end, as well as a conflict that must be resolved. The characteristics of human experiences that can be either positive or negative are called story values. Similarly, from bad to good, the present and the future (Mckee, 1997, p. 34) According to Toolan, (Toolan, 2012, p. 12) the story (fabula, or histoire) and discourse are the two categories into which narrative poem have traditionally divided their subject matter (or sjuzhet, or discourse).

A television serial drama is often composed of numerous episodes, each with its own narrative and plot structures. As they encounter several challenges and difficulties throughout the series, the characters should develop. This is done by incorporating subplots in the narrative that are pertinent to the main plot and by giving the characters more nuance and complexity. In many contemporary works of art, the story and the narrative are linked. According to Luc Herman and Bart Vervaeck, a plot is a series of related events that happen in a particular sequence, whereas a story is a collection of events that happen chronologically. For example, the story "The king has died, then the queen died" is frequently recounted in theater and novels. The story "After the king died, then the queen died" refers to the story. This means that the sequence is the death of the king, then the death of the queen, and the action is their deaths. When we make this story make sense, it gets the name "plot". In other

words, it would be a conspiracy to explain why the king and queen died and whether there was a causal relationship. For example, "When the king died the queen died because of the grief over the death of her husband." In the story, these two issues occupy the most important positions. A narrative has a story, and when that story is presented/ contracted with cause and effect, it makes the narrative more compelling and better. (Chatman, 1980, p. 20; Herman & Vervaeck, 2019, pp. 11–13)

In general, it is conceivable that plots cover a wide range of subjects and chronologically demonstrate the main elements of dramatic action. On the other hand, makes use of the narrator's tactics of patterning the narrative. The author gives the characters reasons and a sense of the causality of events. According to Peter Brooks, the plot is "the design and intent of storytelling," which "shapes the story and gives it a definite direction and meaningful intent." The implied author's point of view and the visual arrangement of the segments form the core of the story.

2.1.2. Plot Structure in Television Drama

When we discuss the structure of a work of art/ TV serial drama, we are referring to the framework that the story is set within it. The formal elements of the script or story that authors recognize and use are what they mean. The structure is a group of episodes from the lives of the characters that are purposefully put together in order to evoke particular emotions and convey a particular point of view about life. (Mckee, 1997, p. 33)

Aristotle characterized a plot as an "arrangement of the incidents." He emphasized the need for unity (unity of action, place, and time) at such events. Causal relationships between incidents also contribute to unity. Each incident needs to be associated with the events that precede and follow it. According to Aristotle, "episodic," in which there is no connection between the cause and effect of events, is the lowest type of narrative. Playwrights and screenwriters have long struggled with episodic storytelling, especially when trying to recreate long picaresque novels, biographies, and true stories. (Russin & Downs, 2012)

A screenplay should have a well-structured storyline from beginning to end. This should be prepared in such a way that it can develop the story, theme, plot, and the like of the film or drama. Story structure refers to the beginning, middle, and end of a drama or long story. It should be able to be strong and reliable. The story structure is set up in such a way that the conflict concentrates on the goal of the protagonist or antagonist. This type of story structure

is essential and fundamental to screenplays. The first five to ten scenes or pages should introduce or familiarize the audience with the protagonist and antagonist. The exposition parts of a story the main characters, the main setting, the relationships of characters, conflict, the genre, the atmosphere, and the story should be publicly accessible to the audience. If the plot has been finished correctly and strongly, it will keep the audience engaged with the story from the beginning to the end.

You begin to develop a solid foundation of your script by first developing your structure in an arbitrary manner, so you will be able and willing to give up parts of your story that don't work. It's important not to commit yourself to any particular idea or character in a rigid manner. You must build your structure carefully and slowly, letting it develop into a solid foundation systematically. (Ballon, 2004, p. 32)

Numerous scholars agree with Ballon's concept. This type of structural mechanism is essential to a movie. Ballon, R., explained what occurred and said:

In other words, you must be flexible. This trait is probably the most important one all writers should have. If you find yourself, being rigid about your writing it's important that you learn to be able to give up those areas in your writing that don't work. To be flexible you also must be willing to add characters or scenes that you need to make your story work. (Ballon, 2004, p. 32)

Using the terms "sequential" or "connected by cause and effect" to describe a TV serial drama's plot structure means that one event sets off another depending on the cause. Any TV drama or film is full of action. Every movement has a connection to an event where the characters experience a range of emotions. Because the events elicit strong emotions in the audience as well as the characters, this might lead to emotional attachment. The writer or director should not take anything for granted. The event is important for the historical framework. There should be some "basic things" during an event, which we refer to as: The first step is to understand the goal. Next, it is critical to communicate emotions. However, if the feeling communicated does not excite the audience or engage them with the drama or film's subject, it remains merely a personal pleasure for the author. The expression is, to some extent, ambiguous. However, the message will be useless if it does not compel the audience to follow the plot. As a result, it is necessary to have a well-thought-out plan for closely monitoring each incident. The audience will become disengaged from the drama's story if the story structure is poorly constructed.

An event is caused by or affects people, thus delineating characters; it takes place in a setting, generating image, action, and dialogue; it draws energy from conflict producing emotion in characters and audience alike. But event choices cannot be displayed randomly or indifferently; they must be composed, and "to compose" in story means much the same thing it does in music. What to include? To exclude? To put before and after what? To answer these questions, you must know your purpose. Events composed to do what? One purpose may be to express your feelings, but this becomes self-indulgence if it doesn't result in arousing emotions in the audience. A second purpose may be to express ideas, but this risks solipsism if the audience cannot follow. So, the design of events needs a dual strategy. (Mckee, 1997, p. 33)

A movie script typically has between 90 and 120 pages. The reason for this is because a typical movie lasts between one and a half and two hours. One page represents one minute of screen time (on average). An important structural element is the length of the script. Every single event that takes place within those pages—when acts begin, when beats appear, where the emphasis Where it is located and how time and space are handled are structural considerations. It is crucial for the writer's Initial development of a story notion before incorporating it into a framework. Because the media, namely television, dictates the forms and standards of those components, the author is aware of them.

Television scripts tend to run about one and a half pages per minute. The reasons are varied, but the most important is that television productions tend to move more quickly than film scripts. There simply isn't time to allow the reactions or post reactions that are common in feature films, even action-filled feature films. (Kaminsky, 1988, p. 32)

The structure of film and television drama is most of the time different. A film has a three-act structure, while a TV serial has four. The Three-act Structure is theory of plot structure. Aristotle created it, and it established on the concept of a plot having a beginning, middle, and end. It suggests that a story should have an exposition, rising action, climax, falling action, and resolution. However, other scholars, like James Brander Matthews, disagree with the idea of a falling action and believe that there is no such thing as a falling action. When anything goes wrong, the tension is lost. Any television series has a four-act structure. We will consider this next.(Goldberg & Rabkin, 2003, p. 3; Huntley, 2007)

A Story in Four Acts



Source: <https://struttingandfretting.blogspot.com>

Act One: The following questions will receive answers: What is the ordinary world like? Who is the protagonist? Who is the antagonist? What is the theme? What does the protagonist want? What does s/he need?

Act Two: The hero (or heroes) decides on a course of action to end the conflict. However, he now faces another challenge. Act Two's conclusion ought to take the narrative in a strikingly original and unexpected direction.

Act Three: The protagonist seems to be in control of the problems created by taking new steps. However, let her/him realize that what s/he did was not right and that s/he did not take the right action. The situation will be worse than before; there will be no chance.

Act Four: The protagonist devises a solution, surmounts his/her challenges, settles his/her disputes, and accomplishes his objective.

Finally, television dramas must have a satisfying ending. The resolution should be satisfying, with loose ends tied up and questions answered. Additionally, it must to provoke thought in the audience. These are the essential elements of a good story and plot in a television drama. With these elements in place, a television drama can draw the audience in, create suspense, and provide a satisfying ending.

2.1.3. Culture

The most common definitions of culture among sociologists are not even one that originates from science. They do not work well for scientific reasons because they are common-sense definitions. (Baines, 1995) The word "culture" derives from the French "culture," which in turn derives from the Latin "colore," which means cultivate the natural world. In this sense, culture is the environment that humans have created, and individuals who live in a society develop their way of life over time. The word "culture" is similar to words like "nation" and

"society," but they all mean something slightly different. A shared way of living is referred to as a "way of life." Macionis describes the essence of culture as follows: "Culture is the ways of thinking, the ways of acting, and the material objects that together form a people's way of life. Culture includes what we think, how we act, and what we own. Culture is both our link to the past and our guide to the future." (Macionis, 2011, p. 54)

It is difficult to define the word "culture." American anthropologists Kroeber and Kluckhohn created a list of 164 different definitions of culture in 1952 after they critically examined various conceptions and definitions. (Godwyn & Gittell, 2011; Suranovic & Winthrop, 2005) People are social creatures. People have formed communities in order to live ever since the emergence of Homo sapiens around 250,000 years ago. People who share a home have shared habits and behaviors, such as preferred methods for raising children and ways of getting food. The use of learned customs to guide behavior is not a bad thing. People feel protected when they are aware of the conventions. Most people want to be able to go about their daily lives knowing that nothing will hinder them from doing so. However, even an apparently simple act like getting to work demonstrates a great level of cultural fit. (College et al., 2015, p. 55)

The term "culture" refers to the whole of human knowledge and experience. Culture is the term used to describe the unique behavioral patterns that are unique to a certain social group and passed on via social interactions.(George et al., 2009, p. 127) In the words of Hall, "culture" in this context refers to the actual grounded landscape of behaviors, representations, languages, and conventions of any particular community. Additionally, we refer to the contradictory kinds of common sense that have spread and influenced popular culture. Culture is concerned with issues of shared social meanings, or the different ways we interpret the world. However, meanings are not just "floating out there"; they are actually created by signs, most notably linguistic ones.(Barker & Jane, 2016, p. 9; Park & Burgess, 1921, p. 100)

Culture is made up of ideas and objects. The intangible human inventions of society (such as attitudes, beliefs, norm, and values) that have an impact on people's behavior are referred to as "non-material culture." The creations that people in a society develop, use, and exchange that are physical or tangible (such as clothing, housing, and art crafts) constitute material culture. (Macionis, 2011, p. 55) Values, beliefs, norms, symbols, and language are the basic elements in the non-material cultural process. The inner thought and identity of society are

included in these spheres. (Macionis, 2011, pp. 61–65)

The majority of the population abides by the norms that govern how to behave in accordance with what society has determined to be significant, good, and right. Written regulations create official norms. In order to suit and serve the majority of people, certain behaviors have been developed and agreed upon. Formal standards include things like laws, employee manuals, requirements for university entrance exams, and "No Smoking" signs in public spaces. Even if there are many official norms, there are also many unwritten, universal norms. Individuals learn informal norms through general socialization, imitation, and observation. People can better grasp the world by using symbols like gestures, signs, objects, signals, and words. The significance of symbols may be determined through experience. They communicate understandable messages that are prevalent across societies. Symbols are everywhere in the world. Symbols include things like business logos, sports uniforms, and road signs. Language is a symbolic medium for human interaction and the dissemination of culture. While some languages use written symbols to facilitate communication, others simply use spoken words and nonverbal cues.

According to sociology, culture is that entire people share. It is not something that a single person can own. People in a community or culture, for instance, all share some practices, traditions, beliefs, ideals, values, and morals. Offspring's receive cultural traits from their parents who then pass them on to their own offspring, and so on. Rather than DNA, language and practice are the primary means of passing along culture. The primary means of transmission for culture is language. Culture is adaptive and dynamic; although it is generally stable, it is not completely static. It is changing slowly but continuously. Culture responds to the physical world's shifting conditions because it helps humans survive and adapt to them. Every society has its own unique culture, which varies from society to society. Every society has a distinct culture. There are differences among cultures.

According to Raymond Williams and other scholars, "culture" is one of the two or three most difficult words in the English language. Williams provides three encompassing meanings. First, "culture" can refer to a vast process of intellectual, spiritual, and artistic development. A particular way of life, whether it is among a people, a time, or a group, may also be referred to as a "culture." The term/ word "culture" can refer to "the works and practices of intellectual and especially aesthetic endeavor," Williams says in his conclusion. The term "culture" here refers to texts and actions whose main objective is to depict, produce, or create

the conditions for the production of meaning. In this third sense, culture is synonymous with the phrase "signifying practices," as used by structuralisms and post-structuralisms. If we ought to apply this idea, we might think about great works of art, ballet, opera, poetry, and the written word. It is customary to use the second and third definitions of the word "culture" when discussing popular culture. We may use the second term, "culture as a distinctive way of life," to describe practices like the Christmas holiday, summer vacations, and teenage subcultures. The common terminology for this is "living cultures" or "practices." According to the third definition of the term, which refers to culture as signaling behaviors, soap operas, popular music, and comic novels might all be regarded as examples of culture? Typically, this is referred to as "texts." Few people would think of Williams' initial concept of popular culture. (Williams, 1985, pp. 87–92) Wardle explains culture in terms of Raymond Williams' theories and concludes: "Culture is one of the most difficult concepts in the human and social sciences and there are many different ways of defining it. In more traditional definitions of the term, culture is said to embody the 'best that has been thought and said' in a society." (Wardle, 1999, p. 2)

It is a sector where several social systems can be seen in action. Thus, we refer to the method through which special occasions like births, weddings, deaths, and other celebrations take Place. There are many types of culture, and the main ones are high culture, low culture, popular culture, folk culture, and Indigenous culture.

2.1.4. Indigenous culture

It is common for comparison to highlight the obvious differences between two cultures. On the other hand, all cultures have things in common. Cultural universals are patterns or traits that exist in every culture. The family is a prime example of a cultural universal since recognized family structure in every human civilization that governs sexual reproduction and child rearing. However there are differences in the way that a family unit is conceived and run. (College et al., 2015, p. 57)

The concept of Indigenous culture has been around for centuries. Anthropologists have long recognized the importance of studying the Indigenous culture of a given area in order to gain insight into its history and social dynamics. Indigenous culture is identifiable as the set of fundamental values that guide a particular group's behavior. These basic principles, which are usually unconscious assumptions, affect the behavior and decision-making of group

members. By reproducing actions that are characteristic of their group, people and organizations are likely to adhere to dominant beliefs in local contexts. Both these repetitive behaviors and less conscious imitations of perceived usual or acceptable behavior can be deliberate attempts to win social acceptance. Because the group confers social status and benefits on members whose behavior reflects these beliefs, people comply with these presumptions. Therefore, even if their actions may not always conform to their ideas, people may nevertheless uphold their principles. People start to lose awareness of the cultural presumptions that influence their behavior and decision-making and take them for granted. Since they are mostly tacit and difficult to question or discuss, the fundamental assumptions that rule in local environments are strong and durable. (Fredin & Jogmark, 2015)

The idea or concept of "Indigenous culture" is said to have first emerged or been introduced in the writings of the German economist and philosopher called Gitche Manitou. According to Gitche, Society is made up of small groups, or "local societies," that are unique from one another and have their own distinct personalities. He contended that comprehending society necessitates comprehending the regional elements that comprise it. Other academics, such as anthropologists and sociologists, have developed this knowledge of regional culture. Indigenous culture has been defined in various ways, but the most widely accepted definition is that offered by Edward T. Hall in his book, *The Silent Language*. He defines Indigenous culture as "the values and behavior patterns that characterize a geographical area and landscape." (Hall, 1973)

This definition emphasizes the interrelatedness of culture and environment and the idea that culture is shaped by the local context in which it is found. This definition has since been applied to studies of Indigenous culture in various areas, including economics, politics, social science, and anthropology.

Indigenous culture is the culture that the community maintains through its regular social interactions. Both material and non-material cultures are included in this Indigenous culture, customs, beliefs, rituals, symbols, traditional music, and other physical and intangible rites and events are what characterize a community. These elements include items like clothing's, furniture's, and objects used in workplaces and celebrations. Owners of the Indigenous culture are the people of the local community who are restricted to a certain location. They acquired this culture from their ancestors. The verbal or written transmission of this culture from one generation to the next is possible. (Waylen et al., 2010) Indigenous culture is very

different from global culture in that it is locally specific and exclusively supported by the community. More significantly, this culture is practiced in direct communication with the locals.

Indigenous culture is perceived as being a particularity, which is the opposite of the global one. It is often taken to refer to the culture of a relatively small bounded space in which the individuals who live there engage in daily, face-to-face relationships. Here the emphasis is upon the taken-for granted, habitual and repetitive nature of the everyday culture of which individuals have a practical mastery. The common stock of knowledge at hand with respect to the group of people who are the inhabitants and the physical environment (organization of space, buildings, nature, etc.) is assumed to be relatively fixed; that is, has persisted over time and may incorporate rituals, symbols and ceremonies that link people to a place and a common sense of the past. This sense of belonging, the common sedimented experiences and cultural forms, which are associated with a place, is crucial to the concept of a Indigenous culture. Yet, as our example of „planet earth“ as a locality shows, the concept of Indigenous culture is a relational concept. The drawing of a boundary around a particular space is a relational act which depends upon the figuration of significant other localities within which one seeks to situate it. (Bird, 1993, p. 176)

A general definition of culture and Indigenous culture is the complex set of beliefs, ideals, attitudes, and other significant symbols that people have developed and passed down through the generations to influence human behavior. According to the researcher, culture is a manifestation of our personal and social lives and a way of expressing or reflecting the growth of a society's status. Indigenous culture is divided into two categories, such as material and non-material culture.

2.1.5. Non-Material and Material Culture

Material and non-material culture have some distinguishing features, but they are interdependent and complement each other. Material culture is tangible and physical while non-material culture is intangible and involves ideas, customs, and beliefs. Material and non-material culture work to preserve Indigenous culture's identity, heritage, and traditions. Material culture shows physical evidence of how people live, work, and create, while non-material culture reflects the community's beliefs, values, norm, symbol, customs, and practices. Both material and non-material culture create a unique cultural identity that unites people, creating a sense of community and cohesion.

2.1.5.1. Non-Material Culture

Non-material culture refers to the non-physical elements of culture such as Norm, Value, belief, symbol, religious practices, and music. It includes the values, norms, beliefs, symbol and traditions that shape the behavior and attitudes of people in a particular community. Non-material culture influences how people view the world, interact with others, and make decisions. Religious practices also form an essential part of non-material culture. Religious beliefs, morals, and practices shape cultural identity, social norms, and family values. Local religious practices often blend ancient and modern beliefs, reflecting the influence of globalization. (Wei et al., 2007)

2.1.5.1.1. Norm

Norms are the rules and expectations that guide individual behavior. Norms are a set of social rules that specify how individuals should behave in different situations and contexts. "Social norms are general prescriptions how to do things right. Concrete situations, however, typically involve several norms which have to be balanced." (Semmer & Regennass, n.d) Can vary across different cultures and societies and are enforce through socialization, rewards, and punishments. Norms are also essential elements of culture. They are implicit principles for social life, relationships, and interaction. Norms are detailed and specific rules for specific situations. They tell us how to do something, what to do, what not to do, when to do it, why to do it, etc. Norms are derived from values. That means every specific norm; there is a general value that determines its content. (Keirns, 2016) Norms vary across cultures and societies. What is considered acceptable behavior in one culture may not be accepted in another. For example, in some cultures, it is impolite to eat with the left hand, while in other cultures, it is considered polite. Similarly, in some cultures, it is acceptable to show emotion, while in other cultures, it is considered inappropriate. Norms are not static and can change over time. Norms can change because of social, economic, and political changes. For example, the norm of gender roles in society has changed over time due to changes in social attitudes towards gender roles. (Dechesne et al., 2012; George et al., 2009, p. 127)

Norms include patterns of behavior that are enforced either formally or informally, but most are learned through socialization. Socialization is the process by which individuals acquire knowledge attitudes, and beliefs essential to functioning in society. It starts in childhood, and it molds a person's behavior, personality, and worldview. Socialization occurs everywhere: in the home, school, church, and other social institutions. Children learn their

first lessons about norms and society from their families. Parents teach children about socially acceptable conduct, such as saying "please" and "thank you," while discouraging behavior that is deemed inappropriate, such as hitting or interrupting conversation. (Kahneman & Miller, 1986) Socialization is not limited to childhood, though. Even as adults, we learn new norms, behaviours, and expectations from society. For example, when moving to a new city or country, we must adapt to new cultures, learn new customs, and adjust to new social norms. The process of learning new social cues can be challenging, but it is essential for social integration.

2.1.5.1.2. Value

In a society or community, cultural value describes the significance or value of cultural elements like traditions, beliefs, conventions, artistic expression, and languages. Cultural values are the attitudes and convictions that influence how people and groups act within a culture. These values are deeply ingrained and typically represent the underlying principles and precepts of a community. Humans use values as their fundamental guiding principles in order to make sense of the world, evaluate their experiences, and determine what is good and bad, right and wrong, desirable and undesirable. (ResearchGate. n.d.)

The many forms that values can take include moral, ethical, artistic, religious, political, economic, and social values, to name just a few. These ideals vary between cultures, generations, and individuals. Values such as respect, freedom, equality, justice, trust, love, happiness, and peace are illustrations of what all people aspire to. Other values are more exclusive to certain cultures or historical periods, such as filial piety, honor, modesty, loyalty, tradition, or progress.(Snowball (auth.), 2008)

Cultural values are common ideas or practices that characterize a group of people and determine their way of life. Cultural values shape the attitudes, behaviors, and practices of individuals within a cultural group. Examples of cultural values include beliefs about family, religion, education, and social norms. Culture and values are entwined and inseparable. (College et al., 2015, p. 56)

Culture shapes values by providing individuals with a framework for interpreting their experiences, values, and beliefs. On the other hand, values mold culture through affecting the attitudes and actions of people within a cultural group. Insofar as values serve as the basis of culture and culture serves as the framework in which values are developed, the two

are connected. Culture influences values by shaping the beliefs and attitudes of individuals within a cultural group. For example, the value of family is a cultural value that is central to many cultures around the world. In some cultures, family is viewed as the most important aspect of life and is central to individual identity. (Dechesne et al., 2012)

2.1.5.1.3. Belief

Beliefs are an integral part of non-material culture. They refer to the ideas that individuals or societies accept as true, regardless of whether they are based on factual evidence or not. Beliefs could be religious, cultural, or societal. Religious beliefs shape the way people perceive and worship their deities. They include views of the afterlife, the concept of sin, and the rituals of worship. Cultural beliefs are the ideas that a specific group of people has about their culture, such as traditions, customs, and language. Societal beliefs are the beliefs shared by a whole society, such as political ideologies, cultural values, and moral principles. Demonstrates how beliefs are a complex construct that is hard to discern from other ideas. According to Pajares, beliefs frequently overlap with closely related psychological categories like knowledge, attitude, opinion, and ideology. According to this viewpoint, a definition of beliefs is "at best a game of the player's choice." (Pajares, 1992, p. 309)

Beliefs play a vital role in shaping the way people live. They determine the behavior and actions of individuals and societies as a whole. For example, religious beliefs dictate how people worship their deities and treat one another. They often determine moral principles such as forgiveness, kindness, and love. On the other hand, cultural beliefs shape how people express themselves, such as the way they dress, eat, dance, and speak. Societal beliefs, on the other hand, shape how people interact with one another and determine the political ideologies, such as democracy, communism, and socialism. Sociologists and anthropologists believe society's organization to be a reflection of its culture, with cultural beliefs being a significant component. Cultural beliefs are concepts and thoughts shared by multiple people that control interaction— between these people and between them, their gods, and other groups—and are distinct from knowledge in that they are neither empirically found nor analytically proven. In general, cultural views become identical and widely known because of the socialization process, which is the means by which culture is united, perpetuated, and disseminated. (Greif, 1994)

A powerful idea with a strong foundation in psychological principles is a belief. It is a concept or set of ideas that an individual or group believes to be genuine or real, often

supported by beliefs or beliefs rather than factual data. Beliefs can relate to one's worldview, societal ideals, moral standards, and political philosophy. They are not just restricted to religion or spirituality. Philosophical, scientific, and theological discussions on what constitutes belief have been going on for centuries. (Mengie, 2021) A fundamental aspect of human nature is belief. People can construct their own opinions and interpretations of reality through this cognitive process, which enables them to make sense of the world around them. Beliefs serve as a mental filter, influencing how we interpret, assess, and react to reality. They serve as a foundation for making decisions and model how we should behave. The acquisition of beliefs occurs through learning and socialization; they are not intrinsic. They are often passed down from generation to generation through cultural practices, education and personal encounters.

Explicit and implicit beliefs fall into one of two broad categories. Those who believe in God, for instance, might attend religious services, pray, or study a holy book as a way to demonstrate their faith. While we may not be aware of them, implicit beliefs, which are unconscious or taken for granted, still have an impact on our behavior. Even when they are at odds with our conscious ideas, our implicit beliefs are frequently molded by our upbringing, culture, and social environment. Beliefs are frequently founded on a variety of knowledge sources, including intuition, revelation, tradition, authority, reason, and experience. However, not all sources of information are equally trustworthy or legitimate. Some beliefs may be supported by false or biased facts, flawed logic, or emotional bias. As a result, beliefs ought to be scrutinized and put to the test in light of available data, logic, and moral principles. To evaluate beliefs and avoid dogmatism and superstition, critical thinking and skepticism are crucial tools. (Aderibigbe, 2015)

Beliefs can have a significant impact on people and society. They can motivate people to work toward admirable goals like justice, freedom, and compassion, or they can encourage destructive actions like hatred, violence, and fanaticism. Additionally, beliefs can affect a person's social and economic status, as well as their physical and mental health. For instance, studies have shown a correlation between increased self-confidence and better mental health, scholastic success, and job happiness. Similar to how conforming to racial or gender stereotypes can lead to discrimination and social exclusion (Mengie, 2021)

2.1.5.1.4. Symbol

The word symbol is used to describe a mark that may be coupled with other marks by a defined set of rules and is mapped to some referent in the fields of mathematics, logic, computing, cognitive science, and many syntactic theories. This sees language learning as decryption and a symbol as a component of a code. As opposed to this, the term "symbol" is used in the humanities, social sciences, theology, and mythology to refer to intricate, esoteric connections like the meanings behind artifacts used in religious rituals. In certain situations, it can be difficult to fully delve into the layers of meaning and reference without extensive cultural experience and exegesis. (Herrman, 2022)

One way to define a symbol is as an object that serves as a substitute for another object in a symbolic situation. Another way is as a group of embossed characters that serve as a representation of a group of characters or any other object; three, a chunk, a particular alphabetic letter it is a sign made up of common alphabetic, digital, and special characters. (Zhirenov et al., 2016)

Both "cultures" and "symbols" are autonomous concepts in linguistics and are open to combination. The pairings are "cultural symbols" and "symbolic cultures". What distinguishes symbolic civilizations from cultural symbols? Their conceptual analysis will be used to inform the discussion. All that may actually convey cultural meaning are cultural symbols. Cultural symbols fall within the symbolism category if a qualitative investigation is necessary. Cultural symbols are signs with specific, particular connotations or meanings that are significant carriers of cultural connotations. They serve as an abstract embodiment of distinctive cultures for a business, a region, a continent, or a country. Cultural symbols may take on a wide variety of shapes; the more varied the cultural meanings, the richer the symbolism. "Symbolic cultures" is a noun phrase that consists of the noun phrase. Symbolic cultures, which are components of cultures, are the human cultural environment and the cultural information provided through symbols. Cultures are sometimes classified entirely based on symbols. In conclusion, symbolic cultures may be thought of as a categorization system controlled by humans, using symbols as the fundamental element and conveying a variety of cultural knowledge. Everybody is aware that cultures serve as highly generic symbols for how people interact with one another in society. (Li, 2018)

Symbols are powerful representations that have stood the test of time in human existence.

Cultural symbols are objects, gestures, words or images that reflect a particular idea or culture of a particular group of people. Cultural symbols have a unique ability to bring meaning to the world around us. They help us to understand and interpret different forms of art, literature, and communication. A symbol can be defined as anything that represents a particular idea or object. A symbol can take on various forms, including pictures, words, sounds, and gestures. Symbols can be both universal and specific to a particular group of people, culture or ideology. Symbols can have different meanings for different cultures or individuals depending on the context in which they are used. A symbol's meaning can evolve or change over time. (M. K.Singh, n.d.)

Cultural symbols are symbols that reflect a particular group of people's culture, traditions, or way of life. Cultural symbols can be visual or verbal; they can be found in art, literature, religion, and popular culture. Cultural symbols can be both tangible, like objects and places, and intangible like songs and verbal stories. Cultural symbols are often used to celebrate a group's identity, shared values, and beliefs. Cultural symbols are essential to the preservation of culture and tradition. They are used to pass on knowledge, history, and cultural practices from one generation to the next. By preserving cultural symbols, people can continue to celebrate their culture and remember their past. Cultural symbols also help promote diversity and understanding among different cultures. Understanding cultural symbols requires an understanding of their historical context, cultural context, and the intended message. (Frutiger & Bluhm, 1989, p. 235)

2.1.5.1.5. Traditional Song

The beliefs, habits, practices, and social behaviors that distinguish one group of people apart from another are sometimes referred to as culture. Music has been a key aspect of culture, with traditional songs communicating cultural values and beliefs across generations. Traditional songs are songs that have been passed down from generation to generation within a certain cultural group or community. The majority of the time, they are delivered verbally and not in writing. These songs have their origins in the culture from which they come and are frequently associated with special occasions or events like weddings, funerals, and harvests. The most popular kind of traditional music, a song, originates from a collective oral tradition that comes in many forms, embodies a country's character, and reflects its attitude. (Mukhitdenova, 2016)

Traditional songs have a clear and uncomplicated framework with recurring verses and choruses that are simple to learn. The lyrics of these songs often revolve around themes such as love, nature, the seasons, and community values. They have songs in the community's native tongue, contributing significantly to the cultural identity of that group. The preservation of cultural heritage depends heavily on traditional melodies. They provide essential insights into the history, beliefs, and values of a particular cultural group. Through these songs, younger generations can learn about the development of their cultural identity over time. (Eunice, n.d)

Many traditional songs describe important moments in a community's history, which is another way they are used as narrative tools. Additionally, these songs may be utilized to instill moral principles and values in the next generation, fostering a sense of community and social cohesiveness. A community's rites and rituals often include the singing of traditional songs. Songs that are performed at weddings, funerals, and other important occasions, for instance, may foster a sense of community and a sense of shared experience. The preservation of traditional songs is crucial since they are a vital component of cultural history. When these songs are lost, a vital component of a community's identity is destroyed, and subsequent generations are denied the chance to study its cultural legacy. (Caleb, 2020)

Traditional songs should preserve because they offer insight into the customs, traditions, and practices of a particular society. They provide insight into a cultural group's history, core beliefs, and common experiences. Additionally, vintage songs may serve as inspiration for contemporary music. These songs can serve as a source of inspiration for contemporary musicians, who can then borrow ideas from them and combine them with other musical styles to create a new type of music that celebrates cultural variety. The words and music make up the song's two primary components, with the lyrics reflecting literature and the former expressing language. The song is part of the literary work despite just being alluded to in the lyrics.

The regional song is seen as a vehicle for the expression of ideas, messages, feelings; the social side of the song area is portrayed as a mirror of the social structure of the Community, notably through the lyrics in the song itself. The regional song, which has diverse dimensions and aspects, incorporates several of the text's topics. The song has an inverted background that is based on events, particularly in regional songs that frequently depict the

socioeconomic situation of the culture. A song is composed of words and phrases that have a clear meaning or that are mentioned in the song's lyrics. The lyricist of the song used his understanding of common phenomena to convey a message or notion about a person or his experience through the lyrics. (Sambeka & Sekeh, 2019) Traditional songs are regarded as a way for their writers to express concepts, ideas, thoughts, feelings, or conscience, especially through the song's lyrics. Traditional music reflects our socioeconomic structure through its expression.

2.1.6. Material Culture

The study of material culture is essential in understanding the development and evolution of human society. Human beings are makers and users of objects. They create objects not only to satisfy their basic needs but also to reflect different aspects of their culture. The objects that people create are products of their environment, beliefs, values, and social relations. The study of material culture, therefore, provides insight into people's way of life, their worldviews and helps to explain human behavior. "Material culture is treated as a repository or product of purely mental activity." (Jones, 2007, p. 12) That is, materials are believed to express the inner thoughts and attitudes, as well as the culture and values of society, just as they are the product of the human mind.

Material culture is essential because it helps us to understand the daily lives of the people who created them. Material culture provides us with a tangible link to the past and helps us to understand the people who created them. People produce material culture because of their social, economic, and environmental circumstances. By studying material culture, historians, archaeologists, and anthropologists can gain insights into how people lived, worked, and interacted with each other. Material culture provides us with a window into the social, economic, and political forces that shaped human history. The materials that humans use for their daily activities are bound to deteriorate and disappear over time. The reason is that all matter is limited in time and space. Therefore, as time moves forward, it is inevitable that the materials will age and perish. Wajda and Sheumaker confirm this by saying the following:

Material change should not be viewed as damage but as a part of existence. Death and destruction are not negative occurrences but merely natural processes. The unpredictable nature of life includes loss, chance, and change. The eventual destruction of material signifies the real and tangible limitations of all matter. (Wajda & Sheumaker, 2007, p. 292)

2.2. Review of Related Literature

I searched in the Addis Ababa University library while conducting this Thesis to see if there were any research papers similar to mine. Some of the studies I have come across concentrate on outlining the value of culture to society or demonstrating how to maintain culture via the use of art and other comparable creations. I have not come across a single piece of research that addresses how culture uses art, though. I attempted to carefully consider the theses submitted for the first, second, and third degrees, and I have included the ones that I believe would be relevant to this study below:

2.2.1. Ashnafi Berihun

Berihun, (2008), "Gender Role Portrayal in ETV Children's Drama" The purpose of this study is to provide partial fulfillment of the requirements for the degree of Master of Arts in Journalism and Communications. The study is divided into five chapters. The following topics are the present researcher's discussion in Chapter 1: The problem, that is the starting point for the study, is that television dramas do not focus on children in terms of gender representation, and there is a lack of research on the representation of female and male characters in television dramas. The main objective is to analyze the role of gender in children's dramas shown on Ethiopian television.

The Thesis also answered the following basic questions: Is there a difference between the number of female and male characters shown in children's drama? To what extent are female characters shown as primary or dominant figures as compared to male characters? What kind of gender relationship exists among the various characters shown in the dramas? In what kinds of settings are female characters shown as compared with males? What kind of sex-linked roles are given to female and male characters? Which of the characters play the most prominent role? What kinds of gender traits (attributes) are female and male characters shown? Are female characters presented based on their sexuality or sexual behavior?

The sampling frame of the dramas analyzed covered the period from December 2006 to May 2007. The paper has only used the television dramas made in the aforementioned period because the researcher has fully accessed only these dramas from the ETV archives. To assess the gender role portrayal of primary and secondary characters in ETV children's dramas, gender role categories like sex roles, gender traits, types of settings, marital status, sexual imagery, and portrayal were monitored and examined. The discussion in Chapter 2

heavily covers the following subjects: Gender and Media, Gender Role Portrayal in media, Children, and Television, and gender role in Ethiopia.

In Chapter 3, Ashenafi collected data through primary and secondary data collection methods. In the primary, he watched TV dramas, and in the secondary, using the data collection method, he explored various records (images, photos, videos) and other written evidence. The secondary sources of data used in this investigation were taken from published sources. The majority of them are printed materials that discuss how gender roles are portrayed. In chapter five, the Conclusion is included, and the following is written in the Conclusion:

The analysis also indicated that in ETV children's dramas, females, rather than males, were more visible in family or household settings, while the latter was more dominant in professional and other settings outside the home. Apart from the association of women with stereotyped roles and settings, most of the dramas featured females as wives, mothers, romantics, and domestics, and while men were depicted as leaders, risk takers are important manifestations of gender bias, as indicated in the study. This study is similar to mine in that it is based on a television drama. In addition, as stated in the statement of the problem, like all other research papers, it focuses on the importance of art to society.

2.2.2. Wondimagegn Ayele

Ayele (2008), "Major Landmarks in the Evolution of ETV Amharic Dramas" The purpose of this study is to provide partial fulfillment of the requirements for the degree of Master of Arts in Literature. The study is divided into four chapters. The following topics are discussed in Chapter 1: Background of the study, Statement of the problem, Objective of the study: Scope of the study, Significance of the study, Methods of the Study, Limitations of the study and the organization of the study. What the researcher used as a starting point for his study was that there have been no studies done on this subject, and he believes that if studies are done, it is possible to bring about a better change. The main objective of this Thesis is to demonstrate that specialists and the public have a strong understanding of the many forms of Ethiopian television dramas and how they have evolved through time in response to diverse societal developments. There is no research method that explains whether the research is qualitative, quantitative, or mixed. However, the research's source of information is written, and visual documents found in archives served as the information's primary sources. In order to answer

this question, historical events' written and visual records, as well as video recordings of ETV dramas, were used.

In addition, in Chapter 2, various topics of the same content are explored: Starting Point: Studying Television Drama, Television as a Medium of Drama, Story: Meanings and Structures, Realism and Television Drama, and Evaluating Television Drama: Aesthetics and Ideology are included. In the third chapter, geographical and thematic topics directly related to the study were analyzed.

ETV dramas must shed light on aesthetic and ideological criteria to produce more high-quality dramas. It is envisaged that if ETV establishes an autonomous drama department, there will be many more big and unforgettable dramas in the future. In doing so, the plays should portray society's reality in depth, avoiding superficial tales about everyday life. Additionally, they must work to portray both urban and rural life. Therefore, it is intended that the finest authors, performers, and directors will be developed to produce dramatic works using the latest technology in a manner that appeals to audience. What this Thesis has in common with my Thesis is that it focuses on the nature of television drama and explores its aesthetic value. The first and foremost difference between my Thesis and this Thesis is that my Thesis analyzes how Indigenous culture was used to enhance the dramatic story, plot, and aesthetics of the drama *The "Eregnaye"* TV serial on Art Television.

2.2.3. Daniel Erena

Erena (2018), "Perceived Effects of Kana Television Movies on Indigenous culture: High and Preparatory Schools' Students, Teachers, and Administrators from Nifas-Silk Lafto Sub-City of Addis Ababa in Focus." The purpose of this study is to provide the partial fulfillment of the requirements for the degree of Master of Arts in Journalism and Communications. The study is divided into five chapters. The following topics are discussed in Chapter 1: Background of the study, Statement of the problem, Objective of the study: Scope of the study, Significance of the study, Limitations of the study and the organization of the study. The present researcher of this study is a teacher, and based on his personal observation, he observed the negative impact of the Kana TV movie on Indigenous culture.

The main objective of this study is to Study the impact of the Kana television serial on the Indigenous culture by collecting the responses of high school and preparatory students, teachers, and administrators. In chapter two, a review of related literature and a theoretical

framework are explored, and in it, the following main topics are explored. Chapter Three is the method of the study; the study has used mixed method. Data for the study were collected and analyzed using qualitative and quantitative research methods. In this way, an interview and a questionnaire were used. In Chapter 4, the collected data were analyzed. In chapter five, the new findings of the study are presented. In the conclusion of the study, it was pointed out that it has both positive and negative effects on the Indigenous culture and the personal lives of students. 62% of the students who participated in the study revealed that the Kana TV serial have no negative effect on them. 39% responded that it has a negative impact. However, according to the research, the Kana TV movie has had a significant negative impact on the Indigenous culture.

Some of the negative effects of watching Kana TV movies include being open with sex, adopting new bad ideas and values, forgetting our own and following other people's culture, wasting students' study time, casual and open romances, reducing family relationships, sharing harmful inputs from movies, and developing bad habits with children. Additionally, children are exposed to open kissing and smoking habits through the adoption of Western music, exposure to Western cultures (such as American fashion and cosmetics), urging youth to have sex, interfering with students' study time, and viewing Kana TV movies. It has been described as having negative effects. Using a better way of life, knowing the culture of other countries, knowing the methods of crime, knowing technology, and having fun were also mentioned as positive influences. Among the basic things that this Thesis is similar to mine, the following can be observed: the fact that the focus of the Thesis is on a serial of television dramas, and the fact that the analysis base or theoretical framework is Indigenous culture, which makes it a main reference for the similarities. The main difference between my Thesis and Daniel's paper is that Daniel's study analyzes the negative impact of Kana television serials on Indigenous culture, while my Thesis analyzes how Indigenous culture has been used in the *Eregnayes* TV serial drama.

2.2.4. Abraham Gezahegne

Gezahegne (2017), "Dubbed Series and Their Possible Cultural Effects in Ethiopia: Reception Analysis of Addis Ababa Youth Kana TV Viewers in Focus." The purpose of this study is to provide the partial fulfillment of the requirements for the degree of Master of Arts in journalism and communication. The study is divided into four chapters. The following

topics are discussed in Chapter 1: Background of the study, Statement of the problem, Objective of the study: Scope of the study, Significance of the study, Methods of the Study, Limitations of the study and the organization of the study.

The main objective of this study is to Study how Addis Ababa youths interpret the messages contained in Kana Television dubbed serials in the course of their everyday lives. The study also answered the following questions: What new beliefs about values, conventions, and conduct do viewers of dubbed serials pick up after seeing them? Why do young people in Addis Ababa like Kana TV? What are the distinctions in meaning making depending on age and gender? What subjects in dubbed programs are most intriguing to young people in Addis Ababa? In chapter two, a review of related literature and a theoretical framework are explored.

The research method is described in Chapter 3, and a qualitative research approach was applied. Group discussions, in-depth interviews, and general interviews with the public were used to gather data. The researcher presents his findings in chapter four. The following conclusion is put forth in Chapter 5: The results indicate that, in contrast to male respondents, the majority of female respondents do in fact perceive Kana television-dubbed serial characters as real people and aspire to be like them in terms of appearance and style (clothing style, make-up, and posture).

2.2.5. Mentesenosh Belay

Belaye (2014), studied on “የእረጃዬ ተከታታይ የቴሌቪዥን ድራማ ከሴራ ሞዋቅር እና ከገጸ ባህሪያት አሳሳል አንጻር” (Plot construction and characterization of “*Eregnyaye*” TV serial drama) The purpose of this study is to provide partial fulfillment of the requirements for the degree of Bachelor of Arts submitted to the School of Theatre Arts in Addis Ababa university. The main objective of the study is to analyze the “*Eregnyaye*” TV serial from the perspective of plot and character analysis. In this study, the specific objective is not indicated. The methodology of the study is also not mentioned us. The research paper is treated as a general survey rather than an in-depth analysis. This Thesis was done for the first degree, and the only thing it has in common with my Thesis is that it was done on “*Eregnyaye*” TV serial drama. The study focuses only on the first two seasons.

CHAPTER THREE: METHODOLOGY

A discussion of the research methodology for the study is included in this part. It covers the research reflexivity, the study design, methodological orientations, sampling and methods of approach, data collection and descriptions of the samples, data analysis, validity, and reliability. The focus of this study is to identify “*Eregnyaye*” TV serial dramas and analyses how Indigenous culture is utilized to construct the dramatic process. On the other hand, it examines how culture shapes the way a dramatic story is processed in order to respond to the issue of how it was implemented. Culture and dramatic works of art are scrutinized not only for the significance of culture in narrating the dramatic process but also for their artistic and aesthetic values, which must be analyzed and interpreted.

3.1. Area of the Study

This study looks at how the television serial drama “*Eregnyaye*” utilizes Indigenous culture to advance the dramatic narrative or tell the story, plot, characterization, theme, mood, setting, and so on. Indigenous cultures are often valued for their creative and aesthetically pleasing qualities. As a result, the script does not appear; only the audio-visual work does.

3.2. Research Design

In this study, the present researcher used the Qualitative Data Analysis methodology, which is a method of assessing information obtained via words rather than statistics. Qualitative data analysis is a way of presenting a thorough account of the events. A qualitative research technique also provides readers with clear information and the subtle meaning of the work of art focused on the issue. It includes descriptive procedures, and the present researcher uses descriptive methods in this investigation. A descriptive approach is a research strategy in which the researcher evaluates the extent of the problem, the general conditions, and the seriousness of the situation before analyzing and providing interpretation to the reader. In this study, I will look at all the episodes of the “*Eregnyaye*” TV serial drama. In order to Study how Indigenous culture is utilized for artistic purposes in each season, After distinguishing material and non-material culture to examine how Indigenous culture is used in the “*Eregnyaye*” TV serial drama, its role in strengthening the plot, moving the story forward, defining the setting, and establishing the characters will be explored. It also analyzes how Indigenous culture is used for the overall success of the artwork. For this purpose, cultural

materials in material culture and norms, values, symbols, and songs in non-material culture are used.

3.3. Sampling Design and Technique

The sampling technique used in this Thesis is non-probability sampling. "Purposeful sampling (also called purposive or judgmental sampling) is based on the premise that seeking out the best cases for the study produces the best data, and research results are a direct result of the cases sampled." (Leavy, 2022, p. 92) The sample taken directly in this study is an "*Eregnyaye*" TV serial drama. From season one to season four (episode one to episode forty-eight), is selected for analysis.

According to Kumar (2010, p. 25), the accuracy of the findings largely depends on the way the sample was selected. The basic objective of any sampling design is to minimize, within the limitations of cost, the gap between the values obtained from the sample and those prevalent in the study population. The sample selection approach I utilized in this study was to choose "*Eregnyaye*" TV's serial drama production. The sampling technique used in this Thesis is a non-probability sampling technique (purposeful sampling). The drama has four seasons and forty-eight episodes, and all four seasons are included in this release. This is thirty-one hours (1861 minutes). The following are the main reasons why I chose the "*Eregnyaye*" TV serial drama for this study: The drama is focused on Indigenous culture and indigenous knowledge. This made the drama very well-liked by the audience, and more particularly, it makes this drama better because there hasn't been any previous research on how to use Indigenous culture in the literary and technical aspects of the "*Eregnyaye*" TV serial drama. The fact that the drama was awarded the 2022 "Impact Award" and the 8th "Guma Award" in the category of the best television serial drama is mentioned as reasons for conducting my Thesis.

3.4. Method of the Study

The study relied heavily on collecting qualitative data. Because the Thesis is presented in words rather than statistics, a qualitative data approach is used. In the qualitative data collection method, the data is collected through the primary and secondary data collection methods. Primary and secondary data collection methods are used in this study. "A primary source is the one closest to the original source of information, whereas a secondary source is at least one step removed from the original source of information." (Adams, 2018, p. 70) Raw

data and first-hand testimony are provided by primary sources. Interview questionnaires and observations, as well as unevaluated materials or data, are also a few examples of primary sources of information. Books, journal articles, and official statistics, such as government reports or organizations that have collected and published data, are a few examples of secondary data collection methods.

3.5. Data Processing and Analysis

Based on the data collection method, the researcher used the qualitative data analysis method. The gathered information should be well organized and open to direct analysis. As a result, the researcher records the information collected using the aforementioned analytical data analysis methods. The present researcher analyzes data gathered through the audio-visual work of the “*Eregnaye*” TV serial drama.

CHAPTER FOUR: ANALYSIS

4.1. The Story of “*Eregnaye*” TV Serial Drama¹

There was a couple living in a small rural village called Abinet. The husband's name is Mr. Bekalu, and the wife's name is Mrs. Chrenet. They also have a daughter, Wegayehu. Eating and drinking with the community is one way these married couples show how much the neighborhood values and admires them. Mr. Bekalu is a person who wants to teach and train the local people about indigenous knowledge and change them. To achieve this vision, he opened a training school called "Abye Bekalu Vocational School" and continued to teach and train the local people. Because the residents of the Abinet area are educated and trained in indigenous knowledge, working together and eating together are their manifestations. His aim is to change their environment and their country. For this reason, the roles of Mr. Bekalu and Mrs. Chrenet are important.

After some years, Wegayehu, the daughter of Mr. Bekalu and Mrs. Chrenet, is going to get married. In the Abinet community, the wedding was unprecedented. The bride gives birth to twins the night before the wedding, as guests from near and far gathers to help with preparations. The father who heard about the birth of his daughter dies on the eve of the wedding. In addition, the wedding changed into weeping, and the joy changed into sorrow. Wegayehu, along with her friend Tirengo, takes her children, and she disappears at night.

The admired and cherished family will be isolated from society, and the person who wants them even for marriage will disappear, and they will be the highlight of the shepherds' song and the song of Azemari. For this reason, the Abye Bekalu Vocational School is also closed. After years, her friend Tirengo, who had disappeared with her, died after she came with her daughter and entrusted her to Wegayehu's mother, Mrs. Chrenet. Mrs. Chrenet named the daughter "Enana". Enana will grow up to be a shepherd beloved by the local people. For this reason, for twenty years, there was no man to marry the daughters of Mrs. Chrenet's family. Ayal is the daughter of Tasew and Welansa. Moges, the man who will marry, together with a

¹ *Eregnaye* (Amharic: አረኛዬ, translated as *My Shepherd*) is an Ethiopian television drama serial. The drama written by Azeb Worku, Beza Hailu and Kidist Yilma, and the director is Kidest Yilma. It premiered on 7 June 2021 on ARTS TV and concluded on 19 August 2022 with 4 seasons and 48 episodes. Starring Hailemeleket Mewael, Fikreyesus Zewde, Solomon Bogale, Mulalem Tadesse, Sayat Demissie Abebe Balcha, Amanuel Habtamu, Dirbwork Seifu, and etc, the story revolves on the rural Ethiopian culture and emphasizes about social norms in a one single Ethiopian community.

businessman, Mr. Ermiyas, and the bride's father (Tasew), start working to rent the local land for a factory, including Abye Bekalu Vocational School.

After an elder is sent for the wedding, Wegayehu comes back to her mother and father's house together with her son, Dawit. Tasew, who saw Wegayehu come back, will start trying to get her to go back. Wegayehu leaves Dawit with Mrs. Chrenet and goes to look for her husband and her other son, Mengestu. Tasew makes Dawit stay the night in the sheepfold. Enana saw Dawit in the sheepfold, and she took him to a local resident named Mr. Sahelu.

Dawit also starts working with the local residents to open the closed Abye Bekalu Vocational School. Half of the local residents are on Dawit's side; the rest are on Mr. Ermiya's side, and the conflict has started at this time. Meanwhile, Dawit's twin brother, Mengestu, came to Abinet. The mother also gave the school as a gift to Mengestu. Mengestu also started working with Mr. Ermiyas side. The wedding of Moges and Ayal was unfulfilled. Mengestu and Asged get into a conflict over the school issue. During the conflict between Mengestu and Asged, Enana is hit by a bullet and dies. The local people who witnessed Enana's death will mourn together. Because of her death, the residents of the Abinet area who were separated became one. Abye Bekalu Vocational School, which is used to teach indigenous knowledge, will also be open in a modern way.

4.2. Non-Material Culture in “*Eregnaye*” TV Serial Drama

4.2.1. Norm in “*Eregnaye*” TV Serial Drama

Society has both material and non-material cultures that cannot be violated. These attitudes, thoughts, and beliefs are considered inviolable and unchangeable by society. People in the community who violate these ideas, attitudes, and beliefs may face direct and indirect punishment from the community. (See 2.1.5.1.1) We also find this Norm in various scenes in the “*Eregnaye*” TV serial drama.

A girl must be a virgin before marriage: Season 1, Episode 1: We will see this in the twentieth minute. According to the Abinet area's Indigenous culture, a woman must be able to remain chaste or a virgin before marriage. It is her mother and father or her close relatives who prepare her spouse for her. They prepare for a wedding so that she can marry a man who is better accepted by the community. According to Edward T. Hall, this type of marriage process is a reflection of Indigenous culture. This type of system is also common in the Abinet area. When a girl reaches the age of marriage, her family prepares a man for her whom they like and whom they say will take care of their daughter.

When Wegayehu left the rural village of Abinet and went to the city to study, she started a romantic relationship with a truck driver named Shiferaw, got pregnant from him, and returned to her family. Her family waits for the time and prepares for their daughter's wedding. However, her family started this arrangement thinking that Wegayehu was a virgin. Wegayehu waits for her husband until the eve of her wedding. She waits for him, but he never shows up. On the eve of her wedding, Wegayehu was about to give birth. The fact that Wegayehu is engaged to another man and became pregnant is news that will cause great shock to her family and the local community. In a society in an Abinet area, a woman must be able to maintain her virginity by maintaining the Indigenous culture. The local community will not tolerate a woman who breaks this established norm. This kind of woman is will be marginalized from the society; she is considered an immoral woman, her family and relatives *are not proud of her*. As a result, if a woman wants to honor herself and her family, she must remain a virgin before marriage. From the beginning to the end of the story of the “*Eregnaye*” TV serial drama, Wegayehu violates this local norm. The story of the drama depends on this. In season one, episode one, we can see an example:

ወላንሳ: በስም አብ ወልድ ወመንፈስ ቅዱስ! ወጋዖሁ ምንድነው የማየው? ምጥ?... ምን!... ልጅ አገረድ ነሽ ስንል? እኔ ይህንን ቅሌት አላይም:: ምን ቆመሽ ታደላሽ? ሂጂና እማማ ችርነትን ጥረዖቸው!

ትርጉም: እማማን?

ወላንሳ: አዎ!

ትርጉም: አንድ ነገር ቢሆኑስ?

ወላንሳ: አንድ ነገር መሆናቸው ዛሬ ነው እንዴት የታደሁ? ሂጂና ጥረዖቸው መጥተው ቅሌታቸውን ይዩ!

Welansa: *In the name of the Father, the Son, and the Holy Spirit! What? I don't get it; we assumed you were virginal. I'd prefer not to witness this scandal. What do you see there? Go and call Mother Chrenet!*

Tirnego: *Mother Chrenet?*

Welanesa: *Yes*

Tirengo: *What if she were something?*

Welanesa: *Did you see that they are one thing today? Go and call mother Chrenet, she will see her scandal!*

As we can understand from this conversation, the bride (Wegayehu) was believed by her family and the local community to be a virgin before the wedding ceremony. They started making wedding arrangements, thinking that their daughter was innocent. She is believed to have violated the local norm by deviating from the community's beliefs and ideas. A pregnant woman can be identified by the changes in her body. However, this is not seen in the “*Eregnaye*” TV serial drama. This makes the act unreliable and unacceptable to the audience.

When a girl marries and gives birth, her mother and in-laws support her. However, in the “Eregnyay” TV serial drama, she deviated from this Indigenous culture. Because of this, her family will be shocked. Her family and the local community are seen preparing for the wedding. Half of them dance, and the rest run around decorating the party, doing different jobs. In the meantime, her labor starts. However, she was not allowed to make her voice heard. The reason is that her family and local residents do not hear her voice. Welansa says this in the same scene:

ወላንሳ፦ ሰው ይሰማል አትጩሂ!.... ዝም በይ! በእናት እና አማት ተከበሽ የምትወልጅ መሰለሽ! ዝም በይ! ለአንቺ ብዬ እኮ ነው መከራሽን የምደብቀው።

Welansa: People will hear you. Be quiet; don't scream! You look like you are giving birth, surrounded by your mother and mother-in-law. Shut up! It is for you that I am hiding your suffering.

If the community hears the voice of the bride, the effect it will have on the wedding is significant. The main reason for this is the violation of local norms. In the drama, an effort was made to hide this violation of the Indigenous culture, as part of the community is portrayed as paying attention to the culture and identity. When Wegayehu screamed, it was possible to create suspense in an effort to prevent her family from hearing her screams. Wegayehu was forced to live away from her family and the local community for twenty years because she violated this local norm. As a result, she was subjected to many abuses and suffered greatly. It is stated that Wegayehu gave birth before marriage because her mother or her family did not teach her the culture and norms properly. In addition, in season four, episode forty-four, fifteen minutes, Mother Chrenet explains it as follows:

እማማ ቸርነት፦ እኔ ወግ እንድታሰዩኝ ብዬ ልጄን ወጋየሁ ብዬ ከመጥራት ውጪ ወጉን ባህሉን መቸ አስተማርኳት? ያኔም ቢሆን የሀገሬውን ወጉን ባህሉን ልጄ የት ታውቀዋለች? የእኔን ባህል እና ወግ ተረድታዋለች? ታውቀዋለች? አክብራት ትጠብቀዋለች? እኔም አልጠየኩ እኮ እኔም አላውቅ!.... እኔ ለአንድ ልጄ መሳሳቴን በአእምሮም በአካልም ለእሷ መጠንቀቄ ይሄ ነበር እናትነት የመሰለኝ ለእኔ።.... እንዴት ይሁን ታዲያ? እኛ የራሳችንን ባህሉን ወጉን በቅጡ ሳናሰድቅ፣ ሳናሳውቃቸው እውቀቱን ሳናስጨብጣቸው ሂደት ተማሩ ሰልጥኑ ብለን ስንልክ ልጆቻችንን ከዛ ሲመለሱ ባህላቸውን አጥፎ አባቶቻቸውን ገዳይ ሀገራቸውን አፍራሽ ሆኑብን እኮ! ሁሉም መና ቀረ፣ ልጆችንም ተሰደደች፣ ቸርነትም ዋጋ ከፈለች፣ እኔም የወላድ መካን ሆንኩኝ። ታዲያ ለዚህ ሁሉ ጥፋቴ ወዳጆች ልጄንም እናንተንም በአብነት መንደር ታሪክ ቤተሰቦቻችሁን ልጆቻችሁንም መዳር ያቃታችሁ በዚህ ታሪክ አይደል? አጥር እንዲታጠር ህብረት እንዲጠፋ ምክንያት የሆንኩት እኔ አይደለሁ? ስለዚህ እስኪ ይቅርታው ከእኔ ይጀመር ወዳጆቼ ይቅር በሉኝ!

ወጋየሁ፡- አባቶቼ እናቶቼ፣ ወንድሞቼ እህቶቼ ይቅር በሉኝ! በልጅነት ባለማወቅ ባህሉን እረግጨጭ ሁሉን ነገር ትቼ ሸሸሁ በዚህም የምወደውን አባቴን አጣሁ። እናንተም አብዬን አጣቻሁ! በዚህም በበቂ ሁኔታ ተቀጥቻለሁ ይቅር በሉኝ!

***Mrs. Chrenet:** I named my daughter Wegayehu² to make me proud. But when did I teach her the traditions and culture? Even then, where does my daughter know the traditions of my country? Does she understand my culture and traditions? Does she respect the culture and tradition? I didn't ask and I didn't know either... I thought I had taken care of my daughter mentally and physically. This was what motherhood looked like to me. How is it going? When we send our kids out to school and train without exhibiting them our own traditions and culture in a respectful manner, without educating them, without equipping them with knowledge, when they return they become the ones who destroy their culture, their dads, and the assassins of their nation! All was in vain. Our daughter ran away, Tringo paid the price, and I was left childless. Because of all this, my friends, my son, and you, your families and your kids have divorced from the story of Abinet Village, right? Is it not true that I was responsible for the union's dissolution and the fencing of the fence? So please forgive me, my friends, and let the forgiveness begin with me!*

***Wegayehu:** My fathers, mothers, brothers, and sisters I ask your pardon! As a child, I unknowingly broke the tradition, left everything, and ran away, thus I have lost my beloved father. You also lost your father! I have been punished enough for this, so forgive me!*

As we can see in this dialogue, Mrs. Chrenet said that failing to teach her daughter the culture and norms of society has produced such destructive effects. The transgression of the Indigenous culture made the drama travel from season one to season four and not deviates from the subject what we understand here is that due to the violation of this norm. The character named Mr. Bekalu has died, the family of mother Chrenet has been isolated from the community, Abye Bekalu's vocational school has been closed, the wedding that has been prepared for months was canceled, it has caused Wegayehu to live in exile, and Wegayehu's friend, who is the main character of the drama named Tirengo, has been died. It caused Enana to be entrusted to Mrs. Chrenet; they demolished the school, saying it was a place without a supervisor, and got into a conflict to rent the land; and it caused Dawit and Mengestu to be among the main characters of the drama. Because of her birth, the residents of the Abinet area are believed to have cursed her family and her descendants, which have caused the children of Tasew and Welansa to live out of wedlock. It is the starting point for different claims to be raised against the school, and the main character, Enana, dies in a conflict caused by the inheritance of the school. Due to her death, the residents of the Abinet area who were

² In Amharic Wegayehu means, "I have received the honour or happiness"

fighting and splitting up will come to unity and reconciliation. In general, the origin and destination of the story of the drama are Wegayehu's violations of local norms.

Crying at night: In Abinet village, if anyone has to cry, it is absolutely forbidden to cry at night. Anyone who violates this Indigenous culture is considered guilty and disrespectful of the Indigenous culture. She describes this in the third minute of season one, episode five, when Welansa, scolding Wegayehu not to cry.

ወላንሳ:- እየውልሽ ወጋፆሁ አሁን ሰአቱም አይደለም መሸቷል። በምሽት ደግሞ አይለቀስም። ቆይ እስካሁን ይዘሽ ሞረሽል አይደለም እንዴ? አሁን ምን መጣና ነው የምን መርዶ ነው አሁን የሚለቀሰው? እስኪ ነውር ፍሪ ቤተሰቡን አታሰድቢ! ይንጋና ከቤተሰቦቻሽ ጋር ሄደሽ አባቶሽ መቃብር ላይ እርምሽን ታወጫለሽ። እንደው ዘለሽ እንደወጣሽ ዘለሽ ገብተሽ መቀመጥም ነውር ነው። ከዘመዶቻሽ ጋርም እርቅ ፈጥረሽ ነው ወደ ቤት የሚገባው።

Welansa: Look Wegayehu! Now is not the time to cry, it has got dark. In addition, do not cry at night. Wait, you still have it, don't you? What has happened, and why are you crying now? Be afraid of the taboo and avoid offending the family. When dawn arrives, you go with your family and will be standing next to your dad's grave and lament him. It is improper to enter and sit as soon as you exit. It is also worthwhile to have peace with your family first before you enter home.

According to this dialogue, it is forbidden to cry during night time for a dead person. Beyond that, she describes it as defamation of the family. If Wegayehu comes to her family and cries, the family's secret will come out again. As a result, her family is subjected to unnecessary torture. Welansa tells her that it is not appropriate for her to join the family without asking anyone's forgiveness and permission, just like when Wegayehu left the Abinet area at night with the twins she gave birth to outside of the cultural norm. In addition, in this scene, Welansa's desire is to use the Indigenous culture as an opportunity to achieve her own desires. When Welansa was preparing for Ayal's wedding, she understood the arrival of Wegayehu as a bad opportunity. Above all, if the community hears that she cries at night and says that a woman who has been away from the area has returned due to a curse, the wedding will be cancelled. In this way, this social norm is used to protect the interests of Welansa and her family and to narrate the dramatic story and plot. As an example of this, in the fourth minute of the same episode, Welansa and Ayal say the following:

ወላንሳ:- አንች ደግሞ ምን ሆነሽ ነው ምታለቅሽው?... ሆችን ወገኛ በስንት ትግል አስጥዬ ስመጣ አንች ደግሞ ምን ልሁን ብለሽ ነው?
አያል:- እማዬ ይህ ነገር እኮ ከተሰማ ሰርጌ ነው የሚበላሽው።
ወላንሳ:- ለምን ተብሎ ነው የሚበላሽው?

አያል: "የአበቡ ሰርግ የተበላሸው የወጋየሁን ታሪክ ሰምተው ነው። እከ ቤት ሁሉም አንድ ናቸው።" ይባላል አላልሸኝም? አሁን እንደገና የእሷን መምጣት ከሰሙ የሰው መጠቋቋሚያ እና መሰላቂያ ነው የምሆነው።

ወላንሳ: አይዘሽ ማንም አይሰማም! ይልቁኑ እናንተ አፋችሁን ጠብቁ። ደግሞ አባትሽ ሲመጣ መላ መላ እንላለን።

Welansa: What do you want me to do when she has left her mourning with so many obstacles that I tried to solve?

Ayal: Mom, if this is heard, my wedding will be ruined.

Welansa: Why will the wedding be ruined?

Ayal: Isn't you the one who told me that Abebu's wedding was canceled because they heard the story of the wegayehu? Now, if people learn she's coming back, I'll be a man's scorn and mockery.

Welansa: Don't be afraid, no one will listen; however, you should keep your mouth shut. We need a solution for when your father arrives.

According to this dialogue, the arrival of Wegayehu has put a lot of pressure on the family of Welansa. To avoid this and to keep the local people from listening, Welansa used the Indigenous culture as a cover. Perhaps because of this, they are afraid that Ayal's wedding will be canceled completely. It will further strengthen the discord in the family. This gave the act credibility.

Pointing the finger: In the twenty-fifth minute of season four, episode forty: Atsde comes to Abinet village with Wegayehu. Atsde pointed her finger at Mrs. Chrenet. Enana tells her that it is shameful and an act that is considered as a bad action or behaviors the Indigenous culture.

እናና:- ጣት አይቀሰርም። ጉልበት ሳሚ!

Enana: The finger is not pointing. Kiss her knee!

According to Indigenous culture, pointing the finger at another person is considered offensive and derogatory, as well as a sign of bad manners. Enana is seen teaching or narrating the Indigenous culture to Atsde. Kissing an older person's knee is considered a sign of respect and good manners. However, because she does not know this Indigenous culture, Atsde falls down and does not kiss the knee of her mother Chrenet. This action will cause her to be considered violating a local order or regulation. Enana tells Atsde to refrain from her actions. Atsde kisses the knee of Mother Chrenet. According to this, a dramatic story was used to narrate based on the Indigenous culture.

4.2.2. Value in “Eregnaye” TV Serial Drama

We have seen in 2.1.5.1.2 that value is the value or honor given by a community. The value society places on something are called value. It is the role of individuals or society not to violate or affect this value. We will look it below.

Dignity: An issue that goes hand in hand with value is the issue of dignity. In this Indigenous culture, dignity is a fundamental issue. People often pay a tremendous price to preserve their respectability and dignity. One of the numerous qualities included in the “Eregnaye” TV Serial drama is respect. Respect describes the place people give to an individual or family. One of the things we deal with in the drama of the “Eregnaye” TV serial is the issue of honor. Apart from the negative impact of having a woman out of wedlock, the disrespect and contempt it brings to her family are presented as the main topic. In *Eregnaye's* TV serial drama, the quest for dignity has played a major role in moving the plot forward. In the thirty-first minute of episode one, we can watch the dialogue between Welansa and Tasew:

ወለንሳ:- ጣሰው እሷን በልጃንረድ ስም ልትዳር?

ጣሰው:- ሌላ አማራጭ አለኝ የአብዬ በቃሉ እና የእማ ችርነት ልጅ ሰርግ ተደግሶላት ጥሎኛ ተጥሎላት ዘመድ አዝማድ ተሰብስቦ ዲቃላ ወለደች ይባል? ምን እያልኝ ነው? ይህ እኮ ለሁላችን ሞት ነው። የሞት ሞት ነው ለእኛ... እርሷን አንዴ ሞታለች... ይህ እኮ ለዘር ማንዘራችን የሚተርፍ ውርደት ማለት ነው።

Welansa: Will she pose as a young girl before getting married?

Tasew: Do you have any other option? Do you want to hear that the daughter of Abye Bekalu and Mother Chrenet was married, a dowry was given to her, her relatives gathered and she gave birth to a half-breed? What are you saying? This is death for all of us. She is already dead but it is the worst death for us. This is an insult to our offspring.

The basic issue we find in this drama is dignity. Mr. Bekalu and Mrs. Chrenet's families are a family that is loved and respected in the area, and they do not want this honor to be lost on them. As a result, the character named Tasew is more worried about his family's honor than Wegayehu and is seen arguing. What should be noted here is that Wegayehu's violation of the local norm has affected her family, which has raised the question of honor. Mr. Bekalu's family respects the rules and regulations in the area and does not want to be perceived as going against them. For this reason, it can be seen that they are more concerned about the tradition and culture of the community and their respect than Wegayehu. In the seventh minute of season one, episode two, the offending character explains that the groom's family is similarly concerned about their honor in the following passage:

ጣሰው:- አሁንግ የሞሽራው ቤተሰቦችም ከሰ ሙጠዮቻቸው አይቀርም። የድግስ፣ የእህል፣ የክብር፣ የስም ማለታቸው መቸ ይቀራል!

Tasew: Now the family of the groom will undoubtedly be asked for recompense for the feast, grain, honor, and name/fame!

At a time when they are working hard to restore the lost honor of their family, the return of Wegayehu will bring them back to shame. In the drama, they used the return of Wegayehu to strengthen the plot by linking it to the Indigenous culture and her family's exaggerated quest for honor. If the return of Wegayehu were not connected with her family's desire for honor, there would be no change. This means that when she broke the tradition and returned to her family, they should have welcomed her with joy. However, her family values the Indigenous culture and sees her return as bad luck rather than good luck. This is described in the twenty-second minute of season one, episode seven, as follows:

ጣሰው:- እህት አለም እኔ አሁን አንች እንድትናደጁ ወይም እንድትበሰጩ ፈልጎ አይደለም። ግን ይህን ሁሉ አመት ስንወቀስ፣ ስንረገም፣ እረኛ ሲያፏጩብን፣ አዝማሪ ሲያሾፍብን የከረመው በእሷ ምክንያት አይደለም? አሁን ደግሞ አያልን በወግ ድረን ክብራችንን ለማስመለስ በምንዘጋጅበት ጊዜ ጭራሽ ይህንን እርግማኗን ይዛብን ትምጣብን? አሁን ደግሞ አያልን በሰርግ ድረን ክብራችንን ለመመለስ ስንዘጋጅ እርግማኗን ይዛ መጣች?

Tasew: My Sister, I don't want you to be angry or upset right now. But isn't it because of her that we have been scolded, cursed, shepherds whistled at us, singers mocked us all the years? And now, when we are preparing to restore our honor through tradition, why did she bring this curse to us? And, when we are ready to restore our honor at Ayal's wedding, will she come with her curse?

The drama's narrative and the drama's value to Indigenous culture, indigenous knowledge, custom, and order are each significantly affected by this repeating issue of divided dignity. In this way, the next season of the drama is based on insulting and humiliating Mr. Tasew's family. In addition, at the twenty-ninth minute of season two, episode fourteen, Moges explains that things are not going as they expected due to the presence of Dawit Azemari's house and that Dawit is becoming an obstacle for them:

ሞገስ:- ያ ልጅ የገጠር ከተማውን ተቆጣጥሮታል። ከነማን ጋር እንዳየሁት ታውቃለህ? ከነ አድማሴ ጋር ማስረሻ ቤት፣ ማንም ምንም አይሰማም፣ ማንም ምንም አያይም አላልከኝም?

ጣሰው:- ያች የተረገመች እናና የሚሏት ጉድ እያለች ሰው በየት ገበናውን ይደብቃል? በሰበበ አስባቡ ህዝብ የሚሰበስቡ ትርኢት ትፈጥራለች።

ሞገስ:- አሁን ምንድነው የምናደርገው? እኛ ደብቀነው ሞተናል እሱ ግን በአንድ ጊዜ አገር ምድሩን ተዋውቆ ወዳጅ ሆኗል። እኛ ደበቅን የምንለውን የእሱን ማንነት ሀገር ምድሩ

ሰምቶ መሰቃይ አድርጎናል።

ጣሰው:- እሱማ መሰማት የለበትም!

ሞገስ:- ማን ምን ፈርቶ ይደብቅልሁል? እነሱ ምን አገባቸው? እህትህ እንደሆኑ «የበሰበሰ ዝናብ አይፈራም» አንዴ የቤቴ ስም ጠፍቷል፣ ታሪኬ ተበላሽቷል፣ ምን አስደበቀኝ ብለው የተነሱ ነው የሚመስለኝ። ያንተ እና የልጅህ፣ የቤተሰብህ ስም ያሳሰባቸው አይመስለኝም። እኔ ግን ያሳስበኛል!

Moges: The town and the countryside have been seized by that boy. Do you recognize the person I saw him with? At Masresha's home with Admase. Didn't you tell me that no one would hear or see him?

Tasew: How can anyone keep a secret when this evil Enana is around? She produces shows that draw crowds.

Moges: What shall we do now? We took great care to hide it, but he learned about the issue and grew to like all. The world learned his identity which we claim to conceal, and it made us chuckle.

Tasew: It should not be heard!

Moges: Who fears to hide your secret? This is none of their business. I think your sister follows the proverb which declares "a rotten person doesn't fear rain" by saying "once my family name is lost and the history is ruined, why should I hide the secret"? They do not care about you, your daughter, or your family. But I am concerned about your case.

Moges assures him that Dawit’s reputation in the community is degrading the honor of his family and is becoming an obstacle to Ayal's wedding. This subsequently led to a heated conflict between Tasew and Moges. Even though Tasew looked down on Dawit, over time, Dawit became better, as did his conflict with Mr. Ermiyase and Mr. Moges. The story of the drama, which started by showing the exaggerated honor and selfishness of the Tasew, it was able to pave the way for various conflicts. Among the many things that the community of Abinet believes can undermine dignity, even the negative that comes naturally, is that they associate it with the wrath of the Creator and the curse of the community. If a child in the family has a disability, it is believed that he inherited a sin from his mother and father. In Abinet Village, it is considered demeaning to interact with disabled people and their families, go to work with them.

Dawit's character and the attitude of the community can be seen as well. Dawit's disability has had a profound effect on him. Especially the influence of his mother’s uncle (Tasew), who violated him and the family he violated, is not to be taken lightly. Dawit's disability is considered a reason for the disruption of Ayal's wedding in addition to its influence on him. Moges is seen saying that not knowing about Dawit's disability has lowered his dignity and dishonored his family. As a demonstration of this, let us look at the dialogue between Moges and Tasew in the eleventh minute of season one, episode eleven:

ሞገስ:- ምን ሆኖ ነው እንደዚህ የሆነው?

ጣሰው:- እኔ አላውቅም።

ሞገስ:- እና እኔ ማወቅ አልነበረብኝም? ሽፋፍናቸው ልትድፍልኝ ነው? ሰው ሲሰማ ዘመዶቼ ደስ የሚላቸው ይመስልሁል?

ጣሰው:- ማንም አልሰማም። ማንም አይሰማም።

ሞገስ:- ጣጠኛ ቤት ነው መቼም። ልክ ሽማግሌ ከመላኬ እሷ መጣች አልከኝ። ስለእሷ ማንም ሰው ሳይሰማ ሄደች ብዬ ስል ልጄ አለ አልከኝ። ከዛ ማንም ሳይሰማ ይሄዳል አልከኝ። እንኳን ሊሄድ ይኸው እየተጎተተ አደባባይ ይዘራል። አልፎ ተርፎ ዘው ብሎ እየገባ በዛ መሬት ላይ እኔ ነኝ ባለቤት ይላል። በፍጹም እኔ ይህንን መቀበል አልችልም። በፍጹም!

Moges: How did this happen?

Tasew: I don't know.

Moges: So shouldn't I have known? Are you planning to wed me in secret? Do you think it makes my family happy when other people hear this?

Tasew: Nobody heard it, either and nobody will hear it.

Moges: It's always an awkward home. You told me that she came as soon as I sent the elders. When I said she left without anyone knowing about her, you claimed that her son is around. Then you declared that he would depart silently. He walks around the square dragging himself to go. He even says that he is the owner of that land. I am unable to accept this at all. Never!!

As we can understand from this dialogue, Moges is a person who cares about his and his family's honor. If it is known that Dawit is the son of Wegayehu, the Cause of his disability seems to be the result of his cursed mother. This is presented as a hindrance to Ayal's wedding. This did not seem to suit the honor of Moges and his family. Moges does not want to join a cursed family for the sake of his and his family's honor. This type of favoritism has become a common narrative technique to develop the plot and create tension and suspense.

አቶ ኤርሚያስ:- ሞገስ ነገሮችን በብልሀት ያዝ እንጂ!

ሞገስ:- ልጄን አይተኸዋል አቶ ኤርሚያስ?... እንደዚህ አይነት ልጅ እንደሆነ እኮ ደብቆኝ ነበር።

አቶ ኤርሚያስ:- አካል ጉዳተኛ መሆኑ ለእኛ ጨንቅ አይደለም ሞገስ።... እንደውም ለእኛ ጥሩ ነው።

ሞገስ:- ምን ነካህ አቶ ኤርሚያስ? የእሱን ልጅ እኮ ነው የማገባው። ሀገር ምድሩ የእርግማን እንደሆነ ያውቃል። ታውቃለህ አይደል ከአመታተት በኋላ እዛ ቤት ሴት ልጅ ሊዳር እንደሆነ እንደ አለመታደል ደግሞ የማገባው እኔ ነኝ።

Mr. Ermiyas: Moges, Please handle the case wisely!

Moges: Mr. Ermiyas, have you seen the boy? He made an effort to conceal his actual self from me.

Mr. Ermiyas: He is a disabled man, but that doesn't concern us. Actually, it works in our favor.

Moges: what happened to you Mr. Ermiyas? I am marrying his daughter. Everyone knows he is cursed. You know! After years, a girl will get hitched in that home. Unfortunately, I'll be the one to tie the knot with her.

He has been concerned that Dawit's disability is not acceptable by his family and does not uphold the honor of Moges's family. As a result, they get into some conflict with Tasew. Although Moges tells Mr. Ermiyas that the community believes that Dawit's disability is the result of a curse, as seen in the drama, Dawit is a popular person in the Abinet community. It is frequently mentioned in the story of the drama that the residents of the area of Abinet stopped marrying the family of the offender for the sake of their honor. When Moges is getting ready to marry the daughter of Tasew after twenty years, the success of the wedding is questioned due to the arrival of Wegayehu and her son Dawit. This means that it was possible to strengthen the plot of the drama by following curse and honor together in the drama of the "Eregnaye" TV serial. The local people know that Wegayehu and her son Dawit have a curse. Moges is worried about his own honor and that of his family. He did not want to marry Dawit's mother's cousin, who is said to have become disabled due to a curse, in order not to spoil the family's honor. This causes him to lose the job that would make him rich in no time by marrying Moges Ayal's. This case has led to the community's conviction that Dawit is cursed.

Moges also repeatedly raises the issue of his honor. As the bride's family fears that the groom will change his mind, various conflicts arise. Moges clash with Tasew, Wolansa, and the society. Due to Dawit's disability, the drama's plot is strengthened by the fact that Moges, who tries to protect his honor, gets into a conflict. This allowed the plot to be tied together with a plausible cause and effect. Although Moges is unpopular with the local people, he compares himself to the family he violated and thinks that marrying Ayal is an honor for her family. For this, he is seen controlling Ayal's family and making them fall under his feet by threatening to "cancel the wedding". As a demonstration of this, in season three, episode twenty-eight, in the seventeenth minute, Welansa goes to Moges's house and begs him.

ወላንሳ:- እባክህ ሞገስ እንደዚህ አታድርግ!

ሞገስ:- ምን ሆነሻል እችዬ ወላንሳ?

ወላንሳ:- እባክህ በሰው አፍ ውስጥ አታስገባኝ!..... እባክህ ዳግም አታዋርድኝ!

ሞገስ:- እኛ አታልቅሽ ተረጋግተን እናውራ! እኔም እኮ ሰርጌ ቀርቶ የእረኛ መሳቂያ መሆን አምራኝ አይደለም። ግን ምንም ማድረግ አልቻልኩም። ያ ልጅ ፈላጭ ቆራጭ ሆኖብናል እችዬ ወላንሳ።

ወላንሳ:- ግን ታዲያ ሰርጌን መተው ነው መፍትሄው?

Welansa: *Moges Please don't do this!*

Moges: *Mother Welansa, What happened to you?*

Welansa: *Please don't ruin my name again! Please don't humiliate me again!*

Moges: *Okay, don't cry. Let's talk calmly. I don't want to be the laughing stock of*

shepherds after my wedding has got canceled. But I can't do anything. That boy has turned into a dictator for us.

Welansa: *So the solution is to cancel the wedding?*

The dialogue between Mrs. Welansa and Moges, which we have seen above, explains to us that the cancellation of the wedding causes a lot of psychological pressure on Mr. Tasew family. Moges's preoccupation with his honor can be seen as a second reason for his cancellation of the wedding. This means that the first reason for the absence of the wedding is the return of Wegayehu and the cancellation of the work they planned with Mr. Ermiyas. Moges's concern for his honor is presented in the drama as the basis of the plot and a new beginning. Moges and Tasew beat Dawit up and then threw him into a cliff. As a result, the verbal conflict escalated into a physical conflict.

Azemari: In Ethiopia, Azemari is a profession formed by indigenous knowledge that is used to conveying ideas, admiring beauty, forgetting sadness, providing entertainment, and supporting the hero, and so on. It also serves as a local value in society. In the drama of “Eregnyaye”, Azemari is presented as a good way to convey a message, move the dramatic plot forward, and narrate the story. Maserasha describes various events in poetry and music. By using the Indigenous culture, the dramatic story and the plot were made to move forward with music and poetry, and the aesthetic value was highlighted. Azemari is someone who is knowledgeable, has creative skills, and can express things in poetry and music in the rural community. In the drama, Dawit's identity is hidden, and efforts are made to prevent Ayal's wedding from being canceled. The reason for this is that if the local people and Moges find out about Dawit's identity, they will link him to the curse of Wegayehu, and the wedding of Ayal and Moges will be canceled. Suspecting the character of Azemari, who did not recognize Dawit's identity, Maserasha expresses the following in the eighteenth minute of season two, episode fourteen:

ማስረሻ፦ ከእግር እስከ ራሱ ሳጤነው ሳጤነው
እያልኩኝ በህረው ሁኔታው ልዩ ነው
አሁን ከእንግዳዬ ተዋወኩኝ ሳ
ስሙ የንጉስ ነው ዘሩም የአንበሳ

Maserasha: *when I observed him from the feet to the head saying his character is unique, now, I got acquainted with him. His name is that of a king and his offspring is that of a lion.*

In this poem, she hints that Dawit belongs to the family of Mr. Bekalu. In this way, it was possible to narrate to the local people that Dawit is the grandson of Mr. Bekalu by showing that an azemari (musician) can look at things from a different perspective than the rest of the community and can narrate what they saw. In addition, in season two, episode fifteen, twenty- seventh minute, she is heard saying the following through the conflict of words with Ademase:

ማስረሻ፡ ወይኔ ማስረሻ!
 ስንቱን በግጥምሽ እንዳላጽናናሽው
 ስንቱን በቀረርቶሽ እንዳላጀገንሽው
 በጠጅ በጠላሽ እንዳልቆረጥሽ ጥሙን
 በዜማ በቅኔሽ እንዳልካገሽ ስሙን
 ጊዜ ጣለሽና ያነሳሽው ጣለሽ
 ስራ አገኘሁ ብሎ ስራ አስፈታሽ አለሽ

Masersha: *Oh Masersha!*
 You have condolence many in your poems
 You have braved many in your war song
 Like do not quench man's thirst with your T'oji and T'ela,
 You have made him a hero by your wax and gold
 Because time failed you those you helped also failed you
 Those who have a status now called you a jobless

Through this poem, the azemari/musician describes the problems, sorrows, joys, and inner essence of the people around her through poetry. However, the negative name given to her by people because of her singing led to conflict. Seeing this singer's skills, Dawit chose her to teach at Abye Bekalu Vocational School. This can be seen in season two, episode six. The character is a character that puts her thoughts on various topics in the drama, gives hints to the audience, and informs the characters. Azemari is considered an art form and is used in the drama to narrate indigenous knowledge and show the emphasis of the drama on Indigenous culture.

Cultural medicine: "The local wisdom is the community's wisdom or local genius deriving from the lofty value of cultural tradition in order to manage the community's social order or social life. The local wisdom is the value of Indigenous culture having been applied to wisely manage the community's social order and social life." (Sambeka & Sekeh, 2019) Cultural medicine is the value of a society. In season one, episode six, nineteenth minute, different traditional medicines can be seen in the house of Father Sahelu. Narrated in this scene is to show the drama's emphasis on indigenous knowledge and that the character Aba Sahelu is a character in the medical profession. In season one, episode two, the character Tirngo is seen

being given medical treatment to her disease. In the eighth and twenty-sixth minutes of season one, Enana is seen applying a plant-based liquid called aloe to prevent her whiplash from turning into a scar. For example, if people fall down and get injured or if there is a wound on their body for some reason, they apply aloe Vera to prevent it from becoming a scar. As an example of this, in the twenty-second minute of the same episode, we look at the speech of Father Sahelu and Dawit:

አባባ ሳህሉ:- ግን አንተ እንዴት አወክ?

ዳዊት:- ምኑን?

አባባ ሳህሉ:- እሬት ሰውነት ላይ ጠባሳ እንዳይቀር እንደሚያርግ እንዴት አወክ? ያደከው ከተማ ነው ብዬ ነው።

ዳዊት:- አዎ እናቴ ቁስል ሲሆንብኝ ጠባሳ እንዳይቀርብኝ ትቀባኝ ነበር።

አባባ ሳህሉ:- መሰረቷን አልረሰችም ማለት ነው። እግዚዓብሄር ይመስገን።

Father Sahelu: But how did you know?

Dawit: What about?

Father Sahelu: You grew up in a town. So, how did you know that a Vera reconciles scars on the body?

Dawit: Yes, when I got wounded, my mum used to apply it on to avoid scarring.

Father Sahelu: Thanks to God, this implies she hasn't forgotten her roots.

Traditional medicine is a demonstration of value. Season Four Episode Thirty-Eight At the thirty-eight minutes, Ayal tries to kill herself when she hears that the marriage is canceled. Enana, who saw her act, saves her from death. She sleeps in a dreamless state of anxiety. They keep her from killing herself again. In order not to repeat this act and to ward off the spirit and evil thoughts that come to her, Father Sahelu gave her tea seasoned with various spices and said the following about the nature of the tea:

አባባ ሳህሉ:- ፍቱን ሸይ አምጥቼልሻለሁ.... ይችን በትኩስ ውሃ ያድርጉና በሲኒ ይሰጧቸዋል።

እማማ ቸርነት:- እስኪ ላሽትታት.... ኡኡ.... መአዛው!

አባባ ሳህሉ:- ጠአምናውስ ቢሆን (ሌላ መድኃኒት እየሰጧት).... ይህችን ደግሞ ከመኝታ በኋላ ትጠጫታለሽ። ይህን እንቅ ብስጫት የሚያደርግሽን ክፉ ክፉ የሚያሳስብሽን ያርቅልሻል። ጥሩ እንቅልፍ ያሰስድሻል።

Father Sahelu: I brought you a tea. They gave her with hot water.

Mrs. Cherenet: Let me smell it. Wow Great aroma!!

Father Sahelu: Its sweetness is also great (gave her another medicine) Consume this before going to bed... This will keep you away from the evil and evil thoughts that make you angry and you will have a good sleep.

These scenes are also used to narrate the story using traditional values. Traditional medicine was used to help the character named, Ayal strengthen her and get rid of her anxiety. As a result, it was possible to create a scene of relief.

Land: The land is one of the values that society struggles to protect and destroy in the drama of the “*Eregnaye*” TV serial. Mr. Ermiyas, the character, is a wealthy man from the city, and his main goal is to build a factory in Abinet Village. In order to achieve this dream, they try hard to convince the locals to join their alliance. The character Dawit challenges and prevents this procedure while also coordinating with the local community to reopen the closed school. As a result, Tasew, Moges, Mr. Ermiyas, and Welansa can be seen as a group trying to convince the rest of the community. As a result, the conflict increases.

ዳዊት: ዛሬ እዚህ የተሰበሰቡት ጥቂት ብንሆንም በአጭር ጊዜ ውስጥ እመኑኝ ብዙ እንሆናለን።

አድማሴ: ያው ቤቱ እንዲሞላ ባንጠብቅም ነዋሪው የመሬቱ ጉዳይ አሳስቦታል። እንዳይሰጠው መሬት ነው። እንቢ እንዳይል ደግሞ ፋብሪካ ሀብት እያሉ ያጓጉታል። ታዲያ በምን እርግጠኛ ሆኖ ይስጣቸው?

ዳዊት: እሚተማመነውማ በህብረቱ፣ በእውቀቱ እና ለመስራት ባለው ፍላጎት ነው። በዛ ላይ መሬት፣ ሞያ፣ ታሪክ፣ ባህል አለው። ይህ ሁሉ ያለው ማህበረሰብ አይደለም ለራሱ ለሌሎች የሚተርፍ ሀብት ማፍራት ይችላል። ዋናው ነገር የያዘችሁትን ነገር አለመልቀቅ ነው። ባህላችሁ፣ ልምዳችሁ፣ ወጋችሁ ያለው እዚህ መሬት ላይ ነው። ይህ መሬት ሲሄድ አብሮ ይሄዳል። ከጠበቃችሁት ግን እናንተም ትጠቀሙበታላችሁ ለልጆቻችሁም ይተርፋል።

Dawit: *Although we are small in number today, believe me when I say that we shall be many in no time.*

Ademase: *Although we do not expect the house to be filled, the residents are concerned about the land. They cannot give it to them, for it is land, and they cannot refuse, for they deceive them by saying it is a factory and wealth. So how can they be sure to give them their land?*

Dawit: *He believes in his team, his knowledge, and his willingness to work. Besides, it has a land, career, history, and culture. Even a society with all this can generate wealth for itself and others. The important thing is not to let go of what you are holding. Your culture, your experience, and your tradition are here on the land. When this land goes, it goes with it. However, if you protect it, you will also use it, and it will survive for your children.*

According to this dialogue, the land is the biggest cultural, historical, and professional assets in the Abinet area. In addition, the dramatic conflict is rooted in the struggle to inherit this land. It is stated in this dialogue that land is a basic thing to protect culture, language, and self-identity. In the “*Eregnaye*” TV serial drama, the land is presented as a manifestation of identity. The residents of the Abinet area know that they will lose a lot if the land is taken away from them. Father Sahelu can be seen convincing the local residents in season three, episode twenty-six, that they should rent the land to Mr. Ermiyas so that they don't rent the land. Thus, the local population is divided into two groups. Most of them argue that we will not encroach on our land, and when they enter into a conflict not to encroach on their land, it

is seen that the conspiracy is getting stronger. For example, we can watch the conflict at the thirty-sixth minute of season three, episode twenty-six:

አበጆ: በመቀመጫዬ አልደረደርም ብዬሀለው አቶ ሞገስ! ይህን አስቀድሜ ነግራሀለው።
ሞገስ: አዎ አሁን ግን ይበልጥ ተጠቃሚ የምትሆኑበትን ሁኔታ እያቀድን ስለሆነ ...
አበጆ: እያቀድን? እኛ ምንጠቀመውን እኛ ነን የምናውቀው!..... አይደለም እንዴ?
ሞገስ: አዎ ግን አሁን የተሻሉ መንገዶችን እያመቻችንላችሁ ስለሆነ...
አበጆ: መሬት ከሌለኝ እንዴት ነው የሚመቻኝ?
ሞገስ: አቶ አበጆ መሬትማ ይኖራችኋል! እንደውም ብዙ አማራጭ ቦታ ይኖሯችኋል። ብትፈልጉ ከተማም!
አበጆ: ከተማ? አልገባህም እንዴ? ይህ እኮ የተወለድኩበት፣ ያደኩበት፣ የጎላመስኩበት መሬት ነው። ለከተማዳ ድሮ ገና ሄጄ መቀመጥ እችል ነበር። ቆይ እስኪ ለምንድነው በግድ ተፈናቀል መሬትህን አከራይ የምትሉኝ? ያውም ለሃያ አምስት አመት!
ሞገስ: አከራይ ብቻ እኮ አይደለህም አቶ አበጆ የፋብሪካውም ባለቤትም ጭምር ነህ።
አበጆ: ይህንን ተረታችሁን ሄዳችሁ ለሚሰማችሁ ሰው ንገሩ ለእኔ ለአበጆ አይደለም!
ሞገስ: (ንገዛብ እየሰጠው) አቶ አበጆ ተረጋጋ! በበዓል ዋዜማ አትበሳጭ! በል ይችን ያዝ... ያዘት!
አበጆ: ምንድነው?
ደረጃ: እስኪ ዝም ብለህ ተቀበል! ይህ ሰውዬ ዐይኑን ምንድነው የከለለው?
ሞገስ: አቶ አበጆ ለበዓል ትንሽ ስጦታ ናት። ለበዓል መዋያ!.... አቶ ኤርሚያስ ናቸው የመንደሩ ሰዎች በዓልን ደስ ብሏቸው እንዲያሳልፉ.... ያዘት!
አበጆ: እኔ አበጆ እንኳን ለብር ለብረትም እንደማልመለስ ታውቃለህ!.... ውጣ.... ውጣ!.... ካንተ ጋር ቆሜ ማውራቴ ራሱ በእናት እና አባቴ አጽም ያስወቅሰኛል! እኔ አበጆ እንኳን ለንገዛብ ለብረትም እንደማልሸነፍ ታውቀኛለህ።

Abeje: Mr. Moges, I told you that I would not negotiate on my land! I have already told you this.
Moges: Yes, now we are planning to make you even more beneficiary.
Abeje: We are planning? We know what is good for us, isn't it?
Moges: Yes, but now since we are providing you with better ways...
Abeje: How can I be comfortable if I don't have land?
Moges: Mr. Abeje, In fact, you will have a land, even you will have many options as well as a city if you want!
Abeje: City? Don't you understand? This is my land where I was born, raised, and matured. If I wanted to live in a city, I would have gone and lived there. Wait, why are you forcing me to rent my land to you? Even for twenty-five years!
Moges: Mr. Abeje, you are not only the lessee of the land but also the owner.
Abeje: Tell this fictitious story to those you believe will embrace your idea, not to me
Moges: Mr. Abeje, calm down! Don't be upset on the eve of the holiday! Take this Take it!
Abeje: What is it?
Dereje: Just accept it! What is this man covering his eyes?
Moges: Mr. Abeje it is a holiday gift from Mr. Ermiyas so that the local people can enjoy the holiday.
Abeje: You know that I Abeje will not go mad, let alone for silver even for metal...

Get out.... Get out!!.... Standing and talking to you makes me scolded by my mother and father's skeletons! You know me that I will not be defeated for money and metal.

Because of this, Abeje and Aseged come into conflict. Abeje hits his head. By maintaining this community value, it is possible to develop the conflict of the drama, and the conflict becomes physical. This means a conflict caused by a clash between the protagonist and antagonist characters. In addition, the value was an obstacle for Mr. Ermiyas, and his idea made him unable to succeed. In the drama, by making society think of land as the manifestation of its identity and the basis of its existence, a great conflict is created between the protagonist (Mrs. Chrenet, Abeje, Aba Sahelu, and Enana) and the antagonist (Moges, Tasew, Aseged, and Welansa). This makes the drama compelling and has a strong plot.

4.2.3. Belief in “Eregnaye” TV Serial Drama

Any action or performance that society believes will be good or bad is called a belief. This collective belief can be a manifestation of something good or something bad. It includes things that are believed to be good for individuals or society and can be embraced in religion, social life, and culture. (See 2.1.5.1.3) Various social and cultural beliefs are observed in the “Eregnaye” TV serial to help move the dramatic story forward and strengthen the plot.

Cursing: Cursing can have different meanings depending on the community; Belief in curses holds the highest place in Abinet Village. It is believed that a cursed individual or generation will not be blessed with good fortune and will be hated by both humans and the Creator. For this reason, marrying, eating, and drinking with a cursed individual or family is associated with demandingness and disapproval. The locals in the Abinet village think that Mrs. Chrenet's family is plagued by several issues due to a curse. They remain unmarried for twenty years since it is said that Mrs. Chrenet family is cursed. We may see an example of this in the speech between Mr. Ermiyas and Moges at the thirteenth minute of season one, part three.

አቶ ኤርሚያስ:- ስማ ሞገስ ጥሩ የተከበሩ ሽማግሌዎችን ምረጥ። አታስብ ወጪውን ሁሉን በእኔ ጣለው። ሀገሬው አይቶት የማያቀውን ጥሎሽ እና ዘመናዊ ጉድ የተባለ ሰርግ ደግሼ ነው ጎጆ የማወጣህ።

ሞገስ:- ማንን?... እኔን?

አቶ ኤርሚያስ:- በትዳር ከመተሳሰር ውጭ እምነትን ማሳደር ከየት ይመጣል? ደግሞ ለጣሰው ቤተሰብ.... በክብር በሽማግሌ ተጠይቆ? በሰርግ ተደግሶ ልጃችሁን ላግባ የሚል ከዚህ አካባቢ ሲመጣ መርቀው ነው የሚሰጡህ።

ሞገስ:- ግን እኮ...

አቶ ኤርሚያስ:- ምነው ግን እኮ አበዛህ..... ታውቃታለህ..... ልብህም ከጅሊታል.....

ሞገስ:- አዎ ግን....

አቶ ኤርሚያ:- ጨዋ ናት ቆንጆ ናት ብለህል!

ሞገስ:- አዎ ቆንጆናማ ከዘራቸው ነው። ግን እርግማን አለባቸው!

አቶ ኤርሚያ:- what? አንተ እንደዚህ ኋላ ቀር አስተሳብ ነው እንዴ ያለህ?

ሞገስ:- እኔ ሳልሆን አቶ ኤርሚያስ አካባቢው ነው።

Ermiyas: Moges, pay attention! Select wise and respected elders. Don't worry about the price; leave all expenses to me. I plan to marry you with a dowry and a modern wedding that the country has never seen before.

Moges: Who? Me?

Ermiyas: Where does faith come from outside of marriage? And for that, for the Tasew family! Honorably asked by elders? When a person comes from this area and asks to marry his daughter, he gives it to you without any question.

Moges: But...

Ermiyas: Why you said "but" too much? Do you know her; I see that your heart is crazy for her...

Moges: Yes, but...

Ermiyas: You said she is polite and beautiful.

Moges: Yes, their race is beautiful, but they are cursed!

Ermiyas: What? Do you have such backward thinking?

Moges: Mr. Ermiyas's is not only my opinion but also the local community.

The local community believes that Wegayehu is a cursed family due to her giving birth on the eve of her wedding and her father (Abye Bekalu) dying in a panic. As a result, a wedding was planned for Tasew's two daughters to get married, but the wedding was canceled. The psychological pressure on Tasew's family is not easy. It can be mentioned that society believes in curses as a reason for the trouble that Tasew's family got into. To show the psychological pressure that Tasew and his family have been under, when Tasew tells his wife Moges that he is going to send an elder, she says this happily:

ወላንሳ:- ሺማግሌ እኛ ቤት ሊላክ? (በእልልታ ደስታዋን ትገልጻለች)

Welansa: Welansa: *Shall elders be sent home? (She expresses her happiness yelling out.)*

Based on this belief, compelling cause and effect are used to support the dramatic plot, and the narrative is told in chronological order. Mr. Ermiyas sends an elder to marry Moges and Ayal for his personal benefit. However, later on, Moges learned that Wegayehu's son was disabled. He also realizes that he has brought on a bad situation. As a result, he thinks that the wedding to which the old man was sent should be left. The reason for this is Dawit's curse. As an example, we can look at the speech of Moges and Tasew in the twenty-seventh minute of season three:

ጣሰው:- የሰርግ ዝግጅት መጀመር አለበት።

ሞገስ:- ሰርግ?... ሰርግማ እኮ ቀረ!

ጣሰው:- ምን? ምን እያልከኝ ነው?

ሞገስ:- እና ማን ሊደግስ ነው?

ጣሰው:- ምን ማለት ነው?

ሞገስ:- እድሜ ለዘ እርጉም ዘመድህ... እርግማኑን አጋጥቶብኛል። እሱን ካለጠፋን እሱን እዚህ ጉያችን ውስጥ አስቀምጠን የለፋንበት ተስፋ ያደረግንበት ገንዘብ አይደለም ያወጣነውንም ገንዘብ መልሰን አናገኘውም። አቶ ኤርሚያስ ገንዘቡንም ሰርጉንም ይዘውት ሂደዋል።

Tasew: A wedding preparations must begin.

Moges: Wedding? The wedding is already canceled!

Tasew: What? What are you talking about?

Moges: So, who will organize the wedding?

Tasew: What do you mean?

Moges: Age for that wretched relative of yours! He brought the curse upon us. Unless we kill him, allowing him to be among us causes us to lose everything. Let alone the money that we hoped for, but we can't get back the money that we have already spent. Mr. Ermiyas took the wedding and the money with him.

This community belief led to the cancellation of arranged weddings again. Due to the belief of the community, the plot is strengthened and emphasized. The story has become the basis for narrating in sequence. Wegayehu gave birth on the eve of her wedding, which led the community to believe that her entire family was cursed. It can be seen that Wegayehu families are trying to revive or correct this negative name given to them by the community. However, they find it difficult to adjust. In this case, the families also lack communication and closeness with the society. Everything that the family thinks is good is translated into evil. It shows that not only Ayal but also two of Ayal's elder sisters were unable to get married because of the curse. Welansa can be seen telling Dawit in season three, episode twenty-eighth, thirty-first minute, that the reason for the family's loss of a marriage is the curse of Wegayehu:

ወላንሳ:- ዳዊት መቼም ያለብንን ችግር ታውቀዋለህ ባንተ መወለድ ምክንያት ብዙ ስቃይ ደርሶብኛል በተለይ ሴቶች ልጆቼ!... ሰስት ሴቶች ልጆች አሉኝ። የአያል ታላላቆች አበቡ እና ባይሽ መቼስ ስማቸውን ሳትሰማው አትቀርም። እንዴት ያሉ ልጆች መሰሉህ እንዴት አድርጌ መሰለህ በስርአት ያሳደኗቸው በአንተ እናት ምክንያት እድላቸው ተበላሽ፣ ክብራቸው ቀለለ፣ ማንም ተነስቶ አጥር ደፋሪ ሆነ እንጅ ጥሎሽ ጥሎ ሰርግ ደግሶ የሚያገባቸው ሰው ጠፋ!... አሁን ደግሞ በስንት ጊዜው ጥሎሽ ጥሎ ሰርግ ደግሶ የሚያገባ ሰው ቢመጣ እናትህ አንተን ይዘብን መጣች። ዳዊት ያንተ እዚህ መኖር ለእኛ ትልቅ ስቃይ እንደሆነ አታውቅም?... እባክህ... እባክህ ይህ ሰርግ እስኪያልፍ እንኳን ከዚህ ዞር በል... እባክህ ከዚህ ሂድ!

Welansa: Dawit, you are aware of the issues we constantly face. We've had to deal with things because of your birth for it was illegal. I have three daughters. Abebu and Bayoush are two of Ayal's greatest sisters; I believe you are already familiar with their names. They are my daughters, whom I raised with good manners. However, as a result of your mother, their happiness is ruined, their dignity is diminished, and anyone can become a fence-breaker. The man who planned their wedding, bought them gifts, and the person who will marry them are now extinct. Your mother accompanied you when a man eventually came to marry her with a present and a wedding. Dawit, don't you see that your presence here is causing us a lot of trouble? Please turn away from here even before the wedding is complete. Go away from here! Please leave this place!

According to this dialogue, Welansa says that Dawit's birth caused a big problem in the family. This is the reason for the dramatic story to move in order and the plot to be strong: After that, Welansa gives Dawit poison in the food. As a result, they enter into conflict with Mrs. Chrenet. Wegayehu gave birth to a child in violation of the Indigenous culture. This violation of Indigenous culture has cost Wegayehu and the people around her a lot. Season 4, Episode Forty-Two: In the twelfth minute, we look at the community's belief that reinforces this. After Dawit gathered the local people and said that he is the grandson of the Mr. Bekalu, it was believed by the local residents that this act violated the Indigenous culture and the community's beliefs and was inappropriate. Any person who has been cursed and excluded from the community can come back and rejoin the community only after sending the elders to ask for forgiveness and pay compensation for the crime he/she has committed so as to the curse to be lifted. Mrs. Birke explains that it is inappropriate for Dawit's elders to gather and disclose his identity without reconciling with his family and the local people.

ብርቁ:- እንደው የእኛ ነገር እንዲህ ሆኖ ይቅር? እንደው አብነት አስታራቂ ይጥፋ? ሀገሬው ተሰብስቦ ረግሞ ያሸሻትን ሰው በአደባባይ እናቴ ናት ብሎ ሲናገር ተው አይሆንም ብሎ የሚናገር ሽማግሌ ይጥፋ?

ማስረሻ:- ቆይ አሁን የእሷ ስም በአደባባይ ከመጠራት አርፎ ያውቃል? እኔ እኮ ግርም ነው የሚለኝ እኛ ስንለው ትክክል እሱ ሲለው ስተት የሚሆንበት ምክንያት እኮ ነው ያልገባኝ። እንደው ሌላው ይቅር ትናንት የተፈጠሩ ልጆች እንኳን በየተረቱ በየግጥማቸው የእርሷን ስም ሲያወጡ እና ሲያወርዱ በአደባባይ ሲለፍፉት አይደለም እንዴ የሚውሉት? ከማን ተምረው? ከእኛው!.... እና አሁን ዳዊቴ በአደባባይ የወጣውን ነገር በአደባባይ ቢናገር ምድነው ነውሩ? ምንድነው እንዲህ ጉብ ቁጥ ሚያስብለን?

Mrs. Birke: *Is this how our thing got messed up? Will the Abinet area mediator be disappeared? How can a person publicly declare a lady condemned and drowned away by the community as his mother? And how can the elderly be kept silent without saying, "Don't do this"?*

Maserasha: *Wait, has her name ever stopped being called everywhere? I'm not sure why he says it's wrong when we say it's correct. Even today's children are accustomed to chanting her name in their poetry and when passing her on every*

street corner, right? Where did they get it? From our end! And so, what is the shame if David declares openly what has been exposed publicly? What causes us to think so negatively?

Demolition of the Indigenous culture by Dawit and joining the community is a method used in the story of the drama to intensify the conflict and develop the plot. Although in the story of the drama, Wegayehu leaves the area because of a curse, Mrs. Chrenet believes that her daughter has no curse. She utters this in the twenty-second minute of season one, episode seven, as follows:

እማማ ቸርነት:- ጣሰው ልጄ የማንም ወቀሳም ሆነ እርግማን የለባትም። አዎ... እንዴ ለስሟ መካሻ ሚሆን ካሳ ከፍቼ የለም እንዴ?

Mrs. Chrenet: *Tasew, my daughter, has never been ashamed or cursed. Yes, but haven't I paid a reimbursement for her name?*

Although Mrs. Chrenet claims this, it has been constantly stated in the drama that the society's curse has not been lifted and that the local inhabitants didn't give her their pardon. Wegayehu is supposed to have been cursed out of society, and her reappearance has resulted in conflict and strife between Mrs. Chrenet and Tasew. This has been seen in season four, episode forty-two, in the seventeenth minute.

ጣሰው:- እህት ዓለም ንገራኝ አሁንም ልንወረድ? አሁንም አንገታችንን ልንደፋ ነው?

እማማ ቸርነት:- አንገት የሚያስደፋ ስራ ሰርተህል እንዴ?... ቢሆንም ለአሁኑ ፈጣሪ ምርጫ ለወደፊት ግን ብትጠነቀቅ ይሻልህል። ሰምተኝኛል?

ጣሰው:- አልሰማሽም እህትዓለም! በልጄ ጉዳይ ከሆነ የልጄን ሕይወት አደጋ ላይ በሚጥል ነገር ከሆነ አልሰማሽም እህት አለም!

እማማ ቸርነት:- ወዴት ወዴት! ማን ነው የልጄህን ሕይወት አደጋ ላይ የሚጥል? እእ

ጣሰው:- እህት አለም እስከዛሬ ድረስ ተቃውሜሽ አለውቅም። ከትዛዝሽም ውልፍት ብዬ አለውቅም። አሁን ግን ከልጄህ ልጄ ትበልጣለች ብለሽ ይህችን የተረገመች በአደባባይ የምትቀበይ ከሆነ እኔም እስከ ዛሬ ድረስ ለዚህ ቤተሰብ የሆንኩት ነገር በሙሉ ምንም አይደለም ማለት ነው። ከሰው በታች የኖርኩት ሕይወት ላንች ምንሽም አይደለም ማለት ነው።

እማማ ቸርነት:- ምን ሆነህ ነው አንተ ከሰው በታች ሆነህ የኖርከው? ይልቅስ ከሰው በታች የምትሆነው ልብህ በበቀል እና በጥላቻ ሲሞላ ነው። ስማ ልጄን እቀበላታለሁ። እስከ ዛሬም ወገን እንደሌላት ቤተሰብ እንደሌላት ስትንከራተት ቆይታለች ከዚህ በኋላ ግን ይህ ሁሉ አልፎ ቤተሰቡ አንድ የሚሆንበት ጊዜ ነው።

ጣሰው:- ያንን ሁሉ አበሳ ረስተሽ አንችም ይህንን የምታደርገህ ከሆነ እህት አለም አንችም የእናቴ ልጄ አይደለሽም። ለእኔም ለቤተሰቤም ምንም ደንታ የለሽም ማለት ነው። እስከ ዛሬ ድረስ ለዚህ ቤተሰብ የሆንኩት ነገር ሁሉ ምንም ማለት አይደለም ማለት ነው።

እማማ ቸርነት:- ስማ ደግሞ እነዛ ሰዎችህን ብታሰርፋቸው ይሻላል! ልጄ አንድ ነገር ብትሆን ውርድ ከራሴ! ከዛ ልጄ ላይ ደግሞ ዐይናቸውን ቢያነሱ ጥሩ ነው።

Tasew: my sister, Tell me! Shall we be humiliated again? Are we going to be embarrassed again?

Mrs. Chrenet: Have you done something embarrassing? Even if, for now, God has forgiven you, but you better be careful in the future. Did you hear me?

Tasew: Did you not hear what I was saying, my sister? If there is something that endangers my child's life, I will not listen to you my sister.

Mrs. Chrenet: What do you mean? Who is endangering your child's life?

Tasew: My sister, I have never opposed you until today. I have never deviated from your commands. Now if you say that my daughter is better than your child and you are going to accept this cursed woman in public, then everything that I have been to this family until today is nothing. It's none of your business; the life I've led as a subhuman is meaningless.

Mrs. Chrenet: What happened to you when you were a slave? When your heart is filled with vengeance and anger, you become subhuman. Listen, I'd want to greet my daughter. She has been travelling around because she has no family to this day, but now is the moment for the family to be reunited.

Tasew: Forget your blunders, sister. You are not my mother's daughter if you are doing this. It implies that you are uninterested in me or my family. Everything I've done for this family has been in vain to this day.

Mrs. Chrenet: Listen, you better put those people to rest! If my daughter will be in trouble, I will not tolerate you! It is better if they take their eyes off that child.

The fact that Wegayehu has broken the Indigenous culture of the community and joined them without being given an apology by society this created conflict and misunderstanding between Mrs. Chrenet and Tasew. Tasew and Mother Chrenet are brother and sister, and they fight with Mother Chrenet because they believe that Tasewe Wegayehu has a curse and says that she should not join the area. When Wegayehu returns to the Abinet area, he realizes that there is a problem that she brings with her to the family. However, he remains unable to gain acceptance. As a result, he starts harassing and chasing Dawit. The residents of the Abinet area will be divided into two, half of the people with Dawit and the other half with Tasew. In this reason created conflict and misunderstanding between Mrs. Chrenet and Tasew. Based on this local belief, the plot of the drama has been strengthened. As we have seen in Mrs. Chrenet's speech above, Wegayehu was exposed to many abuses and problems due to being isolated from the local community because of the curse. In the 20th minute of season one, episode five, we see Welansa talking about the cursing.

ጣሰው:- የታለች?

ወላንሳ:- ያው እስከ እርግጥና እህትህ ቤት ተጋድማልሀለች!

ጣሰው:- ወላንሳ ሞገስ በአስቸኳይ ከዚህ ሞጥፋት አለባት ብሏል።

ወላንሳ:- (በድንጋጤ) እኔ ሞገስ ሰማ?

ጣሰው:- አዎ!

ወላንሳ:- ውይ እሱ እንዳይሰማ ነበር ስጋቴ!... ጣሰው አያልም እኮ የአበቡ እጣ ሊደርሳት ነው።... ያኔ ትዝ ይልሀል አበቡን ተፈራ ያጫት ጊዜ በወጋየሁ ምክንያት እነዛ የተረገሙ

ዘሮች ናቸው ብለው እንዳታገባ ቤተሰቦቹ የከለከሉትን.... የልጁንስ ነገር ሰማ?

ጣሰው:- ለጊዜው ስለ ልጁ አልሰማም።

ወላንሳ:- እንደው በጨረሽ እንዳይሰማ አደራ! እሱንም ከሰማ እነዛ የተረገሙ ዘሮች ናቸው ብሎ አይደለም እንዴ የሚሸሸት!

ጣሰው:- አንች ደግሞ የተረገምን መሆናችንን ሳያውቅ ቀርቶ መሰለሽ የቀረብን?

Tasew: Where is it she?

Welansa: She is sleeping with her curse at your sister's home.

Tasew: Moges said she has to disappear from here.

Welansa: (In shock) Did Moges hear?

Tasew: Yes!

Welanesa: My concern was that he would not listen. Tasew, Ayale is about to face the fate of Abebu. You don't remember that when Abebu was engaged and Tefera was about to marry her, his family canceled the wedding, saying that the family had been cursed because of Wegayehu. Did he hear about the boy?

Tasew: For the moment, he did not hear about him yet.

Welansa: he should not hear please. If he hears, he will leave her, saying that they are cursed descendants.

Tasew: Do you think that he does not know that we are cursed?

According to this dialogue, the fact that Wegayehu gave birth on the eve of her wedding shows that the local community has accepted that her family and all her descendants are cursed and that Tasew's family also accepts this belief. It shows the family's efforts to get out of such a local traditional belief process, and they recount this in season four, episode forty-two, twenty-three minutes, and tell Wegayehu that she is the fruit of a curse.

ጣሰው:- ይኸው ገና ከመምጣትሽ ቤተሰቡን እየበጠበጠሽው ነው። አንች የደረሰሽበት የነካሽው ሁሉ የተረገመ ነው።

Tasew: You started disturbing the family the day you came. Everything you touch is cursed.

Because of this, from the day Wegayehu gave birth and her father died, she was considered cursed by the community. By this belief made the dramatic story move from season one to season four and the conflict intensified. From the beginning of the story of the drama to the end of the drama, season four, episode forty-eight, the story of the curse, which is a manifestation of the community's belief, continues without interruption. The plot and the conflict are based on this belief. Wegayehu was forced to stay out of the Abinet area she had lived in for years, associating giving birth on the eve of her wedding with a curse. It caused both women and men born into her family to lose their marriages. Abebu, Bayoush, and Ayal can be cited as examples of this. It is the main reason for the family to not understand each other, and the conflicts spread and they are isolated from the local community.

4.2.4. Symbol in “Eregnyaye” TV Serial Drama

A symbol can be defined as anything that represents an idea or an object. A symbol can take a variety of forms, including images, words, sounds, and gestures. Symbols can be universal or specific to a particular group of people, culture, or ideology. Symbols may have different meanings for different cultures or individuals depending on the context of their use. We have seen in 2.1.5.1.4 that the meaning of a symbol could develop or change over time. It has many Symbolic Representations in *Eregnyaye* 's TV serial drama, which we will below.

A Dog's Cry: In season One, Episode One Thirty-Nine Minutes, Mr. Bekalu is seen sleeping and Mrs. Chrenet is seen sitting on the bed crying. Tears of Mrs. Chrenet are flowing, and dogs are heard crying outside. A dog's cry is not considered a symbol of good opportunities. If a dog cries, it is believed that an aged person is about to die. In this scene, a dog is heard howling to narrate or hint at the death of Mrs. Bekalu and observed that the father suddenly dies. Through this dog's cry, the audience is given a hint of what is going to happen next. It was possible to describe the atmosphere of the drama with this traditional method. Next, a dog is seen eating the food that was prepared for the wedding. This is presented as the best and easiest way to show that the end of a long, tiring party is a dog's food and that the family and the residents of the neighborhood are in sorrow instead of being a part of happiness.

Crow: In season one, episode two, in the third minute, the crow is seen circling the house. Next, a crow is seen resting on the lawn of Mr. Bekalu's house. A crow is considered a symbol of bad luck and fortune. In this scene, a crow is seen resting on his house to show the death of Mr. Bekalu and the tragedy of the scene.

In the eleventh minute of season one, episode four, Wegayehu returns to her birthplace after twenty years with her son Dawit, and is seen standing under a pile of grain. On the fence in front of her, a crow can be seen sitting and crowing. We have already seen that the raven is believed to be a vulture that does not have a good reputation and does not portend good things. In this scene as well, an attempt is made to connect the crow's cry with Wegayehu's anxiety to indicate or narrate that Wegayehu will face difficulties in the future. Wegayehu is a character who thinks of herself as a helpless, unenviable woman. As a demonstration, in the fourteenth minute of season two, episode fourteen, Wegayehu expresses herself as follows:

ወጋየሁ፡- እንደው ምን ቀን ነው የተወለድኩት? እንደዚህ እድለ ቢስ የሆንኩት!

Wegayehu: What day was I born? How unlucky I am!

Of course, Wegayehu's misfortune, symbolized by the crow's cry it, is presented as a way of telling the story that the Abinet village where she was born and raised will not bring her good things. In the eighth minute of the fourth episode of the same season, Mrs. Chrenet and Wegayehu are seen coming from Mr. Bekalu's cemetery. They begin a journey to a program designed to reconcile Wegayehu with the people of Abinet Village. In this way, the raven can be seen flying across them to give a hint that the reconciliation will face an obstacle in the reconciliation program and that there will be another sorrow in the family. Based on this suggestion, Tasewe and Welansa leave the reconciliation program. Mengestu will also come to the reconciliation program and will receive Abye Bekalu vocational school, which is working hard for it, as an inheritance from his mother.

Reconciliation, which was supposed to bring happiness, brings sorrow and trouble. In the twelve thirty-seventh minute of season four, Enana is shot in the hand, does not tell anyone, and falls among the sheep. Father Sahelu takes her to his house, and while they are making her sick, a crow is seen sitting in Father Sahelu's house and screaming. The main character of the drama, Enana, dies. In this drama, it is incessantly to narrate the evil that is to come by repeatedly using the crow and the crow's cry.

Shepherding: One of the numerous facets of the indigenous culture shown in the “Eregnaye” Drama is the practice of shepherding. Shepherds send messages and exchange information by praising what the community praises and criticizing what it criticizes. In the community, shepherds' songs are an expression of the community's thoughts and a way to express their worries and problems. Mrs. Chrenet explains this in the sixteenth minute of season three, episode five:

እግግ ችርነት፡- በዚህ ጉዳይ ለእኔ እና ለቤተሰቤ ምን እንበል? ይህን ሁሉ አመት ሲዘፈንብን እና ሲተረትብን አይደለ የኖርነው? ግን ደግሞ የሀገሬው ሰው እንግዲህ የከፋውን ቅር ያለውን ነገር ልተንፍስ ሲል አተንፍስ ይባላል?

Mrs. Chrenet: *What can my family and I say about this? Haven't we lived all these years with songs and stories being told to us? But when a countryman is about to say the worst and most offensive thing, it is said that they should not say it?*

Mrs. Chrenet explained that society breathes the worst and most offensive things through the poems and songs of the shepherds. This is used repeatedly to emphasize the drama's conflict and misunderstanding. Singing and shepherding are the focusing area of the story of the drama. We see Enana narrating, hinting that she will grow up to be a shepherd. In season one, episode two, Enana is seen sitting with a lamb. Father Sahelu says this to tell us that the

future helper of Enana's grief is the sheep who spend the night with her and who share her grief:

አባባ ሳህሉ፦ እናናዬ አጭዎች አገኘሽ አይደል?

Father Sahelu: *Enana, have you got a player?*

This is a method used to give a hint of the pastoral life of Enana in the future. In the second minute of season one, episode three, Tasew got angry with Enana and asked Mother Chrenet, "What good is she to you after this?" When he asked her:

አባባ ሳህሉ፦ እረኛ ትሆናለች። በግ ትጠብቃለች!

እናና፦ እረኛ እሆናለሁ። በግ እጠብቃለሁ።

Father Sahelu: *She will be a shepherd. She keeps sheep!*

Enana: *I will be a shepherd and I will be looking after sheep.*

Confirming what was previously hinted at to what Enana's next life would be like. Shepherding is the main and fundamental thing that conveys the message in *Eregnay's* drama. Shepherding is an important symbol in the drama, and the main character is a shepherd. Shepherding is a profession accepted by the rural community, and a good shepherd protects the animals from wild animals and thieves by identifying areas where there is grass to eat and water to drink. Shepherd is used as a good way to send messages and exchange information among the rural community. In the "*Eregnaye*" TV serial, shepherds frequently provide both encouragement and criticism. Shepherds are made to narrate the past, present, and future through song, poetry, and melody. In "*Eregnaye*" TV serial drama, the word shepherding is taken directly from the Bible and is used to compare the shepherding of God with the behavior of a faithful shepherd. When we look at episode forty-seventh, twenty-first minute of season four, and the verse from Psalm 22:1 can be seen hanging on the wall in the house of Father Sahelu. It can be said that the idea of the drama is taken from this verse. Enana, the main character, is modeled after the shepherd of Jesus Christ in the Bible. In the twelfth minute of season four, episode forty-eight, Mrs. Chrenet says this:

እማማ ቸርነት፦ አምላክም እኮ አንዷን በግ ፍለጋ ሲነሳ ዘጠና ዘጠኙን ምቹ ባልሆነ ስፍራ በትኖ አይደለም። ምቹ በሆነ ስፍራ ላይ አሰማርቶ ነው ልጄ።

Mrs. Chrenet: *When God went seeking for one sheep, he did not scatter the other ninety-nine. My kid, he is stationed at a convenient location.*

In this scene, Mrs. Chrenet reflects on the shepherding of Christ, but in the story of the drama, the main character, Enana, is depicted as a good and compassionate shepherd, just like Jesus Christ. In the forty-two minutes of the last episode of the drama, she gave herself

up to unite the people and her family in the scattered and diverse area of Abinet. This was taken as the price she paid for her good shepherding and protecting the country. When the sheep enter the abyss, she also enters the abyss together, prevents them from being slaughtered when they are about to be slaughtered, treats them when they are sick, and carries them when they are tired.

In the seventh minute of season two, episode thirteen, Enana is seen risking her life to save the sheep. Because of this shepherd's great struggle, he was able to establish a dramatic story, which is the turning point of the drama. Dawit, the character, was able to get Enana out of the abyss and gain acceptance from the local community and praise from the shepherds. This has become the main method for the story of the drama to be narrated and to move forward. This means that when he set out to open the closed Abye Bekalu Vocational School and start a new business, the local people stood by him because of his struggle. This incident strengthened the plot of the drama and made the plot stronger. Shepherding is also given a high place in the dramatic story. In season one, episode four, at the twelfth minute, Welansa can be seen asking for the slaughter of a sheep named Wegaye because she lacks meat for the party. At this time, they will be in trouble with Enana. The following dialogue can be used as an illustration.

ወለንሳ፡- አንድ ሙከት ታርዶ ይጨመርበት።... እንደውም ዋጋዬ ትታረድ!
እናኖ፡- ዋጋዬ ልትታረድ?
ወለንሳ፡- እናስ ታዲያ ያረገናት እኮ አርደን ልንበላት ነው እንጂ ቆማ እንድትቀር አይደለም።
እናኖ፡- ዋጋዬማ አትታረድም!
Welansa: *A lamb shall be slaughtered and added to it. In fact, let Wagaye be slaughtered!*
Enana: *Wagaye to be slaughtered?*
Welansa: *We reared her to be slaughtered and eaten.*
Enana: *Wagaye will not be slaughtered!*

This scene shows what shepherding means and the price that shepherds pay to protect her domestic animals, and Enana carries her into the forest on her shoulder to avoid being slaughtered. Since the drama concentrates on shepherding, the tale in this episode is told by illustrating the price paid by the shepherds for the sheep or other animals that they look after. Father Sahelu explains what true shepherding means to Enana in season two, episode sixteen, in the fourteenth minute:

እናኖ፦ አባባ ትናንትና አስቀደምት አይደል?
አባባ ሳህሉ፦ አይ ትንሽ አስደነገጥሽኝ እንጅ ያደረግሽውማ መልካም ነው።
እናኖ፦ አይ ሰው ሁሉ ለግልገል ብለሽ እንዴት እራስሽን አደጋ ላይ ትጥያለሽ ብሎ ስለተቆጣኝ ነው።
አባባ ሳህሉ፦ የእረኛ ዋጋው ምኑ ላይ ነው ታዲያ?... በጎቼ ሲራቡ ወደ ለምለም ሜዳ መምራት፣ ወደ ሞት መጓገድ ሲሄዱበት በበትር መመለስ ነው የእረኛ ስራ! ይሄ ደግሞ ሞኝነት ሳይሆን ፍቅር ነው። እረኛ እያለ አንዲት በግ ልትጠፋ ልትሞት አይገባም።
እናኖ፦ እኮ ልክ ነው።
አባባ ሳህሉ፦ እማማ ቸርነት ልክ እንዳንች መልካም እረኛ ነበሩ!
እናኖ፦ አረ ታዲያ በእሷ ወጥቼ ነዋ!
አባባ ሳህሉ፦ ታዲያ ሰው እረኝነት ለተመረጡ ብቻ የሚሰጥ ጥበብ እኮ ነው።

Enana: Dad, I pissed you off yesterday, didn't I?
Father Sahelu: No, you shocked me a little, but what you did is good.
Enana: No, it's because everyone is mad at me for expressing, "How can you put yourself in danger for a child sheep?"
Father Sahelu: So what is the worth of shepherding? Shepherd's job is to lead the sheep to the green fields when they are hungry, and to return them with a staff when they go to the road of death! And this is not foolishness, but love. A sheep should not perish while there is a shepherd.
Enana: That's right.
Father Sahelu: Mother Chrenet was a good shepherd, just like you!
Enana: Oh, do I have a strong resemblance to her!
Father Sahelu: Yes, Shepherding is a wisdom given only to the chosen ones.

As can be understood from this dialogue, shepherding is presented as the central idea of the drama. Shepherds pay a high price for keeping animals, and these shepherds are called "good shepherds". The good shepherds are supposed to take care of animals, but in the drama, the good shepherds are the leaders of the country. It is presented in the drama that these leaders of the country should be able to be honest and good people who pay the price for the people.

Dream: A dream can be different according to society, the area, the time, the religion, and also according to its meaning. Scholars in the field of psychology also offer different interpretations of dreams. In the fifth minute of season one episode four of the “Eregnaye” drama, we see Mrs. Chrenat telling the character Aregash about the dream she saw, saying:

እማማ ቸርነት፦ ወይ ጉድ እናተዬ ዛሬ እኮ እንዴት ያለ ህልም ነው ያየሁት። በቃልዬ ይመስለኛል እዝች ጓዳ ውስጥ ይመስለኛል... እንዲህ ብዬ በበሩ ስንጥቅ እንዲህ አየት ሳርግ እሱም ያየኛል። ወደዚህ መግባት ፈልጎ ይመስለኛል። እኔም ግባ አላልኩት፣ እርሱም ወዲህ አልገባ እንዲህ እንደተያየን... አይ በቃልዬ እንደው ምን ፈልጎ ይሆን?
አረጋሽ፦ የናፈቆትን ዘመድ ሊያዩ ይሆናሉ!

Mrs. Chrenet: Oh, amazing! What a dream I had today! I think it's my Bekalu; I think it's in the closet. When I look at him through the door, he sees me. I think he

wanted to get in here. I didn't tell him to come in either and he did not enter.
While we see each other.. What did my Bekalu really want?
Aregash: You may see a relative you miss.

In this scene, Mrs. Chrenet says that they saw Mr. Bekalu in their dreams, while the character called Argash tells them that they are about to see their longed-for relatives. This is used to hint at something that will happen in the future. By using the dream and the meaning of the dream, it is possible to narrate the next act of the drama. The meaning of the dream is used to narrate that Wegayehu will return to her family and Mrs. Chrenet will see one of her children after twenty years. According to this, Wegayehu has returned to her family.

Song: A song can be used to connect with a character's personality or be unexpectedly performed to allude to the future or recall the past. In the seventh minute of season one, episode four, the local women are seen singing together when the elders are sent to the Ayal wedding, and are returning. A character named Enana also sings a song after receiving the drum from Aregash. In the nineteenth minute of season one, episode two, she sings the song that the shepherds used to sing, saying:

እኛኛ- ሸገ ለረገ ተገሎ ነበር.... ሸገ ለረገ ተገሎ ነበር....

Enana: It was well celebrated; it was well assumed.

Enana unwittingly turns the good mood of the wedding preparations into a negative mood by singing this negative song on a happy day. For the time being, those around Enana are aware of her singing this song, but by relating it to the personality of the character, it can be implied or communicated that Ayal will not get married and will experience difficulties during the wedding planning process. Accordingly, Ayal's wedding has been canceled. As an example of this, in the forty-sixth minute of Season Four, the character Maseresha describes Ayal's absence from the wedding as follows:

ማስረሻ- በሉ ሰርጉ ቀርቷል ለረማችሁን አውጡ ቋምጣችሁ ነበረ ልትበሉ ልትጠጡ።

Maseresha: The wedding has been cancelled. Express your grief. You couldn't wait to eat and drink.

She says they canceled the wedding. As a result, the tale that Enana initially turned into a song is now complete.

4.2.5. Song in “Eregnaye” TV Serial Drama

According to Raymond Williams, the song is one of the most important manifestations of culture. In Chapter 2, we saw that song is a great way to express emotions, convey messages, and communicate culture and language. (See 2.1.5.1.5) Wedding songs, songs of praise for the hero, and songs of criticism are among the things that we find in Eregaye drama that reflect the Indigenous culture. Traditional songs play an important role in narrating and emphasizing the story, as well as informing the plot and the scene's atmosphere in “Eregnaye” serial and conveying the themes of the drama. One of the many features of the Indigenous culture observed in *Eregnaye*'s drama is that shepherds are widely used to present the good and bad of things their lyrics. The drama's storyline advances present to the shepherds' song, and the message is clearly conveyed and understood when it is delivered that way. Shepherds present what they see and hear in song and poetry. In addition, the character named Enana explains this by saying:

እናና- ያየውን ነገር ነቅሶ መናገር የእረኛ ወጉ ነው። ሲናገር መጠንቀቅ ያለበት ምንድነው ነውሬ ብሎ ነው እንጅ ይመቱኛል ይገርፉኛል ብሎ አይደለም።

Enana: *It is the shepherd's custom to coherently say what he/she has seen. What he/she should be careful when he/she speaks? Not to worry about them hitting and whipping him.*

At the beginning of the story of the drama, women and men sing a song to the bride (Wegayehu) in a traditional wedding ceremony. Apart from emphasizing the artistic value of the drama, they played a significant role in emphasizing the plot and the story. For illustration, they will analyze the following traditional song lyrics:

ልጃገረዶች- (በዜማ) የእኛ መሽራ ዘመናይ አበራች እንደ ጸሐይ!

Girls: *(in tune) our pretty bride, who shines like the sun!*

In this scene, the close friends of the bride gather and sing a song in praise of the bride while beating drums. According to the Indigenous culture, when a woman gets married, it is a ceremony to show her honor, good manners, and popularity among the local people. There are two basic things to be conveyed in this scene. The first is the popularity of the bride in the local community. The second and most basic thing is to narrate that the bride deviated from the expectations given to her by the local community. As described in the women's song, according to the Indigenous culture, Wegayehu was not a woman who was ready to marry while remaining a virgin with honor and respect for her mother and father. According to Indigenous culture, Wegayehu is not a woman to whom "our pretty bride, who shines like the

sun" is sung. Instead, she was a woman who was under a lot of stress due to being pregnant before marriage, outside of the marriage partner that the family arranged for her.

The women are outside the house beating drums and singing, while Wegayehu is seen standing in a small, dark thatched house crying in sadness and anguish. Apart from creating an aesthetic value for the scene, the song also accentuated the atmosphere of the wedding, and at the same time, it increased the stress of the bride. It is suggested that a better narrative technique to stress the bride's sentiments of fear and grief is the fact that she is in mourning and hearing it being sung to her; the song praises the fact that she is not the same woman as the bride. The song is used to narrate the sad and happy feelings of the bride and her friends in comparison. In addition, using the song has become a method of creating suspense in the audience. In addition, there are songs sung to show the purity of the bride. These songs served as a backdrop for the drama's first twist. This means that they are presented as the starting point of the drama's plot. By juxtaposing the bride's distress with the local songs sung to the bridegroom, it is possible to hint at what will happen next. For example, add:

*ሴቶች እና ወንዶች- (በጋራ) እኔ አልሰጥም ልጄን ብር አንበሬን!
እረኞች- የአብዬ ዘር በሺህ ይመንዘር? የእምዬ ዘር በሺህ ይመንዘር... አብዬ ደጉ ይመሩ
ለሰርጉ....*

*Women and Men: (Together) I will not give my son, my silver and my bracelet!
Shepherds: Let my father's seed multiply in thousands; my mother's seed multiply
in thousands. Let my good father look good in the wedding...*

These song lyrics were introduced to reflect the bride's virginity and honor. In Abinet village, a bride who receives this kind of compliment and praise is popular and morally certified. In the song, not only the bride is praised but also her mother and father. Apart from its aesthetic value, this traditional song has a negative effect on the character of the bride. Wegayehu did not remain a virgin; rather, she was a woman about to give birth. She knew that the compliments and the dancing were inappropriate for her. As a result, it causes her to go through a lot of stress. She is not the only one; her friend Tirengo is also seen being stressed. Above all, the absence of her fiancé Sheferaw put her in great stress and the song made her worry stand out. When the praise is presented in song, it indicates that the Indigenous culture has been presented in a more artistic way. Just as shepherds express their joy through song, they also express their sorrow through song. They also try to reprimand and anger a person or family who deviates from the local tradition and culture with songs. This can be seen in the nineteenth minute of season one, episode two, by singing and angering Tasew (Wegayeh's uncle).

እረኞች፦ ሸብ እረብ ተብሎ ነበር....ሸብ ረብ ተብሎ ነበር። አሆሆ..... ወግ ወጉ ተይዞ ነበር። ብር አንባር ወድቆ እስኪሰበር።

Shepherds: *It was well celebrated; it was well assumed. Oh, the custom was discovered. Until the bracelet fell and broke!*

Shepherds may be seen whistling and singing this tune in the twentieth minute of the same show when they approach to Mrs. Chrenet. The lyrics of the songs in the “*Eregnaye*” TV serial drama is based on the central idea that the drama focuses on, so it serves as a better way to narrate the story and plot of the drama. Due to an occurrence or happenstance that affected her family, a character by the name of Ayal was first seen twenty years ago. She is mocked by the shepherds since she has no spouse to wed. An example of this is when the shepherds humiliate Ayal by stating this in the fifth minute of season one, episode three.

እረኞች፦ የእኔ አያል የእኔ አያል.... አያል የእኔ አበባ ከየት ይገኝ ይሆን አንችን የሚያገባ?

Shepherds: *My Ayal My Ayal Ayal the flower, as beautiful as you, where can I find one?*

Although the character named Ayal is a beautiful and polite woman, the family is believe to be cursed, so there is no man who will marry her. Shepherds have been made to narrate the story by presenting this fact in poetry and music. The song of the shepherds is a value for the community, and this has been used for the story of the drama. Ayal is a good-mannered and beautiful woman, but she has lost a man to marry her because of family problems. For this reason, at the fourteenth minute of season one, episode three, Mr. Ermiyas and Moges are heard saying the following:

አቶ ኤርሚያስ፦ ጩዋ ናት ቆንጆ ናት ብለህል!

ሞገስ፦ አዎ ቆንጆናማ ከዘራቸው ነው። ግን እርግማን አለባቸው!

Mr. Ermiyas: *You said that she is polite and beautiful.*

Moges: *Yes, beauty is from their race. But they have a curse.*

Because of this, Ayal has been living without a man to marry, and her family has been worried. In addition, the shepherds in the shepherd's place and the mothers were talking at the coffee place, and they brought peace to the family. Moges and Mr. Ermiyas are seen trying to take advantage of this family's weakness to control the land and school that Mr. Bekalu has kept for centuries. For this reason, we see him trying to take over the land by using the Indigenous culture as a weakness. As a demonstration, we can see Mr. Ermiyas's speech at the nineteenth minute of season one, episode three.

አቶ ኤርሚያስ፦ ለጠሰው ቤተሰብ ለስማቸው በሽታ የሆነባቸው ይህ ሰሽታ ሚዲያ ነው አይደል?... የእረኛ፣ የመንደር ወሬ እና ሀሜት ማለቴ ነው።

ሞገስ፦ አዎ!

አቶ ኤርሚያስ፦ ታዲያ በዚህ ሰሽታ ሚዲያችሁ ማስሞገስ እና በላይክ ብዛት ማጨናነቅ ነዋ! አየህ ቅድም ለጠየክኝ መልሱ ይህ ነው። እንዴት አድርጌ የጠሰውን ልጅ በአንድ ጊዜ ልቧን ልማርከው አላልከኝም!... አየህ የክትባት መድሃኒት የሚሰራው ከበሽታው ነው።

Mr. Ermiyas: *Isn't this social media that became a disease for Tasew's family and their fame? I mean shepherd's rumor, village's rumor and gossip.*

Moges: *Yes*

Mr. Ermiyas: *So, it is to praise via your social media and increase the number of likes! You see, this is the response to your previous query. Didn't you ask me how I could win the heart of Tasew's daughter at once? You see, the vaccine is made from the disease.*

Mr. Ermiyas is seen trying to change the narrative that went against Tasew family to get what he wants. By making the shepherds stop singing about the bad things about the Tasew family, sing about the good things, and praise the Tasew family, the wedding gets attention. It is seen that they strive to restore the family's honor, which was lost. The shepherds, according to the instructions given to them by Moges and the payment made to them, praise Ayal in season one, episode three, the twentieth minute, saying as follows:

እረኞች፦ የእኔ አያል... የእኔ አያል... አያል የእኔ አበባ አንችን መሳይ ቆንጆ ከወዴት ይገኛል!
አያሌ አንችን ያለው ማን ነው ሰው ነገረኛ ነው።
አያሌ አንችን ያማውን በሰንጃ ሆዱን!
ጀግና ሰው አይቶሻል ወይሻል
የእኔ አያል አንችን ካሁን ወዲያ ማን በክፉ ያያል?

Shepherds: *My Ayal My Ayal, Ayal the flower,
Where can be found a beautiful one like you?
Ayal, whoever dares to find you, he must be crazy.
Who will be looking down on you from now on, my Ayal?*

The praise and criticism of the shepherds are used to move the dramatic story forward and to narrate the story. The character named Tasew is a person who is managing the land on behalf of Mother Chrenet, and Mr. Ermiyas used the weak side of Tasew in order to take this land in the name of investment. To do this, a local traditional shepherd song was used. When there is a conflict of interest, the wedding will be canceled and the plot will be strengthened. After Moges has married Ayal and prepared for the wedding, the wedding will be canceled. This not only has a great impact on Ayal and her family's psyche but also made the plot stronger. The reason why Ayal is psychologically damaged, and tries to kill herself is that the shepherds come from praising to criticizing, from supporting to opposing in their songs. In

the tenth minute of season four, episode forty-six, the shepherds are seen humiliating Ayal by singing the following song:

እረኞች፦ እስኪ ብቅ በይ ልይሽ፣ ብቅ በይ ልይሽ ሳያገባ የፈታሽ ብቅ በይ ልይሽ!

Shepherds: *Come out and let me look at you. You are the one whom I divorced without marrying you!*

After sending an elder Tasew's daughter, Ayal, to marry Moges cancels the wedding program. The shepherds, who saw this, voiced their criticism in their song, "He divorced you before marrying you!" Due to this, Ayal is under a lot of stress. Seeing Ayal's distress, Enana takes Ayal to the shepherds and makes them meet face-to-face. They also get into conflict with the shepherds using poetry and music. This is a method prepared for Ayal to get out of the problem. For example, we can look at the following shepherd's song:

እረኞች፦ አላገባም አላገባም አለ.....ጸጉራ ወዝ የለውም አላገባም አለ.... አፏም ለዛ የለው አላገባም አለ:: ለዚህ ነው ሙሽራው አላገባም አለ::

Shepherds: *He said, "I will not marry. I will not marry." He said that her hair is not beautiful, her speech is not beautiful and he said I will not marry. That is why the bridegroom said that he would not marry.*

In the middle of the dialogue between the shepherds and Enana, a character named Masresha comes, and the conflict becomes strong. We will the following.

ማስረሻ፦ ጸጉራ ወዝ ባይኖረው ቅባት እቀባለሁ የእናንተ ሙሽራ ጭራሽ ጸጉራ የለው! አትያቸውም?

ብርቁ፦ አያልፀኝ ከአንገትሽ ቀና በይና ልክ ልካቸውን ንገርያቸው::

እናና፦ እስከ ዛሬ ሙናገር የምትፈልገውን ባልኩኝ የምትይውን በይ!

አያል፦ (በዜማ) ማሩኝ ይቅር በሉኝ ዘመድ ወዳጆቼ የእኔም ምኞት ነበር ሙናገር ተደስቼ፣ ግን ደስታን አጣሁት ሙንገዴንም ስቼ ከእንግዲህ አልዳርም ሰውን ለማስደሰት ሳገኝ አገባለሁ ልቤ የወደደውን ሳገኝ አገባለሁ እግዚዓብሔር የላከውን!

እረኞች፦ ሙሽራት አላገባም.... አላገባም አለች!.... ሙሽራት አላገባም.... አላገባም አለች!

Maseresha: *Even if my hair is not beautiful, I apply an ointment. Why didn't you tell them "your groom even has no any hair?"*

Birke: *Ayal, raise up your neck and tell them as much as they need.*

Enana: *Say whatever you want to say, even anything you think "I could have said this".*

Ayal: *Forgive my relatives, my friends, and my beloved ones. It was my wish to live happily. But I lost my happiness and my way. So that I will not marry anymore to make people happy, I will marry when I find what my heart loves. I will marry when I find what God has sent to me!*

Shepherds: *The bride said, "I will not marry. I will not marry."*

Ayal tried to kill herself due to the singing of the shepherds and the rumors of the local people, but she was able to survive with Enana's efforts. She was used to getting out of this stress by facing the shepherds with music or by creating pressure to get Ayal out of her stress and back to her self-confidence. Thus, this local cultural expression of shepherds' song is used to express happiness and sadness, gain and loss, love and hate. The shepherd song took the maximum stake to strengthen the plot of the drama and narrate the story. Season One: In episode Two, shepherds express their grief in song after the death of Mr. Bekalu. The men play the flute, and the shepherd sings, and they sing about how the death of Mr. Bekalu affected the community and how much he was a beloved person.

እረኛ:- ዐይኔ አበሳ አየ ዐይኔ አበሳ
 ዐይኔ አየ በችቦ ሲለኮስ ደመራ
 ዐይኔ አየ ካለ ዘር ጥሬ ሲጎመራ
 ዐይኔ አየው ሙሽራው ጫጉላን አስቀድሞ
 ዐይኔ አየ ሰርገኛ በለቅሶ ታጅቦ
 ዛሬም አህያ ጠፍታ መንደራችን ከፍቶ
 በጉን ትቶ ሄደ እረኛውን በልቶ

Shepherds: My eyes saw evilness. My eyes witnessed evilness
 My eye caught sight of a bonfire being lighted.
 My gaze was caught to a raw being harvested without seed.
 My eye saw a bridegroom before his honeymoon
 I saw a bridegroom accompanied by tears
 Today, the donkey has vanished, and our village has turned bad.
 Left the sheep but devoured the shepherd.

In the above poem, the popularity, and acceptance of Mr. Bekalu is delineated. Mr. Bekalu was a shepherd for the local people. In addition, the tragedy of the scene and the atmosphere of the drama are narrated in this way by accompanying the song with the flute.

ሙሽ አውራጅ:- ዋይ ዋይ ተለያየን፣ ዋይ ዋይ ተለያየን፣ እዩዬው እዩዬው አገብዬ በቃሉ
 እኔ ልሙትሎት፣ እኔ ልውደቅሎት፣ እንዴት ጥለው ሄዱ ድግሱን ደግሰው፣ እዩዬ አገብዬ
 ይገርማል አሁንስ ስራቸው፣ ጠፋች ሲሏቸው አንዲቱ በጋቸው፣ ዘጠና ዘጠኙን ጥለው
 መሄዳቸው!

Dirge performer: sadly....sadly we departed, sadly father Bekalu.
 Let me die for you; let me fall for you.
 How did you depart from the feast?
 My father's work is incredible, now.
 When they told him his one sheep was lost,
 He left the ninety-nine sheep and went away

In rural areas, there is a person dirge performer, who makes mourners cry when someone dies. The role of dirge performer is to bring up the heroism of the deceased, his goodness, the kindnesses he did, the deeds he did in the past, the fact that he died without planning to do them, etc. This is a manifestation of the Indigenous culture, and it is used in the scene of the Shepherd to emphasize the sadness, attract the attention of the audience, emphasize establish the atmosphere of the scene. In the eighteenth minute of season three, episode twenty-five, the shepherds can be heard singing the following song to convey the message that Mr. Ermiyas, who came to control the local land and natural resources, has come to give a little and take a lot:

እረኞች፦ የሰው አለ ብልጥ... የሰው አለ ብልጥ ትልቁን ቀምቶ ትንሽ የሚሰጥ!

Shepherds: There is a smart person. There is a smart person who takes the big and gives the little!

The story of the Shepherds' Song is about the character Mr. Ermiyas, who came from the city to inherit the farmer's land and who destroyed the Indigenous culture and indigenous knowledge and adopted Western thinking. This shepherd's song not only expresses the character's inner thoughts and attitudes but also a message that helps the central idea of the drama. Enana risked her life to save the sheep from falling into the ravine and dying. Dawit arrives and rescues her. The shepherds who saw Dawit's bravery are seen praising Dawit and singing a heroic song to him in the fourteenth minute of season two, episode fourteen:

እረኞች፦ የጀግኖች ጀግና ዛሬ አየ ዐይኔ
 እግሩ የታሰረ አቦ ሸማኔ
 ገደሉን አይቶ ሲፈራ ወንዱ
 እሱ ግን ገባ ዘሎ በክንዱ
 አቦ ሸማኔ ጀግናው አቦ ሸማኔ ወንዱ
 ብረት ለበስ ነው እግሩ አለት ለበስ ነው ክንዱ.....
 አቦ ሸማኔ ሲበር አየ ዐይኔ አዝሎ ነበር
 ሊገጨኝ ነበር

*Shepherds: Today, I saw the hero of heroes.
 A Cheetah with a tied foot
 When every man saw the cliff and got scared,
 But he jumped and jumped in his arms
 A Cheetah hero a Cheetah man
 His legs are steely with a rocky arm,
 My eye spotted a flying Cheetah coming towards me,
 Caring a tiger and was ready to hit me.*

They sing a hero's song to Dawit. The song of bravery sung for Dawit was also accepted in the Abinet area. This caused the local people to rally behind him when he opened an Abye Bekalu vocational school. In addition, in season two, episode fifteen, in the twenty-third minute, Ayal's friend is seen praising Dawit.

ጥሩወርቅ፦ አይገርምም ግን ይህችን የምታክል ልጅ እንዴት አድርጎ ከገደል እንዳወጣት ብታይ!... መቼም ዘንድሮ ጀግና አዋን!
አያል፦ ጥሩዬ ግን ከዚህ ወሬ ሌላ የለሽም እንዴ ዛሬ?
ጥሩወርቅ፦ እንኳን እኔ ሀገሬው ሁሉ የለውም። እኔማ እሙዬ ሲገርመኝ እኮ ነው ያደርኩት።
እመቤት፦ ምን ተፈጥሮ ነው?
አያል፦ ገደል ገባች አወጧት ቦታ!
ጥሩወርቅ፦ አወጧት አይደለም! አወጣት ነው። እየሁልሽ እሙዬ ስሙ ዳዊት ነው። አሁን ግን አባ ሸማኔ ተብሏል። ይገባል! እንዴት እኮ ተወርውሮ ገደል እንደገባ..... እኔ እንደዚህ አይነት ጀግና አይቼም ሰምቼም አለውቅም። ለእሷም ተዘፈነላት እኮ!
እናና፦ አረ ለእሱ ነው የተዘፈነላት!
ጥሩወርቅ፦ ለሁለታችሁም ነው የተዘፈነላችሁ። እኔ እንደውም ግጥሙን ሁሉ ይገኛለሁ። አባ ሸማኔ ሲበር አዋ ዐይኔ አዝሎ ነብር....

Tiruwerk: Isn't it surprising? If you see how he pulled this big girl out of the cliff, this year, we saw a hero!
Ayal: Tiruye, don't you have any other news today?
Tiruwerk: Even the whole country doesn't have it. I did it when I was surprised.
Emebet: What has happened?
Ayal: She went into the gorge, and they just pulled her out!
Tiruwerk: It's not they but he. His name is Dawit. But now he was called Cheetah. He deserves! It was incredible how he pushed himself off the cliff. I have never seen or heard of such a hero. It was sung for her too!
Enana: Was it sung for him!
Tiruwerk: It was sung for both of you. I actually know all the lyrics. My eyes saw a Cheetah flying. And carrying a tiger

As we can see in this poem and dialogue, the shepherd's song is used to praise Dawit's bravery, his fortitude, and make him accepted by the community. In the Abinet area, the individual praised by the shepherds is highly accepted by the community. As a result, Dawit was able to gain acceptance from the Abinet community. Considering this as a good opportunity, he starts trying to open the closed Abye Bekalu Vocational School. The local community also worked with him and made the school open in a modern way. The people of the Abinet village swiftly embraced and put the shepherds' praise to use. As a result, it took the song and praise of the shepherds, for the most part, for the character called Dawit to be accepted.

4.3. Material culture in “Eregnaye” TV Serial Drama

As described in 2.1.6, material culture describes the universal condition of an area. In a drama, they are visual and tactile materials that can go with the drama's story, theme, plot, setting, and dramatic performance. According to Macionis, culture encompasses the material resources of people as well as their invisible and intangible activities. Based on this, although many materials are used in the “Eregnaye” drama, we will see how the materials that describe the Indigenous culture are used to present the drama.

4.3.1. Material Symbol in “Eregnaye” TV Serial Drama

Material symbols are the primary physical expression of human sociality. They play key roles in communication and social interaction. They have a tangible, material existence that allows them to convey information over time and space. Material symbols are often contrasted with immaterial symbols, such as words, that have a temporality defined by the duration of verbal performances. Material symbols together with language constitute social resources for the mediation of social practices.

Cross (Mahteb):³ In the third minute of the first episode of the drama, the character Tirngo is seen running to call Wegayehu's lover (Sheferaw) and to deliver Wegayehu's letter. The Abinet community believed the neck cross was a symbol of loyalty, religion, friendship, perseverance, and commitment. Tirngo explains that she is a woman who trusts her friend and pays a price for the friendship. As an example of this, we can see it in season four, episode forty-seven, in the thirteenth minute.

ወጋየሁ:- ለማንም ሰው እንደ እናችሁ ያለ ዳደሮ ማግኘት ከባድ ነው። ለእኔ እኮ እሷ ማለት ከእኔ በላይ የእኔን ስቃይ የተሸከመች ናት። ከእኔ በላይ የእኔን ህመም የምትታመምልኝ ናት። ለእኔ ከዳደሮም በላይ እህቴ ነበረች።

Wegayehu: *It is difficult for anyone to have a friend like your mother. For me, she is the one who has carried my pain more than me. She is more concerned about my pain than I do. She is more than a friend; to me, she was my sister.*

Wegayehu describes her good and loyal friendship with Tirengo. Furthermore, this symbol narrates the importance of the letter (message) with symbols. In this episode, Tirengo is seen holding the letter together with the cross around her neck to show her loyalty, friendship, and love for Wegayehu, as well as her anxiety. In addition, in the twenty-third minute of season one, Tirango is seen clutching the cross around her neck while Wegayehu is in labor. In this

³ The cross is a sacred objects that believers of the Ethiopian Orthodox Tewahedo Church wear around their necks to express their religion/ faith.

scene, it is possible to narrate the anxiety of Tirengo and the attraction of the scene. In addition, in the thirty-sixth minute of season one, episode two, Mrs. Chrenet can be seen tying a cross (Mahteb) around Enana's neck after bathing her while she was still a baby. Mrs. Chrenet is used to convey that they have a strong loyalty to Enana and cannot leave her. In addition, in the first minute of season one, episode three, When Tasew tries to take Enana to Qola;⁴ Mrs. Chrenet stops him and says the following:

እግግ ችርነት፡- ጣሰው ከዚህ በኋላ ከአደራ ልጄ ላይ አንዲት የጸጉር ዘለላ ብትነካ እንኳን ውርድ ከራሴ!

Mrs. Chrenet: *Tasew, even if you touch a single hair of my daughter, I will not forgive you here after!*

They express their unwavering loyalty to Enana by saying these dialogues have a great contribution to the dramatic narrative and are part of the story that tells the strong relationship between the characters, Mrs. Chrenet and Enana. This means that Tirngo's large-scale friendship with Wegayehu can be easily narrated in the scene of holding the Cross in Hand. The anxiety or instability that Tirngo and Wegayehu went through is also narrated in these scenes. It was possible to show the relationship and love between Mrs. Chrenet and Enana. Apart from narrating the feelings and relationships of the characters, it was possible to tell the audience about their religion and their faith in it.

Whip: A whip is a sound-making material used in rural Ethiopia for various purposes, made from a reed (wofcho)⁵ and a reed or eucalyptus bark. A material shepherd's hold when they go out to protect cattle's, seeps, and goats, it is used to direct the oxen during farming, and it is used by shepherds to make noise during the Buhe⁶ festival. When it is used during the Buhe Festival, it has a religious meaning, but when it is used in this drama, it has a cultural significance without the religious meaning. In episode one of the serial drama "Shepherd", a shepherd is seen shouting at a whip. This was considered a better way to tell the story of the drama. In the exposition of the drama, the use of a whip is used to show that the drama is focusing on the shepherd or giving foreshadowing. Through this cultural material, it is possible to narrate or express the general focus of the drama; "Shepherding". In the third minute of season one, scene three, Enana is seen whipping the animals after becoming a shepherd. The Enana whipping is the symbolic expirations found a conclusion to the

⁴ Sunny and tropical place

⁵ Wofecho is available from Enset. The plant Enset mainly found in the southern part of Ethiopia and is used for food. When the branches are dry, they are called wofcho.

⁶ Buhe is the spiritual feast of the Ethiopian Orthodox Tewahedo Church, celebrated on August 12.

suggestion that was made at the beginning.

Kuraz (Kerosene Lamp):⁷ in the twenty-fourth minute of season one, episode one, Wegayehu is seen laboring, screaming, and worried. Later, when she gives birth after a painful labor, the Lamp is lost. Kuraze is a traditional type of lamp in the area and a material that dispels darkness and gives light. However, in this scene, when Wegayehu gives birth it stops giving light, disappears, and becomes dark. This scene, and symbolism of the birth of a baby boy did not bring love, peace, and honor to the family, but it created problems. The future life of Wegayehu is presented as a hint that she will go through difficulties and suffering.

Mekenet (girdle):⁸ Season 1, Episode One in the twenty-fifth minute, when Mother Chrenet suddenly saw the birth of the baby boy, she threw away the skull and the cloth. The main thing that is wanted to narrate in this is to give a hint of what the direction of the story will be like in the future. It is believed by the community the girdle give strength and stamina, so it is used during work and in times of need. As a demonstration of this, Mrs. Chrenet can be seen tying her waist in the same scene. The fall of the girdle is presented as a sign that Mrs. Chrenet is losing her strength and hope. For this reason, in this part, Mother Chrenet lost her husband, Mr. Bekalu, and lost her daughter, Wegayehu, in exile.

From this symbolic point of view, they also used the Mrs. Chrenet to emphasize or narrate the sense of shock. In the thirty-fifth minute, Tirengo, Mrs. Chrenet leaves the house with her legs, unaware of the girdle. She picks up the girdle and holds it to her chest. This eventually narrates, with a hint of the reunion of Wegayehu and her family. The fact that the girdle that Mrs. Chrenet has left has not fallen and that it has been raised gives an indication that she hopes it will grow again and the family will be reunited. In the thirteenth minute of season one, episode eight, Wegayehu's son Dawit has grown up, and two decades later, while sleeping at father Sahlu's house, when Mrs. Chrenet meets him, he smells what she took the girdle away from 20 years ago and says the following:

ዳዊት፦ ከመልክሽ በፊት በጠረጎሽ ነው የማውቅሽ!

Dawit: I recognize you by your aroma even before you appear!

This made it possible for the characters to get to know each other not only through dialogue and physical contact but also through smell. In episode one, just as the girdle fell and signaled the separation of the family, it rose again after 20 years and showed the family reuniting

⁷ It is a traditional lamp used in rural areas of Ethiopia, and light is provided by fuel.

⁸ In Ethiopia, mothers tie a thin cloth around their waist when they are working and when they are sad. It is believed to give strength and power. Like a men's belt.

again. However, in a family that has gone through a lot of hardships and difficulties, the fact that the girdle still has the same quality and strength as it did twenty years ago makes the Symbolic representations incomplete. To give an example, in the twenty-fourth minute of season one, episode nine, Dawit opens the vocational school of Abye Bekalu, which has been closed for twenty years, and looks at the objects that were there twenty years ago. Half of the items are broken, and the rest are worn out due to age. However, there is no indication of its duration on the girdle.

A broken skull: As soon as Wegayehu gave birth on the eve of her wedding, Mrs. Chrenet suddenly came in and saw the birth of the baby boy. At this time, those who came to draw wine from him dropped the skull from their hands and broke it. The breaking of the skull is used to indicate that the wedding that took a lot of effort and cost a lot of money, is ruined and has lost its direction. By using the broken skull, it was possible to narrate that the Abeye Bekalu's family will be disintegrated in the future or that they will have the bad life.

A messy item: Items prepared and placed in the tent for the wedding of Wagayehu, such as "mitad, sefed, mesobo-worek, pot, beret-mitad, ensera, etc.," are seen to be mess up and fallen. The fact that these things that were prepared for the wedding fell apart from their normal shape and were seen to be messed up and broken is a method used to show that happiness turns into sadness, gain turns into a loss, peace turns into disturbance, and laughter turns into sadness. They tell the breakdown and separation of the family that was living in love, peace, and harmony, and above all, the family's failure due to the death of the pillar of the family, Mr. Bekalu. It is better to use this method of narration to forecast the next sad life of the family and to emphasize that the grief they experienced is great, and thus it is better to tell the dramatic story to indicate what will happen in the future. As an example of this, the following poem is presented in a sad song (Musho),⁹

ሙሽ አውራጅ፦ አሁንስ ይገርማል የአገዩ ስራቸው ጠፋች ቢሏቸው አንዲቱ በጋቸው
 ዘጠና ዘጠ ኝን ጥለው መሄዳቸው።

Musician: *Our father's deed is amazing. When they told him that his one sheep was lost, he left the ninety-nine sheep and has gone.*

Wegayehu is the only daughter of Mr. Bekalu. This is to express that Mr. Bekalu has died of shock due to the deterioration of her life. However, his death is to describe the death of ninety-nine sheep, leaving behind a large number of people (residents of Abinet area).

⁹ A person who sings sad songs in times of sadness

A half-demolished house: a rustic thatched house this is seen in “Eregnaye” TV serial drama. In the seventh minute of Season 1, Episode 2, a half-demolished thatched house is seen in the dark. The half-demolished house is a symbol of that the warm house is cold, the happy family is sad, the beloved family is hated, and the whole family is lost due to the death of Mr. Bekalu.

Broken material: In the twenty-eighth minute of season one, episode six, as soon as Wegayehu enters the city, she suddenly breaks Atsede's jebena. This is used to tell the story of her being a more unlucky woman. It's also a technique used to show that everything she touches deteriorates. The broken material is jebena, which is a material used for making coffee in Ethiopia. More importantly, in rural areas, Jebena is a manifestation of good things for the community. It is believed by the community that breaking or damaging things is a manifestation of bad luck. As a demonstration, in season two, episode fourteen, at the eighteenth minute, Atsede and Wegayehu exchange the following dialogue:

ወጋየሁ:- እንደው ምን ቀን ነው የተወለድኩት? እንደዚህ እድላ ቢስ የሆንኩት! በምንስ ቀን ነው አንችን ያወኩሽ?

አጸድ:- ጀበናዬን ሰብረሽብኝ ነዋ!...እንደውም እኔ ነኝ ጥፋተኛዎ አንች እድላ ቢስ መሆንሽን የዛን ሰአት ነበር ማወቅ የነበረብኝ።

Wegayehu: *What day was I born? How unlucky I am! What day did you know us?*

Atsede: *You broke my jebena! ... In fact, I am the guilty one. I should have known that time that you were unlucky.*

According to this dialogue, breaking Jebena is a symbol of bad luck. In season four, episode forty-two, minute twenty-three, it is seen that Tasew tells Wegayehu that everything she touches is a manifestation of her curse.

ጣሰው:- ይኸው ገና ከመምጣትሽ ቤተሰቡን እየበጠበጠሽው ነው። አንች የደረስሽበት የነካሽው ሁሉ የተረገመ ነው።

Tasew: *You started disturbing the family ever since you arrived. Everything you touch is cursed.*

Based on this, it was narrated that breaking an object is a manifestation of bad luck. This not only allowed the dramatic story to move forward but also became a better way to introduce her character to the audience.

School: Abye Bekalu Vocational School, located in Abinet village, is where students get indigenous knowledge and build up the next generation with indigenous knowledge. This has been used in the drama as the carrier of the story and the one who moves the plot forward.

Among the symbolic speeches, we find in the second part of season one the speeches of Mrs. Chrenet and Father Sahelu that they uttered after the death of Mr. Bekalu. We can hear the following dialogue when discussing the matter of the property of Mr. Bekalu:

አባባ ሳህሉ:- ትምህርት ቤቱ እና መሳርያዎቹ ይቆያ! ቤቱ ለመሳርያዎቹ ማቆያ ይሆናል። እኚ በሉኝ አቶ ዳኔ! እማ ቸርነት አንድ ነገር ይናገሩ እንጂ!..... መሬቱ ሰፊ ነው ይከራይ ቤት ግን አይፍረስ!
እማማ ቸርነት:- አይፈረስም ቤቱማ አይፈረስም!

Father Sahelu: Allow the school and its equipment to remain in place; the house will serve as a storage facility for the equipment.

Mrs. Chrenet: The house is not going to be demolished! Not be destroyed.

Abye Bekalu Vocational School, which occupies the largest place in *Eregnyay*'s TV serial drama, plays an important role in the development of the local community through indigenous knowledge and vocational education, and it plays a major role in the dramatic plot. In the drama, the school is presented as representing the country. As a result, any subject that revolves around the school is connected with the country. As a demonstration, in the thirty-sixth minute of season four, episode forty-five, we see Dawit's criticizing Wegayehu and getting angry with her because Wegayehu bequeathed the school to her son named Mengestu:

ዳዊት:- እና ትምህርት ቤቱን ሰጠሽው? ከዚህ በኋላ ይህ ትምህት ቤት የእኔ ነው ተሰጥቶኛል ያለው ለዚህ ነው?

ወጋየሁ:- ምን አባቴ ላድርግ ዳዊትዬ አፍ አውጥቶ ሲጠይቀኝ ልከልክው? እድሜ ልኩን የእኔን ፍቅር እና እንክብካቤ አጥቶ የኖረ ልጅ ዛሬ ደግሞ ንብረት ልከልክለው? ዳዊትዬ ልጄን ድጋሚ አልበድለውም ቢቻለኝ ሕይወቴን ብሰጠው ደስ ነው የሚለኝ። እሱ እኮ ከመሬት ያለፈ ካሳ ያስፈልገዋል እኔም ይቅርታው ያስፈልገኛል።

ዳዊት:- ያስፈልግሻል። ግን ለእሱ ጊዜአዊ ይቅርታ እና ማባባያ ሲባል፣ ተቀባይነትን ለማግኘት ሲባል፣ ያንችን ቁጬት እና ጸጸት ለማብረድ ሲባል ሀገር መሸጥ የለባትም።.....

ወጋየሁ:- እና ምን አድርገን ነው የምትለኝ? እናንተ ወንድማማቾችን አገናኘሁ፣ የተበታተኙትን ሰበሰብኩኝ።

ዳዊት:- መሰባሰባችን ሀገርን ለመሸጥ ከሆነ ተበታተኝ ብንቀር ነው የሚሻለው።

Dawit: So, did you give the school to him? Is this why he said "This school is mine" from now on?

Wegayehu: So, what should I do, Dawit? Should I say no when he asks? Should I restrict the property today for a child who has been robbed of my love and care for a lifetime? I will not abuse my son again, and if I could, I would gladly devote my life for him. He requires more than monetary compensation, and I require his forgiveness.

Dawit: You'll need it. However, the country should not be given up for the sake of temporary forgiveness and fascination for him, winning acceptance, and cooling

our embarrassment and guilt.

Wegayehu: *And what exactly do you want me to do? I collected you brothers; I gathered those who were scattered.*

Dawit: *If the purpose of our gathering is to sell the country, we should stay apart.*

According to the above dialogue, the school is presented as representing the country of Ethiopia. This issue plays an important role in narrating the dramatic story as well as strengthening the plot. The plot unfolds with two groups who say they will demolish the school, and they will not demolish it. Season Four, Episode Forty-Seven: In the twenty-first minute, we see Moges and Mr. Zelalem talking. This gives the impression that the issue of the drama is between those who say that the school will not be demolished and those who say that they will build a factory after it is demolished.

አቶ ዘላለም:- እዚህ አካባቢ ባለው ልማት አትጠቀሙም ባህል፣ ቅርስ፣ የህብረት ስራ፣ አንድነት በሚል ተልካሻ ምክንያት መጠቀም እየቻሉ መጠቀም ያልቻሉ ያከረፉ ወጣቶች አሉ። እነሱ እጆቻችን ላይ ናቸው።

Mr. Zelalem: *There are people who are unable to benefit from progress based on meaningless concepts such as culture, legacy, cooperation, and unity. The youth do not gain from this development, yet they are in our hands.*

It tells about the subject of the drama. The school represents the country, just as the generation comes from the school. The drama's conflicts have both a direct and indirect connection to the school's issue. The school provides common benefits to the residents of the Abinet area. As an example of this, you can look at the character Mr. Zelalem, who came to build a factory on the farmers' land, in the fourteenth minute of season four, episode forty.

ሞገስ:- ከዚህ ሰፈር ሰው መሀል ወሬ እና መረጃ ከማውጣት ከአንበሳ መንጋጋ ስጋ ማውጣት ይቀላል።

አቶ ዘላለም:- እንግዲህ ይህ የሚያሳየው በግልም ሆነ በጋራ የሚጠብቁት ሳይነጋገሩ የሚያምኑት ለልጅ ልጆቻቸው የሚያወርሱት አንድ ዓላማ እንዳላቸው ነው።

ሞገስ:- ያው ይህ ህብረት ስራ፣ ሞያ ትምህርት ቤት የሚሉት ነገራቸው ነዋ!

አቶ ዘላለም:- ይህ ህብረታቸው ሊበተን የሚችለው በብልሀት እና በወኔ ብቻ ነው።

Moges: *It is far easier to pull meat from a lion's jaws than it is to extract gossip and information from the residents in this neighborhood.*

Mr. Zelalem: *This demonstrates that individuals who wait individually and collectively and believe each other without speaking have a single objective in mind to pass on to their grandkids.*

Moges: *Yes, this is what they call a cooperative vocational school!*

Mr. Zelalem: *This union can only be broken by a wisdom and cunning.*

The antagonist (Mr. Moges, Mr. Tasew, Mr. Zelalem, Mrs. Welansa) fight to demolish the school and build a factory, while the protagonist characters fight to prevent the school from

being destroyed, claiming that the school is the country. The plot will follow this line.

Fence: Fences are used to protect security, to protect oneself from the enemy, and to separate borders from borders. In *Eregnaye's* TV serial drama, the focus is on the conceptual meaning of the fence in addition to its visual interpretation. People have repeatedly expressed the need to remove fences to distance themselves from things that create differences or barriers and to strengthen social connections. In the twentieth minute of season one, episode two, a fence is presented as a symbol. A fence is used to separate boundaries, prevent the enemy from entering, and protect oneself from evil. Stone, tin, and metal are used to build fences in urban areas, while rows of plants and other similar techniques can be used to fence agricultural areas by piling stones and other materials. In this drama, the fence is presented with a symbolic meaning beyond its literal meaning. It has been mentioned that closing fences creates separation and alienation, which is the source of all the problems that arise. As an example, we can listen to the dialogue in the seventh minute of season one, episode two:

አባባ ሳህሉ:- አጥር ሰፈር ይከፍላል፣ ጎረቤት ይለያል፣ መገናኛችንን ይዘጋል፣ የላይ እና የታች ሰፈር ሰውን ይለያያል። አቋራጫ ሲዘጋ መንገድ ሲረዝም ልማድ ይረሳል። ዐይን ይርቃል ዐይን ሲርቅ ደግሞ ልብም ይርቃል።

ጣሰው:- አባባ ሳህሉ የፈለገው ዘሮ ይገናኛል ይሄ ምንም ችግር የለውም።

አባባ ሳህሉ:- እስከ ዛሬ አብሮ የበላ የጠጣው ያለፈውን ደጉን ጊዜ አስታውሶ ዘሮ ይገናኛል። አጥፍ ከታጠረ በኋላ አብሮ ያልበላ ያልኖረ አብሮ ያልተጨመተ የተለያዩ ትውልድ ሲፈጠርስ? ያኔ መልሶ ማገናኘት ይቻላል። ግድ የላችሁም የዛሬን ብቻ አታስቡ አጥፍ የዛሬን ብቻ ሳይሆን የነገንም ትውልድ ነው የሚከፍለው።

Father Sahelu: *A fence divides a neighborhood, closes our communication, and separates people from the upper and lower neighborhoods. When an intersection is closed or the road is long, habit fades. The eyes are far away, and when the eyes are far away, the heart follows suit.*

Tasew: *Father Sahelu anyone communicates in any way they want. This is okay.*

Father Sahelu: *The one who ate and drank together until today remembers the good times of the past and meets. After the fence is fenced, what if there is a different generation who did not eat together, live together, or play together? Then it will be difficult to reconnect. You don't care; don't just think about today; the fence does not only divide today's but also tomorrow's generation too.*

In the above-mentioned dialogue, it is presented how the paths of communication between the generations will be interrupted by removing the fence as a symbol. A fence is presented as a symbol to narrate that it is not appropriate to separate generation from generation, neighbor from neighbor, family from family, and forget tradition, culture, and custom by taking the civilization of the Utes as descended in terms of ethnicity, religion, and modernity, abandoning one's identity. In addition, in the twenty-second minute of the same episode, we

see that the nature of the fence is discussed again. Father Sahelu and Tasew can be seen saying the following:

ጣሰው:- ምን አድርግ ነው የሚሉኝ?... እኛ ቆይ አሁን ምን ይሁን ነው የሚሉት? የኪራዩን ውል አፍርኼ ሰውዬውን ላባር? ዘንድሮ ጠላት እና እዳ ያነሰብን ይመስል ምናለብት ሌላ ጠላት እና እዳ ባናበዛ!

አባባ ሳህሉ:- ውል ያፈረሰው እሱ እኮ ነው ጣሰው!.... ይህንን መሬት ሲከራይ ይኸው.... ውሉ እኔ ጋር ኮፒው አለ እኮ! አጥር እንዳይታጥር ብለን ተስማምተናል አይደል? እሱ ግን የሚረባውን የማይረባውንም እየዘራ መሬቱን መጉዳቱን ሳያንስ አጥሩን አሁን እያጠረው ነው::

ጣሰው:- ከብቶቹ አትክልቶቹን እያበላሹ አስቸገሩኝ እረኞቹም አልሰማ አሉኝ ብሎ ተማሮ ነዋ ምን ያድርግ?

አባባ ሳህሉ:- እና ከብቶቹ እንዳይገቡበት ያህል አጥሩን ይጠር እንጅ መንገዱን ጨምሮ ማጠር ለምን አስፈለገ? አብዬ በቃሉ እኮ የላይ የታች መንደር ሰው ምንጩ ጋር እንዲደርስ ውሃ ጉድጓድ እንዲጠቀም ብለው ያበጁት ነው:: ይህ ሰውዬ ግን ለመንደር ሰው እራስ ወዳድነትን እያሰለጠነብን ነው:: እርሱ ምን ችግረው አብሮን አልኖረ የት ይገባዋል! ከሰው አብሮ የመኖርን ጥቅም እርሱ የት ይረዳዋል?

Tasew: *What are you telling me to do? Wait, what are you saying now? Should I break the lease and evict the man? Why do we multiply our enemies and debt?*

Father Sahelu: *He is the one who broke the contract! When he rents this land, I have a copy of the contract! We agreed that the fence should not be fenced, right? But he is damaging the land by sowing what is useful and what is not. Even worse, the fence is getting shorter.*

Tasew: *The cattle's troubled him by destroying the garden. And the shepherds said that he did not hear it. So what should he do?*

Father Sahelu: *And why was it necessary to fence the fence, including the road, so that the cattle would not enter it? Father Bekalu made it so that people from upper and lower villages could reach the source and use water from wells. But this man is training us to be selfish toward the village people. What is wrong with him? How does he deserve it if he does not live with us? Where does he understand the benefits of cohabitation?*

In this dialogue, Father Sahelu is heard saying that fencing is not necessary and that it separates people from each other. It is also mentioned that a person from the urban area works to destroy the rural community and the culture under the pretext of civilization. On the other hand, the character Tasew is heard saying the following dialogue based on the fence:

ጣሰው:- ከመጀመርያው አጥር አጥረን ኖረን ቢሆን ኖሮ ማንም ማንም ኑሮ ውስጥ ጥልቅ አይልም ነበር:: እውነቱን ነው ለዚህ ህዝብ አጥር ሲያንሰው ነው::

Tasew: *Nobody would have gotten far in life if we hadn't had the first fence. He does, in fact, lower the fence for these people.*

This explains that if people are cruel to each other and lose control, a fence is important in Abinet village. At the time when Mrs. Chrenet gathers the villagers of Abinet and apologizes,

she explains the following about the fence in season four, episode forty-four, fifteen minutes:

እመማ ቸርነት፦ አጥር እንዲታጠር ህብረት እንዲጠፋ ምክንያት የሆንኩት እኔ አይደለሁ?
ስለዚህ እስኪ ይቅርታው ከእኔ ይጀምር ወዳጆቼ ይቅር በሉኝ!

Mrs. Chrenet: *Isn't it true that I was the one who caused the barrier to be built and the relationship to dissolve? So, my friends let the forgiveness begin with me! Please forgive me.*

Thus, the fence is presented as a symbol of social separation in this drama. The theme of the drama is told through this symbol: it is important to maintain the country by standing together to avoid separation, alienation, and hostility. However, the houses in the drama are almost all fenced off. Both Mrs. Chrente's compound and the compound of the rest of Abinet's residents are fenced.

This can be seen clearly in season two, episode fifteen: the ninth minute. It is also completely opposite to the speech of the characters in the drama. The residents of Abinet Village are almost all fenced off. However, the above discussion about the fence is about the land around the school and the water source.

4.3.2. Material representation in “Eregnaye” TV serial drama

Kezera, baskets, and beds: The local community mostly uses these materials. Kezera: When the elders get older, they use Kezera, a material made of wood, and a basket made of bamboo, which is used to hold various items. Women mostly use it. The bed is made of wood and rubber, and this type of bed-making method is not common in urban areas, but it is common in Abinet village. The reason is included in this section is that the character Mr. Bekalu pays attention to indigenous knowledge, and the materials that he has worked out focus on the community's way of life, economy, and social relations. These materials tell us or narrate the part of society that the story focuses on, and the main purpose of the story is to show that the focus of the story is on national identity. The overarching theme of the drama focuses on eliminating diversity and focusing on ancient Ethiopian knowledge. For example, in season three, episode five, sixteenth minute, Father Sahelu describes it as this:

አባባ ሳህሉ፦ ሳያልፍልን እንሙት እኮ አላልንም። በጋራ እንሰራ እርሻችንን እናሻሽል፣ መመገጫችንን እንቀጥል፣ የአባቶቻችንን ወግ፣ ባህል፣ መሬት እንጠብቅ እናስጠብቅ ነው። ይህንን ነው ያልነው!

Father Sahelu: *We never claimed we had to die before getting better living conditions. Rather, let us work together to enhance our farm, continue learning, and maintain our ancestors' traditions, culture, and land. This is exactly what we said.*

Indigenous knowledge is a term that describes the information, abilities, and ideologies that have been acquired by communities who have had a long history of interacting with nature. The local community places great importance on indigenous knowledge, as seen in several scenes of “*Eregnaye*” TV drama. They state that it is important to work together to provide better things to the community by improving the indigenous knowledge that existed in the past. In addition, indigenous materials are used to narrate and enhance the setting, story, and plot of the drama.

Sefed¹⁰, Mesobewerk,¹¹ and Dantel (Lace): In the first episode of season one, the girls are students of Mr. Bekalu's vocational school, and they are seen spinning thread and making lace, mesobewerk, and other handicrafts. As well as the men's crafts, the women's handicrafts have shown the drama's emphasis on indigenous knowledge. What is tried to emphasize in this scene is that the friends of the bride (Wegayehu) try to show that when the bride leaves her parent's house, her friends will give her gifts. The gifts that her friends make and give to her are taken to show or narrate the popularity of Wegayehu among her friends, and in this scene, the women are seen spinning thread, making lace, and sewing. However, Mr. Bekalu is not showing up to make a gift for the bride. When the father suddenly entered the room where the girls were doing handicrafts, he was noticed hiding the gift that he had prepared, saying it was a "surprise", but later, he was able to see the gift. Not being able to show the good gift (material) prepared for the bride is probably the most popular gift (handicraft) in the community of Abinet. For example, in season three, episode thirty-four, seventh minute, Father Sahelu tells Dawit about the gift given to him by Mr. Bekalu. We can see him explaining it like this:

አባባ ሳህሉ፡ እንካ ይህንን ልበስ ድሮ በጎልማሳነቴ እለብሰው የነበረ ነው። አብዬ በቃሉ ናቸው ያኔ በጥያ ትምህርት ቤት በተማሪዎቻቸው አስሸምነው ለበዓል ስጦታ ብለው ያበረከቱልኝ።

Father Sahlu: *Let you wear this; I used to wear it when I was an adult. It is Father Bekalu, who produced it with his students at the vocational school and gave it to me as a holiday gift.*

As this dialogue suggests, Mr. Bekalu's gift to Father Sahelu is a traditional garment called Gabi,¹² which is a better gift considering their closeness. However, the gift prepared for the bride is not clearly defined. For example, in season three, episode twenty-nine, Mr. Bekalu

¹⁰ Sefed is the material used for to pull out the baked injera on corlmb.
¹¹ Mesobewerk is a material used mostly for wedding programs produced and brought by women to put on it traditional food like injera.
¹² Gabi is a traditional blanket wore used by elders.

Vocational School, which was closed for twenty years, will be reopened under Dawit's coordination. In this way, jebena,¹³ pot, sefed, and various other works can be seen being done by students and teachers. These traditional materials are made half of the day and the rest at night, and in this process, the aesthetic value of the drama is highlighted and it is presented as a better method to narrate the story. The central idea of the drama is based on indigenous knowledge and identity without crossing the line. As a demonstration of this, it is important to look at the speeches of Ademase and Dawit. Season 3, Episode 30, Minute 31:

አድማሴ፦ ይህች መሬት የተሸከመችው እውቀት በየገዳው እና በየገራው ተወስኖ የሚቀር አይደለም። ታሪካችው ተዘቆ የሚያልቅ እውቀት እና ባህላችውን ያወቁ በጥሩ ኢትዮጵያዊ ስነ ምግባር የታነጹ ታሪካችውን የሚያሳምሩ ባለሙያዎች ከዚህ ቀደም ከዚህ ነበሩ። የምግብ ባለሙያዎች፣ በሬ አራጆች፣ ጠማቂዎች፣ ባህላዊ ቤት ሰሪዎች፣ ባህላዊ የመድሃኒት አዋቂዎች፣ ወጌሻዎች፣ ስነ ቃል እና ቅኔ አዋቂዎች፣ አስታራቂዎች፣ መከሪዎች የእርሻ ባለሙያዎች ከዚህ ቀደምም ከዚህ መንደር ነበሩ። ነጋዴውን እና ተገልጋዩን እጅግ ያስባሉ በሩቅ ዝናቸውን የምንሰማላቸው ባለሙያዎች ከዚህ ወጥተዋል። በእርግጥ ይህ ሁሉ አሁን ተቋርጧል።

አቶ ኤርሚያስ፦ ለምን ተቋረጠ? በማን ጥፋት? እስኪ ንገረኝ!
ዳዊት፦ ጥፋቱ ከሆነ እኮ ብዙ ጊዜ አለፈው። ባህሉን፣ ወጉን፣ ታሪኩ እና ሙሁራኖች ይኸው እስካሁን አብረውት አሉ። የተቋረጠውን ለመቀጠል የተበተነውን ለመሰብሰብ ይኸው አሁንም ጊዜ አለ።

Ademase: The knowledge that this land carries is not limited to every room and every yard. There have been experts in the past who made their history beautiful with good Ethiopian manners and who knew their history and culture. Culinary experts, slaughter experts, brewers, traditional house makers, traditional medicine experts, orthopedic doctors, rhetoricians and poets, mediators, counselors, and agricultural experts were also in this village in the past. The expert whose reputations we hear everywhere and who care for businessman and consumers have been disappeared here, of course, all of this has now been discontinued.

Mr. Ermiyas: Why was it discontinued? Whose fault? Tell me!
Dawit: It has been a long time since the fault happened. Culture, tradition, history, and intellectuals are still with us. There is still time to gather up what was scattered and continue what was interrupted.

In this scene, indigenous knowledge and culture are presented as basic elements to narrate the dramatic story. In addition, the reopening of Abye Bekalu vocational school has given life to the plot and made it stronger. Mr. Ermiyas and Mr. Zelalem, who have educated modern education, came from the urban area to the countryside and tried to demolish the school in Abinet village, take control of the local land, and build a factory. The locals' objections, "don't touch our culture and tradition or our indigenous knowledge," were the main barrier

¹³ *Jebena is the traditional material which coffee is prepared.*

stopping their plan from being implemented. Conflict will arise between the two groups of residents of the Abinet region. One group is with Dawit, and the other is Mr. Ermiyas's group. The conflict have erupted between groups that want the school open and not open and those who want the school to be demolished and a factory to be started. In the eighth minute of episode five of season three, Mrs. Chrenet is seen trying to reconcile both groups, remembering the seriousness of the conflict.

እማማ ቸርነት፦ ንፋስ አይግባን ብለን እንደዚህ ተጠጋግተን እንዳልኖርን፣ ዛሬ የበዓል ቡና በአንድ ጣራ ውስጥ ሆነን መጠጣት ያቅተን!
አድማሴ፦ እኛም ለመንደሩ ይበጃል ያለውን ነበር የሰራነው።
አሰግድ፦ እኛስ ቢሆን ሰውን የሚለውጥ መንደሩን የሚቀይር መጥቷልና ተባብሮ ባልን መንጻጠጥ እና ልምታችሁ መባል ነበረብን?
አበጀ፦ አንተስ ቢሆን በነገር አልመታኻችኛም?
አሰግድ፦ እና ግብርናው ላይ ሙጭጭ ብለን እኛም ሲያልፍልን ሌሎችም ሲያልፍላቸው እንሙት?
አባባ ሳህሉ፦ ሲያልፍልን እንሙት እኮ አላልንም። በጋራ እንሰራ እርሻችንን እናሻሻል፣ መማማራችንን እንቀጥል፣ የአባቶቻችንን ወግ፣ ባህል፣ መሬት እንጠብቅ እናስጠብቅ ነው።... ይህንን ነው ያልነው!

Mrs. Chrente: - We used to live closely blocking eternal enemies. But today, we couldn't even drink holiday coffee under the same roof.
Ademase: We did what was best for the village.
Aseged: We said, "United," because the one who will alter the people and the village has arrived. So, should we have been humiliated and beaten because we said this?
Abeje: Didn't you say anything rude to me?
Aseged: So should we focus only on agriculture and die impoverished?
Father Sahelu: We did not suggest that we should die before becoming wealthy. Let us work together to enhance our farm, learn more, and maintain our ancestors' traditions, culture, and land. This is exactly what we said!

In this scene, the preservation of Indigenous culture plays a major role in the plot of the drama. According to chapter two of this thesis, a society's way of life, economic position, philosophy, and attitude are characterized by its material culture, and this is evident in this scenario.

Grinding machine: In episode one of season one, among the many local materials we find is a traditional stone grain grinder. Women are seen grinding grains with a traditional grain grinder for the Wegayehu wedding. This type of grain grinder is used in the village of Abinet, and in this part, its appearance is presented as a better way to narrate the community's relationship in the drama, that is, eating and drinking together, as well as meeting and working together through weddings and mourning. The Abinet area is a community where

people eat and drink together on holidays and observances. On a holiday, they slaughter an ox and eat together. In a traditional grain grinder, two women grind together. A child holds the grinder from the bottom so that it does not fall. This not only shows the unity of the community and cooperation but also creates a better aesthetic value for the drama. It can also be considered an indication that the area is rural. As the emphasis of the drama is on culture or replacing the modern identity with local materials, it is presented as a good narrative method to narrate the focus of the drama by using the grain that is milled in a modern way with traditional tools.

Tent (Dase): Season one, episode one, shows a booth made of wood and leaves in the courtyard in the days before the wedding. Enjera and bread are baked in the hut, milk is churned, and meat is hung. In this scene, the interrelationship and fellowship of the local community are narrated, and food and drinks from different people are kept in this booth. Apart from that, the atmosphere created when the meat is hung, milk is churned, enjera is prepared, and bread is prepared in the booth tells the story of the great emphasis given to the wedding. This gave a better aesthetic value to the scene. In addition, the main purpose of making the booth is to show the honor and economic status of the family where the wedding is organized.

Kuraz:¹⁴ One of the environmental materials that define the Abinet environment is kuraz. Kuraz is a widely used material in rural areas of Ethiopia. It is also common to see this in the main setting of the “*Eregnaye*” serial drama, Abinet Village. In *Eregnaye's* serial drama, we have seen Kuraz being used for various dramatic purposes aside from making it shine at night. (See Symbol)

Flute (Washent):¹⁵ Washent is a traditional blowing musical instrument made from reeds. In season two, episode one, the sixth minute, the shepherds used it to express their sadness about the death of Father Bekalu. In this way, it is possible to narrate in depth the more local grief expression methods by distinguishing one from the other. Mothers have been seen shaving their hair and beating their chests while shepherds tend to their animals, blowing flutes, and playing mourners to express their grief. Shepherds utilize their flutes for a variety of purposes. It has been used to narrate and emphasize grief. In this way, the drama's aesthetic value is highlighted, and the music and musical instruments used have been able to capture

¹⁴ Kuraz is a traditional lamp made from tin.

¹⁵ The traditional Ethiopian flute is different from the modern one. This traditional flute is made from reed Wood

the audience's heart and attention. This Indigenous culture has used the flute, a traditional musical instrument, as an expression of sadness to narrate the tragic or dramatic atmosphere and genre of the drama.

Trumpet (Hooter): The trumpet is a traditional musical instrument that is used in times of celebration and mourning. In the rural community, when a person dies, a trumpet is blown at night to tell about that death, and people pay attention to the message being told. In “*Eregnaye*” TV serial, season one, episode two, it is seen blowing the trumpet in the morning to indicate the death of Father Bekalu. In this technique, the death of Father Bekalu is easily narrated to the audience.

Aglegel:¹⁶ When the shepherds tend their cattle, when the field is plowed, and when the grain is harvested and threshed, it is a container to take food to the shepherds, farmers, those engaged in various jobs, and the sick. In season one, episode two, twenty-one minutes, Mother Chrenet is seen going to Tirengo and Enana to get food with a shepherd. In the drama, the material called aglegel, which is a manifestation of Indigenous culture, is used to describe the community more. It is used not only in this scene but also in various episodes to narrate or show the kindness and consideration of Mother Chrenet. The food served in this material is plentiful and prevents hunger. For this, aglegel was used to show the kindness of Mother Chrenet.

¹⁶Agelgel is a food item made from animal skin.

CHAPTER FIVE: CONCLUSIONS, AND RECOMMENDATIONS

5.1. Conclusions

This Thesis is done to Study the utilization of Indigenous culture in the "*Eregnyay*" TV serial drama. Only values, norms, beliefs, symbols, and traditional songs are analyzed in this study, which explores both material and non-material cultures. It also focuses on how Indigenous culture is used to develop the setting, theme, characters, plot, and mood of the "*Eregnyay*" TV serial drama. Based on the qualitative research method, it is focused on the audio-visual work of the arts. The drama has gained popularity among the audience due to its focus on Indigenous culture. This means that the stories, settings, characters, themes, and even dialogue of "*Eregnyay*" TV serial dramas are shaped by Indigenous culture. This study argues that, apart from using art to protect and promote culture, it is possible to use culture to develop the art sector. Based on this, it also found the following major findings in this study: First, in the "*Eregnyay*" TV serial drama, Indigenous culture is able to fully carry the story of the drama forward. This means the story, setting; plot, characters, theme, and dialogue are fully based on Indigenous culture and indigenous knowledge. Culture, both material and non-material, is used to move the story of the drama forward. Through this, it is possible to narrate the story of the drama using different materials and non-material cultures. In addition, it is possible to narrate the completely artistic work of the drama by using the norms, beliefs, values, symbols, and songs of the local community.

Second, by using a culture for artistic purposes, it was possible to create a strong story, plot, theme, characters, and dialogue. This not only makes the artistic work more popular with the audience but also allows the art and the culture to travel together. This is an example of the drama in the "*Eregnyay*" TV serial. The emphasis is usually placed on promoting and preserving culture, using art as a tool. However, if professionals focus on artistic work and make the origin and destination of the story cultural values, norms, beliefs, and attitudes, it can be used for the overall success of the drama. This has also been observed in the "*Eregnyay*" TV serial drama. It was possible to strengthen the artistic work by using Indigenous culture.

Finally, one of the things noticed in *Eregnyay's* TV serial drama is the emphasis on Indigenous culture and indigenous knowledge. However, with the aim of showing Indigenous culture and indigenous knowledge, urbanism and modernity are completely negative. The urban and modern educated society has repeatedly been raised as anti-national, ignorant of the country, a messenger of the Western, and disrespectful of culture, language, and religion.

Apart from promoting Indigenous culture and indigenous knowledge, the central theme is focused on only one side. Focusing only on Indigenous culture has caused urbanism and modernity to be viewed in a negative light. If the drama were far from classifying urbanism or modernity in a completely negative way, it would have played a better role in the development of the artistic work. In the “*Eregnyaye*” TV serial drama, Indigenous culture is to improve its visual worth. Traditional engagements, marriages, grieving, and other comparable cultural occasions have all contributed to its artistic value. If it is possible to use culture for artistic purposes, it is possible to develop both culture and art side by side, instead of using art only to protect and preserve culture.

5.2. Recommendations

This study examines how Indigenous culture is used in the story of the “*Eregnyaye*” TV serial drama. According to my information, the research in Ethiopia is completely focused on showing how to promote and preserve culture through art. This study argues that by using culture for artistic purposes, the field of art can be further developed and made competitive with other countries' works of art. Based on the fundamental analysis in this study, the following recommendations are made:

- First, writers and directors can do a better job of writing and producing dramas and movies by exploring and researching the Indigenous cultures around them and picking strong and timeless stories.
- Secondly, if researchers are able to study and research the significance of culture for the art in dramas and films that have been made in the past, either fully or partially, they can give better benefits to the development of the art sector.
- Third, if it is possible to create awareness so that the professionals who take the highest role in the development of the drama can pay attention to the dramas and films they make by realizing the universal importance of culture for the artistic work, For this reason, a better job can be done if attention is paid to creating professionals who know and respect the culture and history of the community.
- Finally, based on the above findings, it can bring about a better change if the culture and tourism offices and art experts pay attention to Indigenous culture for the sake of art. In addition, as a country with more than eighty ethnic groups, Ethiopia has many different cultures. Therefore, the experts in the field should pay attention to these cultures and study them to create a dramatic story and make television dramas and movies that are better in terms of quantity and quality.

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ምንተስኖስኖሽ በላይ። (ያልታተመ 2014 ዓ.ም)። የእረኛዬ ተከታታይ የቴሌቪዥን ድራማ ከሴራ መዋቅር እና ከገጽ ባህሪያት አሳሳል አንጻር። አዲስ አበባ ዩኒቨርሲቲ።

ቅድስት ይልማ፣ አዜብ ወርቁ፣ ቤዛ ሀይሉ። (2013 – 2014 ዓ.ም)። እረኛዬ ተከታታይ የቴሌቪዥን ድራማ። አርት ቴሌቪዥን።