ADDIS ABABA UNIVERSITY SCHOOL OF SOCIAL WORK

Representation and Preservation of Local Cultural Elements in Selected Amharic Feature Films

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BY

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Declaration

I, the undersigned, declare that this thesis is my original work, has not been presented for degree in any other university and that all source of material used for the thesis have been duly acknowledged.

Tigist Tadesse

Signature_____

Date   _____

Acknowledgment

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Abstract

In a country which has diverse cultural performance with divers nations and nationalities, films play a major role in portraying political, cultural, economical and social aspects of society beyond their entertaining role. Films have practical relationship with any activities and circumstances in a society. All social, economical and cultural reality of the society can be presented in films. In particular, films can present collective or individualist imagination of the society including perceptions on crucial issues related to economical, political, social and cultural aspects of the society. In the case of culture, films have power to present and preserve society's culture in order to transfer to the next generation.

Culture is a complex whole which includes knowledge, belief, art, moral, low, custom and any other capabilities and habits acquired by human as a member of a society. It could be learned, acquired experienced or transferred through various ways. One of the most influential of these ways is through films.

The aim of this paper is to explore and critically analyze the representation and preservation of cultural elements in Ethiopian feature films produced in Amharic language. The study was conducted based on the data gathered from film producers and directors through interview and direct observation of selected films. Qualitative research approach was used to answer the research questions that emerge through the review of existing literature and experiences of the researcher in respect of watching local films.

The study thematically analyzes data obtained from interview and film observation. The result of the study indicated that, some cultural elements are presented in selected films which

correspond to country's culture and life style. In addition challenges also encountered to incorporate cultural elements in home grown films in both filmmakers and government sides. The study suggests a series of measures which could be taken by filmmakers, film industry and by government to address various challenges identified in order to use films as a tool for intervention of social development works.

This study tries to see the presentation and preservation of cultural elements in selected Amharic films. Findings indicate selected films attempted to create direct association with the country's culture in some aspects, like local foods, style of dress, local music, and family life. Those cultural elements which distinctly represented Ethiopia in selected Amharic films were indicators how films have power to transmit culture to the next generation around the country. Incorporating local cultural elements in local films also provide self satisfaction for producers and directors as well as help them to know much better about their culture and county. However, certain factors were seen as problem to produce such kind of films widely in the country. Therefore this thesis also focuses on the challenges and opportunities of current situation to produce cultural oriented films.

Key words: cultural elements, preservation, Amharic films, representation.

1. INTRODUCTION

1.1. Background of the Study

The focus of this thesis is to explore and critically analyze the representation and preservation of local cultures in Ethiopian feature films produced in Amharic language. Tudor (1974) explains the combinations of audio visual elements in transporting as well as transforming information to the society makes film the most socially significant innovation. This is because film tells stories, conveys information and ideas that affect the way people think and act (Jarvie, 1978). This makes film one of influential artistic expression; giving it the power to be called the most important of all the arts of modern times (Mwakalinga, 2003).

Though the numbers of produced films are too small from the view point of the huge socio-cultural and historical heritage of the country, there is actually a dramatic development in the film production sector of Ethiopia in the last three decades (Masresha, 2009). From the positive facilities that promote its development: the opening of private cinema houses, the establishment of private film production enterprises, the popular recognition of national films and the formulation of film producers associations can be mentioned (Masresha, 2009). These facilities need to be further strengthened to address the diverse social, political, cultural, historical and economic heritages of the country.

Films also reconstruct the realities of the remote past; testify the present day practical situations and visualize what possibly happens in the future. The realism effect of films is most lifelike than other artistic works such as books, theatre, music, painting and others. Analyzing films from different perspectives using various parameters, thus, helps to visualize the life of human beings in a certain imaginary or real setting. Films have a great degree in harmony with

the realities, experiences, priorities and society's desires in which the filmmakers are born (Cham 1996). Film in a myriad of its forms, is deemed to be a very powerful part and parcel of the arts that can be used as a means of socio-cultural, economic and political development. It gives us insight into a better understanding of our own lives, how we interact with other people around us and how our society and culture functions, both at an individual and societal level, in general (IOSR, 2013). Far beyond this, film as a form of art is endowed with artistic and educational values that subsequently shape our life styles. "Film shows us how to dress, look, and consume; how to react to others and how to conform to the dominant system of norms, values, and practices (Kellener, 2011).

Cham (1996) suggested that film by Africans has become a significant part of a worldwide film movement aimed at constructing and promoting an alternative popular cinema. He argues that African film has been to a great degree in harmony with the realities, experiences, priorities and desires of the societies in which the filmmakers are born.

The film medium appears to have the most universal appeal and impact when compared to other media. When properly connected, film can rise above limitation of language and language barriers by utilizing its creative powers of visuals and audio effects to create a community among an audience of various backgrounds. Film is one of powerful media for fostering cultural awareness.

Since film is a combination of visual and auditory skills and manifestation of real life situations, it is very close to peoples' emotion and consequently can easily influence on their decision. Therefore, it is possible to say that film can play fundamental role in a community to develop its own culture, social bond, and identity

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In Africa different researchers have undertaken researches on film and culture. One of the studies was conducted by Adeleke (2003) on culture, art and film in African society. His finding depicted that African film makers do not put their effort on exploring cultural resources rather than importing valueless aspects of western culture. In some part of Africa particularly in Ghana and Nigeria better number of research has been conducted, For instance, Makamani (2007) has undertaken his investigation on TV and film as popular culture. His finding justified the type of films and their history in terms of culture including how films influenced on African society in several ways: economically, religiously, culturally and socially.

The use of films has influenced Africa in several ways, such as economically, religiously, culturally and socially (Amanor, 2010; Onuzulike, 2007). For example Film has influenced on Nigerian economy. Similarly, video influenced the portrayal of religious themes in the Nigerian media environment; it also increased the exploration of witchcraft and the supernatural (Haynes, 2007; Eghagha, 2007). Aside from religion, Nollywood video films tend to influence how Nigerians dress, particularly in terms of modern fashion. In addition, some other people of African countries emulate Nigerians in certain ways for example, in dress and pronunciation due to Nollywood movies (Adejunmobi, 2007; Omoera, 2009).

However in Ethiopia, as compared to other African countries, there are a limited number of researches conducted on social and technical aspects of films but not focusing on the importance of films on the preservation of home grown cultures. For instance, the study about Image of Female Characters on Selected Political Films, Reception of Bollywood Films by Ethiopian Youth, Examine the Popularity of Local Films in Addis Ababa and Ethiopian

Film Story are some of them. So this research will put its eyes on some selected Amharic films and their role in preserving local cultures.

1.2.   Statement of the Problem

Ethiopia is a country where different cultural manifestations are present with their uniqueness. This uniqueness of its cultures is not oftentimes well represented in the films. Supporting this in Africa context clearly captured the global conditions that have contributed to the underdevelopment of African films: African films are foreigners in their own countries (Sama, 1996).

Filmmakers in Ethiopia is not highly focus on the power of films in making cultural preservation that acknowledges the contributions, values, and beliefs of a people in a society. The preservation express through promoting the community, by making more tangible recognition of diversity and place, by creating opportunities for education and experiencing of contemporary and traditional culture. Some of the films lack flavor of being an Ethiopian rather transfer western culture and ideology as their priority. So the growth of Ethiopian films need to be researched in order to forward scientific breakthrough to make its growth follows the country culture and ways of living.

 There are only finger counted research projects conducted on some technical and social aspects of films in Ethiopia. For instance Kindeneh Tamene (2014) conducted a research on the Ethiopian film history. This study explained the development of films context starting from its initial time in Ethiopia up to now. The study finding justified that film industry is the most beneficiary sector to introduce people's identity, social, economical, and cultural background of the country. In addition, it must get recognition from the government and the community as

well. Dilalew Million's (2008) undertook a research on the reception of Bollywood films by Ethiopian youth. His finding elaborated that some cultural similarities between two countries incorporated in films is one of the reasons for the youth to spend their time on watching Indian films. Other study was conducted by Eskinder Hailu (2008) on the image of female characters on selected political films. The finding of this research showed that the relation between female characters in our films and the actual female life condition in our country is incongruous. Ridwan Berihu (2011) examined the popularity of local films in Addis Ababa. On his finding local films were very influential on making audience direct participant on the idea of film. They can put their life in the place of the characters since there is similar cultural background and language. In addition audiences were eager to watch local films than Hollywood and Bollywood films.

As the researchers mention most of the studies, which have been conducted so far contributed their own roles on the contribution of films in social, economic, political and gender aspects. Additionally from other research results, it is possible to say that most of local researches conducted on films did emphasis on the technical part of films which means focus on film elements like character, setting, light, costume and so on. Thus, this research work aimed at narrowing the research gap in the study of Ethiopian films for there was not a single study which saw the cultural analysis of films from the point of cultural preservation.

Aware of the above explained facts, there is a research gap that needs further investigation i.e exploring how preserving Ethiopian culture in Ethiopian Amharic films keeping tradition and innovation on balance.

More specifically, the questions that this study attempts to probe into are:

- What kind of cultural elements represented in home grown films in Ethiopia?

- How cultural elements are represented and preserved in the Ethiopian films?

- What possibilities do filmmakers have to investigate their knowledge for the representation of local cultures in their film productions?

- What are the challenges that impede the representation of local culture in Ethiopian films?

1.3. General Objective of the Study

The general objective of this study is to identify and analyze the representation and preservation of local cultures in selected Ethiopian feature films produced in the Amharic language. The study makes a critical analysis of selected films and seeks information of film producers on the use of culture in their films so as to keep society's culture and use them for community development works.

1.3.1. Specific Objectives of the Study

The specific objectives of the study are;

- To identify the main cultural elements portrayed in selected Amharic films

- critically analyze how cultural manifestations portrayed in selected Amharic films;

- To explore the existing opportunities of producing films incorporating Ethiopian local culture elements and values;

- To explore the existing challenges of producing films incorporating Ethiopian local culture elements and values.

1.4 Operational Definition

Film: Amharic films which are produced in Addis Ababa as a medium of cultural communication rich with social implication, created within different social, historical and cultural context.

Culture: Ethiopian culture that shows attitude, beliefs, religion aspects, diversity of cultural manifestations (image, ritual**,** and socialization) as a system of knowledge and values that group of people shares and it gives people critical sense of identity and belonging which is very basic and can transfer from generation to generation

Culture Preservation: preservation of Ethiopian culture manifested as material and non material aspects through valuable planning tool to protect cultural resources like customs and values of past and present generation and providing access to use them for the future generation.

1.5 Significance of the Study

This study is used to understand and analyze the role of films in preserving local cultural elements in Ethiopian context. According to the information from Addis Ababa City Administration Culture and Tourism Bureau, currently more than 100 Amharic films are produced in Ethiopia annually. The audiences are also increasing from time to time. Therefore, this study helps to understand how these films are portraying their cultural values for their local people.

The study is also important to community development or social work practice interventions by focusing on community's culture. Because cultural values and elements are basic instruments in order to enhance community's capacity in the base of its identity. This

helps to identify and solve any problem since knowing communities' culture and its identity consider as primary and important information for community development action.

This study also produce valuable information for social work education, future researches and social work practices to consider the connection between indigenous cultural elements as community identity and local films in order to develop community by its own resource and capacity.

1.6   Scope of the Study

This research is limited to the study of five selected Amharic films produced in Addis Ababa and their role in preserving indigenous culture. Conducting research with all cultural reality of the films is somehow very challenging, and culture is very versatile and broad concept to analyze it on its full-fledged concepts. So it covers only well-known and very indigenous cultural elements like food, dressing style, language and family life from versatile and broad appearance of culture in Ethiopian nation. This research work is limited to cultural analysis procedures and scheme.

1.7 Limitations of the Study

This research has its own limitations. The first one was related to the absence of previous study materials correlated to current topic. It was difficult to find previous research works based on art and culture. The other limitation was the absence of selected films, since producers and directors of the selected films were not willing to show their script and audio visual documents because of the copy right and plagiarism issue.

2   Literature Review

The chapter presents an overview of the film industry in the world. It discusses the origin of the motion picture and all the innovations that film industry has undergone. Furthermore the chapter discusses the differences between Western and Third World, in particular African film practices.

2.1   The Term Film, Cinema and the Motion Picture

Cinema is a collective term for motion pictures. The term "cinema" originated from a Greek word "kinetic", *kinein* "to move" (Kawin 1992: 42). Thus, the term "movie", which also refers to motion pictures, implies that movement is a crucial and definitive aspect of a film. "Film" therefore, refers to the totality of the finished product and the whole art of motion picture (Ibid.). In this study the three terms, movies, film and cinema, are taken to mean the finished product of a motion picture. Motion pictures started when Thomas A. Edison developed a camera in 1893 that made short, 35mm films. Edison hoped to combine these with his phonographs to create sound movies. Later, Edson and his assistant Dickson developed a peep-show machine to display these films to individual viewers (Bordwell & Thompson 1997). At that time inventors in many western countries developed different film cameras and projection devices. The two important firms were owned by Edison from America and Lumière from France (Bordwell & Thompson: Ibid).

2.2   Film Development

Lumière and Méliès are acknowledged for the development of two major directions of film: realistic and formalistic. According to Giannetti (2002) realistic films attempt to reproduce the surface of reality with minimum distortion. In photographing objects and events, the filmmaker tries to suggest the copiousness of life itself. Formalists, on the other hand, make

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no such pretence. They deliberately stylize and twist their raw materials so that only the very naïve would mistake a manipulated image of an object or event for the real thing. Monaco (2000) considers the two approaches as dichotomy of film and central to film and is repeated through the years in a variety of guises.

Lumière brothers, August and Louis, had come to film through photography. They saw in the new invention; cinema a magnificent opportunity to reproduce reality. They captured real events like a train leaving the station and workers leaving the Lumière photographic factory (Mast and Cohen 1979; Monaco, 2000). One of the Lumière brothers' films was "*Arrival of a train at Ciotat" in 1896 which* shows a train pulling into a station and the passengers disembarking. According to Cook (1996), Lumièr's work was to become the history of documentary recording practice. Since then, Lumière is regarded as the founder of the realist tradition of cinema. At about the same time, Méliès, a French stage magician saw immediately film's ability to change reality. He produced striking fantasies and dream like films (Monaco, 2000).

Méliès did not picture real events. Instead, he dramatized in the fashion of the stage plays, realistically staged topical events. He "ignored the working of nature out of the artist's delights in sheer fantasy" (Lehman, 1997). Méliès adapted certain technique of still photography, theatre spectacle, and magic-lantern projection to linear medium of filmstrip. He innovated significant narrative devices like fade-in, the fadeout, the overlapping or "lap", dissolve, and stop-motion photography" (Cook, 1996).

The most successful and influential film that Méliès made was "*A trip to the moon*" (Fourie, 1997). The screen's first science fiction story was a 14-minute masterpiece (nearly one reel in length, about 825 feet). The Film *"A trip to the moon"* is based on story of man's first

moon landing. After the invention of cinema, the most important event in the film history was the introduction of sound in 1927.

2.3   The Third World Film Industry

Vital national film cultures have gradually developed in Latin America, Africa, the Middle East, and other Third World countries. Many scholars express the cinema of these countries as Third Cinema (Gabriel, 1989). Despite the ethnic and political diversity of Third World countries, their cinema tends to have several common characteristics that identify it as part of a coherent international Movement (Cook, 1996). Thus, in Third World countries, cinema is conceived not as an entertainment commodity produced to make profit but as a compelling means of mass persuasion and cultural consolidation.

2.4   The Beginning of Film in Africa

Historically, African colonial governments introduced film to their colonies. The colonizers justified this as the duty to civilize Africans whom they regarded as backward people unable to distinguish between truth and falsehood (Diawara, 1992). According to Mgbejume (1989) early films shown to African audiences before locally made films were available, were those made in Europe, and the United States of America. These films were seen and used by the colonial government as a benevolent gesture of tutelage to the colonial people.

In 1935 the British colonial government established a Bantu Educational Cinema Experiment (BECE) in East Africa (ibid.). Between 1935 and 1937, BECE production unit made many films in East Africa and they were edited in Africa but Africans were not involved. Among other things, the Bantu Educational Cinema Experiment sought to educate the Africans to perpetuate colonial traditions and to provide recreation and entertainment to Africans (Notcutt & Lathan 1937).

The development of cinema in Africa can logically be divided between North Africa and sub- Saharan Africa. According to Bakari and Cham (1996) the North African countries of Algeria, Egypt, and Tunisia were exposed to cinema very early on, within five years of the invention of the art form. On the other hand, the advent of sub-Saharan African cinema coincided with the independence of many countries in the 1960s after years of colonial subordination (Fourie, 1997). It is this sub-Saharan cinema that this study will focus on as an aspect of African cinema.

2.4.1   Sub Saharan Film Industry

Africans did not control African cinema until 1960 when most African states began to achieve independence and make their own feature films (Ukadike, 1994). Some of those countries are Senegal, Mali, Burkina Faso, Nigeria and Tanzania. Consequently, African scholars conceive African cinema making by Africans as a child of African independence. According to Cham (1996), African cinema was born in the era of nationalism and struggle against colonialism and neocolonialism. African film practitioners were, therefore, deeply concerned with the issue of cultural and national identity (Fourie, 1997).

Since the birth of African cinema, African filmmakers reversed the colonial government's cinema practices and set to give social significance to the cultural struggle in the African milieu. African filmmakers have symbolized this struggle by researching the African identity and concerned themselves with retying the broken thread of African history and African memory. One of Burkina Faso's most accomplished filmmakers Gaston Kaboré admits that:

Whether as a filmmaker, teacher at university of Ouagadougou, activities in the federation, or a Secretary–general of FEPACI, I have the same central concern: to give social significance to the struggle I am involving in. I am not the result of an unpredictable accident my individual has roots; I have a history which is linked to the history of my community, my society, my country and my continent and that is what I try to explore in my films. The wish to retie the broken thread as described by Kaboré was therefore done in various ways and described by scholars in different ways and words.

2.4.2   The Fusion of Traditional Cultural Performances in African Films

Some scholars illustrated the cultural renaissance by integrating African traditional popular culture in their creative works. These works are African creative writings such as literature, plays, poetry and other theatrical performances. In cinema, filmmakers interwove African cultures like traditional arts, folklore, dance, and music to focus social issues that address lives of the people it portrays. Ukadike (1994) points out that: The fusion of oral tradition with filmic narrative structure became an important characteristic of African filmmaking, towards which almost all filmmakers now lean and to which the level of its maturity is attributed.

Apart from the African scholars search for their roots, the fusion and integration of African culture on their creative works meant another thing. It is the desire to communicate with their societies first, to raise people's awareness and mobilize them for the struggle against any kind of domination Kaboré (2000) argues that: The day you can speak to the people of your village in words that they use every day and are understood by them, that day you have the means to communicate with the whole world. In other words, the fusion of African

traditional cultures in African films was done in the hope of reawakening the African mind and inducing it with pride and self-esteem.

Thus, African filmmakers like Sembene Ousmene from Senegal, Kwaw P. Onsah from Ghana, Med Hondo of Mauritania and Ola Balogun of Nigeria "have striven for the need to work for African culture on African terms" (Ukadike, 1994). The films they produced are ushered with a voice, content and aesthetic which are rich, historical, and creatively responsive to African social reality (Diawara, 1992). For example, in Nigerian cinema such traditional performances of popular theatre forms like traditional Yoruba theatre are either adopted or integrated in their films (Fourie, 1997).

However, what determines the cinema of a certain part of the world such as of the West of Africa is the background. Though the story can be the same, like love stories, fighting events or any story concerning people's lives the aesthetics of events depends on the setting of that very place where the story is made. That background also carries culture of a particular place and people; their relations, personality and life. The presentation of its narratives is also different from the Western ones in its form and content. Though the film stories are narrated all over the world, they tend to portray a culture of its original society.

2.5   Birds Eyes View of Ethiopian Film Industry.

The history and development of Ethiopian film industry has not yet well studied and documented most resembling African situation of film history. For the sake of this research, the study has tried to manipulate information obtained through discussion and interviews held with purposively selected professionals engaged in the industry and concerned individuals in addition to researches made on MA level of study and different archives in public domain.

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The contemporary history of African countries or emergence of film in Africa, except Ethiopia may be Liberia connected to colonization era. Dawit (2008) elaborates that unlike many African colonies of the 20th century, which were introduced to film through colonial imposition, the situation in Ethiopia was different .The situation took its natural course as agencies of modernization-railway, postal, modern education, telephone, etc-were popularized in the country.

As information from different historical sources indicates, film was introduced to Ethiopia during the regime of Minilik II by the time art was globally on a cradle stage. Concerning this idea Temesgen (2008) states that the advent of film to Ethiopia goes back to 1898 during the reigon of Emperor Menelik II. By this time, the art was still on a cradle stage even in Europe or in the USA. It was almost soon after its invention that film become so magical to Ethiopians. Wosenyeleh (2012) quotes in Arefayine (2006). Ironically, film was introduced to this country only three years after the Louis Lumière brothers ever projected the world's first film in Paris in December 28, 1895.

Unlike many African colonies in the 20th century, Ethiopia enjoyed the privilege to get introduced to cinema at her own discreet. At least, it took its natural course as agencies of modernization were popularized in the country. In comparison, it is important to note that cinema in other parts of Africa was introduced not by choice, but by colonial imposition. The situation in Ethiopia was however different for the simple reason that it was not colonized by any external force or country. Available sources depict that film was introduced to this country during the reign of Emperor Menelik II when the first film was screened to the royalty and the clergy back in 1907.According to the "Anthology" of Chris Prouty, Ethiopia and Eritrea are certainly among the more 'documented' countries on the African continent, beginning in 1907

when the first film, Au Temps de Menelik (During the Times of Menilik) was made by the Frenchman, Charles Martel. Some documents also clearly put that films were being screened in Ethiopia as propaganda tools to promote the culture of Italy during the country's five year occupation between 1936-1941.These were not presented in the local language Amharic that remained to be the country's official language. Soon after the realizing the propaganda power of cinema, the Italians re-built the movie halls during their five year operation.

After the introduction of film to Ethiopia in 1898 the French man called Muce Terrace was screened soundless motion picture to the public for the first time between the years 1916 and 1917 E.C at the hall initially called Cinema Terrace lately known by Setan Bet (Devil's house) by Ethiopian film goers that he established in city of Addis Ababa (Motuma, 2008).

During the five years of Italian occupation, films were widely screened in Ethiopia. A significant number of cinema exhibitions were also opened in Addis Ababa during that period. Then after for the purpose of propaganda Italians was continuing to show films to Ethiopian audience. Concerning this issue Temesgen (2008) writes that with Italians' occupation for about five years, Ethiopians were unguardedly exposed to Italian films for the earlier time of neocolonialism. The films were naturally meant for propaganda purpose.

After the Italians left the country there were not as such films produced by Ethiopians for the Ethiopian audience. Only documentary newsreels produced by foreign filmmakers were produced with the intention of only building the image of the then ruler of this nation, Emperor Haile Sellassei. Apart from these only two films; "Hirut Abatwa Manew?" and "Guma", which were produced in the 1960s, could be cited as films produced by Ethiopians in the local language. Only single film entitled 'ASTER', a feature film produced between 1989-90 by the then Ethiopian Film Corporation (EFC) is the only film produced during the Dergue regime

that ruled the country from 1974-1990.Though the regime knew the power of film it only utilized the EFC for the sake of producing propaganda documentary films to introduce the masses of the Ethiopian public with the socialist ideology. According to some sources 'Yesat Erat' by Temesgen Yalew and 'Senayit' by Manyazewal Endashaw were the other strives through video technology that could be cited as the lists in the area some ten years back.

After this Derge had nationalized and administered the industry for propaganda purpose under the Ethiopian film center later transformed in to Ethiopian Film Corporation (EFC). On the commencement of Derg regime on power in 1974 forwards the creation of Ethiopia Film Corporation. The corporation was established by Negarit Gazetta proclamation no 306/1986 was given, among others, the duties to record history and to ensure the development of the profession in the country. The corporation was dissolved on 21st of January 1999 by the Federal Negarit Gazzetta proclamation number 151/1999 .Behailu (2009) explains the established Ethiopian Film Corporation during the Derg era has played a significant role somewhat in Ethiopian Film development until its disestablishment in 1999.

The Corporation had been administering 26 cinema halls in Ethiopia. It produced international standard 35 and 16 mm films such as "3002", "Be Heyewot Zuriya", "Aster", "Ferenje", and various documentary films. "Films have been very popular despite the fact that former president Mengistu tried to nationalize existing commercial cinemas into People's Cinema with extreme censorship in place (Motuma, 2008) Ridwan (2011). During this period, experts have been sent abroad based on scholarship award given expressly by Russia in order to learn film techniques.

Concerning film exhibition except cinema Terrace (Setan Bet) which was established in Menelik Regime, now serving by the name of WAFA cinema on private firm, all theatres and

cinema halls established before EPRDF era are now administered under an umbrella of the government. After the liquidation of Ethiopian Film Corporation in 1999 and following the EPRDF's liberalization of the market the film industry becoming more commercialized and privatized. Ridwan (2009:21) mentions that with the change of the political atmosphere in 1991, the EPRDF-led government came up with free market economy and a constitutional clause in freedom of expression.

In the last couple of years, the number of films produced and screened in the country especially in the metropolis and major cities of the country are increasing at an alarming rate and it seems that there is a sign of hope towards the development of the sector.

2.6   Films as a Medium of Cultural Communication

In addition to past experiences and perceived reality, another factor that is likely to make some individuals more susceptible to these films concerns the motives for viewing. The uses and gratifications perspective posits that there are a variety of reasons why people watch television and films (Palmgreen, 1984; Rubin, 1994). Moreover, these reasons are crucial in terms of media effects (Perse& Rubin, 1988; Ruggiero, 2000). In support of this idea, Rubin (1984) found that viewers who watched television with the intent to learn reported a more involving experience (i.e. purposive, goal-directed, and selective) than did those who were merely watching to pass the time. Other studies have also found stronger effects on people who report using media in order to learn as opposed to other motivations (Diddi & LaRose, 2006; Namsu, Kee, & Valenzuela, 2009).

Film as we know today, came into existence on 28th December, 1895 at the grand café on the boulevard de opera in Paris, France when the Lumier brothers Augusta and Louis exhibited their workers leaving the factory' this was the first time a motion picture would be

exhibited a viewing audience; this remarkable event opened the gates for the flow of motion pictures. In Nigeria however, film premiere took place on the 4th of August, 1903 at the Glover hall Lagos. This film featured the Alake of Abeokuta, and was shot during a visit the Alake made to England. Though actual film production started in 1948 with the establishment of the colonial film unit, the main reason behind the establishment of this film unit is to further the aims of colonialism.

The content of the early film were largely documentary in nature, and related to topics such as education, health, agriculture amongst others. The African natives were shown films by means of travelling cinema vans. It became necessary to use mobile vans because films were few and theatres did not exist in the remote areas. However, due to the continued shortage of vehicles, a majority of Nigerians did not have the opportunity to see films shown by the units. The colonial film unit was not concerned with producing films for African audiences but involved itself in training Africans on the technique of film production. Although the movie living in bondage by Ken Nnebue in 1992 set the pace for the emergence of Nollywood, according to Megbejume (1989) "Hollywood is a vehicles through which Nigerian cultural heritage is represented''

Film is not meant for the mere titillation of the senses, rather it performs functional role of affecting man's attitude and increasing his horizon of the world Timothy (2002) is of the opinion the that;

The motion picture has been described as an altruistic cultural documentation process a school of thought contends that what most people know about other countries and places invariables learnt via films. It is also said that a picture is worth more than a thousand words. This is supported by Ossa Edwards and mercy Sokomsa (2006) who believes that films

functions in an entirely different way…watching a good movie, the individual emerges from it the way one would emerge from reading a good novel; sober, humbled and changed, like the hero would have been

It is often said that one of the reason of increasing crime in society is due to the influence of films, which, irrespective of their thematic requirements, in unending ways have shown tendencies to incorporate and as well as glamorize one or the other elements of crime. The incidents of crime happening in society, by and large, show somewhat similar use of different elements of crime like that of films.

The film medium appears to have the most universal appeal and impact when compared to other media. When properly harnessed, the film can rise above limitation of language and language barriers by utilizing its creative powers of visuals and audio effects to create a community among an audience of various backgrounds. Film is the most powerful media for fostering cultural awareness. Films tell stories of past event, present event and future event. Enahoro cited in Timothy, (2002) of the view that; The significance of film as a medium of communication has been very well articulated by David Sills, cited in Timothy, (2002) What affect this artistic, social, and economic phenomenon has on the cultural values of both creators and viewers is an international problem of the magnitude since cinema is a world-wide language that can be grasped by illiterate as well as by the educated. Nothing less than the control of man's mind and emotions is at stake. What makes film the major cultural force is a combination of different factors which includes uniqueness of film as an art form seriously dependent on modern technologies, the use of film as a communication medium principally to entertain, instruct, subjugate, persuade and propagate and of course the overall social, political,

economic and educational needs of the contemporary word that are deeply dependent on communication in its various forms, films inclusive.

Two theoretical perspectives support the idea that young adults will be affected by films. According to cultivation theory, viewers who are repeatedly exposed to romantic content in media should, over time, adopt beliefs about the real world that are similar to the themes featured in the storylines (Gerbner, 2002). Moreover, the films should have the greatest impact on people with little direct experience in the case of young college students. Social cognitive theory posits that learning from media is most likely to occur when the model is attractive and when a viewer strongly identifies with characters on screen (Bandura, 1984).

2.7 Culture

2.7.1 Defining Culture

Often, people define culture only as it relates to the art and heritage of Native or Indigenous People. However, culture has greater meaning and should be applied to both dominant and minority populations in both developed and developing countries. At the World Conference on Cultural Policies in Mexico City (1982), participants defined culture as "the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs" (UNESCO, 1982). This broad definition of culture extends beyond art and heritage, and recognizes the intricate tapestry of culture that defines societies.

Culture can be defined and conceptualized differently by different scholars and has been used widely, frequently and loosely at different times and for different purpose. And different sociologist defined culture differently. Some defined as, a complex whole which

includes knowledge, beliefs, arts, morals, law, custom and any other capabilities and habits acquired by man/women as a member of society (Taylor, 1971 cited by Chitamber,1973). Culture is the means by which we begin to understand our experience, our hopes, desires and world. According to Chitambers (1973) it is through culture that we communicate our ideas feelings, insights and our very selves to others. On the other hand, White (1947) states that it is the sum total of the ways in which human beings live, transmit from generation to generation by learning. Similarly it Consists of the acquired or cultivated behavior and thought of individuals within society, as well as of the intellectual, artistic and socials deals and institutions which the members of the society profess and to which they conform (Bidney, date unknown).

Culture is an organized group of learned responses and characteristics of particular society (Linton, 1955). On the same sprit it, Kroeber (1955) defined it as patterns of explicit and implicit behavior acquired and transmitted by symbols, and consisted of the distinctive achievement of human beings including their embodiments in artifacts. The essential core of culture consists of tradition (i.e. historically derived and selected) ideas especially their attached values; culture systems may be on the one hand be considered as a products of action, on the other hand as conditioning elements of further actions. Culture is the continually changing patterns of learned behavior (and the products of learned behavior) including the social, political, and psychological soils of the society which is manifested in material and non-material aspects of life.

Culture is actually an anthropological concept, which is described as the continually changing pattern of learned behavior and products of learned behavior transmitted and shared by members of society. It is an integrated pattern of human knowledge, which consists of

institutions, tools, and techniques of works of art, rituals and other related components. In addition, it has the power of (re)shaping the mind of the society towards an embarking development. Moreover, as development is one aspect of society it cannot be far from the influences of culture.

2.7.2 Culture: The Blood and Bones of Media Content

The concept of cultural identity is deeply rooted in cultural studies. Cultural studies combine sociology, film/video studies, and cultural anthropology to determine cultural phenomena in a society. Cultural studies are the way to analyze and understand the systems and values of our daily lives. In today's global world, mass media play a significant role in representing and even projecting a society's culture (Gay, 1997). Supporting the idea, Hall (1982) observes that the images and the values of a society would be provided by media, especially electronic media. In keeping with this perspective, he explains the role of media in the society as functional. No matter what the audiences perceive about the content of media, consciously or unconsciously, social ideology will always be present in the culture. However, it does not create new culture or a social phenomenon but it repackages and reforms cultural practices. Hall (1997) suggests that the audience could learn other cultural values through media and so they might recognize that they live in different cultures. Accordingly, they could get other cultural perspectives through media so that they might realize that the culture they are living in differs from other cultures.

Understanding the process of culture and identity construction is a complex activity. However, the study called Circuit of culture makes it easy. Representation, Identity, Production, Consumptions, and Regulation are five major moments of this study.

Representation is the first stage of circuit as it is a process by which cultural meaning is generated and given a shape. As Hall (1997) suggests, cultural meaning is socially constructed through symbolic system. So, visuals and language play a predominant role in the process of representation. At the moment of identity, it examines how people find similarities with themselves and messages encoded during production. Production is pursued on the basis of targeted audience and at this stage we are concerned with understanding how various meanings are encoded in messages. Consumptions deals with how these messages are decoded and what they mean to the consumers. On the final moment of Regulation, it examines how cultural messages affect consumers in their daily lives. On the final moment of Regulation, it examines how cultural messages affect consumers in their daily lives.

Therefore the meaning of any cultural text or artifact can be examined and understood from these five interdependent elements of circuit of culture.

2.7.3 Cultural preservation

People's life in community has a great bond with cultural and natural asset of the society. These assets preserved to be prosperity of the society. Effective and sustainable preservation of cultural assets requires a strategy that makes preservation. To ensure sustainability of cultural heritage assets, it is necessary to define a strategy involves all stakeholders, from the local, national, regional and international communities in a manner that is participatory and transparent (GHF White Paper, 2009). Based on the current research Film producers, directors, and award organizations can be refer as local stakeholders to preserve the culture through cinema.

According to International Conference on Small and Medium Enterprises Development with a Theme (ICSMED, 2012) cited in UNESCO (2005) report explain that Cultural heritage

can be managed and preserved through several ways. One way that commonly used is preserving cultural heritage through creative industry. This creative-industry includes printing, publishing, multimedia, audiovisual, photographic, and cinematographic productions as well as crafts and design.

The preserved culture can be tangible or intangible. Cultural site (large-scale archaeological sites, sacred spaces, ancient monuments, and historic buildings and structures of different ages and sizes.) and Cultural Objects (paintings, sculptures, manuscripts, textiles, and ethnographic objects) are examples of tangible culture. In the case of intangible cultures language, religion, and communication style can be mention (The USA Ambassador Fund for Cultural Preservation 2011). For a country like Ethiopia, might be difficult to introduce, practice, and preserve all local cultures through films because of the diverseness of the country. However, according to Ahmet and Yusuf (2007) explanation, preserving cultural expressions and values which are specific to the region must be a responsibility of all the society members and local institutions, while transmitting them to the future.

In addition to preserving the culture every person has the right to freely participate in the cultural life of the community, to enjoy the arts constructed on his or her culture. This is required in order to develop fully as a human (Ray, 2009). Our country's rich culture and heritage is should be portrayed through our movies, making our culture vulnerable to being lost, and reflecting the strong influence of the contact zone. We share cultural expressions that have been passed from one generation to another, have evolved in response to their environments and contribute to giving us a sense of identity and continuity (UNISCO).

In general Art is one of important method of social work intervention to individual and community interaction. Art serves for different purpose different discipline, in social work

intervention therapeutic use is one of the purposes of art in general. Individuals put themselves to the art product to solve their problem using the activities. So arts must be organized based on client's interest and combination of their culture and identity it is important to develop their capacity to understand their social and cultural values. As one component of art film is also has vital use to help disadvantaged people of the society using their culture and identify. So Film must use the culture of the society that belongs to preserve, maintain, and support the society interest of keeping it.

2.8   Role of Films and culture

Since its beginning, film has played different roles in different societies. Film, as one of the art forms, is a medium of expression, like any other art form. It is one of the ways in which a society talks to itself and exchanges information with other cultures.

The amalgamations of the audible together with the visual element in transporting as well as transforming information to the society, makes film the most socially significant innovation (Tudor 1974). This is because film tells stories, conveys information and ideas that affect the way people think and act (Jarvie 1978). This makes film the most influential artistic expression; giving it the power to be called the most important of all the arts of modern times (Mwakalinga, 2003).

Cham (1996) suggested that African film has been to a great degree in harmony with the realities, experiences, priorities and desires of the societies in which the filmmakers are born. Cham describes filmmakers of Africa as the ones who use film as a crucial site of the battle to decolonize the minds, and to develop radical consciousness of the oppressed. Works of these filmmakers reflect and engage critically with African cultures and traditions. Their

works make desirable the meaningful transformation of society for the benefit of the majority (Bakari and Cham1996).

It is clear that cinema in Africa has been established as an outcome of obvious suppression of indigenous culture. Thus, in helping to construct a positive ideology film contributed to the process of developing a new consciousness, enlightening African masses and instilling in them a new revolutionary awareness that would enable them to understand contemporary realities and participate in the struggle for freedom (Ukadike, 1994).

This was done by regarding film as a tool for positive social development. It is the instrument for the transmission, directly or indirectly, of the values, the conception of the world history and the cultural models (Martin, 1982). In this way, film is used as a device that is capable of promoting revolutionary changes. Regarding the above discussion that has stressed the role of film in different societies in cultural expressions, in the search for identity, and as resistance of society's culture against foreign culture

2.8.1 Films and cultural identity

Culture represents certain meanings and values of a society. It is the way to analyze and understand the systems and values of our daily lives (Sreberny, 2000). Kelly (1996) defined cultural identity as a group's or individual's cultural construction of the society which is grounded in any historical context but which also responds to changes in the lives of both groups and individuals. It is safe to assume that cultural groups express their identity by choosing cultural symbols such as clothes, festivals, language, food and others most important elements in the culture. Hall (1997) observed that the images and the values of a society would be provided by mass media, especially electronic media.

Stuart Hall (1997) stated that in today's global world, film plays a significant role in representing and even projecting a society's cultural identity. Hall (1997) suggested that it does not create new culture but the audience could learn other cultural values through film or other electronic media, so it might help them to recognize their different culture or follow the other one. In short, cultural identity focuses on how individuals understand their culture through its elements. So, visuals and language play a predominant role in the process of representation.

According to Hall (1997) at the moment of identity, people find similarities with themselves and messages encoded in the film. At this stage if the film concerned the basis of targeted audience and with understanding of various meanings encoded in messages it will be one way of keeping cultural identity of the audience or it might be the reverse.

Hall (1997) clearly emphasized that the cultural elements like family life, language, and religious customs play a crucial role in bringing together people who share similar cultural identity. Especially in people interaction peer groups play a significant role in the formation of individual's identity. Interacting with family and friends on a daily basis appeared to help identify and maintain the home culture. He suggested that the film or media acts as a linkage between massage and the people's cultural life that helps to create a sense of identity among their consumers.

2.8.2   The Role of Films in Preserving Culture

Culture is the language of the people, their life style and existence. Culture is also defining feature of people's identity in different ways in all members of the society. Culture contributes to the community how people see themselves and the groups with whom they identify. This cultural identity is expressed in terms of the observable aspects of culture such

as food, clothing, celebrations, communication, religion, and language. Culture may broadly be defined as the sum total of ways of living incorporated by groups of people. Such groups may be define by race, ethnicity, economic class, language, disability, gender, sexual orientation, age, geography, immigration status, and so forth. Every cultural group has its own values, beliefs, and ways of living (Innovative Strategies to achieve safety The University of New Mexico).

The cultural ethics theory is based in society and the culture of a nation as opposed to nature...an individual is shaped by his or her culture…and finds that being parts of the culture club provides an ethical security Culture influences individuals in the society, it directs their pattern of thinking and behaviors to what it wants them to do. Culture is not limited to music, dance, the law and the morals expectations of the community, the wisdom of their past and the education of the present and the future

Film has an inexplicable bond between itself and the audience as the audience willingly suspends disbelief when viewing a film. It also employs the concept of verisimilitude' or realism in the narratives. This captures the audience mind and value in totality. This development came to pass due to the influence of film on audience. The power of film on its audience makes it a viable tool for preserving culture (Opubor and Nwuneli 1992).

Film captures cultural heritage of a country and present as a form of entertainment. They are vital in showcasing the history, art, culture, and lifestyles of many generations. Film basically represents the culture and civilization unique to its people, varying from generation to generation. The national integration has been a much talked about subject in the film world. Indian film has also served "as an integrating force" and as well contributed to the "national unity". While looking at Indian film from this point of view, we find that it has "contributed to

national unity" and this impact work in two different ways. Firstly on the organizational level of cinema it presents an ideal model of unity and integration whereas secondly, it is the impact which the Indian film wields through its various ways.

Literature on African ranges from the historical aspects of the industry to the themes, plots, production and distribution of films for local and global audiences. The films have been a source of expressing and understanding the Nigerian culture as well as an influence on the lifestyles of Nigerian people. There has been an increase in the revenue generated through extensive distribution and an increase in overseas viewership as film festivals and other promotions are assisting in creating awareness of new films through noncommercial outlets that give additional access to African films. For many years, African films have been based on storylines showing –constant tragedy, romance, drama and comedy that arouses the viewers mind. Whether the main character is going through constant tragedy to end up triumphant or the characters are caught in a love triangle, there are always high drama plots to keep the audience interested. Within these themes many of the films include multiple storylines combined into one film.

Cinema is that particular language whereby the film-maker shares his dreams with the audience. Cinema has the unique power to lead the audience on in a sort of dream, leaving very little freedom in regard to the particulars of that dream. One studies poetry or drama through the works of great poets and dramatists. One comes to know whole passages by heart. The same method can be employed in the study of cinema. Cinema is an appearance of continuous motion created by motionless images which we have been arranged in an appropriate succession so as to produce fiction out of reality

With several studies done in the past about the emerging African film industry, one in particular is "The Emerging Video Film Industry in Nigeria: Challenges and Prospects". In this study, Ebewo (2007) focuses on the challenges the industry has faced for the thematic obsession and repetitive themes for storylines. The Nigerian film industry is viewed in both positive and negative ways. Some find the plots to be highly repetitive and unrealistic, while others see them as expressions of the African culture.

Africa films are a staple in many African homes. (Haynes &Okome, 1998) in the article, "Evolving Popular Media: Nigerian Video Films", the authors discuss the evolution of Nigerian film production and its rise to popular culture. It has become a necessity for many African families and has grown into popular media for the country. It is evident that films that include relatable scenarios and traditions of the country have influenced the lifestyle of many Africans. Filmmakers, for the most part, have been educated self-conscious artists who have social or political motivations that occasionally influence their films. There is a system for producing films and allocating funding for quality of production, professionalism, and distribution.

African culture is functionally linked to the popular media forms -- radio, TV, and the press -- since they played a very significant role in their struggles against colonialism and exploitation. Since time immemorial, the media have helped to rescue, incorporate, preserve, and mediate elements which serve the interests of these popular classes. These interests include not only the people's aspirations, but also those factors which define their beliefs, expressions, and historical cultural development in general. Today, in spite of modern-day inclinations, the drum continues to assemble school children in Ghana because of its importance as a medium with communal significance. Popular theater, for instance, are cultural performances by and for

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communities which give expression to that community's reality, aspirations, and diverse struggles for survival and development. Throughout history, popular theater forms such as dances, dramas, musical compositions, narratives, and others have played a role in the cultural struggles of the African peoples and their development.

The president of Nigeria pledged a $150 million dollar loan fund for the creative industries. Since then, there have been improvements made in the entertainment industry creating employment opportunities in the country. It is evident that the Nigerian film business has progressed over the years. With financial backing and contribution from the president, there is great potential for growth in the years to come. The quality of production is evident, there has been an upgrade in camera equipment, film editing software, and the locations where films are shot have improved for the better with some films being shot in foreign locales. African films are now based on Nigerians telling their own stories instead of us being told stories about Nigerians. This motivates storylines to truly reflect moral dilemmas African face including violence, religion, and family drama (Obayiuwana, 2011).

The forms of filmmaking, particularly contemporary have embraced digital technology as a form of popular distribution and screening of cinema. Case Studies from the Continent" is an article by Lizelle Bisschoff. Bisschoff (2012) states, the appeal that media content has is because of its relevance to audiences in narratives, language, topics treated, characters portrayed, or style that has been framed theoretically (Bisschoff, 2012). It basically highlights the art of technology and how it feeds into popular media. Because of the relevant content, the audience is able to connect and relate to the story being told. The content we are exposed to is in some cases, inspired by the language, characters, and topics related to the African culture. In light of reflecting on how much African cinema has progressed over the years, David

Murphy's article, "Africans Filming Africa: Questioning Theories of An Authentic African Cinema, mentions the colonial era that reinforced the western vision through cinematic images that portrayed Africa as a dark continent.

When African filmmakers began to create films they were determined to counter negative perceptions and thoughts of their homeland. The article examines debates that have been done to discover whether film critics who are not of African descent, but actually come from a western background can give a true reading of an African film (Murphy, 2000). The style of speech and the characters attire are often influenced by western culture. However, when storylines are based on the African culture, they manage to stay true and reflective of that. Nevertheless filmmakers still stress the overly dramatic and intense plots that have a combination of love, jealousy, deceit and triumph.

2.9 Conceptual Frame Work

Culture consists of all the ideas, objects and ways of doing things created by a group. These include arts, beliefs, customs, living style, language and other cultural elements (Ahmadu & Joshua 2015). Cultural elements are also features of one culture which can demonstrate a community identity. These cultural elements are unique for one culture and expressed specifically by family life, dressing style, food and clothing of a community. Domatob (1988) further defined Culture could be learned, acquired experienced or transferred from one place to another through various ways. One of the most influential of this way is through the film. It also consists of learned way of acting, feeling and thinking rather than biologically determined ways. According to Thompson's (2002) on the study of media use in cultural identity construction, he mentioned that films acted as a good education tool for the society to preserve local language and culture.

Representation and Preservation of Local Cultural Elements…

Cultural identity is defined, produced and maintained through various social interactions inside social members. Apart from interpersonal interactions with family and peer group it can be constructed and maintained through society's constant interactions with media especially audio visual materials which are play a crucial role in enhancing the process of identity formation. In addition family and religion also play a dominant role in constructing and maintaining the cultural identification of a society (Tajfel & Turner 1986).

Cultural identity can also invented by those creative individual people. The relation between the person and creative art is reciprocal: a person's culture influences his art, and in turn, a person's art can influence his culture. For instance film is a strong reflection of all the values present in the civilization of a determined country. Its particularities reveal the internal dynamism of the societies that compose the face of the country since film has a power to promote positive social and cultural development and can help people to fully realize themselves. It indicates that filmmaker also communicates with the people through well-established language which involves its cultural references (Cinema African, 299).

One of the great strengths of film is that it is made with image and sound, therefore it is contented to stimulate emotions, to open minds, and to awaken consciences using native cultural elements so as to preserve people's identity. Accordingly this research also focuses on Amharic films with the dimension of portrayal cultural elements which are unique for Ethiopian society as a country.

3 RESEARCH METHOD

3.1 Research Design

The main focus of this research is to explore and critically analyze the representation and preservation of local cultures in Ethiopian feature films produced in Amharic language. The data of this thesis were collected through interviews, and audiovisual materials based on qualitative research method. The researcher implemented qualitative content analysis which was adequate to this project work by providing a wide range of empirical dimensions of the analysis. Data were obtained through in-depth interviews from film producers and directors, text analysis and personal observation of films. For the in-depth interviews, unstructured questions were implemented.

Content analysis as a method can be applied in both qualitative and quantitative research projects. As a qualitative method content analysis is the most popular research method in the short history of media and mass communication researches (Hansen, 1998). It is a method widely used for analyzing messages in the media, including articles published in newspapers, speeches made on radio and television, health records, and various forms of media imagery portrayed. As a quantitative technique, content analysis is about reporting how often different aspects of texts occur what their prominence is relative to other aspects or dimensions (Hansen, 1998). He also strongly contend that "Content analysis has been used for meticulously mapping not just the overall demography of television characters (in terms of sex, race, social class, age and so on) but also the cultural attributes of characters along such lines as moral values, traditional values, icons, images, socialization, way of life, and habits" (Hansen, 1998). Therefore in order to analyzing elements of culture in selected films this research implemented qualitative content analysis as a method.

Lindolf (1995) also says that using qualitative methods is very important and suitable than quantitative methods for addressing certain questions about community's culture, interpretations and power. Priest (1996) further added that when the aim is to understand individual's perspective, a quantitative design is just not the way to go, one requires a holistic and inductive approach which provides the opportunity to develop a descriptive, rich understanding and insight into the individual's beliefs, concerns, motivations, culture, aspirations, behavior and preferences. Christians and Carey (1989) said the following on the use of Qualitative Research Method in exploring cultural values transmitted through the media the following way:

Qualitative studies start from the assumption that in studying humans we are examining a creative process whereby people produce and maintain forms of life and society and systems of meaning and value. This creative activity is grounded in the ability to build cultural forms from symbols that express this will to live and assert meaning. Humans live by interpretations. They do not merely react or respond but rather live by interpreting experience through the agency of culture…. It is, then, to this attempt at recovering the fact of human agency – the ways persons live by intentions, purposes, and values – that qualitative studies are dedicated. Thus we do not ask: "how do the media affect us", (could we figure that out if we wanted to?), but "what are the interpretations of meaning and value created in the media and what is their relation to the rest of life?

Therefore, qualitative research methods are preferable to study cultural elements represented and preserved in Amharic films instead of using quantitative research method.

3.2   Area of the Study

The study was carried out on five selected films which are produced in Addis Ababa. Addis Ababa is the capital city of Ethiopia and the diplomatic capital of Africa with a population of more than 22 million. It is situated at 2,380 meters above sea level on a well watered plateau and is the seat of the national government. It is also home of heterogeneous types of people who represent various nations and nationalities. This condition of the town seems an advantage for filmmakers to select different characters and situations. Film industry in Ethiopia is expanding rapidly in terms of number. Most of these films are produced in Addis Ababa and distributed to different regions, and also generates employment opportunity for the country.

Some of additional reasons to select Addis Ababa as a study area are:

- It is well known town in film production
- It is home of producers, actors and directors.

- Most of the government and private cinema houses are found in Addis Ababa compared to other places and cities in the country.

3.3   Sampling Technique

It is true that probability sampling may not be always required for all studies. In this study, purposive non-probability sampling was employed to gather information for the study. According to the report from Addis Ababa Culture and Tourism Office about 70 films were produced in 2007 E.C. The year selected because it is recent to observe the current situation of local films incorporate local cultural elements of the society they belong. From these films, based on the researcher point of view 11 films contain local cultural elements resembling to

home grown locations, dressing styles (wearing cultural cloths), and historical back ground of the country on their titles and posters. However from those selected films only 5 of them are available on VCD/DVD. The rest of them are not available. The researcher tried to get those films but producers and directors of the selected films were not willing to show their script and audio visual documents because of the copy right and plagiarism issue. Therefore the researcher decided to focus on the available films on VCD/DVD from film renting houses.

3.4 Methods of Data Collection
3.4.1 Interview

Interview allows person-to-person discussion that can lead to increase insights in to respondents' thoughts, feelings and behavior on important issues of Films and cultural preservation (Lindof, 1995). Another advantage that can be derived from the interview is its flexibility in expressing different viewpoints on the subject under study. Producers and directors interviewed in depth using unstructured questions during their appropriate times. This is why Lindolf (1995) suggests that these sorts of interviews are better described as 'conversations with a purpose'. Fontana and Frey (1994) also write the following about unstructured interview, which is "the open-ended ethnographic (in-depth) interview": Unstructured interviewing provides a greater breadth than the other types, given its qualitative nature.

In depth unstructured interviews were conducted with the producers and directors of the selected films since they are paramount important and key persons for the films to produce or not in terms of profession and money. The interviews with these persons were unstructured. That means the interviewees' viewpoints are more likely to be expressed in a relatively openly designed interview situation than in a standardized interview or questionnaire.

The interview was conducted with a total of 10 film makers (4 producers, 4 directors, and 2 film script writers). The researcher used convenient sampling method to select the participants for interview on the basis of the researcher's judgment and prior knowledge to get the required data because of their closeness to the issues. This method helped the researcher to set an appointment and communicated in the interview easily.

The interview mainly focused on the opportunity and challenges to write and produce films in order to be effective in delivering the intended message by incorporating cultural elements. All interviews were conducted in Amharic, the official Ethiopian language, and the researcher carried out the transcription and translation process. Hence, all the audio taped interview data were transcribed. The important parts of the verbatim transcripts that could show the focus of this study were translated in to English and included in the analysis chapter.

3.4.2 Audiovisual Material

The other primary data of this research gathered through observation of five VCD/ DVD player of selected films. The observation focused on representation and preservation of cultural elements in selected films. The information collected from these audio visual materials helped to identify types of cultural elements and how they were portrayed in selected films, which pointed out on the first research objective.

3.5   Coding categories

The most important aspect of content analysis is to define a set of dimensions to be considered during the analysis. As Hansen (1998) strongly argued the 'task' of content analysis is to examine a selected (sampled) body of texts and to classify the content according

to a number of predetermined dimensions. The conceptually most taxing aspect of any content analysis is to define the dimensions or characteristics could be categorized. As some scholars argued, any researcher conducting content analysis needs some familiarity with the content, structure and general nature of material to be analyzed in order to be able to set up categories that will be sufficiently sensitive to capture the tones of the texts. After thorough examination of the content of the films under investigation and referring back to some communication studies on cultural analysis, the study tried to develop a coding category

Cultural identity It is safe to assume that groups of people can express their identity by choosing cultural elements such as clothes, music, language, food and others most important elements in the culture.

Image A reproduction of the form of a person, object, or an event; it is not the person, object, or event itself. It is a mental picture of something not real or present. Technically, an image is an optically formed duplicate, counterpart, or other representative reproduction of an object especially an optical reproduction of an object formed by a lens or mirror. Culturally, it is the concept of something that is held by the mass public. It is the essential nature and character of a person, object, or event, which is projected to the public especially as interpreted by the films.

Ritual The repetitive and consistent activities that have complex social meaning beyond their immediate physical or literal meaning. The function of ritual is to give form to human life. Rituals often define important points in the passage of life, defining, teaching, and reinforcing important cultural values. Rituals provide a means of conferring membership, position and status for an individual in a group or society.

Socialization The process by which we acquire ideas and images about our culture and the world around us. This is how the culture of a society is taught, learned, and passed from generation to generation. During the socialization process children and adolescents acquire the beliefs, values, manners, and rules that often last for a lifetime. The major traditional agents of socialization in Ethiopia are the family, the school, peer groups, the neighborhood, community, and government. The films, especially, have in recent years emerged as a chronic and powerful socialization agent.

3.6 Methods of Data Analysis

Following the completion of data collection, data processing was conducted through filtering inaccuracy, inconsistency, incompleteness and illegibility of the raw data collected from the interview material to make analysis very easy. To solve such problems, first hand written document editing, coding, thematically categorizing data entry and consistency checking were done. To analyze the data qualitative techniques were employed. The qualitative data obtained through interviews were analyzed in sentence form. Finally, the results were discussed and interpreted to draw important conclusions, and implications.

3.6.1   Qualitative Content Analysis

As mentioned earlier, the main purpose of this research is to assess how films present and preserve cultural issues. Therefore, qualitative content analysis is the main instrument applied to carry out the study. By definition content analysis is a technique used for gathering and analyzing the content of texts and how they are combined. Content refers to words,

meanings, pictures, symbols, ideas, themes or any message that can be communicated. (Deacon, 1999)

Morley (1992:84) said that: When analyzing texts or programs we also have to look at the assumptions that lie behind the content. There will be assumptions made about the participant and these assumptions need to be made visible if we are to understand the implicit messages which a program/text may transmit over and above what is explicitly said in it. Qualitative content analysis is not only enough to depict fully at how the messages were portrayed in a media program, as Fairclough (1995) argues, the analysis should also identify what is included, what is excluded, and what processes and types are drawn upon to represent events. Therefore in this light the researcher employed other method of investigation which is qualitative in-depth interview.

Each of the films divided in to five minute intervals in order to check characters, genre, cultural representation, background settings, language, clothing and motherland settings were portrayed. During the course of each film paused at five-seven-minute intervals to code the content as per the coding list.

Content analysis is a research technique for making inferences by systematically and objectively identifying specified characteristics within text (Stone, Dunphy, Smith & Ogilvie, 1996). Berger (1991) says that content analysis is a research method that uses a set of procedures to make valid inferences from text and it is a research technique that is based on measuring the amount of something (portrayals of culture, or whatever). As Neuman (1997) says it is a technique for gathering and analyzing the content of text. The 'content' refers to words, meanings, pictures, symbols, ideas, themes, or any message that can be

communicated. The 'text' is anything written, visual, or spoken that serves as a medium for communication.

3.7 Ethical Considerations of the Study

In the first place, the researcher followed logical procedures in every stage of data collection processes. Participants were informed about the purpose of the study with consent form to involve in the study. Participants were asked their permission to discuss with and interview them about the subject under study. Therefore, on the basis of these ethical principles, efforts made and confidentiality was assured and kept throughout the process of this research work.

4 **FINDINGS**

 4.2 Background of Selected Films

The research focuses on five Amharic feature films produced in 2007 E.C those revolve on family, social life, and love. According to their titles and posters, the selected films were Yegeter Lij, Sene 30, Tilefegn, Rebuni, and Yanegeskegn demonstrate cultural and historical background of the country. Rebuni and Tilefegn have social meaning in local language. The word Rebuni is biblical word it means teacher. The word 'Tilefegn' means abduction; it is a traditional way of having marriage without female parents' permission. Two of selected films Yanegeskegn and Sene 30 have historical back ground. Yanegeskegn is about producing film on the story of queen of Sheba and Sene 30 as the title indicates it means June 30, which is last day of school. It is very memorable by students' since there is fun and fight every year on that day. From the selected films, Yanegeskegn film poster has direct relation to the title with the picture and dressing style of queen of Sheba. The rest of film posters do not have direct relation with the film titles but in general use local pictures and backgrounds as rural and town settings including Amhara region dressing styles. Except the comedy film Telefegn the rest of four selected films are family drama. Currently all selected films are available at video renting houses in DVD/ VCD format since they are not on show.

 4.3 Demographic Data of Participants

The demographic characteristics of each participant who were selected and participated as interviewee are explained below. In this study ten individuals were participated. Two play writers, four directors and four producers. Among the study participants nine of them were men and one was woman. All of them participated on more than one film production.

All of them are participate on short term training of film making and develop their profession through experience. Five of them have first degree in different fields.

According to the directors and producers, Ethiopian films able to play significant role in a society as a mobilizing force and tool of enlightenment. Some of filmmakers have widely varying beliefs regarding the nature of Ethiopian film, and methods of representation. Generally the controversy is as it is. Some film directors shared the same goal to promote the use of films in presentation of local culture but some of them were not. Director FD said that "*Most of Ethiopian films fail in portraying the real shades, current status, and life system of the people and norms of the country.*" He believed that even if there are various issues and historical matters as well as distinctive cultures, the national films are foregrounding only urban life and for the reason that their themes and settings are confined to towns while 85 percent of citizens are rural dwellers (Interview).

Yegeter Lij film presented from Ney entertainment produced by Yibekal Guta and Ewinet Asasahegn, written and directed by Wendesen Yihub in 2007 E.C. The central story of the film narrates about one poor family and lots of challenges they face to survive in life. The father leads his family alone. Hilina is the first and older sister for her two younger brothers. As many rural area families, their life depend on agriculture but the income from the field is not enough to manage the family. Because of this extreme economic problem the daughter decides to go to Arab countries to help her parents. However she faces many challenges to achieve her dream. So the theme of the film is that showing all the challenges, ups and downs of the young girl and her family life. The film portrayed both rural and town setting. Traditional houses with households, open market places, and animal transport system and

local entertainment places like (Tej bet, Tela bet) are portrayed in rural setting which related to the story.

Sene 30 film is presented from Kul film production, produced and directed by Fikreysus Dinberu and written by Behailu Wase in 2007E.C. The title directly means June 30 it indicates the famous end date of school every year. In the film, former students of one known school (Menen) in Addis Ababa had an appointment before 30 years to meet on that day in the school. The central story of the film narrates about couples (Hiwot and Mesay) love and their challenge to live together. Many events, various kinds of social issues and challenges passed through the time of their relation.

Sene 30 was one of the events that change their life direction. One of the former student Sewenet's (the main character in the film) life experiences was an alert for them to decide about their relation. He portrayed as educated as well as experienced in different ways through life and modern education. How personality is built, the power of soul on control of time, the meaning of love, and social values are Some of the issues portrayed in Sewenet's life experience as well as challenges in couple's life. Generally in the film former students attempted to reflect their life experience to young generation in order to manage their life better than previous generation. Finally the representation of couple's love story in the film demonstrate the existing generation on the shadow of the last 30 years memory of students' life.

Tilefegn film presented by Betelhem Film Production, written by Marta Abebe, produced by Mesfin G/egziabher & Marta Abebe and directed by Mulualem Getachew. The story of the film narrates about two young characters who live in Addis Ababa. The female character Eldana is from rich family and high school student her driver Abreham is from poor

family. Both characters have their own approach about life. Eldana's life style is a copy of western life such as her language, pronunciations, dressing style and her life principles are influenced by western culture. In contrast her driver Abreham has his own identity, principle and very proud of being an Ethiopian. His life style and living philosophy is unique for Eldana as she knows nothing about her country. For instance some Amharic words explained in English to understand their meaning in her school.

አብርሀም   አየሽ የአንድ ሰው መከሊቱን አለማዋቅ ስንት ሰው እንደበጠበጠ

ኤልዳና   መከሊት መከሊት… መከሊት ምንድን ነው?

አብርሀም   መከሊት አታወቂም ? ምንድን ነው አማርኛ አትማሩም እንዴ?

ኤልዳና   እንማራለን ግን ያልገባን ነገር በእንግሊዘኛ ነው BRIEF የሚደረግልን

አብርሀም   እርፍ አረ ሃገሬ ወዴት እየሄድሽ ነው

In addition the word poor means rude according to her understanding. The situation was, by the time when Abreham asked her a question as an example so as to explain about the difference between life in town and rural.

አብርሀም   እስቲ አንድ ጥያቄ ልጠይቅሽ የህብታም ተቃራኒ ምንድን ነው?

ኤልዳና   ባለጌ

አብርሀም   በጉዬ አረ አይደለም ደሀ ነው

ኤልዳና   እኮ ደሀ ማለት ባለጌ አይደለም?

አብርሀም   የባሰው መጣ አረ ሀገሬ ወዴት እየሄድሽ ነው

Generally the film demonstrates Abraham's challenge in order to teach Eldana about her country and Ethiopian identity as one responsible citizen.

Rebuni film presented by Galaxy Film Production, it was written and directed by Kidist Yilma and produced by Amanuel Tekle in 2007E.C. The film talks about the process of constructing a factory to produce chemicals for car paint on the land in rural area which belongs to one respected physician in the area (Hakim Yotor). Character Leul is the owner of the factory and character Gela is the owner of the land. She is granddaughter of Hakim Yotor, she got the land from her grandparents by succession. The central issue of the film revolves between Gela and Leul about the process of selling and buying the land. In the process Gela try to demonstrate the relationship between nature and human being to Leul. Therefore Gela takes an advantage to teach him so as to change his mind the interest not only on the land but also on his personal life problem by the time he returns back and forth to find the answer about the land. The film focuses more on strong relation between human beings and local surroundings. From the film message how nature is paramount important for a man to develop or destroy human being. In addition the film demonstrates how the power of modern thinking cover people's eye from observing their natural gift and its advantage. It is also one of the reasons for disrespectfulness of traditional medicine and its local researchers. It is clearly portrayed in character Leul dialogue with his wife.

ገሊላ   መሬቱን አገኘህ

ልኡል   አይ ባክሽ ትንሽ ያስቸግራል የመሬቱ ባለቤት ቅጠል ጨፍጫፊ ናቸው

On the other part of the film Gelila's question also indicate her understanding about rural family and traditional medicine maker "ይቺ ናት የቀጠል ጨፍጫፈው ልጅ በዚች ገጠሬ ነው እኔን የለወጥከኝ" Generally the film demonstrates how human beings be more advantageous when attached themselves with their local and natural gift and also how others become disadvantageous because of having detached life from nature or their surroundings.

Yanegeskegn film, presented by Spots Film Production in 2007E.C. the film was written and directed by Mohamed Dawed, and produced by Yetnayet Tamirat. The central point of this film is the challenge to produce a film on the story of queen of Sheba. Eyarusalem is the character who proposed to be Queen of Sheba. She is from Dere Dawa but now lives in Addis Ababa with her own life style and culture of her specific town. Eyarusalem didn't have any experience about filmmaking when the time she was proposed. She was waitress before nominate for the film. On the other hand the director Solomon is Diaspora and professional filmmaker who has planned to produce the film with foreigner professionals. Consequently the director nominates Eyerusalem to be a queen because of her physical appearance but he gets in trouble with her on the basic idea of film production. The film narrates the struggle of the director to accomplish his dream with respect to Eyerusalem life style and culture.

4.2 Cultural identity

4.2.1 Language

Language is one of the most easily perceptible manifestations of cultural identity in a film. Communicated using local language, styles of speech, and colloquialisms compose a crucial element of one culture. However the concept of cultural identity is varying between

filmmakers. Intrevewee BW said that *"culture or country means not boundary or region for me it is identity, philosophy, or ethics of the society which we understood without any written document or low."* For participant MD *"culture is the current life style of the society which develop in modern way to be equivalent to developed countries for the future."* Director and producer KY said that *"it is very difficult to define culture in one context because we have various understanding and life style with so many influences. I think we have to go back to our history and check life style of our ancestors."* In this context play writer BW add some points. *"I think there is a big gap between generations. I can say the current generation has grandparents other than fathers in terms of culture and history. So we have to go back to them and find the gap in order to link with the existing generation otherwise we do not have the same language in terms of culture and identity"* (Interview). Generally the point that the researcher finds out from the interview indicates there is a big gap between film makers on the definition of culture and identity.

According to the idea of language some of selected films characters who live in town speak Amharic mixing with English now it is the sign of modern life in real life situation. For instance character Eldana from Tilefegn film is best example since she immersed herself in foreigner language other than Amharic. She talks in English most of the moment especially when she wants to explain something seriously.

Eldana   ወደ አዲስ አበባ አልመለስም

Abreham   አረ ባክሽ reasonable ሁኚ እንደ ፈረንጆቹ ነው ያደኩት ምናምን ስትዪ አልነበረም?

Eldana   ስለ ኢትዮጲያዊነት እያስተማርከኝ ፈረንጅ እንድሆን እያስገደድከኝ ነው ሀገርሽን ካልቸርሽን

            ዞር ብለሽ እዪ ብላ ብላ ስትል አልነበረም?

Abreham   እና ኢትዮጲያዊነት ድርቅ ማለት ነው እንዴ? እሺ ምክንያትሽ ምንድን ነው?

Eldana   If my family loves me, they can give the money but I am very disappointed, you

know this is my first reason to stay with you.

Abreham   ተይ ተይ ባክሽ መጀመሪያ በአማርኛ በተግባባን

Eldana   Ab (the way she calls Abreham) the other thing why I am here is just to solve your

problem, I don't need any money but I need to spend my free time with you even if it

is just for one day because I love you. Every day….

Abreham   (he interrupt her) አቤት አቤት አሰቲ መጮረሻ ያልሻትን በአማርኛ ድገሚልኝ

Eldana   አፈቅርሀለሁ What about your feeling

Abreham   ወደ አዲስ አበባ መሄድ አፈልጋለሁ

Eldana   not about that ስለ እኔ ነው የምልህ

Abreham   ስላንቺ የሚሰማኝ ደረቅ እና ሰው የማትሰሚ እንደሆንሽ ነው

Among different mediums, Amharic films in fact have a great influence on maintaining in people personality, culture and traditions using community's language and powerful expression. For instance in Rebuni film Hakim Yotor gives instruction for his little grandson Abule when Gela and Leul discuss about the land and all family members also participate on the field work. "ዋህ እሱን አረም ከስሩ ንቀለው መልሶ እንዳይበቅል" The message indirectly transferred for Gela not to sell the land when Gela heard the message, she understood that she has to refuse the question from Leul so as to buy the land for big factory. So Gela decided to ask proposal in order to know his idea better.

According to her question Leul visits Gela's house many times to discuss about the land. On the other hand Gela uses the time to discuss with him about various issues. After few days

Leul feels happy and find out new life experience when he come to Gela because she express strong message using fairytale and stories.

በድሮ ጊዜ አንድ ንጉስ ከተማ ውስጥ ያሉ ኦጋጊት እና ሽማግሌዎች እንዲጣሉ አዘዘ ቆይቶ የጀነራሉ ተራ በደረስ ጊዜ ጀነራሉ አባቱን ራቅ ያለ ዋሻ ውስጥ ደበቃቸው፡፡ እግዚህአብሔር በንጉሱ ስራ አዝኖ ይችን ከተማ ሊያጠፋት ተነሳ፡፡ ለንጉሱም ሁለት በቅጽም በመልክም ተመሳሳይ የሆኑ አባቶችን ያታቸውን እንዲለይ ህልም አሳየው ፡፡ ይህን ህልም ለመፍታት የከተማው ጠቢባን እና አዋቂዎች ሁሉ አልቻሉም፡፡ በዚህ ጊዜ ጀነራሉ ወደ አባቱ ሄዶ ጠየቃቸው፡፡ አባቱም ሁለቱንም አባቶች ምንጣፍ ላይ ልቀቃቸው ቀድሞ ወደ አንደኛው የሚሄደው አባብ እሱ ወንዱ ነው ብለው መልሱን ነገሩት፡፡ አምላክም ሀገር እንዳይጠፋ ታላላቅ ነገር አታጥፋ ብሎ ንጉሱን አስተማረው ፡፡ አንተም ልዑል መሬት እንዳይጠፋ በኬሚካል አታጥፋ፡፡

The power of language in all selected films is strong in terms of identity formation. For instance the way of knowing oneself and its result on personal identity portrayed by the character Sewnet from Sene 30 film.

ሰው ሌላውን ፥ሀገሩን እና ማህበረሰቡን ለመውቀስ እና ለመዳኘት ከመሞከሩ በፊት ሰውነቱን እራሱን ማወቅ አለበት፡፡ አለም ያለው ሰው ውስጥ ነው፡፡ የውስጡን አለም ያወቀ የሚታየውን አለም መግለጽ አይቸግረውም፡፡ ሰው ሰውነቱን ቢረዳ ይሄ ሁሉ ችግር አለምን ባላመሰ፡፡ ከዜግነትም ከህያማኖትም ሰውነት ይቀድማል፡፡ ሰውነታቸው ምን ማለት እንደሆነ የገባቸው ሀገር ማለት ይገባቸዋል፡፡ ማነኝ ብለህ ከራስ ጋር አውራ ተፈጥሮ መልስ እየሰጠ እውነቱ ጋር ያደርስሃል፡፡ ይሄ ነው ኑሮዬ ያስተማረኝ፡፡

All of selected films are transferred influential expressions through the main characters in different context. For instance character Sewnet from Sene 30 film is able to save couple life at the end because of his influential expressions. It helps character Hiwot change her mind to merry her fiancé other than leaving him alone.

ሠውነት   ላወራሽ የመጣሁት ስለ ጊዜ ነው ስለ ውሳኔ፡፡ ሕይወት መጪ ጊዜሽላይ ስልጣን ቢኖርሽ ደስ
         ይልሻል

ሕይወት   አዎ ስልጣን የለኝም እንጂ

ሡውነት አለሽ እንጂ መጪው ጊዜ ባንቺ ውሳኔ ውስጥ ነው ውሳኔሽ ትክክል ከሆነ የምትፈልጊው

     ይሆናል ትክክል ካልሆነ የማትፈልጊው ወይ ጊዜን ትቆጣጠሪዋለሽ አልያም የቆጣጠርሻል

ሕይወት ውሳኔዬ ትክክል ይሁን አይሁን በምን ያስታውቃል

ሡሰውነት እሱ በአንቺ እና በአምላክሽ ውይይት ታውቂዋለሽ ስሜን ሕይወት ያለፍርሀት የወሰኑት ውሳኔ

     ነው ትክክል ለራስሽ አንድ ዕድል ስጪው በጊዜ ሳይሆን በፍቅር የወሰንሽው ይበልጣል

     ምን አለ 30 ዓመት ወደፊት ወስጄ ጊዜ ምን ማለት እንደሆነ ባሳየሁሽ

In the film, main characters' life philosophy also able to in sighted new direction for other characters to change their life. For example Abreham's life philosophy changes his brother (Wesen) life and identity from being day dreamer to cognizant. "ለገንዘብ እና በህይወት ለመኖር ሲባል እምነት እና ማንነትን የመካድ ያህል ትልቅ ሞት የለም፡፡ በማያውቁት እና ባልተሰጡበት መከሊት ለመኖር መዳከር መጨረሻው ሁሌም ጨለማ ነው፡፡" Because of his stand and this tough expression, he could pass all challenges prepared by Eldana's father so as to interrupted couple's love relation. This situation also develops into the main reason for Wesen's decision to focus on his talent rather than being idealist and promise to work with Abreham.

There is a saying "a child of grandparents" (የ ኣያት ልጅ) in the society to be grateful for kids who live with their grandparents because they have a chance to know their culture and story of the country better than others. Character Cheru from Yegeter lij film support the idea in his conversation with other character "በኣያት ኣጅ ነው እንዴ ያደከው? በጣም ወገ ኣዋቂ ነህ ኣንተ". Character Gela from Rebuni film is the best example for this idea because of her strong life philosophy. She lives with her grandparents in rural area. Other characters in the film explain she is a copy of her grandfather in her strong life philosophy and expressions. It is obvious that it is rare to find such kind of teenaged in the society with her own life philosophy and the power of coaching others. Therefore, it is easy to recognize her with a different personality

from those who are similar on her age in the society. She always challenges to convince Leul's idea about life especially the argument with his wife about having kids.

ገላ   ጀበናዬን ወደድካት (የተበላሽ የጀበና ቅርፅ ሰርታ እያሳየችው)

ልዑል   እንዲህ አይነት ጀበና አይቼ አላውቅም

ገላ   ታዲያ ምን ችግር አለ ጭቃው በሽክላ ሰሪው እጅ   ላይ ነው እንደገና አስተካክዬ አሰራዋለሁ፡፡
            አየህ ጀበናውን በፈለኩት ሰዓት አፍርሼ መስራት እችላለሁ ምክንያቱም ሽክላ ስራዉ እኔ ነኝ፡፡
            ሰውም እንዲሁ በአምላኩ እጅ ላይ ነው፡፡ እንደወደደ አድርጎ በፈቃዱ የሚሰራንፈጣሪ ብቻ
            ነው ስለዚህ እኛ ማድረግ ያልቻልነውን ደግሞ እርሱ ያደርግልናል እሺ

The reason for the above expression is the quarrel between Leul and his wife because they have big problem about having child. They spend more time and money outside the country to get medical treatment to give birth. This situation makes them unhappy and means of each disagreement every night. Gela understood his life and decided to help and show him different alternative to solve the problem so as to see inside his life.

"እናንተ ሀብታሞች የተፈጥሮን ህግ ስብራችኋል በሚሰዐብት ጊዜ ትሰራላችሁ በሚተኛበትም ጊዜ ትሰራጬ ምነው ስትባሉ ድህነትን ለማሸነፍ 24 ሰዐት መስራት ነው ትላላጬ፡፡ ድህነትንስ ታሸንፋላጬ

ሳታውቁት ግን ለውስጣጬ ሰላም እና ደስታ ታሳጡታላጬ፡፡"

Gela also remembers Leul is over confidence in every situation in his life time; he doesn't want to believe something might be beyond his control or incapable to manage everything based on his interest. He always say "*There is noting that I don't accomplish in my whole life.*" Therefore Gela wants to demonstrated to him the reality.

አየህ ልዑል ሕይወት ሁለት ወገን አላት ማግኘት እና ማጣት፡፡ ማጣትም እንዲሁ ሁለት ወገን አለዉ የምታገኘውን ማጣት እና የማታገኘውን ማጣት ስለዚህ ሰው ሁሌም ሁሉንም ነገር ማግኘት እና ማድረግ እንደሚችል ማሰቡ የውድቀቱ መጀመሪያ ይሆናል ማለት ነው፡፡

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According to character Gela life philosophy giving attention and respect for others who are around is paramount important to maintain personal identity. Because of this strong expression there is a change on Leuel behavior after this conversation. He is struggling to find a solution for the problem with his wife and got the chance to observe his surrounding including the relation with his colleague.

ገላ   ምን እንደገረመኝ ታውቃለህ ባለፈው ለብዙ ሰዎች የስራ እድል እነደፈጠርክ ነግረኸን ነበር ለካ
         የገንዘብበ ምንጭኤ እነሱ ናቸው አየህ ተማረም አልተማርም ሰው በሁሉም ቦታ ጠቃሚ ነው፡ አንድ
         ጥያቄ ልጠይቅህ ቆይ ከአንተ እና ከ አባብዬ ማን ሀብታም ይመስልሀል?

ልዑል   ኧየትሽ

ገላ   ለምን

ልዑል   ምክንያቱም መሬት ስላላቸው

ገላ   አይ አይ ሰው ስላለው ነው፡፡ ከሀብት ሁሉ ትልቁ ሀብት ሰው ነው፡፡ ለምሳሌ አንድ ሰው ልብህን
         ሸጥልኝ ቢልህ ስንት ትሸጠዋለህ

ልኡል   አይሸጥም

ገላ   አየህ ለምትወደው ሰው ግን በነፃ ትሰጠዋለህ ለሰው የምትሰጠው ትልቁ ስጦታ ራስህን ነው
         ያኔ ነው አንተ ሀብታም የምትባለው በገንዘብ መግዛት የማትችለውን ነገር ስለሰጠህ፡፡

On the other film Yegeter lij the value of self identity is expressed by Kidus to Hlina that indicates how people give value in order to be confident enough by their life.

"እንኳን አንቺ የተንተራሽው ድንጋይ ዋጋ አለው በእርግጥ እሱ በራሱ የማንነት ክብር የለውም ሰዎች በሰጡት ልክ ግን ይከብራል፡፡ የአንቺ ልክ ግን አንቺ ነሽ ምክንያቱም ሰዎች በሰጣሻቸው ልክ ያከብሩሻል፡፡"

In addition character Abrham from Tilefegn film enlighten about modern age group and their identity.

አብርሀም   እስቲ ነይ አንዳንድ ቦታ ላሳይሽ

ኤልዳና   እዚህ ገጠር ደግሞ ምን የሚታይ ነገር አለ

አብርሀም   እንዲህ በደፈናው ውስጥ ከምታደርጊ አላውቅም አሳዮኝ አትይም ማየት የምትፈልጊውን
          ስለምታዬ መስማት የምትፈልጊውን ስለምትሰሚ ነው እንጅ አዕምሮሽን በአርቴፊሻል እና
          በትክኖሎጂ ከሰረቁት ነጮች በላይ ያለ ምንም ቴክኖሎጂ አከሱምና ላሊበላን ከአንድ ድንጋይ
          የሰሩ ጀግና ወገኖች እና ውብ ሀገር አለችሽ ቴክኖሎጂ የጋረደብሽን መነፅር አውልቀሽ ሀገርሽ
          ለማየት አይንሽን ግለጪ

On the value formation in terms of language, character Eyerusalem from Yanegeskegn film can be a good example. She portrayed as logical and the owner of open personality. Her expressions and ideas are the soul of the film. In the middle of film one of foreigner film producer gets angry and complains to the director; because it is difficult to him to communicate with her.

Foreigner   do you speak English?

Eyerusalem   No

Foreigner   French,

Eyerusalem   No

Foreigner   Italic

Eyerusalem   No

The foreigner shouts on the director. "*How can I communicate with her?"* On the reverse she also get angry then give him list of many languages speak in Ethiopian as an option to communicate with him but he couldn't answer the question. Lastly she shouts on the director and asked him the same question like the foreigner did. It is the situation she demonstrated the

value of her language in her own country, and show how self confidence is rewarding and the sign of uniqueness in front of others.

On the other part, the director try to explain professional expression of the film parts like light, continuity, sound and effects for her but she couldn't understand all the things and their meanings. Finally she interrupted his explanation and asked him all the expressions in Amharic. The director felt shamed and said that "*you are correct but the industry and the concept comes from foreigners, so it simple to use them as it is*" But she strongly argues that "*it is possible to find a solution or expression if we want. But we always admire things that came from western society because we give them high value than ours. Our languages are capable enough to express new ideas if we want to do so*." This strong idea explains more about the significance of language if it respected and preserved by the society.

Furthermore, use ethnic and pidgin language by the film characters is a good way of representing Ethiopia life and culture to its audience. Hearing these aspects of ethnic and pidgin language brings the audience closer to the character; as it creates humor. However there is nothing appear in the selected films in terms this ethnic language.

According to the participants answer filmmakers are interested to incorporate language and culture of different ethnic group in their work. "*It is something that we definitely want to pass through it to our audience because film is one of the way to introduce the community culture and way of life but the situation is not willing to participate in all direction*." (Interview)

In addition it needs hard work, research based information and knowledge of that specific ethnic group history by reading or asking the previous generation to write film story. Participant BW said "*For example how many of us interested to know the culture the*

language, as well as have a passion to visit them?" On top of this it needs big budget, modern ways film production technique and acceptance of audience to produce the film. Participant AT opposes this idea *"I believe that we have to be ready in every corner to work local aspect of films but it is not only our mistake there is lack of local film production schools in order to change terms and make capable filmmakers as well."*

The other big thing currently most situations in the industry are not encouraging to produce such kind films. Play writer BW said that "*I believe that not only the situation but the films also doing a decent job in portraying a true Ethiopian society and culture which create a way to lead the community to forget its uniqueness and strength.*" the rest of participant agreed on the idea but they said that "*it's not only the filmmakers responsibility it's the assignments of all community members specially the government to create favorable condition, policy and right for the filmmakers" (Interview)*

4.2.2 Music

Music is more than an accompanying soundtrack; instead, traditional chants and rhythms compose crucial elements of these films. In the selected films, all sound trucks are Ethiopian music based on the setting, and characters' feeling. In Rebuni film all the sound trucks are very strong so as to create belongingness for the issue. For example the film uses instrumental songs of orthodox Christian religion all the time as background music. The instrument called Begena and listening the song with this instrument is common during fasting season in orthodox Christian especially for ester fasting. In addition Begena songs are also very important to treat sick person religiously equivalent to holly water. One of the spiritual songs has lyric which praise God for his blessing and almighty. It is accompany

Gela's conversation with Leul about making pot. The poem indicates that God is the only solution for problems especially about having child.

የሸክላ ሰሪ ጭቃው በእጁ ጨብጦ የያዘው

አፍረሶ ሰሪ የሆነው አምላክ እሱ ብቻ ነው

In other situation when kids playing competition game the soundtrack was the most famous Amharic graduation song which prepared by Addis Ababa university students. እንኳን ደስ አላችሁ   እንኳን ደስ አላችሁ… the poem in the song creates happy feeling which happens after victory. In Sene 30 film most of soundtracks are instrumental music with few local and western love music related to the context which make the story meaningful. For instance there was local love music by famous artist Aster Aweke as a sound track when Hiwot waiting her fiancé Mesay at a cafe for a long time to discus about their future and her scholarship opportunity outside the country. The music has direct message with her interest, the poem says that "ሰውየው አለ ወይ የማማከረው አለኝ ጉዳይ እኔ መንገደኛ በሰማይ በራሪ …" this local music is very important to magnify the character's feeling on the moment. The use of local music in Ethiopian films gives a sense of belongingness and has its own interpretation on specific situation. The use of local or traditional music creates the appropriate atmosphere in which films can return to the sources and immerse themselves in cultural identity. But still two of selected films use western music when portraying night clubs and dinner parties in town.

Interviewee BW explains that "*For example in most urban focused films western music portrayed as a sound truck, especially at dinner party. This indicates that those western songs create a gap between films and their local audience. In addition it create a new way of*

following others life style instead of keeping own identity. For instance all of my films accompanying by local music based on the context and characters" (Interview).

Most of the participants agree with this point but they believe that it happens because of some producers and audience interest. That means producers choose urban focused films to satisfy audiences in town, film distributions also take place around big towns, and it is very complicated to make changes on the film without producers' decision as well. On the issue of western music participant KY add her points.

"*I think there is believe around producers that 'current generation uses more of western music to express their feeling so most filmmakers employ those music as a soundtrack. As to me the availability of local music, compare to western is one of other reason. Local music is not well documented and no specific place to access based on history and situation of film content. Other than it's easy to Google for the western one.*" (Interview)

Generally in all the selected films, most soundtracks are local music that can fill the gap between stories and make the story strong in terms of feeling. However those local music didn't portrayed specific cultural identity of the society, but able to create belongingness in terms of understanding film message and characters feeling compare to western music portrayed in films.

4.2.3   Dressing Style

Dressing style is one of the identification for a particular person or community. Elements of Western custom and culture are well outlined in some female characters of selected films. In Tilefegn film, character Eldana displays a series of different Western clothing with the Western costume in every part of the film in town and rural area. In fact every country has its own ways

of dressing which express the cultural, social, and economical status of the society. In general it is easy to identify the cultural identity of a society using the way how people dress. In the case of Ethiopia it is difficult to choose one dressing style as a country since Ethiopia is a home of multiple cultures. But this day in big towns wearing very short miniskirts for female and tight pants for mail is very common, which is copy of western dressing style as it is displayed in their films.

From selected films there are some characters who encourage such kind of dressing style for instance in Sene 30 film character Hiwot and her colleagues wear very short and inflexible miniskirts all the time and they are uncomfortable to seat and walk. Character Eldana from Telefegn film is also best example for displaying western dressing style in all parts of the film. In contrast the young main female characters of Yanegeskegn, Rebuni, and Yegeter Lij films are portrayed with long dresses instead these short and tight miniskirts and western costume in every part of the film. As pointed out in the language part, these characters are the owner of respectful thought and personality in the film.

The other characters in selected films are mothers; the same as the above female characters moms also portrayed in selected films in two different ways. One way moms portrayed with common dressing style in the country such as long dress, shash (head cover), and netela (traditional scarf) constantly. This type of dressing style specifically demonstrated in Yanegeskegn film. The other way of moms dressing style portrayed in Telefegn and Sene 30 film with very short skirt and very tight pants in and outside the house like western mom it is a sign of modern life in the film. On the other hand all male characters in selected films wear casual clothes everywhere.

According to interviewee BW there is no clear idea between filmmakers in terms of dressing style because it is very argumentative since Ethiopia is a mixture of multiple culture and dressing style. Some of us need to show the current dressing style in town because of globalization and western culture influence. On the other side, there are filmmakers who need to focus on the cultural ways of dressing style on their films in any circumstance. So there is no clear demarcation in the case of dressing style in Ethiopia; it needs a research by itself since Ethiopia is a unique country that experienced two extreme dressing styles. Which means it is a place being naked and wearing cloth are equally consider as normal dressing style (Interview).

4.2.4   Food

Food is one of cultural representation of a country which indicates community's culture, life style, and identity in general. For instance having Enjera and wot, using hands to eat instead of fork or spoon is common in the majority places of Ethiopia. This also portrayed in most selected films. In the films people live in rural areas have Enjera and wot for dinner and lunch, yogurt for breakfast, kolo (rousted grain), Tela (traditional drink) and kita (pancake) when they chat with people. These types of food in the film indicate specific culture in specific place and their life style, for example in Yegeter Lij film, Kidus and his brother having kolo every night when they chat and watching TV. Kolo in Ethiopian culture, especially in rural area is prepared as one basic food and is served with local drink (Tela or Tej) any time for guest or family members for passing the time. This situation portrayed clearly in Rebuni film in Gela's family house, she always serves kolo and tela for Leul and his friend when they come to discuss about the land.

Yanegeskegn film is an example from selected films in terms of having local food because the food portrayed in whole parts of the film is Enjera and wot. Especially Eyrusalem

and her neighbors living in Addis Ababa having Enjera and wot in and outside their home. In addition to having Enjera, Eyerusalem and her neighbors portrayed Ethiopian culture by their table manner since having the meal together with one big plate instead of cutting the Enjera in to piece. This indicates that having meal together is the sign of unity and Ethiopia also well known by this culture. It is also portrayed in Rebuni film; all the family members are eating together around a big plate with hand feeding each other. On the contrary, in Yegeter Lij film some characters in town are having food with fork and spoon like western ways of table manner.

4.2.5. Family Life

As it is known Ethiopia is one of collectivist community in the world which give a great value for family life and time. Ethiopian family life is clearly portrayed in the selected films especially in Yanegeskegn, Rebuni and Yegeter Lij. Ethiopians have close knit families, in Yanegeskegn film the relation between all the neighbors showed their closeness as a family member. They work, eat, play, and discuss together every time and also responsible for each other in every situation. Having family time in the house is common in Ethiopia, especially at night. Rebuni film is an example for this because all family members spend their time together every night after dinner and playing riddle and fairytales.

Intra-family relations between parents, children, and elders in traditional societies were characterized by some amount of social distance, restrain and family respectability. This idea is also demonstrated in Rebuni film which is an example of extended family. It included grandparents, sisters and brother in-laws, cousins, grandchildren, housemaid, and some other relatives which are common in Ethiopian family life. Intra-family relation in this family is the sign of respectfulness that demonstrated by their intimacy and participation.

One of the indicators for family intimacy is using more than one name for one family member to show their love. For instance Gela, Emuye, Adey and Enat are one person's names Emye and Abye are names for grand moms and grand dads respectively in the family. Having pet name is common in Ethiopian culture and the above pet names show love and closeness between family members.

The same as true in Yanegeskegn film all neighbors are participate Eyrusalem's acting practice and assist her in each and every points in addition to controlling her daily progress as a family member since neighbors act like family members in every activities and situation all the time. Eyrusalem also spend time and eating together as one family group with her neighbors all the time. In addition she called her neighbors, mom and dad when she introduces them with other person like her parents. They act like parents and very responsible for her life especially Ato wolde (elder of the neighbors) gets her up every morning for her acting practice and check every night she sleep well or not as a father. This interaction is a representation of deep family relation in Ethiopian family life. Additionally a bond between neighbors helps to know each other, and be able to keep the strong relationship in every situation.

Conversely, according to family relation in town setting, except yanegeskegn film of all selected films demonstrated individualistic life style like western culture. For instance Eldana from Tilefegn film decided everything by her own instead of asking her parents' permission. In the reverse her parents ask permission to go inside her room and talk to her. Such culture is not belongs to Ethiopian family life it is direct copy of western life style.

Generally some of selected films demonstrated family time with strong family relation, moral, religion, and traditional values but some of them are not. Besides films focus on family values, make an effort to illustrate parents are important and they are always right. This indicates

that family is very important and it is very difficult to go against their wishes unless believe in each other. But those films with individual characters put parents as a symbol rather than decision maker in the family.

4.2.6.   Image Portrayed on Selected Films

The images portrayed in selected films are expressed by characters, film setting, and objects those are presented in the film. In the selected films women portrayed **in** different forms. Ethiopian woman is identified and given recognition on account of her relationships with other members of her society. The main character in Yegeter lij film Helina is portrayed as a woman who has good behavior, introverted, firm, assertive and responsible for her family in place of her mother. It is common behavior for women who live in rural area it illustrated the value of her family.

Hilina also struggles with different encounters when she live with her family, she always pray and ready to sacrifice her life for them. Hilina is also the only one who manages all house hold works in her house. When we compare this character to the real life situation she is as a representation of female in rural area to exemplify the actual life in the country. Character Gela also portrayed in the same way.

The other female characters succinctly highlighted in this film constructed as easygoing women live in the town. Limiting perceptions which portray women as gold diggers, spongers, lairs, smokers, materialists, cheaters, and weak are some of them. These characters are very dependent on rich male characters. On Yegeter lij film a person who is an Arab citizen working in Embassy. He brought five young females in his luxury private home consider them as prostitutions, he cover all their expenses as response for their work. Females are also happy when they share their life with him every day.

Representation and Preservation of Local Cultural Elements…

Eldana is the main female character in Tilefegn film she is a figure of young rich teenagers of the present generation. Rooted in this character, the film attempts to give an idea about how generation detaches from their personality as Ethiopians. Eldana is a character who speaks English all the time because of strong hatred of Amharic language. She always complains about Amharic language and asks explanation in English to understand words and expressions. She considers herself as a modern by displaying a series of different Western fashion clothes in every part of the film with the western custom, counting western kind of self-expression and acts as well.

Most of participants of the interview also mention and believe that they are trying to incorporate the identity of the country in their films. Producer MG explain that *"For instance select young character with only western language influence in the whole parts of the film, for me it indicates the film doesn't care about the identity of the country."* Opposite to this idea other participants mention the interest of audience is consider as a leading reason for them to portray such character in their films. (Interview)

The other female character in Telefegn film is Abirham's grandmother she is a symbol of mothers who live in rural village, her treatment, respectfulness, hard working and family leader explain more about the main responsibilities of woman in rural area.

Eyerusalem is the main character of Yanegeskegn film; she is from Dere Dawa but live in Addis Ababa with her inimitable culture. Introducing the culture of a particular nation of the country is one of the ways to remind its exceptionality of customs and life style. The character portrayed as a person who proud of her traditions and personality which is exceptional in Harar region. The way she talks, act, dress, and live demonstrate the region specifically.

Representation and Preservation of Local Cultural Elements…

Most of the characters and story portrayed in selected films are familiar for our real life situation. In addition it is extremely important for the audience to identify any social problems in their life as well as, to get the chance be closer with the story, and put themselves on the place of the characters on their behalf.

On the side of male characters also portrayed in various ways but three main behaviors are demonstrated in selected films. The first main character of selected film is reasonable, have good vision, respect full, religious, and hard working type of behavior. Characters that have such kind of behaviors are proud and confident enough by being an Ethiopian. Most of them are against to people migration from their country. From selected films the following characters took as an example, Abreham from Telefegn film kidus from Yegeter lij film and Mesay from Sene 30 film.

The second type of male character is a figure of existing young generation who do not have permanent vision for their life. This character portrayed as an idealist person who wish to be famous professional like singer, runner, politician, and, foot ball player in different occasions. Character Abate from Telefegn film and Asrat from Yegeter lij film are some of the characters.

The other third male character is the opposite of the first one who undermine local lifestyle and rural people compare to modern life style. Characters belongs to this section are always dream western life and country rather than respect their local benefits from their country and also concerned for western cultures and famous people than local culture and icons. Character Luel from Rebuni film and Alemayehu from Yanegeskegn film are some of the characters.

Representation and Preservation of Local Cultural Elements…

Image in Sene 30 film portrayed in philosophy rather than characters. Every society has its own living philosophy based on life experience and unique culture of the society. The main character Sewent portrayed with his life philosophy from experiences and challenges he faced before. The main philosophy of the character is the power of human being to make their future bright by controlling time and being decision maker before the goal. The idea and the values in his life philosophy have power to make people strong in their life and give a chance to people in order to think and recognize about their culture and their unique personality for the future.

አንዳንድ እውነቶች ኑሮህን ሰውተው ይገቡሃል ብለህ ከሆንክ ግን በኑሮ ከገባቸው ትማራለህ። ስህተት ቦታ አለው አንዳንዶች የማይቃና ቦታ ይመጡና ሁሌም ይከተሉሃል። አንዳንድ ሰዎች የህይወት ተቃራኒ ሞት ነው ይላሉ። ሞትማ የልደት ተቃራኒ ነው። ሕይወት ተቃራኒ የላትም፤ ዘላላማዊ ነች፤ ስጋዊ መገለጫዎች ይቀራሉ እንጂ ከ ሞት በኋላም እንኖራለን። ደስ አይልም ሰው መሆን ? ሁሌም ሰው መሆንን አወራዋለሁ። ሰው መሆንህን አውርተ ኸው ታውቃለህ (character sewnet from Sene 30 film)

Like the above film the image portrayed in Rebuni film focus on individual life time behavior and its relation with nature. According to the film idea, the benefit of nature for human beings is extremely significant in personality making. The characters in the films are from town and rural area. The main character Gela and her family is from rural area; they are portrayed as representation of typical Ethiopian rural family life. The interaction between family members, family time, problem solving method, and respect between each other's being evidence for the uniqueness of the society in Ethiopia. However the characters from town live and believe in western style with western products than local one. They also undermine the person who lives in rural area as well as advantage of nature to create traditional medicine. Character Luel is good example for the idea throughout his conversation with Gela and his wife.

ልዑል   እጅሽን አየተሸዋል?

ገላ   እ! ምነው አላየሁትም

ልዑል   እንቺ ክሊኒር ነው እጅሽ ላይ ያለውን ጀርም ያጠፋልሻል

(Gela brings some green leaf from her land and starts cleaning her hand)

ገላ   እንዶድ ይባላል ብልህርዚያ የተባለውን ትል መቶ ፐርሰንት እንደሚያጠፉ

       አክሊሉ ለማ የተባለ የሀገራችን ተመራማሪ አረጋግጧል

"*American and England doctors couldn't solve our problem still now so how it can be possible here for ordinary doctors?*" This expression also demonstrates Leul's acceptance for local doctors in the country when he answers the question about new pregnancy experiment to his wife.

The setting of selected films focused on both rural and town. For rural setting films demonstrate typical ways of life using type of houses, house hold materials like kuraz (local candle), pet animals live in the house as a family members, and use wood to cook their food and make Injera in the house. Such kind of film setting are paramount important to transfer messages for viewers who live or come from rural area, with obtain more attention from the issue rooted in the setting. The other film setting in the town demonstrated standard houses and the recreational places of the average life standard in Addis Ababa. For instance character Abate spend his part time at local drinking house (Tej Bet) in town, when he went to rural area he also found other local drinking house (Tela Bet) and by chance he got important information for police. It provides evidence about the value of local drinking houses for the society is not only for entertainment but discussion place for social issue simultaneously.

The above characters and settings portrayed in selected films are common in real life situation in Ethiopia. Better women construction of these films is seen as an assertive and

none of main female characters are portrayed as easy going or materialist like other main female characters in most of recent Amharic films. The fundamental factor that keeps female from being materialist is the represented background by females that is being an Ethiopian. The characters consider like a model for female life in the society.

4.2.5   Ritual and Socialization in Selected Films

Rituals are the repetitive and consistent activities that have complex social meaning beyond their immediate physical or literal meaning. In Rebuni film having meal together with all family members with a big plate consider as ritual. On their table manner everybody sit around the meal and pray together before starting the food then when they finished praying grandfather gives a piece of Enjera for all family members as a blessing. During the meal there is hand feeding called GURSHA (which makes unique Ethiopian culture) between family members. The person who took the blessing and hand feeding expected to bow from his/her head before taking it in order to show respect for the giver especially for the older one. When the dinner is over all family members sit together around comfier to play riddle, fairytales, and story with accompanied by coffee ceremony.

Selected films are not giving emphasis on rituals and their functions compare to others. Those rituals are giving shape to human life, defines important points in the passage of life, and reinforcing important cultural values. But there is one cultural value demonstrated in Tilefegn film. It is a celebration for introducing Abreham's fiancé with his family in rural area. According to the culture, introducing new fiancé is big celebration take place between neighbors and relatives including good wishes of elders to the couple. Traditional food, cultural dance and local drinks are parts of the ceremony followed by good wishes by elders.

The ceremony demonstrates the respect of the family for the new family member and it believes as a well come ceremony. In addition it helps to make the relationship official before marriage and protected the couple from social discrimination.

On the other features of ritual like incorporating religious believes in three of the selected films have common point on demonstration of a religious practice. Since orthodox is the sole and the first religion of the country historically, the religious practice of selected films is more resemble to Ethiopian orthodox doctrine than the rest of religion in the country. Priest, cross, using holly water, and attending church are commonly portrayed in religious activities of films. For instance in Rebuni film Gela and Her brother Abule sit with their grandfather every night at the top of the mountain for praying, when they finish their praying grandfather bless them with the holy book and advice them about life. Praying in Rebuni film is not take place only at the top of the mountain but also before and after each meal all the family members participate in praying ceremony. The other religious thing portrayed in this film is its soundtracks, which are instrumental spiritual songs.

Producer AT explains "*in my own work, I gave an emphasis on pure symbolic representation of the Ethiopian heritage, which I want to preserve but it doesn't mean that I do not care about my business. I am trying to integrate my commercial interest with audience.*" For instance in terms of religion "*I gave recognition for the religion in my films that I know very well than others. And in my way orthodox Tewehdo is my religion and the characters that I select must be in this religion to communicate my messages very well followed by the religion doctrine.*"(Interview)

Representation and Preservation of Local Cultural Elements…

As a collectivist country, Ethiopia is known by different social activities like Ekub, Eder, mahiber, coffee ceremony, and so on which are significant to communicate as well as solving problems. Furthermore these activities help the community to keep their culture as it is and transfer to the next generation. However, in selected films only coffee ceremony is portrayed as social activity among neighbors. As it is known, coffee ceremony is practiced between family members and neighbors. Among selected films only Yanegeskegn film portrayed Ethiopian coffee ceremony with its advantage. In the film preparing coffee ceremony is a mandatory for Eyerusalem and her neighbors every day. On the ceremony they discuss any issue about their daily activities. One of the issues was helping Eyerusalem on her acting practice and studying film script. She always practices the dialogue with youngsters who live around her village. The concept and professional definition of film interpreted practically on the coffee ceremony related her neighbors' behavior. For instance one of her neighbors Ato wolde tell his dreams every day for others when they meet for coffee ceremony. Birkeye and Enanu constantly listen to Ato wolde's dream and try to find its meaning. If Ato wolde stops telling the dream suddenly he will ask birkye where he stops because she helps him as a reminder all the time. Eyerusalem take an advantage to understand the concept of "continuity" and replace Birke's name by the word "continuity". Generally she gets more help from her neighbors than professional directors because they teach her acting practically and give hint about real identification of other characters. For instance elders know the real life of queen and her acting through life experience in Ethiopian context. This indicates that the neighbors tell her practical aspects of the term than its professional name. Therefore her neighbors participate as real life experience directors and advisers in the coffee ceremony.

Representation and Preservation of Local Cultural Elements…

According to the interview participants' (filmmakers) expression maintaining culture and traditions of a country is extremely important and it is something that they definitely want to pass through films to their audience. Asked why it is important to maintain the culture, because film is one of the way to introduce the community culture and way of life.

According to filmmakers' explanation in the interview, there is no any opportunity for them to produce local culture oriented films. It was their own decision to make these films with a very challenging situation. According to participant BW he was straggling more with bankruptcy when he produced his last film incorporating with cultural elements because of less interest from producers and audience including its short time on the screen.

During the interview all participants agreed it is very challenging to integrate cultural elements in films in the current situation. They faced so many challenges even to present this much elements of culture in selected films. Participants also mention some of the challenges as a reason for the above problems.

- There is no clear policy for film production and identification of their level.
- Lack of strong story to be competitive and focus on local idea, and elements of the country because of challenging situations.
- On the previous time there was a connection between experienced film makers and amateurs but now variety groups are created instead of working together and create connection. Because of this reason making film become one of the easiest work and everybody can do it.

- The acceptance of films for screening determine based on the interest and income of producers instead of the quality of the film and its advantage for the country and community.

- Most of producers and directors focus on market instead of quality of films.

- The cost of films which has strong story and cultural values is very high compare to audience interest and its income. Because of this the strong filmmakers also attempted to change their mind to make easy and weak story films to be competent on the film market.

- All the filmmakers have different ways about cultural elements to incorporate or not in their films. Each person wants to solve their own problem instead of thinking as a group and have long vision to promote the country culture and identity.

- Producers lack of interest to dig deep in search of social issues, reluctant to engage in demanding tasks, deficiency of cultural knowledge and capital.

- Few numbers of films that paint strong reality have short period of time on screen and get bankruptcy.

- The absence of critical and ethical training about how to make films for filmmakers and actors.

- The value of films in Government side is not encouraging. Because films placed under none appreciated list of categories in culture and tourism office. It shows how the Government couldn't realize economical, political, cultural, and social values as well as benefits of films for country development.

- Lack of coordinators who facilitate film industry from the society and government sectors in terms of its advantage for the benefits of the community and the country as well.

- The government fails to notice its responsibility on promoting the industry. It shows there is lack of developing skill form experienced countries how they use their film for different situation like policy making, protect harmful practices, introducing new, technologies, improve their scientific knowledge, and so on.

5   DISCUSSION

Starting from December 28, 1895, many countries have since tapped on the potentials of film to sell and propagate their culture, Ethiopia cannot be an exception. Now the power of the film industry highly accepted by Ethiopian people compare to the initial time. In order to transfer this improvement into concrete steps, portraying various attractive cultures of the society and favorable environments of the country is particularly significant. This action will upgrade the popularity of film and the promotion of local culture of the community since elements of Ethiopian films are expected to indicate cultural identity of the country.

According to promotion of local culture the titles and posters (specific community dressing style and local setting background) of selected films are one of domestic life indicators, since they have local meaning and historical background. It implies that incorporating cultural elements in Amharic films has a great impact in promotion and recognition of cultural values. Adapting the indigenous cultures in presenting local films could be introducing local picture of the country rather than incorporating western culture in homegrown films.   From the filmmakers point of view people have commented on the use of culture in films as a way of preserving and keeping their identity. Thus, it is not the filmmakers only who have the desire to preserve the rich resources found in local cultural traditions; it's everyone's responsibility based on the idea raised in the interview. Preserving cultural expressions and values which are specific to the region must be a responsibility of all the society members and local institutions, while transmitting them to the future (Ahmet and Yusuf 2007).

 Today, young filmmakers of selected films are following the precedent set by the first generation to struggle the encroaching pressure of Western influence by making films

concerned with cultural identity. In the films variety of social and cultural expression of the country are portrayed. In terms of cultural identity selected filmmakers put their effort to incorporate common identity features like language, music, food, style of dressing, image, ritual, and socialization in their films but still it is not enough to portrayed countries local culture.

The study findings show that some of cultural elements are preserved as Ethiopian culture in selected films. Language is one of the elements which are presented as key instrument in selected films in order to transfer local value of the country. In selected Amharic films it is easy to realize the power and ability of language in changing people personality and help them to see deep inside their life. As presented on the finding part the main characters of selected films are very rich in local language expressions and life philosophy. This ability also makes the main characters very influential on the remaining characters to change their personality. According to social learning theory it demonstrates that the ability of people how they can learn by observation and listening and how easy to develop it.

These characters are also more respected than other characters in the films since they have power to show gift of nature, the quality and strong side of the society, and treasured values in Ethiopia. For instance here are some expressions from main characters of selected films. Gela from Rebuni film፤ *መጀመሪያ እኔ ማነኝ ብከህ ክራስ ጋር አውራ ከዘም ተፈጥሮ እየገፋ አውነቱ ጋር ያደርስሃል።* kidus from Ygeter lij film *ለመልካም ነገር ራስን ማሳነስ ምድራዊም ሆነ ሰማያዊ ፀጋው ብዙ ነው።* *ፈጣሪም የሚረዳው የሰጠንን አዕምሮ በአግባቡ ስንጠቀምበት ብቻ ነው።* *ነገር ግን ሙሉ ጤና ሰጥቶን የምንራመድበትን መሬት እንኳን በአግባቡ አለመርገጥ ያስቀጣል።* Sewnet from Sene30 film *ሰው አንዳንዴ ክልቡ ሌላ ጊዜ ደግሞ ከአዕምሮ ይሆናል። አዕምሮ ምድራዊ ሲሆን ልብ ደግሞ መንፈሳዊ ነው። ልብሽን አዕምሮሽ ላይ ካሰለጠንሽው የወጣትነት*

እሳት አይነካሽም። ሰው ከ ጊዜ በላይ ነው ያለፈው ላይ ቀርቶ በመጪው ጊዜ ላይ የመወሰን ትልቅ ስልጣን አለው።
Mesay from Sene30 film ኢትዮጲያዊነት በእምነት የሚገኝ የመንፈሳዊ ልዕልና መጠሪያ ነው። ሰው ኢትዮጵያ
ስለኖረ ኢትዮጵያዊ አይሆንም ከኢትዮጵያም ስለወጣ ሌላ አይሆንም። Solomon from yangeskegn film
ኢትዮጵ የአፍሪካ ቀንድ ብቻም ሳትሆን የአለም ስልጣኔ ቀንድም ጫምር ናት። All these characters use only
Amharic in all dialogue with influential indigenous expressions. In selected films such kind of
expressions and use of local language by main characters portrayed as problem solving
technique and encourage other characters to be solution maker. This indicates that the large
amount of films with strong local value and expressions enhance the society to solve their
problem by their own, provide a chance to respect values on hand, and show the strong
thoughts for others as well.

On the other hand, written language in selected films is not portrayed strongly as the
oral language. All written terms and names of professions in selected films are directly written
in foreign language or English expressions using Amharic scripts including names which are
known in Amharic. Using this professional terms in local language helps filmmakers to create
awareness in the community as well as how local films and their languages are capable to
illustrate professional expressions of film. In addition it becomes a way of enhancing society's
ability to build its own uniqueness and be conceited from beginning to end. In the reveres
selected films can't carry out their role in order to introduce the country in terms of using home
grown written language.

The reason for such kinds of problem as clarified in the interview the value given for
local language and its usage is very law. In addition filmmakers also explain the problem most
of them do not put any effort in terms of written language so as to explore a solution to use
Amharic version of words. *"For example how many of us know exact meaning of film terms in*

local language, and have a passion to know and apply it in our films?" Furthermore lack of filmmaking school is the other challenge in order to introduce words in local language as well as solve the problem. This point out those filmmakers and other society members will be very familiar with foreigner language and expressions than the local one. Such kind of familiarity consider as a big instrument to transfer western culture for the coming generation instead of focusing their own quality of language and expressions since language is one of the strong identity markers. Gerbner (1967) stated that on his theory of cultural cultivation audiences who unknowingly absorb the dominant symbols, images, and messages of media.

Food and music are not fully represented local life style compare to language. Still some western influences appear on these elements. Showing specific cultural food for specific culture is appreciated in film production, but if it is not practical, using common food in the country is mandatory since film is a reflection of actual society's life. Most of selected films portrayed our table manner (eating together with family and neighbors) in accompany of local food Enjera and wot (common food in Ethiopia). But in some parts of films only using forks and spoons to eat food rather than having Enjera especially in town.

In the case of background music selected films portrayed mostly local music which is appropriate to the context of the situation and characters' feeling. Such kind of selection showed how the filmmakers respected local audience and understood the strong side of local music in description of context. Music is very powerful in order to touch someone's feeling both in good and bad moment. Therefore the influence is very strong on transferring messages to the audience.

Dressing style in selected films is divided in to two parts especially in women characters. Two of main female characters and other female characters in town are copy of

western dressing style with their costume. The influence of western style appears not only by their dressing style and also their life. The other three main female characters are portrayed with long dresses and without makeup on their face. These characters are very comfortable when they sit in taxi and walk on the road compare to females who wear western cloths. Mother characters are portrayed in three of selected films with their cultural clothes and long dress with Netela (traditional big white cotton scarf). The other mom characters in two selected films wear pants and very tight miniskirts which contradicted to the usual way of dressing. Those mothers are portrayed as a modern type of mom. Wearing western culture clothes are not the sign of modern life in the culture particularly for elders (interview).

Finding from interview indicates that there is lack of common understanding between filmmakers about local dressing style. Some of the ideas point out wearing miniskirts inappropriate in Ethiopian culture especially for moms. The other group explains it is not a problem if they wear miniskirt it is a sign of modern life. On the controversy of these ideas the meaning of modern life is not clear and the influence of films in the society is going to be strong in both sides. It might be a means of creating two separate societies in one culture

From the study finding family structure of selected films are strong and show real life situation. The idea of family life has well-built interpretation in the society. Sharing, living together, being responsible for all family members, and eating together are some of strong relation indicator in family life in a society. In some parts of selected films there are families who indicate western life style which focus on individuality. These days individuality is very common on urban life which is opposite to Ethiopian social life and culture. According to Jandt (2004) individualism versus collectivism is recognizes as one of the dimensions of culture. Jandt notes that this cultural dimension "refers to how people define themselves and

their relationship with others". According to him, in a culture characterized by individualism, "ties between individuals are loose". On the other hand, Collectivism is the characteristic of cultures in which "people are integrated into strong, cohesive in-groups that continue throughout a life time to protect in exchange for unquestioning loyalty." Individuality will affect traditional solidarity in the family as well as it is an obstacle for collectivist behavior of the society. Focusing on local family life will be a system so as to build indigenous society based on its strength and power (Interview).

Some scholars illustrated about Fusion of Traditional Cultural Performances in African Films, the combination of African traditional cultures in African films was done in the hope of reawakening the African mind and inducing it with pride and self-esteem (Ukadike 1994). The same is true in selected films that are more powerful in Image construction in local setting and local character. But there are few western life indicators in urban settings. Finding from the interview indicates; these days the advantage of using local images in local film for the filmmakers is only self satisfaction because they believe they are doing something that knew better. Enhancing the society to practice as well as preserve images which are belonging to it, would be other advantage but it is difficult for filmmakers to implement this in the current situation (interview).

In addition focusing in one specific culture also portrayed in one of selected films which stipulate the recognition of that specific society. Moreover it is an implication for others to preserve their specific culture with the intention of self introduction. Such kind of introduction also provides a chance for every specific culture in order to investigate their unique way of life consider as self observation as well.

Hall (1997) observes that the images and the values of a society would be provided by mass media, especially electronic media. Western life indicator characters in selected films demonstrate the other side of recent generation who is out of personal identity. Such kinds of characters are standing at the middle instead of being one side of life style. They are detaching partially from local life structure and stick partially with the foreigners. Generally put their body in the country but send their soul outside. The combinations of these various characters in the films show the contradiction of life in current generation and give an opportunity to the audience to ask him/herself where they are. Not only themselves but also observe their surrounding on the glass of personal identity and local life. Again Hall (1997) stated that the audience could learn other cultural values through media and so they might recognize that they live in different cultures.

In selected films rural area image constructions are well organized based on the context and real life indicators compare to town characters and life style. The background of the characters is parallel to their life style and their living environment. Most symbols and icons are also takes place from rural area.

For instance one of selected films character hakim Yotor (researcher for traditional medicine) consider as an icon in the society who respected and believe in. He is also a life time teacher for his family and society. He shares his life experience, knowledge, religious back ground and meaning of being an Ethiopian for his family all the time. On the other hand the film also reveals the acceptance of the icons in modern generation. This specifies the gap between previous and existing generation interpreted as misplaced the value of icon in social life. The ideas also supported by the finding from the interview which explain about current situation of disrespectfulness appear by young generation for elders and icons of the society existing in real

life. It indicates lack of moral low in the society especially in urban setting and it need more attention from any responsible part in the society (Interview).

The benefit of incorporating characters of society's icon in local films helps to introduce the meaning of icon for young generation. Besides that it strengthen the society to understand who they are what to do in the society and discover the root of society's identity as well. The other advantage to the current generation is incited to find out local its icons around and be proud by them since they are social life leaders.

Symbols in social life are presented in rural setting of films especially in Rebuni film through characters expressions and house hold materials. This indicates how rural life is highly connected to the materials that they used in day to day life. The purpose of materials is not only for daily activities further more serve as life indicators. They learn and teach more from the character of house hold materials and animals which live with them. This expresses that how the society is rich in life experience and philosophy; furthermore the solution of all problems in life is present in the society's norm and culture. Character Gela's expression in Rebuni film about making coffee pot is a good example for this.

The themes of ritual and socialization have been given ample attention in selected Amharic films. In mirroring the Ethiopian local films rituals, social and cultural consciousness of the society cannot escape being brought to the forefront. One of the socialization images in Ethiopia is participating in all social life practices. In selected films socialization demonstrated between neighbors who live, eat, and work together as one family members in the village. This is one of the techniques to show the life experience of the society in most part of the county. In addition to socialization religious practices are portrayed in selected films which belong to Orthodox religion with the purpose of demonstrating the life of the society.

Representation and Preservation of Local Cultural Elements…

According to the interview finding; incorporating all the above cultural elements in film was not easy for filmmakers. The only good thing expressed by filmmakers about the situation to write and perform such kind of story was self satisfaction. The acceptance of films from both audience and cinema houses was not encouraging for filmmakers. Moreover lack of policy, producer interest, lack of benefit as a business and other external factors are not allowed to see such kind of films in huge number in the cinema (Interview).

Awfully local films with cultural background have so many advantages for local people. However so many challenges were mentioned in the film production system with regarding culture and local context. Some parts in the community responsible for the challenge on the production and some disagreements occurred in various meeting about developing policy with no solution. The above points are mentioned as problems which affect directly filmmakers (young filmmakers who break the current style for keeping local traditions and customs) and society's harmony indirectly. This implies that the possibility to build societies identity using films will be very rare unless external factors are improved.

6   CONCLUSIONS AND IMPLICATIONS

6.1 Conclusions

This study sought to explore and critically analyze the representation and preservation of local cultures in Ethiopian feature films produced in Amharic language. It was explore by employing qualitative research methods based on responses of interview from filmmakers as well as an analysis of the films themselves. Qualitative content analysis was applied to understand the research objective. The study was guided by four research questions as stated in the beginning of the chapter and unstructured interview was selected as a technique.

The main resource of any country is its people. And these people are backed up by values, tradition and culture which they believe in. No country respective of its size, population, resource or visible physical development, can call itself great or developed unless it takes care of its people. These people should be benefited from their own social and cultural environment for their betterment of the living condition of both the individual and the group. Art and Mass media has a lion share role for such kind of change in the community. Benjamin (2007;70) says that communication sectors have faced a number of problems and constraints in terms of lack of communication facilities, relevant quality technology assessment, finance and man power which has slowed in focusing local resources.

The population size of Ethiopia is now estimated over 85 million with diversified and glorious cultures which are characterize the nations and nationalities of the country. More than 80 different languages, over 200 dialects are spoken. Among these Amharic, Afanoromo, and Tigregna are the major languages. These situations make the country preferable for different setting, thematic variety, and diversified cultural performance can serve as major

inputs for the production process. Concerning the marvelous setting of Ethiopian Plateau and cultural performance, the role of films in introducing Ethiopia to the world and image building is particularly important.

It is evident that all the selected Amharic Films which have cultural titles and posters succeeded in utilizing the powerful medium of film in presenting and preventing the culture of people. It is possible to say that the young and responsible Ethiopian filmmakers are accountable for this progress. Additionally, Ethiopia has rich ethnic cultures which can be exploited and promoted through the film medium that encourage them focused on the area.

Keeping cultural identity of the society is the major focusing point in selected films. They make people incite to live and perform based on their culture. Cultural identity measured by various cultural elements like local language and powerful expressions, local dressing style, local food and local music. These cultural elements are considered as a big opportunity to the audience to see their life style and personality as an Ethiopian.

Characters' life philosophy has significant role in terms of cultural identity in selected films. In this case it gives opportunity to societal activities to enhance the ability of solving problems and maintain social solidarity. This philosophy improves the life style of society members in rural and urban area. Different forms of music, dressing style, local foods, and common family life relation is well constructed in selected films. Film efficiency expressed in terms of building cultural identity by incorporating such kinds of cultural elements which portray society's local life.

In terms of image construction selected films brought significant change by portraying some reasonable and strong female and male characters. In these films female represented as the owner of strong thinking and solution maker for challenges in life adding on her

household responsibilities. This shows that image building of female characters in films are on the way of changing, from being dependent and easygoing. Other indicator of image construction is background setting of selected films. Both town and rural areas are well represented in films which address both type of audience. Places especially in rural area presented indigenous people life style. Films that achieve to demonstrate the image of real life rooted in such image construction are considered as an asset for the society.

In rituals and socialization part family's table manner, hand feeding, celebration of introducing fiancé with family and interaction between neighbors during coffee ceremony are presented in selected films. All activities in these rituals and socialization are good manifestation of society's culture and ways of life. Filmmakers are exploring a better diversity of themes and are experimenting with original forms of expression in ritual part. Icons and symbols are not portrayed extensively in all selected films like other elements. Even if they appear only in one film but they were capable enough in transferring their massage effectively. Socialization portrayed better than others in all selected films in diverse context since it is a nature of collectivist society.

In general demonstrations of cultural elements in selected films are divided in to two main parts rural and town. Demonstrations in rural setting are more local cultures indicators are presented but in towns there is a tendency to go to western culture in the name of modern life. It is the sign of globalization influence. Additionally all these cultural elements are very important so as to create socially-conscious society with the goal of implementing change. The change also introduces traditional, cultural and contemporary lifestyle genuine to the representation of Ethiopian life.

Creating conducive environment and good opportunities are significant points to produce cultural responsive films in the country. So all this conditions need responsible party to implement on the ground. However the finding from the interview indicates that there is nothing on the ground which encouraging filmmakers to produce such kind of films. The only thing that they consider as an advantage is self satisfaction so as to introduce their country and culture. Alternatively they are pushing to be neglected and focus on only their business like others who focus on only comedy type of film with minor theme.

Therefore existing situation is very challenging to be fruitful in film production with the aim of incorporating culture of the society. So filmmakers, every community member's, and Government participation is a solving mechanism for challenges of such kind of film production. Otherwise the problem will affect society's culture and current generation. It will be one reason for generating less amount of problem solving capacity in the society and being follower of western culture and identity.

6.2 Implications

The following implications are forwarded based on four basic practice areas of social work profession which are Knowledge, Intervention, Policy and Research. These findings revealed besides performing their roles, films are currently challenged by lack of opportunities and conducive environments in order to protect their society from western cultural impacts. Accordingly, intensive awareness creation, empowering educations and trainings should be provided for filmmakers towards Ethiopian culture. These will be helpful for performing their roles and tackling their challenges. Therefore social workers will involve on the preparation of local training centers for filmmakers with the government, and also help the society in awareness creation about the importance of local culture oriented films.

According to Ethiopia Demographic and Health Survey (2015), report Youth consisted half of population in Ethiopia. They are expected to be future leaders of their country. In spite of their potentials youth particularly teenagers are currently exposed to the vast amount of modern cultures. Therefore community development workers also participating in creating awareness for teenagers about Ethiopian culture with the support of culture oriented local films will be a great means of saving the generation.

This study has also explored the declining of previous custom of social and communal way of life is one of the challenges for filmmakers not to actively perform their roles. Therefore, social workers intervention is required to strengthen the social interaction and bonding between the family and society. They are also expected to engage in preservation of cultural and societal values of the country. In addition participants' identified, cultural educations are supportive for identification roles thus, it would be important if social work intervention programs and skills are linked with cultural educations.

Family is the first and basic institution in a society. In selected films the concept of family is encouraging and portrayed in rural Ethiopian family life. Some of the findings in this study also illustrated this point of view. In this regard, it is essential for social workers to look into and understand the basic and existing family condition in a society before tracing and digging other intervention mechanisms for any social issue or concern.

Social work profession is not all about helping people which are in particular problems. It also promotes social welfare policies and practices at all levels in order to enhance the social, cultural and economic well being of individuals, groups and communities. Thus, it will be better social workers involve in developing new film policy production regarding cultural, political, economical, and social values of local films. Moreover, policy

needs to be legislated for access and content to different local films by considering the social and cultural circumstances of the country; this includes the image of the practitioners in the society.

This research is a cross sectional research that reveals only the present situation of local films in terms of culture. It didn't focus how local cultural elements presented in films throughout previous years. Thus the researcher proposes that other researchers need to explore cultural elements by applying longitudinal research.

The researcher suggests local community development workers should understand how local cultural elements are important and operate in different communities, what functions they contribute to the society in identity formation and which one is more acceptable in specific community. Because understanding local cultural elements provide basic information about strength and weak side of given society before implementing any solution for problems or community development work.

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ANNEXES

Annex A: In-depth interview guide questions

Part 1. Socio Demographic Characteristics of interviewee

1. ID_____ _____ or Name _____

2. Sex _____

3. Age_____

4. Educational Level _____

8. Profession _____

9. Place of residence Woreda_____Kebele_____

Part 2. Interview Guide for Individual In-depth interviews

1. What does local culture elements mean for you? How do you express it?

2. Do you incorporate cultural expressions in your film as a content to reflect Ethiopian culture? If not why?

3. What kind of process/methods do you follow when you produce/direct Amharic films on the sight of cultural expressions?/ Do you give attention first for culture or for film content when you direct films

4. What types of cultural values of Ethiopia are mostly focused in films so far? Why?

5. How do you connect your professional views with culture in order to incorporate local culture expressions?

6. What is your focusing point in terms of using cultural elements?

7. Is there any possibility to incorporate cultural elements in film in existing situation?

8. How do you face challenges in terms of using cultural elements in your films?

Part 3 Observation guide line

1. What kind of cultural elements commonly portrayed in selected films?

2. How local cultural elements are portrayed in selected films?

3. Are those cultural elements are expressed one of Ethiopian local culture?

Annex B: Informed consent form

Addis Ababa University Graduate School of Social Work

Master's Thesis Project

Topic of Study – Representation and Preservation of Local Cultural Elements in Selected Amharic Feature Films

Good Morning/Afternoon:

My name is Tigist Tadesse a regular student in the school of social work in Addis Ababa University. I am here to conduct my graduate research paper with the title: Representation and preservation of local cultural elements in selected Amharic films. The major purpose of this study is to explore how cultural elements are represented in home grown films and also identify challenges and opportunities of filmmakers to incorporate them to transfer to the coming generation and community development. The information you provide will help to explore and use film for cultural development of the community.

This study will keep your name and other necessary information confidential. Only the researcher will know your name. For research analysis, individual responses from the interview questions will be added together or analyze independently and the information from the study will be presented in summary.

Representation and Preservation of Local Cultural Elements…

Taking part in this study is voluntary. You may choose not to take part or you may stop answering these questions whenever you want to. There are no negative consequences from the researcher or from Addis Ababa University for responding or not responding to this interview.

The information that I learn from this study will be available in a written report submitted to Addis Ababa University. This data will be used for academic purposes such as master's thesis, conference presentations, journal articles and book chapters and for community development actors as a get way. If you agree to take part in this study, I will write your responses directly on the blank spaces of the interview form. If you have any questions about your rights as a research participant, you may call the Graduate School of Social Work, Addis Ababa University, at 251-0 111225950. For questions about this study, contact the researcher: Tigist Tadesse, Graduate School of Social Work, P.O. Box 1176, Addis Ababa University, Addis Ababa, Ethiopia, E-mail: softad23@gmail.com Telephone 251-911-417142.

_____   _____

Signature of the Participant   Date

_____   _____

Name of Participant   Date

_____   _____

Signature of the Researcher   Date

_____   _____

Name of Researcher   Date Completion