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THIRD CINEMA IN SUB-SAHARAN AFRICA:

A MULTI-LAYERED AND HOLISTIC SEEING MODEL

Master's Thesis

RİFAT ÖZÇÖLLÜ

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ABSTRACT

THIRD CINEMA IN SUB-SAHARAN AFRICA:
A MULTI-LAYERED AND HOLISTIC SEEING MODEL

Rifat Özçöllü

Film and TV

Supervisor: Assoc. Prof. Kaya Özkaracalar

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This thesis proposes and argues a multi-layered, holistic seeing form and model to examine Third Cinema in Sub-Saharan Africa through the lens of the postcolonial studies, Third Cinema theories, psychoanalysis, and Deleuzian philosophical concepts. Since the 60s, apart from the examples of commercial and art-house conventions, a cinema tradition has emerged as a part of the World Cinema and Third Cinema in Sub-Saharan Africa. Without falling into the restrictions of Freudian 'other' approach, film readings in that work attempt to unpack the discourse on the 'unbearable', which is a situation that African identities or specific forms of existence have been oppressed throughout the historical processes from the pre-colonial period with the advent of Islam to Christian missionaries, colonialism, slavery, oppressions on the native languages and the indigenous cultures, and the current neo-colonial period. Moreover, this cinema reveals the eternal potentialities, possibilities, and 'virtualities' of the continent and its people. Even though those identities and distinctive forms of 'becomings' are oppressed, they await to be lived, expressed, heard, seen, and voice novel ideas to the humanity and cosmos.

Nine formal and thematic main veins are as follows; a satirical social-realist vein; historical films as a resistance to the Western historiography; mysticism; representation of tribal and non-urban lives; anti-racist path and the Apartheid; current political films; life in the diaspora; postmodernist vein; and the science-fiction utopias and dystopias. In that regard, as the representations of those veins, some characteristic movies are analyzed directed by founder artists such as Ousmane Sembène, Djibril Diop Mambéty, Med Hondo, Souleymane Cissé, Idrissa Ouedraogo, Abderrahmane Sissako, Darrell Roodt, Jean-Pierre Bekolo, and Neill Blomkamp. Although each film has a distinctive voice, those singular films and veins form a meaningful 'sum total', which comprises a unique African spatiality and temporality. As a holistic, theoretical, and analytical method and approach, this seeing form and model enables us to see the particular meanings and signs in that 'sum total' and the authentic truths of the continent.

Keywords: Third Cinema, World Cinema, Sub-Saharan African Cinema, Deleuze, Postcolonial Studies, Neo-Colonialism…

ÖZET

SAHRAALTI AFRİKA'DA ÜÇÜNCÜ SİNEMA
ÇOK KATMANLI VE BÜTÜNCÜL BİR GÖRME MODELİ

Rifat Özçöllü

Sinema ve TV

Tez Danışmanı: Doç. Dr. Kaya Özkaracalar

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Bu tez Sahraaltı Afrika'da Üçüncü Sinema bağlamında 60'lardan beri var olan bir sinema geleneğini okuyabilmek için postkolonyal çalışmalar, Üçüncü Sinema kuramları, psikanaliz ve Deleuze'ün felsefi kavramlarından yararlanan çok katmanlı ve bütüncül bir 'görme modeli ve biçimi' ortaya koyar ve tartışır. Bu çalışmadaki film okumaları, Freudcu 'öteki' yaklaşımlarının sınırlarına hapsolmadan, Afrikalı kimlikler ve özgül 'oluş' biçimlerinin yaşadığı, Deleuzecü manada 'dayanılmaz' hale gelmiş bir durumu ifşa etmektedir. Bu durum sömürge öncesi dönemden, İslam'ın kıtaya gelişine, Hristiyan misyonerlere, sömürgecilikten, köleliğe ve hâlâ içinde bulunulan yeni-sömürgeci döneme anadiller, yerli kültürler ve kimlikler üzerindeki baskılardan kaynaklanmaktadır. Bunun ötesinde, bu filmler Afrika'nın ve Afrikalılığın potansiyellerine, olanaklarına ve sonsuz olasılıklar taşıyan gücüllüklerine (*virtuality*) de işaret etmektedir. Her ne kadar bu kimlikler ve kendine özgü 'oluş' biçimleri bastırılıyor olsa da, onlar yaşanmayı, dışavurulmayı, duyulmayı, görülmeyi ve evrene yeni sözler söylemeyi beklemektedir.

Bu sinema içinde tespit ettiğim dokuz biçimsel ve tematik anadamar şöyle sıralanabilir: Satirik toplumsal-gerçekçi damar, Batılı tarihyazımına bir direniş olarak tarihî filmler, mistisizm, kabile ve kent dışı yaşam temsilleri, ırkçılık karşıtı güzergâh ve Apartheid, güncel politik filmler, diasporada yaşam, postmodernist damar ve bilim-kurgu ütopya ve distopyaları. Ousmane Sembène, Djibril Diop Mambéty, Med Hondo, Souleymane Cissé, Idrissa Ouedraogo, Abderrahmane Sissako, Darrell Roodt, Jean-Pierre Bekolo, Neill Blomkamp ve başka kurucu yönetmenlerin bu damarları karakterize eden filmleri sistematik bir analize tabi tutulmaktadır. Her bir film kendine has bir sese sahip olsa da bu tekil filmler ve damarlar Afrika mekânsallığı ve zamansallığının biricik görünümlerini ifade eden anlamlı bir toplamı meydana getirir. Bütüncül, teorik ve analitik bir yöntem olarak, bir görme biçimi ve modeli sunan bu yaklaşım bu 'toplam'a ve kıtanın otantik hakikatine ait olan özel anlam ve göstergeleri görmemizi sağlamaktadır.

Anahtar Kelimeler: Üçüncü Sinema, Dünya Sineması, Sahraaltı Afrika Sineması, Deleuze, Postkolonyalizm

CONTENTS

1. INTRODUCTION

In parallel to the political independence in the 60s, the first examples of indigenous cinema began to appear in Sub-Saharan Africa. Out of the examples of commercial and art-house conventions, a cinema tradition has emerged as a part of the World Cinema and Third Cinema. This thesis proposes and argues a multi-layered, holistic model and modality to see this cinema tradition south of the Sahara at the light of the historical, cultural background of the continent, Deleuzian philosophical concepts, psychoanalysis, postcolonial studies, and Third Cinema theories. For Deleuze, in May 68, the young people on the streets saw the virtuality that another society could emerge from that society. Even though these actions may seem untargeted, scattered, the more important was the appearance of virtuality and opportunities and the removal of the veil on the unbearable (Yücefer 2019).[1] This cinema also removes the veil on the 'unbearable', which is a situation that African identities or specific forms of existence have been oppressed throughout the historical processes from coming of Islam to Christian missionaries, colonialism, slavery, oppressions on the native languages and the indigenous cultures, and the current neo-colonial period. Moreover, this cinema reveals the eternal potentialities, possibilities, and virtualities of the continent and its people. Even though those identities and distinctive forms of existence are oppressed, they await to be lived, expressed, heard, seen, and voice novel ideas to the humanity and cosmos. What is unbearable is this state of frustration and oppression. It is a restricted point of view just to see this truth as the 'other' of the West in a Freudian framework. It is falling into the trap of a duality that sublimes the 'non-other'.

With such a model, that involves the historical, political, and cultural background of the continent, independence struggles, pan-Africanism, Negritude (Black Consciousness), postcolonial studies, Third Cinema manifestos and theories, psychoanalytical and Deleuzian philosophical frameworks, to decipher the messages of a particular African film that belongs to Third Cinema will be possible. In this work, I determine some formal and thematic main veins in that cinema tradition that each has been formed with a

[1] All translations from Turkish sources are mine.

particular film or films practically since the 60s to the present. Those nine main veins are as follows; social-realist vein that puts forth the neo-colonial situations within the documentarist, critical, satirical, parodic and surrealistic aspects; historical films that interrogate and resist the historiography formed by Westerners; mystic vein as one of the founders of the African identity that has roots in the pre-Islamic and the pre-colonial period; representation of tribal and non-urban lives as authentic forms of human existence and distinctive perceptions of space and time; anti-racist path and the Apartheid; current political films handling the civil wars, radical Islam or resurrection of colonial appetite; life in the diaspora; postmodernist vein that links pop culture with the politics; and the science-fiction utopias and dystopias that focus on the current issues of the world such as global warming, destruction of habitat, social segregation, xenophobia, overconsumption.

Though some films mostly belong to a particular main vein, they partly bear the features of the other main veins by subtle references in some scenes regarding the form, style, and content. Although each film has a separate and distinctive voice, thus, those singular films and veins form a meaningful ‘sum total’, which is the aspect of a unique African spatiality and temporality. As a ‘holistic’, theoretical, and analytical method and approach, this seeing form and model enables us to see and examine the meanings and signs in that ‘sum total’ and the authentic truth of the continent. Otherwise, it is hard to see authentic, distinctive, and unique African sentiment, which is stuck between all those tensions. While the term ‘holistic’ signifies the solidarity of the African filmmakers who have shared the common spirit and fate to survive, it also embraces the unique sounds these films and directors have separately. In other words, this thesis is not only an effort sketching a history of cinema, but it is also an attempt to understand the living and inspiring dynamics of a cinema modality instead of considering the Third Cinema as a historical, void and dead cinema movement. This work requests to be read in the light of following dichotomous questions about dealing with the African Cinema: "Is it a tourist visit to Africa among the world cinemas?" or "Is it seeing the world from the center of African cinema?" Furthermore, “Is the Freudian concept of ‘other’ sufficient to encircle and comprehend the truth of the continent?” or “Beside the postcolonial frameworks, do we need more philosophical views or some, such as Deleuzian, concepts not to miss the unique authenticity of Sub-Saharan?”

Besides acknowledging the historical, political, cultural backgrounds related to Western post/neo/colonialism, Islam, Northern Africa, and Arabs this work takes forth the unique production, distribution, and exhibition features of filmmaking in Africa just as in all Third Cinema cosmos. Moreover, it handles this cinema as the establishment of a living reality that captures the truth within its own authentic expressions, an ongoing reality that committed not to auteurs but the 'event', that is the 'total independence' from neo/colonialism, and a cinematic being that discovers by transforming and activating its audiences. I will stress that, those films with their 'virtual' and interactive 'molecular' grounds and authentic and distinctive temporal and spatial perceptions of the world and the truth, involve many moments when everything is likely to develop in eternal directions. Moreover, we, as viewers, participate in the 'event' and the films which are 'events' themselves, too. It is also an effort to provide empathy and a contemplative ground to look at the world at the center of the black continent. Because we have been living a world and a 'truth' that lack of Africans' will for centuries. Finally, the aim to show that, by those films, Africa becomes an event in itself, through which we can get out of our molar identities, boundaries and performative, actual planes; we can be more honest to ourselves, liberate ourselves more, and discover the molecularities, 'virtualities', and eternal possibilities.

The satirical, parodic, and partly surrealistic social realist vein represented by the founders of cinema in black Africa, Ousmane Sembène, Djibril Diop Mambéty, function as reminding their forgotten and repressed identity and tradition from the 60s to the first two decades of the millennium. Med Hondo's *Sarraounia* and some historical films are samples of resistance to Western historiography and an effort to reveal their authentic experiences in the pre-Islamic and pre-colonial periods. Souleymane Cissé's films, *Finye* (*The Wind*) and *Yeelen* (*Brightness*) discover the mysticism as African reality in the 1980s, and handling and placing the mysticism in that kind of manner is a novelty in the world cinema, which inspires many directors from all over the world. Burkinabe director Idrissa Ouedraogo presents some distinctive forms of human existence, unique perceptions of time and space, and puts forward the paradigmatic differences of some traditional customs, which say many things to the sociological and gender problems of the modern world. Abderrahmane Sissako contemplates through the metaphors of

spatiality in *Heremakono* and draws attention to the status of African countries, which are exposed to the neocolonial appetite of the Europeans and under the radical Islamist siege in *Bamako* and *Timbuktu* in the 2000s and the 2010s. Since *Cry the Beloved Country* (Darrell Roodt, 1995) South African films search the various appearances of the Apartheid and its residues, such as *Tsotsi* (Gavin Hodd, 2005), *Yesterday* (Darrell Roodt, 2004), *Drum* (Zola Maseko, 2005), *34 South* (Maganthrie Pillay, 2005) and so on.

Finally, Jean-Pierre Bekolo, Cameroonian avant-garde director, who links pop with politics, and Neill Blomkamp, South African science-fiction director who deals with xenophobia and social segregation, are the faces of 'New African Cinema'. Though the films, *Quartier Mozart* (1992), *Les Saignantes* (*The Bloodiest*, 2005), *Naked Reality* (2016) by Bekolo and *District 9* (2009), *Elysium* (2013) by Blomkamp reflect the traces of the film history of the continent thematically, they run on the ground of thriller, horror, and science-fiction, and with their forms and styles they have changed the expectations from African cinema. Moreover, some dystopic films of them foresightedly warn humanity regarding the very current issues of the modern world such as global warming, overconsumption, overpopulation, destruction of habitat, and so on, as a voice from the homeland of the Homo sapiens.

2. THIRD MODALITY: DELEUZIAN APPROACH AND POSTCOLONIAL FRAMEWORK

As Burkinabe director Gaston Kabore says, “If Africans remain mere consumers of cinema and television images conceived and produced by others, they will become second-rate citizens of the world and be forced to accept a destiny which will not take into account their history, their basic aspirations and even less their values, their *imaginary* and their *vision* of the world” (Armes 2006, p. XV). To be able to understand and discuss authenticity, subjectivity, and distinctness and eternal virtuality (*gücüllük*) of the *imaginations* and *visions* of the Third Cinema in Africa South of the Sahara, beside the postcolonial theories, Roy Armes’ studies and the Freudian and Lacanian psychoanalytical term ‘other’, Gilles Deleuze’s approaches and concepts, movement-image, time-image, duration, the contrast of molar and molecular, unbearable, dispositives, social subjection, machinic enslavement, virtuality could be applicable and practicable.

2.1 DELEUZE’S CINEMA, HIS PHILOSOPHICAL CONCEPTS AND THIRD CINEMA

For Deleuze, the movement-image has been in a crisis since the end of the II. World War. The frustration of World War II, the erosion of the American dream, the loss of Hollywood's charm, and the fall of its artistic promises are among the reasons for this crisis. Movement-image refers to holistic and synthetic deterministic situations. Inspired from Henri Bergson’s *Matter and Memory* (1896) we can say that, our perception is not a whole, and we perceive as much as we can sustain the world through our actions. For instance, animals perceive the grass only as eatable food, not more. Similarly, movement-image cinema deals with the parts of the world that can only be sustained by action. In fact, it is an action-oriented, limited, and reduced manner. This is the perception of the world and things placed in the perception-movement scheme.

However, when the perception-movement scheme is not convincing it becomes cliché. Since the mechanism of the perception-movement scheme is automated, we are able to cover the things. As soon as we see what we cover, we realize the 'unbearable'. Deleuze borrows this concept from Primo Levi. Representing the unbearable through metaphors normalizes the unbearable and reduces its severity. For Deleuze, the metaphor is to reduce the singular to the stereotype. On the other hand, when we look at the extremely beautiful and characterize it with various metaphors ("like heaven", "like a dream" etc.), we make it tolerable, normalize it. It is essential to confront the unbearable, as Third Cinema has done all along. To give pure severity of the unbearable events, facts, and phenomena of South American, Asian, African societies there has been needed another language and way of cinema.

Deleuze mentions that, before Kant, time used to be understood and defined in relation to movement. Aristotle, in the fourth book of *Physics*, defines time as the number of motion in respect of before and after which serves to measure movement. As I will discuss in detail, in Kant, time and space become a priori. Time-image cinema presents pure time, movement independent time. In his book, *Cinema 2 The Time-Image*, Deleuze mentions four directors or movements that produce time-images: Yasujiro Ozu (the end of 30s), Italian Neorealism (the end of 40s), French New Wave (the end of 50s) and New German Cinema (the end of 60s). As a common characteristic in those cinemas, rather than identification with the characters, even the characters become spectators of their own actions. The action is not as strong as those in Classical Hollywood movies, and the action itself is not the solution. Instead of movement-images, the directors produce pure visual-audial images, which carry virtuality (*gücüllük*) not potentiality. The protagonist's targets become ambiguous, and the structure gets fragmentary rather than holistic.

In Hollywood, the world that can only be sustained by action is important and valued and the difference between essential and incidental is obvious. On the contrary, in the time-image cinema, it is hard to differentiate it. For instance, in *Taxi Driver* (Scorsese, 1976) the camera looks at the city from the straight-on angle, not from the high angle, [not holistic view]. We get lost in the streets of the city. The deterministic and synthetic bonds between the events and acts get loose. The characters do not invest emotionally in their

actions. Instead of that, we see lots of aimless strolling, self-discovery journeys, and random wanderings (Yücefer 2019).

On the other hand, Deleuze criticizes that New Hollywood, even in the most radical examples, stayed as critical. To produce out of cliché images it needed aesthetical and political qualities. However, it does not have a positive creation project like the Third Cinema Movement. If we consider the manifesto "Towards a Third Cinema" was criticizing the European New Wave(s) for staying within the borders of individualism—similarly as a result but contextually apart from Solanas and Getino—Deleuze criticizes Altman and Scorsese of making a parody of the realities and being critical, which end up with cynicism (Yücefer 2019).

Since the first samples of it, as a resistance area, Third Cinema has dared to face the unbearable. Regarding facing the unbearable, Deleuze gives May 1968 Events as an example; in May 1968, the young people on the streets saw the virtuality from which another society could emerge. Even though these actions may seem untargeted, scattered, the more important was the appearance of virtuality and opportunities and the removal of the veil on the unbearable. For him, May 68, which was virtuality of subjective transformation and a seeing phenomenon, couldn't become a kind of subjectivity (Yücefer 2019). For Deleuze it is significant to see the unbearability behind the clichés, to react against the unbearable and not to be indifferent to it.

2.1.1 Cinema as a Thinking Space

Due to the artificial density of modern life and the problems of artificial timelessness imposed on people, their lives have become linear and ended up with a set of routines. For this reason, Deleuze sees cinema as a space in which people who skip thinking about the hustle and bustle of life, take the control of their lives for a moment and initiate different thinking moods. Thus, cinema is considered as an art, capable of creating its own concepts with cinematographic thought by exceeding its characteristics of entertainment and information medium. As a result of his philosophical concentration, Deleuze evaluates the relationship between cinema and philosophy on the basis of new

concepts. These concepts are the *movement-image* he produced to describe the cinema before the Second World War, and the *time-image* he used for the cinema that started to emerge with the Italian New Realism after the war.

According to Deleuze, cinema is an activity that presents and activates thought. The emergence of this activity as a discipline in itself is achieved through its presentation of thought in a way different from philosophy: "Cinema is a human creation that conceptualizes thought with images of movement and time. From this point of view, we can say that the center of Deleuze's philosophy of cinema is the relationship between cinema and thought" (Sütcü 2005, p. 17). "Cinema is a new practice of images and signs, and philosophy should make the theory of this practice because neither practical (psychoanalysis, linguistics, semiology) nor reasoning techniques are sufficient to form the concepts of cinema" (Yetişkin 2011, p. 124). For this reason, he proposes some philosophical concepts.

To be able to develop the concept of time-image, Deleuze owes Bergson's understanding of duration. This manner is highly applicable to be able to understand and feel some of the scenes of, for instance, *Moolaadé* (Sembène, 2004) and *Touki Bouki* (Mambéty, 1973) in African Cinema. Bergson speaks of a consciousness, which is based on an intuition that forms spontaneously, rather than a reason-based comprehension of science that tries to understand the whole by dividing it into pieces. In this context, he uses the concept of *durée* (duration), which describes a flow rather than time. "Duration can only be known through intuition and can be recognized directly through intuition" (Yetişkin 2011, p. 125). Bergson defines the concept of time as the form taken by the sequence of states of consciousness when our body leaves itself to live and avoids making a distinction between its present state and its previous state (Yücefer 2010, p. 29).

Thus, apart from the linear time definitions, duration emerges as a temporality related to the existence of each living thing. There is a direct relationship between movement and time, and the actual movement corresponds to a concrete being, while periods without movements involve abstract determinations. If we consider a person who is waiting for her/his mate to come; in its own time, waiting is different from the mediation of the time

counted by the clock for her/him. For example, “Waiting for the results of a successful exam is included in a different temporality than the date when the result will be announced” (Değirmen 2016). This is what Bergson calls the certainty of intuition. “Intuition is the method of Bergsonism. Intuition is not a sense, an inspiration, or an ambiguous empathy. It is an advanced method, even one of the most advanced methods of philosophy. This method has its own strict rules that form what Bergson calls ‘certainty’ in philosophy” (Yücefer 2010, p. 53).

Deleuze examines the history of cinema in two categories under movement-image and time-image. In the first chapter of Deleuze's book on cinema, Ulus Baker notes that “he distinguishes the poses that constitute one of the dominant dimensions in art, especially in the painting of figures, and the privileged moments prevailing in cinematography, especially in Eisenstein's quest” (Baker 2012, pp. 144-145). Arts based on figures make poses privileged: in classical dance, each movement consists of a transition from one pose to another pose. In the cinema, on the other hand, unlike the one on the stage, the picture or the photograph, these poses have no expressive value that can be taken seriously. Thus, an element opposing poses appears in the cinema and this element is expressed as ‘privileged moments’. The condition of perceiving a moment as privileged in Deleuze is related to being surrounded by any moment.

According to Deleuze, cinema is what we call the system that reproduces movement as a function of any moment, that is, the moments chosen to create the impression of continuity and equal spacing (Değirmen 2016). In this framework, the theory of privileged moments can be concluded as follows: “Movement is primarily a displacement in cinema and space. But when parts of a whole are displaced in space, that whole will undergo a qualitative change. This means that integrity that appears on the screen in the cinema cannot be subdivided without qualitative transformation” (Baker 2012, pp. 144-145).

2.1.2 Movement-Image

Deleuze explains the early periods of cinema—the period until the Second World War—within the framework of the concept of movement-image. The reason for this is related to the existence of a person who acts and thinks that he can transform his life with those actions. For this reason, cinema also provides those transformational activities with the movement. However, the existence of a Europe destroyed by post-war concentration camps, fascist ideologies, and war tragedies had a negative impact on people's desire to speak and act on their own lives. Therefore, Deleuze changes the concept of movement-image to explain the post-war cinema (Deleuze 2014, p. 272).

In her book, *Hayalet Ev* (*Ghost House*), Asuman Suner refers to Deleuze's interpretation of the transition from movement-image cinema to the time-image cinema in the post-World War II period as a critical turning point in the film history. The movement-image, which characterizes the pre-war classical mainstream cinema (especially Hollywood cinema), presents "a coherent fictional world with time-space integrity built by logical cause-and-effect relationships. The images can be defined, differentiated and associated with other images to form a chain of internal consistency and continuity. The movement-image addresses the sensory-motor motion links that trigger the impact-response processes" (Suner 2006, p. 120).

"Deleuze seeks the formula of removing movement from being a virtual (*sanal*) image and image from being a possible movement" (Sütcü 2005, p. 71). According to Deleuze, cinema is an art that thinks with movement. Cinema is a creation of human that conceptualizes the thought by the movement-image and time-images. For Deleuze, cinema should be taken with philosophical concepts, not the semiological and psychoanalytic ones. Accordingly, Deleuze speaks of a cinema that opens up new ways of thinking as a creative action, rather than a cinema that is subject to thought trapped within given codes. In other words, "rather than proposing a cinematic theory, Deleuze emphasizes the working mechanism of cinema theory as a philosophical invention and a conceptual practice and opens up the idea to constructive pluralism against the rational

monotony of thought that is constantly added to a single, predetermined and transcendental whole" (Yetişkin 2011, p. 124).

Apart from time, duration directly presents the temporality of the living thing against the indirect time that modern science presents linearly. The distance traversed is the past time; the movement is the moment, the act of traversing. While the distance traversed is divisible, indeed divisible forever, motion is indivisible. This presupposes an even more complex idea: all the distances traveled depend on one identical and homogeneous location whereas the movements are heterogeneous and cannot be reduced among themselves. Thus, Deleuze thinks that cinema gives us movement-image, not a movement attached to the image (Yetişkin 2011, p. 125).

Philosophically, the idea inherited from Hume and Bergson, that the subject exists with movement and that the movement occurs simultaneously with the image intellectually (qualitatively) also points to the gateway of cinema to philosophy. Sütcü, points out that the movement-image has gained meaning because of its position in the universe of continuous images and beyond that forms a model of thought by presenting the relations of these images, and he states that Deleuze deals with the movement-image by linking the image of thought. The result of the connection between thought and image is the formation of mental signs. Movement-images and time-images in cinema, as a result of the relationship between the images in the film, create mental signs and mind maps (Sütcü 2005, pp. 106-107). According to Deleuze, the mistake of semiotic cinema interpretations is hidden here. The mental sign is not the same as the sign that we perceive as imaginary, it is the sign that allows us to think and creates different affections in our minds in categories such as close, medium, and long shots and that is in a state of occurrence in our minds (Değirmen 2016).

Deleuze considers the use of editing in cinema as a technique that frees movement from constancy and creates a collection of movements that can form different integrations with new parts. In addition to creating a variety of thoughts by creating a shock effect on the movement, it can be said that by editing, the audience has found ways to pass from thought to practice by reproducing their own thoughts. Eisenstein is one of the directors,

who makes the best use of this directional effect. Eisenstein's shock effect using editing has a conceptual feature. With this shock effect, the audience's previous mental map and mental state may give rise to a thought that may be of different dimensions from her/his own conceptual comprehension. The shock effect is that the images create a spiritual influence on the viewer through striking editing. “Deleuze states that when a spiritual effect in cinema is achieved, the cinematographic movement, which is essentially editing, will have a shock effect on thought, psychologically and mentally. Thought here is not understood as power or potential, but rather as a material force” (Sütcü 2005, p. 110). Comprehension of thought as a material force presents traces of Deleuze's relationship with philosophy. According to Deleuze, “the fact that philosophy should be created from practice and that it could be practically applied through its concepts was associated with the existence of the empirical subject” (Değirmen 2016).

Eisenstein's *Battleship Potemkin* (1925) provides information on how to create a shock effect. The film tells the story of the crew who rebelled against the officers of the tsar. The film can be read with a crude interpretation as the propaganda of the October Revolution. But if the influence of the director's effective editing in the minds and emotions of the audience and the motivating aspect of them are not paid attention to, what the film is trying to do will not be understood. Deleuze praised the Russian formalist Eisenstein for his ability to make a shock effect on the audience and the ability to use movement-image effectively. For Yetişkin, a film is never made with a single type of image. Three elements of the movement-image form the relationship between the proportion of gap/interval and the whole by editing: perception-image, action-image, and affection-image (*duygulanım*/*etki-imaj*). “Movement consisting of perception, action, and affection changes the viewer's perception on a subject whose limits are under control, leads to an unexpected, new movement, namely an action and creates an impact-response.” (Yetişkin 2011, pp. 129-130). This distinction between the perception, action, and affection created by the movement-image allows interpreting the trace of the image on thought. In order to overcome the situation where perception orientations/manipulations are provided by movement-image, it is necessary to create an effect by which it will be possible to directly switch from the perceived image to the action, which corresponds to Eisenstein's concept of shock effect.

On the other hand, Deleuze stated that the movement-image would perceptually conceive defamiliarization and, therefore, in war propaganda, he mentioned that this was historically linked to fascism. While Eisenstein contributed to the rise of socialism by revealing the collective nature of movement-image, Hollywood transformed movement-image into a propaganda tool using its psycho-mechanical structure (Değirmen 2016). Deleuze points out a historical turn to overcome this illusion-making effect of movement-image. This turn was the Second World War. The radical change in the relation of people with the movement and the image after the war leads to a change in the thought created by the movement-image in the cinema. This process, which began with Italian Neorealism, now assumes an association between time and image. Deleuze formulates this new form of relationship as the time-image.

2.1.3 Time-Image

Deleuze's concept of time-image is related to the change in the philosophical perceptions that emerged in the post-Kantian time. In philosophy, time was a concept explained by the movement of things. Time, which used to be perceived as the measure of the displacement of the movement, began to be perceived as a priori with Kant. In other words, the time that existed with movement and lacked some kind of basis where there was no movement is a structure in which there is a priori within the mind, which the mind itself comprehends it as a priori data. Sutcu summarizes Deleuze's thoughts in the following paragraph (2005, p. 142),

> *According to Deleuze, the most important point that determines the character of the time-image in cinema is that the perception of things in Kant is through a priori forms of space and time. Space and time are the two basic conditions for things to be transmitted to us which means acquiring the visions. Space and time, which are the basis of all perceptions in Kant, are absolute forms of sensibility as compulsory designs. These forms exist as a priori in the subject itself. These are not obtained by perception but are absolute forms of perception.*

In other words, space and time are not empirical perceptions, but transcendental concepts within us. Thus, the concept of time, which is associated with the existence of a movement and establishes the connection between past, present, and future in the succession of movements, exists transcendentally in us and is established in a structure independent of the succession of movements. While Deleuze refers to Kant to determine this change in the understanding of time, he refers to Bergson to overcome the contrast between time in ancient times and time in Kant. Bergson's concept of time is one of the

mainstays of the concept of time-image. According to Bergson, there are two types of time: the time inside us and the time outside us (Bergson 2001, pp. 226-227).

> *"What is duration within us? A qualitative multiplicity, with no likeness to number; an organic evolution which is yet not an increasing quantity; a pure heterogeneity within which there are no distinct qualities. In a word, the moments of inner duration are not external to one another.*
>
> *What duration is there existing outside us? The present only, or, if we prefer the expression, simultaneity. No doubt external things change, but their moments do not succeed one another, if we retain the ordinary meaning of the word, except for a consciousness which keeps them in mind. We observe outside us at a given moment a whole system of simultaneous positions; of the simultaneities which have preceded them nothing remains. To put duration in space is really to contradict oneself and place succession within simultaneity."*

Such an explanation of duration goes beyond the interpretation of the co-existence of time and movement. The duration described in relation to space is perceived as following one another according to the continuity of the movement. According to Deleuze, the idea that time is separate from movement and space gives rise to the idea that time-space relationship must be broken. Therefore, the philosophical background of Deleuze's time-image concept was based on Bergson's. As I will interpret in the following chapters this is also a ground to feel and comprehend the subjectivities and authenticities of African film characters.

What way does Deleuze follow while explaining the time-image as the activity that embodies the movement itself, but also creates an image itself? The answer is given in Deleuze's book *The Time-Image* (Yetişkin 2011, p. 132),

> *Cinematographic images, which have the power to reproduce the relationship between human and the world and the faith of human in the world, have shown us either how human changed the world or the world in which human exists. However, the bond between the human and the world is now broken. Therefore, this bond becomes the object of faith and it is not possible to reconstruct it in faith. For this reason, cinema should not film the world but our belief in the world that is our only bond. The power of modern cinema is to renew our faith because we need reasons to believe in this world.*

In classical cinema (movement-image), people are unconscious, oppressed, and passive. In modern political cinema and Third Cinema (time-image), people know their shortcomings and struggle for it. People in modern and Third Cinema live in concentration camps, ghettos, slums, and trace their own deficiencies and weaknesses, which is about seeking the conditions of faith in the world. Deleuze asserts that this started

with Italian Neorealism. The action-based cinema, which evolved around protagonist-antagonist characters, and in which the movement itself becomes a sign, has evolved into a cinema built with characters aware of their own temporality, looking for new ways out and trying to establish a connection between themselves and the world.

Modern political cinema is built on unbearable and impossibilities, not on the values that are compromised and gained in order to establish a holistic structure as in the classical cinema. In the cinema, the loss of independence of the movement-image realized with rational relations dependent on the external world, and the formation of thoughts with irrational relations in the mind have been possible by means of the time-image. In modern political cinema, the internal conflicts of the characters and their quest for a way out are shown not by movement-based perceptions of individuals and objects but by their descriptive existence (Değirmen 2016). So much so that sometimes the description can replace objects and produce other meanings rather than what they really mean. In other words, subjective perception and multiplicity of perception are now the new components of cinema. For example, in Burkinabe film *Yaaba* (Ouedraogo, 1989) the main element constituting the thought of the viewer is the time-image, which allows the audience to perceive the mother's substituting description with her/his own subjectivity and temporality.

"Deleuze exemplifies the dimension of time-image that refers to subjectivity through Martin Scorsese's *Taxi Driver"* (Sütcü 2005, pp. 152-153):

> *The taxi driver, who wanders constantly in the film, is in a pure visual state. He only developed a sensory motive relationship with his car because he uses it. The attention of the taxi driver is fluid and variable throughout the film. It is like a dream. The driver closed in his small mobile box, is in case of continuous stimulation-response; but at the same time, he is in a pure visual state in itself. Because while he is paying attention to everything that is going on around him, he actually comprehends these things in a sensory manner, only sees them and reacts to these things he sees; but in a purely visual way. The taxi driver crosses the streets, sees a group of prostitutes and three people fighting. All he sees is a visual and auditory feast. In all these visual situations, the taxi driver sees the intolerable. Therefore, this visual situation is not at all an indifference; on the contrary, it is a condition that affects the soul. This state of pure visuality points to a situation different from that of classical cinema. In this visual situation where the perception-movement bonds break, a split occurs in the taxi driver's brain. This split is the taxi driver's understanding of the visual situation independent of the fact that it evokes several concreteness. This world is actually the world of his imagination. Here, pure visual images are surrounded by complete subjectivity.*

In the film, the taxi driver does not react by seeing the movements, if this were the case, the film would be based on movement-image. On the contrary, the taxi driver perceives the movements within his own duration, and the description of the movement replaces itself and activates the subjective perception and affections of the driver. In other words, the movement of the driver occurs as a result of the relationship established over time. “As spectators, our perception of the driver's actions are conditioned by the temporality of his actions that lead us to think. This is a perception that is included in our own duration with our subjectivity as audiences” (Değirmen 2016). Thus, the cinematic truth can reach to our perception through double subjectivities: first, the character’s one and then our own subjectivity.

Although the movement-image-based, perception-oriented approach in mainstream films constitute the lion's share of industry, “the human space is now in the slack, random moments of everyday life that appear in time: a stroll, a sequence of testimony, a head-to-head with nature or streets. Cinema thus creates a completely new style based on actuality or memory: Time-image” (Baker 2012, p. 284). In devastated Europe, especially in Italy, there was little confidence that people could change the world by their own actions, even if they were leftists or activists. There is now the production of subjectivity in the time-image. Great movements and conflicts have been replaced by Neorealism, New Waves, Independent American Cinema and Third Cinema with people described in their own time, in the course of their lives. Thus, Deleuze's propaganda element in the movement-image is left to resistance and struggle in the time-image.

Deleuze, contrary to the ideological, entertainment-based and consumption-defending approaches of cinema, reveals the strength of the approach that drives people to think and to perceive the past and the future in continuous states of the present. Contrary to the structuralist conception of cinema that deals with the events with codes and determinisms, cinematographic thought offers a thought practice that is caused by people's own temporality. This thought removes the audience from the passivity and gives him the opportunity to discover his subjectivity and different subjectivities. “Classical cinema theories tell us a representation, the discursive plane of the text, the unconscious deciphering that tries to explain how movement occurs, or how the codes formed within

the signifier-signified relationship should be revealed" (Değirmen 2016). Deleuze presents cinema as an art that thinks with images, without resorting to almost any of these theories. "Deleuze's main arguments when approaching cinema are that intuition has become direct in duration and that thought is nothing but a subjective activity" (Yücefer 2019). We can say that Deleuze's philosophy of cinema distinguishes cinema from entertainment, purely technological discovery, an object that produces knowledge, and the ability to show what is happening, and re-establishes it as an intellectual activity within its own time with the continuous formation of the person.

2.1.4 Third Cinema as a 'Machine' Producing Endless Ways of Activism

Third Cinema emerged as a reaction to "First" and "Second" Cinemas. They are fundamentally distant from commercial based Hollywood's star and the studio system, film language, modality, and marketing strategies. British film theoretician Perkins summarizes the characteristics of popular and non-sophisticated Hollywood films (Perkins 1972, p. 162):

> *None of them makes extensive demands on the spectator's intellect. The dialogue and action of each of them are fully understandable without specialized knowledge of political mechanisms, sociological jargon, philosophical concepts, or historical facts. None of them employs a form so radically new as to require a substantial readjustment of the spectator's attitude. ... Where particular knowledge is required—then it is part of the common knowledge of the common man. The spectator does not have to work for his pleasure.*

On the other hand, they were influenced by Italian Neorealism and French New Wave especially, regarding the political and artistic stances of the auteurs, film styles, and the production form. However, they think that European cinema (Italian Neorealism, French New Wave), which initially searched for new languages, forms, and techniques, directed ironic criticisms to the system, and which displayed a libertarian attitude in the beginning, fell into an individual position rather than social issues in the process of market searches. Solanas and Getino consider that the Italians are not insistent on change enough to contradict the system, and they assume the French too personal because of their faith in auteurism, and for both, those movements maintain their attitude at the cost of neglecting the society.

In addition to Deleuze's criticism that 'cynicism' of European auteurs or movements; according to manifesto "Towards a Third Cinema", Solanas and Getino claim that Second Cinema represents an individual opposition to the dominant ideology from within the system. In Deleuzian manner, as a cinematic modality, Third Cinema still promises to produce new subjectivities. The Third Cinema audience cannot remain a mere audience, and the Third Cinema films seek to produce revolutionary subjectivities in the contexts of both thought and action.

I would like to talk about some more Deleuze concepts to be able to take forth the struggle with the capitalism and Third Cinema: Molar and molecular lines/crosscuts, reterritorialization, deterritorialization, social subjection, machinic enslavement, event, and commitment. The first is the molar line (territorialization/*yerli yurtlulaşma*), which occurs when the identities are disciplined into identicalness, and in this context, transcendence functions as the source of all kinds of identicalness. The second is the molecular line, which is the plane of immanence, in which things [it does not matter whether it is a subject or object in a molar sense], the forms of power that we can call the 'difference' of molar line, connect and produce new mechanisms and thus cut other connections (Albertsen and Diken 2014, p. 156). Capitalism, which developed in the relationship between these two lines and gained a certain form, is no longer a panoptic, place-related discipline that forces people to adopt certain subject positions, but in which the subject is always occurring and it has been able to be characterized by the constant movement (p. 173).

Capitalism constantly produces identities and subjectivities. "In this phase of capitalism, the subject in a formation has constantly acquired new identities; it was recognized not only by one identity but by several identities simultaneously" (Acar 2019, p. 4). For instance, one individual has many identities as a woman/man, mother, worker, citizen, consumer, student, a member of an organization, a social media user… Thanks to new communication technologies and instant feedbacks, production constantly and flexibly takes new forms; in addition to the instability of the production, the production of subjectivities bears a dynamic character. "The flexible working process and loosed production structure echo in the mobility and number of produced identities" (Acar 2019,

p. 5). In that sense, everything is production: production of productions, actions and passions; production of recordings, distribution and shipping points; productions of consumption, bodily pleasures, anxieties and suffering (Deleuze and Guattari 2014, p. 17).

According to Deleuze and Guattari, subjectivity production in the capitalist system works in two ways as they conceptualize "social subjection" and "machinic enslavement" devices [dispositives] (Lazzarato 2016, p. 12). Social subjection confines us to fixed roles and identities in society. Each identity tries to establish its own identicalness, its own existence, to protect it, and even to base it on a transcendental ground. In a Deleuzian expression, these identities on the molar ground continuously change in their constancy and are positioned against a constantly redefined outside based on their own identicalness (Deleuze and Guattari 2005, pp. 208-9). "In the process that the difference between capital and subjects is grayed, the domination of subjects comes not only from outside, from other identities or power, but also from within the subject itself" (Acar 2019, p. 6) which means *self-subjection*. According to Lazzarato television is one of the social subjection devices that encourages us to speak as the subject of the word as if we are the reason and source of the word (Lazzarato 2013, p. 102). "The price of having an identity that looks independent is either to give discourse within the system or to be reinterpreted based on her/his discourse within the system" (Acar 2019, p. 7). In this process of social subjection, a subject that is compatible with the capitalist manner, acting in capitalism, is produced.

According to Lazzarato, in machinic enslavement, we can no longer speak of a user of the television. In this phase, a subject with an identity who has a discourse or whose discourse is interpreted, cannot be mentioned. The distinction between a subject (whether s/he is an audience or interpreter) and an object (television or broadcast) has disappeared and has not yet been formed; there is only a 'single machine' created with television. …. Contrary to social subjection, in this phase, there is no identity that needs to be preserved nor an object opposing the identity. It is a total of continuous flows and organs; not unsurpassable boundaries; the only occurrence is in the machine. The individual exists only as a machine, which is part of the machine (Lazzarato 2013, p. 105).

However, the machine is not just the sum of these parts (eg. television and an individual); it has power. It can be said that we are faced with a multiplication rather than a total since a new fluidity and a new power emerges in the connection between the individual's parts (eg. her/his eyes, ears, neurons) and the television. Different from the identities that operate on the molar ground in terms of performative one, power allows interaction with the virtual (*gücül*) and the molecular line (Acar 2019, p. 7); which enables creative processes (Lazzarato 2013, p. 105).

That's why, first of all with their films, Third Cinema tries to reveal the machinic enslavement mechanisms besides the social subjection processes. Then, to attain the *power*, Third Cinema tries to establish a direct and organic relationship between its audience. It aims to enhance the awareness, mindfulness of the audience about her/himself, and the economic, social, cultural environment outside of her/him. Moreover, it aims to motivate its audience to move and to lead them to new subjective possibilities and states and tries to save them from passivity and enslavement. With Deleuzian concepts, Third Cinema tries to save them from their performativity and make them notice about their eternal virtuality (*gücüllük*) which is hidden within themselves.

2.1.5 Commitment to the 'Event'

We can mention many 'events' in the history of the independence of Africa, such as the Algerian War and the Sub-Saharan countries gaining their independence from England and France. In this sense, "the 'event' is a commitment that renews the society by adding new values, allowing society to reject identities, acceptances and establishing identicalness on the molar ground, and to reproduce itself primarily on the molecular ground" (Acar 2019, p. 9). Like the Third Cinema directors in Latin America who "are committed to Cuban Revolution, and other oppositional 'events' that indicated their own virtuality (*gücüllük*) to society and history and thus lead to new subjectivities" (p. 9), Third Cinema directors in Africa are committed to the belief of total independence. Independent movements and processes could fail or weaken during the neo-colonial periods in Africa but unless the Third Cinema directors' commitment to independence, struggle, resistance, and revolution ends, thought and belief of independence never die.

Because the commitment is not to the empirical entity of the 'events' (independence wars/struggles of Algeria, Senegal, Cameroon, etc.) but its virtuality (*gücüllük*). As a singularity, it transcends the "representation" (Diken 2013, p. 21), performativity, and historicity.

Diken indicates that (2013, p. 21),

> *Do we not know that all revolutions killed their own children and ended badly? As of this assumption, this question is erroneous because it emphasizes 'knowledge', 'actual/performative', 'historical', and 'solution'; in this way, it reduces the revolution to an actual/performative, historical category. Since revolution is a performative, a virtual, a historical process and an idea, this stereotypical criticism that constantly confronts us with the curse of the 'terrible' consequences of revolution confuses two things: the historical results of the revolutions and the revolutionary nature of people.*

Second Cinema takes place out of the linear understanding of time and movement-images and leads the audience thinking, questioning. The viewer's condition is not the same as in the Hollywood movie, that s/he is restrained in the identification trap and limited to representation, the pseudo-movement of the abstract (Deleuze 2017, p. 47), and that they cannot think, change, judge and are far from their own virtualities. After all is said and done, it is based on the director's decisions and desires that "make them stay on the ground of molar and identities" (Acar 2019, p. 15). Indeed, Solanas and Getino criticize art-house cinema on this basis.

Solanas and Getino, as a bourgeois criticism, appreciate the act of frustrating, negation, and evacuating the First Cinema forms in almost all of Godard's films. However, they criticize Godard and find it inadequate because he tries to realize the revolution only in the form of cinema. According to Solanas and Getino, this type of cinema is doomed to become meaningless in its form, or rather to become a hollow form. (Solanas and Getino, 1997, pp. 42-44) Acar thinks, "Solanas and Getino criticized the Second Cinema for not committing to an 'event'. The absence of any 'event' in cinema turns it into formal research only. Not a revolution, but a limited revolution; the aim is a revolution in the art of cinema" (Acar 2019, p. 15).

According to Solanas and Getino, the Third Cinema is both a destructive and a constructive cinema (Solanas and Getino 1997, p. 46). The Third Cinema involves the demolition of the image that capitalism has created about itself. “This image has two functions: This image created in the First Cinema, first, subjects the viewers to certain identities, and the second, gives the viewers the impression that there is no possibility other than what appears in themselves or history” (Acar 2019, p. 16). In this case, the Third Cinema, by destroying this image of capitalism itself, firstly enables individuals to become aware of their own virtuality and to interact with it, which leads the production of a new and different history. It commits history and audiences to the ‘event’, allowing new values to emerge. “Third Cinema is primarily an effort to create an interstice in accepted identities and understandings; in this sense, it is a step towards overcoming the limitations of the molar section” (Acar 2019, p. 16).

On the other hand, the Third Cinema is also a construction project. In the words of Solanas and Getino, the Third Cinema is “the establishment of a living reality that captures the truth within its own expressions” (Solanas and Getino 1997, p. 46). Apart from the Second Cinema, the commitment is not to the auteurs but the ‘event’, total independence from colonialism. Like in the position of *The Hour of the Furnaces* (Solanas and Getino, 1968) in Latin Cinema, *Xala* (Sembène, 1975) has gained significance in the African Cinema cosmos. Third Cinema not just documents or witnesses the ‘event’ but participates it as Solanas and Getino mentions in the manifesto that, it is a cinema that discovers by transforming. Actually, *Xala* has become an ‘event’ in itself. According to Deleuze, these films are words in action, action-words (Deleuze 1989, p. 222). Those films with their virtual and interactive molecular grounds involve many moments when everything is likely to develop in different directions. We, as viewers, participate in the ‘event’ and the films which are ‘events’ themselves, too. Here, Africa becomes an event in itself, due to the fact that we can go out of our molar identities and performative, actual planes, and discover the molecularities, virtualities, and eternal possibilities.

2.2 THIRD CINEMA: AN INEVITABLE RESULT IN THE THIRD WORLD

Besides the philosophical background, to understand the formal and aesthetic dynamics of Third Cinema we should look at the social, cultural, and economical aspects of neo-colonization in Sub-Saharan countries. Though the Sub-Saharan countries gained their independence after a range of struggles and wars, in the neo-colonial period, in many small states of independent Black Africa "the income structure resembles an inverted pyramid, in which power and wealth remain largely in foreign hands, with some limited distribution to the local bourgeoisie but with virtually nothing filtering down to the mass of the workforce" (as cited from Petras in Armes 1987, p. 15). These societies controlled by the metropolitan collaborators of the colonizer countries are both modern and traditional and the distortions of Western social models. The society is controlled by the colonizer country by means of some pre-capitalist figures like tribal chiefs as seen in Sembène's films. "The existence and undoubted authority of these chiefs—usually drawn from the landowning classes—in no way negate the central power of the state" (Armes 1987, p. 14).

2.2.1 Political Economy of the Third World in the Neo-Colonial Period

In addition, the existence of the 'myth of an overall national unity', which has been used as a motivational and ideological justification tool during the national independence struggle and the post-independence state, does not give rise to class-based Marxist views. Rather than liberating the newly independent states, colonial states needed Western-educated elites to control the societies. As the counterparts were showed in *Xala* (Sembène, 1975) the prototype of the Western-educated elites in Third World countries was the 'criollos', the American-born Spaniards. "Post-independence criollos to survive had to constrain social change, to prevent the independence movement from turning into a continuing revolution" (as cited from Steins in Armes 1987, p. 17). Those elites in Africa take foreign merchants as models in the way of the standard of living, dress, house-hold furnishings, cuisine, in over-all lifestyle. Through these elites, the ideological, moral, and philosophical traditions of Western civilization have been transferred to non-Western societies. Political and cultural assimilation had a particular effect also on the educational

system in Francophone Africa, so that “in the second quarter of this century, Black boys sat on their school benches from Dahomey (Benin) to Dakar (Senegal), from Conakry (Guinea) to the Congo, reciting their lessons in French: multiplication tables, irregular verbs and the now proverbial history lesson beginning ‘Our ancestors, the Gauls, had fair hair and blue eyes’” (as cited from Blair in Armes 1987, p. 19).

On the other hand, the colonization requires economic interdependence so that, the colonizer fundamentally needs the colonized country as half of the equation to survive. As Armes points out, economic development and underdevelopment are the opposite faces of the same coin. “Development and underdevelopment are the same in that they are the product of a single, but dialectically contradictory, economic structure and process of capitalism” (as cited from Frank in Armes 1987, p. 40). Albert Memmi, a French writer of Tunisian-Jewish origins, demonstrates that “colonizer’s privilege and affluence find their counterparts in the deprivation and poverty of the colonized” (Memmi 1974, pp. 87-88). Geoffrey Kay explains the interesting mathematical equation between the colonizer and the colonized very sharply: "If we square up to it, we have to face the unpalatable fact that capitalism has created underdevelopment not simply because it has exploited the underdeveloped countries but because it has not exploited them enough" (as cited from Kay in Armes 1987, p. 13). As narrated in Sissako’s film *Bamako* through a smart allegory, this situation is reinforced by the effects of ‘foreign aid’ as far more is extracted annually by the West from the Third World than is returned in the form of aid. As Pierre Jalée aptly puts it, “It is not the imperialist countries which aid the Third World, but the Third World which aids imperialism” (as cited in Armes 1987, p. 22).

Frantz Fanon, a Martinican psychiatrist and political philosopher, 1925-1961, had a great influence on postcolonial studies, critical theory as well as on Third Cinema directors. Fanon was also a political radical, Pan-Africanist, and Marxist humanist concerned with the psychopathology of colonization and the human, social, and cultural consequences of decolonization. Fanon takes forth three separate stages dialectically in his book *Wretched of the Earth*: confronting colonization, discovering the forgotten and repressed tradition, and a synthesis that is an authentic solution for each society and culture after those struggles (Fanon 1967, pp. 178-79).

> *In the first stage, the native intellectual gives proof that he has assimilated the culture of the occupying power. His writings correspond point by point with those of his opposite numbers in the mother country. His inspiration is European and we can easily link up these works with definite trends in the literature of the mother country. This is the period of unqualified Assimilation.*
>
> *In the second phase, we find the native disturbed; he decides to remember what he is ... But since the native is not a part of his people, since he has only external relations with his people, he is content to recall their life only. Past happenings of the bygone days of his childhood will be brought up out of the depths of his memory; old legends will be reinterpreted in the light of a borrowed aestheticism and of a concept of the world which was discovered under other skies.*
>
> *In the third phase, the native, after having tried to lose himself in the people and with the people, will on the contrary shake the people. Instead of according the people's lethargy an honored place in his esteem, he turns himself into an awakener of the people; hence come a fighting literature, a revolutionary literature and a national literature.*

However, especially in the "second phase" there are some pitfalls based on the orientalist and colonialist constructions, like returning to some 'traditions' of Black Continent which were invented during the colonization periods. As Eric Hobsbawm and Terence Ranger have demonstrated in the book *The Invention of Tradition*, those who adopt this strategy "face the ironic danger of embracing another set of colonial inventions instead" (Hobsbawm and Ranger 1983, p. 262). Though the writers, directors have been trying to cultivate a resistance through the cultural production they have had language barriers to reach large populations. They have to use Western technology, Western art forms, and styles, 'foreign' language. As Ali A. Mazrui points out in *African Condition*, it is "socio-linguistically" impossible to be a Marxist without being literate in a Western language for an African (Mazrui 1980, p. 63). As Ousmane Sembène noted at the First Festival of Negro Arts at Dakar in 1965, "All of us who are writers are also people who have to some extent lost their roots." For instance, in Tunisia and all Francophone countries, French became the sole language used by the bureaucracy and in law system and Memmi explains that situation more dramatically: "The colonized's mother tongue, that which is sustained by his feelings, emotions, and dreams, that in which his tenderness and his wonder are expressed, thus that which holds the greatest emotional impact, is precisely the one which is the least valued" (Memmi 1974, p. 107).

2.2.2 Birth of a Cinema in the Overwhelming American Climate

To follow the road leads to Third Cinema in Sub-Saharan Africa I would like to take forth the place of American cinema, then Italian Neorealism, in the conscious and unconscious parts of the African directors. It is crucial to consider the cultural settings of Sub-Saharan countries in which aggressive and widespread cinema distribution and exhibition are common and pervasive. As the Tunisian director Ferid Boughedir points out (1982, p. 101), the social role of American cinema in colonial Africa is determinant,

> *to supply a cultural and ideological justification for political domination an economic exploitation. ... The cinema, just like education, archeology, books and newspapers conspired in the falsification of reality whereby the colonizer was a technician, a man of progress, from a superior culture and civilization, while the native was a primitive, incapable of technical progress or of mastering his passions, the next best thing to a wild beast even if he could on occasion be 'proud and generous'.*

Glauber Rocha, the writer of the essay "The Aesthetics of Hunger", which has a great influence on Third Cinema filmmakers, and a Brazilian director, who has a key role in Cinema Novo, manifests the weight of American cinema on Third World countries. For him, when one talks of cinema, one talks of American cinema. The influence of cinema is the influence of American cinema, which is the most aggressive and widespread aspect of American culture throughout the world. For this reason, every discussion of cinema made outside Hollywood must begin with Hollywood. From their childhood, Hollywood images were committed to the memories of filmmakers. The Ethiopian director Haile Gerima's words are expressive to depict the role of American cinema on the continent kids (as cited in Armes 1987, p. 32):

> *It is as if you accept the heroes and stories of Western society, not voluntarily, but because of the social and political forces, you are caught up in. In fact, as kids, we tried to act out the things we had seen in the movies. We used to play cowboys and Indians in the mountains around Gondar (Ethiopia)... We acted out the roles of these heroes, identifying with the cowboys conquering the Indians. We didn't identify with the Indians at all and we never wanted the Indians to win. Even in Tarzan movies, we would become totally galvanized by the activities of the hero and follow the story from his point of view, completely caught up in the structure of the story. Whenever Africans sneaked up behind Tarzan, we would scream our heads off, trying to warn him that 'they' were coming.*

Those lines from the directors clarify the phases conceptualized by Fanon. What was in those American films in the 1930s-1940s, in the colonial period and after? As Gerima and

Boughedir emphasize, the Eurocentric heroes were drawn as dedicating and sacrificing themselves to Africans within the context of colonialist and imperialist rhetoric. Here it is worth paying attention to Third Cinema theoretician Roy Armes statements about the distribution and exhibition strategies of cinema in Sub-Saharan Africa during the colonial period and after. Indeed, these strategies continued in the neo-colonial period in which the national directors were trying to give national cinema examples and Third Cinema works (1987, pp. 42-43).

> *The major concern of the European—and later, Hollywood—film companies was to set up structures of distribution and exhibition that would allow the most profitable marketing of Western films. There were two broadly separable strategies adopted, both common to virtually all colonial territories in which films were distributed, and now seen most clearly in Black Africa, which still largely lacks an indigenous film production. The first strategy, which stems directly from Lumiere's initial marketing approach, is the showing of recent and prestigious films in modern air-conditioned cinemas charging admission prices so high as to limit the audience to European expatriates and members of the westernized elites. Here, cinema forms just one part of that wave of cultural influences, ranging from imported wines and cheeses to airmailed magazines and video cassettes, that serve to separate the elite from the masses. Like the introduction of television transmission in a context where a television set costs more than a peasant family's entire annual cash income, cinema in this form can only enhance social divisions and constitute yet one further aspect of the ideological control of native elites—a key feature of neo-colonialism.*
>
> *The second strategy, which also continues into the present day, is the showing of imported films to a mass audience. The product is generally the cheapest and shoddiest available, reaching the very limit of whatever is allowed by local censors with regard to the depiction of sex and violence. The fact that the old staple diet of Hollywood B-movies has now been largely superseded by cheap Hindu melodramas and Hong Kong karate films in no way changes either the way the system operates or the identity of the ultimate beneficiaries. Such films are seen by their distributors as a purely commercial product, with no attention paid to cultural values, and it is particularly galling to Third World filmmakers that it is a cinema of this sort that continues to block access to their own national cinema screens.*

2.2.3 Italian Neorealism: A European Inspiration to Begin

I want to focus deeper on the expansionist and overwhelming European-owned distribution systems throughout black Africa in the next chapters. On the other hand, it can be claimed that with regard to the way of production—employing amateur actors, on-location sets, natural lighting—representation of lower classes, and the realist stance of filmmakers, Italian Neorealism encouraged and motivated the Third Cinema movement and directors as of the late 50s. So indeed, when first viewing *Bicycle Thieves* (Vittorio De Sica, 1948) Satyajit Ray was “pleasantly surprised to discover that one could work

exclusively in exterior settings, with non-professional actors, and I thought that what one could do in Italy, one could do in Bengal as well, in spite of the difficulties of sound recording" (Ray 1966).

Likewise, the Brazilian filmmaker Nelson Pereira dos Santos, has also expressed his thoughts about Italian Neorealism: "Without neorealism, we could never have begun, and I believe that no cinematically underdeveloped country would have been able to express itself without this precedent" (dos Santos 1972, p. 62). According to Armes, "though several of them—Satyajit Ray (India), Torre Nilsson (Argentina), and Lester James Peries (Sri Lanka) in particular—were criticized in the 1960s and 1970s for their lack of explicit political commitment, they have collectively shown themselves able, against all the odds, to create a satisfyingly rounded career, to offer unique insights into their own societies, and to produce work of a truly international standard" (1987, p. 79).

As I will explain the native language issue over Sembène's films, the film language was problematic in Third Cinema. Serving as a model for Third Cinema, the dialect used in Luchino Visconti's Neorealist *La terra trema* (1948) was largely incomprehensible to mainland Italians but the realist stance was requiring that choice. Though Senegalese director Sembène does not feel in debt to Neorealism his early works carry the traces of realist stance. When he shows his films to village viewers, they ask "If the films are for us why did you make those films 'in your own language' (in French)?" He answers that question 18 years later, in 1979: "This was eighteen years ago. I had not at that moment realized how far I had alienated myself from my people. … I made a study of our films and then I realized that if I wanted to make films for my people, then it must be in their language" (Sembène 1979, p. 15). Indeed, he makes *Mandabi* (1968) in Wolof language, and the Diola language is heard in *Emitai* (1972).

Though Solanas and Getino fundamentally took Neorealism as not an ideal model, realist stance was forming the base for their Third Cinema understanding politically: "Imperialism and capitalism, whether in the consumer society or in the neo-colonialized country, veil everything behind a screen of images and appearances. … The restitution of things to their real place and meaning is an eminently subversive fact both in the neo-

colonial situation and in the consumer societies" (Solanas and Getino 1997, p. 22). Even though Neorealism was an inspiration for Third Cinema directors, that cinematic modality was limited to reflect the conditions of Sub-Saharan Africa. "Neorealism allowed considerable insight and sympathy to be generated for their subjects (a Resistance leader on the run, an unemployed billposter, or a Sicilian fisherman), but the narrative closure tended to preclude any clear indication of how society could be changed: neorealism remained a social cinema of discovery; it was not a political cinema of confrontation and change" (Armes 1987, p. 82).

2.2.4 Third Cinema: Decolonization of National Cinemas and Souls

There was an enthusiastic mood in the 1960s throughout the Third World countries, that the directors believed the power of films (and novels and poems) to change the world. This was a generation consisted of social-realist director Yılmaz Güney in Turkey, Ousmane Sembène in Senegal, Glauber Rocha in Brazil, Jorge Sanjinés in Bolivia, Miguel Littin in Chile, Julio García Espinosa in Cuba and Fernando Solanas and Octavio Getino in Argentina. Beside and other than European Art House cinemas, they created 'new cinemas' of the 1960s and 1970s in World Cinema. 'Cinema Novo' in Brazil, the '*Nueva Ola*' (new wave) in Argentina, and the 'Cinema of Popular Unity' in Chile.

They were imposed to cultural colonization, the overwhelming capitalism, and the domination of Hollywood and its distribution network and they were aiming to liberate the people of their countries and the world. Those directors were politically committed and did not neglect the theoretical approach and they put down their opinions about the political, sociological, and cultural atmosphere of the world and cinema on papers. Glauber Rocha wrote an essay "The Aesthetics of Hunger" in 1965, Julio García Espinosa wrote "For an Imperfect Cinema" and Solanas and Getino wrote the most famous manifesto "Towards a Third Cinema" in 1969. Jorge Sanjinés' manifesto, "Problems of Form and Content in Revolutionary Cinema" followed those texts in 1976. The manifesto, "Towards a Third Cinema" clearly expresses the artistic and political desires and intentions (Solanas and Getino 1997, p. 43):

> *The anti-imperialist struggle of the peoples of the Third World and of their equivalents inside the imperialist countries constitutes today the axis of the world revolution. Third Cinema is, in our opinion, the cinema that recognizes in that struggle the most gigantic cultural, scientific and artistic manifestation of our time, the great possibility of constructing a liberated personality with each people as the starting point—in a word, the decolonization of culture.*

Referring to Deleuze, as I claimed within the framework of commitment to the 'event'—total independence— for them the spectator of Third Cinema should not remain passive as of the "First Cinema" or the "Second Cinema". Cinema is a ground of struggle and the spectator should participate in resistance and transformation. Espinosa states that "The real task is to find out if the conditions which will enable spectators to transform themselves into agents—not merely active spectators, but genuine co-authors—are beginning to exist" (Espinosa 1969, pp. 28-29). What was the style and content of those films? For Espinosa, this cinema was based on the revolution, which is the "highest expression of culture", and for Armes, the revolution "offered the context for a new transitional poetics of cinema" (1987, p. 98). "Imperfect" cinema was directly referring to Hollywood's technical superiority and paradoxically, this technology was an obstacle for presenting the reality faithfully. For Espinosa that cinema "finds its audience in those who struggle" and "its themes in their problems" (Espinosa 1969, pp. 28-29).

There was intensive stress on struggle and resistance in the Manifesto's rhetoric so this reflected in their terminology. Cinema is a "guerrilla combat", a film is "a detonator," a camera "a rifle," and a projector "a gun that can shoot 24 frames per second," and a parallel was drawn between a filmmaker and a guerrilla fighter so that, "the filmmaker travels along paths that he himself opens up with machete blows." Decolonizing cinema was a complementary process for the entire decolonization of the country and the culture. They were trying to demolish the old understandings of cinema and the old representation, conception, and imagination of cinema formed by colonialism and neo-colonialism. They were aiming at a new cinema, by which "the construction of a throbbing, living reality which recaptures truth in any of its expressions". It was an activist revolutionary cinema that "is not fundamentally one which illustrates, documents, or passively establishes a situation: rather, it attempts to intervene in the situation as an element providing thrust or rectification" (Solanas and Getino 1969, p. 42).

Third Cinema itself is an ‘event’ and purpose to be committed just as the Manifesto states; “the most important revolutionary artistic event of our times”. For them, filmmakers should prioritize themes and issues, the peoples and masses, and the collectivity instead of star-system, individualism, and auteurism (though they appreciate French New Wave, Truffaut, Godard to a certain degree), and avoid being escapist, passive, misleading; the director should run after the truth, action and activating. To perform the mission of the ‘event’, “a cinema not made for the old kind of human being” but “a cinema fit for a new kind of human being, for what each of us has the possibility of becoming” is needed (Solanas and Getino 1969, p. 43).

Beside Frantz Fanon, Albert Memmi, Hannah Arendt, Jean-Paul Sartre, Albert Camus, Aimé Césaire, Patrice Lumumba, Harlem Renaissance, Negritude movement, Malcolm X, Martin Luther King that affected the Third Cinema; essays, manifestos abovementioned inspired the directors throughout the less industrially developed areas of the world such as Latin America, Africa, Asia, and Arab regions. From Bolivia (Jorge Sanjines) and Argentina (Fernando Solanas, Octavio Getino) to Senegal (Ousmane Sembène, Djibril Diop Mambety), Mauritania (Med Hondo) high-quality films were made, “that is the result of a struggle to create the basis of a culturally authentic national cinema without an industrial infrastructure, indeed, almost by an effort of will” (Armes 1987, p. 104). This is not merely a historical phase in film history but a “third modality” of filmmaking in aesthetical, political and philosophical levels and resistance and existence ground and medium in which people conceive, be, change, transform, liberate and activate themselves. Moreover, it seems that this cinema manner and soul will never end as long as the cinema continues to function and sound as a political and philosophical tool.

3. CINEMA IN BLACK AFRICA

As I mentioned previously, this thesis is neither just dealing with the history of African Cinema nor a work of film history but an effort to comprehend a cinema manner and soul, which was born in the 60s and still applicable or inspiring today. However, it is a necessity to have an overall look at the history of the continent and the region and the Black cinematic adventures since the 60s. It is hard to understand and enjoy the films of the continent without being familiar with the backgrounds of the countries and the directors since filmmaking activity is a kind of way of existence for Africans. As Robert Bresson says, "this is a place where everything is not available, but something lies under every word, every look, and every movement".

3.1 SOME NUMBERS FROM AFRICA SOUTH OF THE SAHARA: LAND OF DEPRIVATIONS

The United Nations Development Program lists 46 of Africa's 54 countries as "Sub-Saharan", excluding Algeria, Djibouti, Egypt, Libya, Morocco, Somalia, Sudan, and Tunisia; those eight countries are members of Arab League. Although the term—Sub-Saharan—sounds like generalizing, associates homogeneity and has connotations regarding colonialism, the area is full of various divisions and every country has great diversities and dissimilarities. Multiple identities are characteristic of the region; religious, denominational, economical, geographical, historical, linguistic, and cultural differences surround the area and the continent. Besides that, Sub-Saharan African countries top the list of countries and territories by fertility rate with 40 of the highest 50 in the world.[2] According to *CIA World Facts Book*, more than 40% of the population in Sub-Saharan countries is younger than 15 years old, as well as in Sudan, except for South Africa. Africa South of the Sahara is the most impoverished region of the world.[3] In 2018, gross Sub-Saharan income per capita was US$1585. Yet, this average decreases when some of the countries are not added to the total. Some oil producers such as Equatorial

[2] https://www.wikiwand.com/en/List_of_sovereign_states_and_dependencies_by_total_fertility_rate [accessed 26 April 2020].
[3] https://www.wikiwand.com/en/Sub-Saharan_Africa [accessed 28 April 2020].

Guinea and Gabon, some tourism islands Seychelles and Mauritius, and a diamond exporter Botswana increase the general average. Yet gross domestic product per capita is US$561 in the Democratic Republic of Congo and US$475 in the Central African Republic, according to World Bank statistics.[4]

3.2 SUB-SAHARAN CINEMA TODAY

3.2.1 From Cinema Closures to Vivid Digital Platforms

Nowadays, popular film production mostly gathers in Francophone Africa, Nigeria (Nollywood), Ghana, and the Republic of South Africa. On the other hand, the FESPACO film festival, which is the greatest cultural event of the continent, and hosts and awards art house films of Africa, has survived since 1970. Since the 1960s, the directors and their students, who have artistic products that attract attention in Europe, come out of Francophone countries such as Senegal, Burkina Faso, Mali, Mauritania, and Chad have continued their production. These singular examples may have difficulties in creating a total national cinema in their country, but a vein called "Francophone African cinema" has already taken its place in the World Cinema literature. Most of them meet the world in premieres at festivals. Nowadays, at the psychological conditions where the film theatres are closed one by one[5] in West Africa,[6] the cradle of cinema in Sub-Saharan Africa, it is normal for us to hear words from the directors (e.g. Roger Gnoan M'Bala, Ivory Coast; Michael Raeburn, Zimbabwe) that "cinema is certainly dying"[7] but cinema is moving to another medium: Internet, YouTube, digital platforms.

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[4] https://data.worldbank.org/indicator/NY.GDP.PCAP.CD?locations=ZG [accessed 28 April 2020].

[5] The similar situation is the case in Democratic Republic of Congo, too. The last movie theatre in Kinshasa (capital) shut down in 2004. Many of the former cinemas were converted to churches. McAuliffe C. 2015. The death of cinema in Congo: How churches killed off cowboy films. *The Guardian*, [online] 6 November 2015, https://www.theguardian.com/world/2015/nov/06/congo-cinema-religion-la-belle-at-the-movies [accessed, 26 April 2020].

[6] Josset J.S. 2016. Congo: ouverture d'une salle de cinéma à la pointe de la technologie: La République du Congo s'offre un cinéma de haut standing de 200 places à Brazzaville [Congo: Opening of a cutting-edge cinema hall: The Republic of the Congo getting a luxury cinema with 200 seats in Brazzaville]. *JeuneAfrique*, [online] 25 August 2016, https://www.jeuneafrique.com/351255/culture/congo-ouverture-dun-cinema-a-pointe-de-technologie/ [Accessed 26 April 2020].

[7] Manson K. 2009. Africa must learn from Nigeria's "microwave" movies. *Reuters*, [online] 6 March 2009, https://www.reuters.com/article/us-africa-film-nollywood/africa-must-learn-from-nigerias-microwave-movies-idUSTRE52525Y20090306 [accessed 28 April 2020].

Though the exhibition practices like Cinema Numerique Ambulant[8] (Mobile digital cinema -CNA), which still travels around Cameroon, screening mainly African films, try to make up the absence of movie theatres, digital platforms, media providers are reaching more Africans nowadays. Digital filmmaking in Africa has been the case since the home video market was alive all over the world. In such a way that, though the films are about cannibalism, sorcery, and jealous girlfriends who shrink their unfaithful boyfriends into bottles, Nigeria's $450 million home video industry was the third biggest in the world, after America's Hollywood and India's Bollywood.[9] While the FESPACO's prestigious filmmakers struggle to find financial support and distribution channels and cope with the cinema closures, Nigerian directors are dealing with the "microwave" filming. This term belongs to Nigerian-born Chike Nwoffiah, whose first feature film *Sabar*, set in California, and competing in the African Diaspora[10] category at FESPACO, said "It's 'microwave' filming: push the button, wait three seconds and the film is done."[11]

At the beginning of the millennium while the annual numbers were about 600 in Nigeria, at the end of the first decade Nollywood produced more than 2,000 films digitally. South African director Zola Maseko, owner of the prize Étalon de Yennenga with *Drum* in 2005, said that "However bad the quality, Nollywood shows there's definitely demand for African storytelling. It shows you have a whole community of people who have a deep need to see and hear themselves—Africa hasn't had that chance".[12] Those digitally spread films speak to about 100 million African people living outside the continent. There have been comparisons between Bollywood and African diaspora in such a way that, Vijay Mahajan, a marketing professor based in the United States, says, "It's how Bollywood got started. Bollywood has bought up more than 200 screens in 28 U.S. cities and

[8] Anyangwe E., Methu S., Hancock C. 2015. Making blockbusters in a nation without cinemas. *CNN*, [online] 19 May 2015, https://edition.cnn.com/2015/05/19/africa/cameroon-cinema-revival/index.html [accessed 29 April 2020].
[9] Manson K. 2009. Africa must learn from Nigeria's "microwave" movies. *Reuters*, [online] 6 March 2009, https://www.reuters.com/article/us-africa-film-nollywood/africa-must-learn-from-nigerias-microwave-movies-idUSTRE52525Y20090306 [accessed 28 April 2020].
[10] Paul Robeson Prize is for the best film by a director of the African diaspora. Paul Robeson is a major 20th-century American actor, singer and civil rights activist in the United States.
[11] Ibid.
[12] Ibid.

Nigeria's industry should consider doing the same".[13] Competition with Bollywood can be seen in Kenya as well, because of the existence of Indian society in the country.

3.2.2 Black Cinema Circles: Black Festivals and Film Education

Besides the FESPACO, which I will mention in detail later, in the meaning of opening out and international context, it is to mention about three festivals; first is "Écrans du Sud" (Black Screens) which is founded in Yaoundé in Cameroon in 1997. The goal of the festival was to "put filmmakers from the south in contact with professionals from the north and to promote the emergence of an African cinema which could meet the demands of the hour" (Barlet 2000, p. 267). Bassek Ba Kohbio, the founder of the festival, puts forward the critical aim and necessity of the organization in an interview with CNN International: "I said 'Black Screens' because when I look at the screens in Cameroon or Africa, I don't see many black images."[14] The second is, "The BlackStar Film Festival", which is a Philadelphia film festival focused on films about and by black, brown, and indigenous people from around the world. It was founded in 2012 and it has been described as the "Black Sundance". And the third is the "Black Star International Film festival (BSIFF)", a non-profit festival in Ghana founded by Juliet Asante in 2015. It is a festival celebrated annually to bridge the gap between African movie cinema and the global community of moviemakers and focuses on the business aspect of filmmaking.

Ghana, where the sector tries to evolve into Ghollywood, is also one of the pioneers of film education in the continent after Burkina Faso. First, INAFEC began in Burkina Faso and received funding from UNESCO, it was attached to the University of Ouagadougou and among its graduates were three of the leading directors in Burkina Faso, Idrissa Ouedraogo, Dani Kouyaté and Fanta Régina Nacro. In 1978, The National Film and Television Institute (NAFTI) was established in Accra, the capital of Ghana, by the government of Ghana as a public institution of higher education in film and television

[13] Ibid.
[14] Anyangwe E., Methu S., Hancock C. 2015. Making blockbusters in a nation without cinemas. *CNN*, [online] 19 May 2015, https://edition.cnn.com/2015/05/19/africa/cameroon-cinema-revival/index.html [accessed 29 April 2020].

production. Since its inception, the institute has offered professional and academic education in film and television education, in affiliation with the University of Ghana.

3.3 A GENERAL OUTLOOK ON FILM HISTORY OF SUB-SAHARAN AFRICA

3.3.1 Western-Based Distribution and Exhibition Barons of the Black Continent

From the beginning, the region has fought with financing problems and obstacles pertaining to the USA and Europe based distribution and exhibition networks. The first film exhibition was in Dakar (Senegal) in 1900, five years after the invention, with the *L'arroseur arrosé* (*Watering the Gardener*, 1895) by Lumière Brothers. The continent was subject to movies that were the representation of West's 'other' but there have not been any native directors or producers until 1955. In that period instead of native voices, the continent was full of European ethnologists, orientalists, missionaries, and colonial governors. After the propaganda newsreels of British administration, *Die Voortrekkers* (*Winning a Continent*, 1916) was the characteristic sample of the films in Africa in the beginning of the century. Whilst the film is about the Anglo-Boer War, whites are shown in unity against indigenous peoples.

By the early 1960s, many Sub-Saharan countries gained their 'formal' independence. This was seemingly the end of colonialism but also the beginning of the neo-colonialism period. In many parts of the continent, highly profitable European-owned distribution systems were set up, such as COMACICO and SECMA, which were subsidiaries of Monaco-based holding companies, and those monopolistic networks persisted after the independence, too. Compagnie Africaine Cinématographique Industrielle et Commerciale (COMACICO) was established in 1926 and Société d'Exploitation Cinématographique Africaine (SECMA) began to distribution practice in 1934. These two French companies were mainly active in Francophone Africa (Benin, Burkina Faso, Cameroon, Central African Republic, Chad, Congo, Guinea, Gabon, Ivory Coast, Mali, Mauritania, Niger, Senegal, and Togo). The numbers and the information about the distribution duopoly given by Roy Armes are noteworthy (1987, pp: 45-46):

> *The territory they covered until the early 1970s embraced the fourteen states of what had previously been French West and Equatorial Africa, with a total population somewhat larger than that of metropolitan France. But in terms of film exhibition, this territory constitutes a market only 5 percent as large, with 250 movie theatres compared to the 4,500 in France, and receipts of 120 million French francs compared to 2.5 billion. COMACICO and SECMA not only owned or controlled, between them, over 60 percent of local theatres, they were also sole suppliers of films to the bulk of the remainder. By dividing the territory amicably between themselves, refusing to compete for the purchase of films, and following the same policy of acquiring only the cheapest films, they were able to fix artificially low prices for the acquisition of films in Europe. Their joint monopoly thus effectively precluded the African audience from ever experiencing any other form of cinema.*
>
> *Naturally, COMACICO and SECMA refused to support any film making by Africans or to distribute such African films as were made. The system of low-cost admission for a mass audience accustomed to a weekly or even daily change of program made the two companies virtually invulnerable to a unilateral attempt at nationalization by any of the individual states since the system required a constant flow of several hundred films a year and was profitable only if these could be circulated in a block of neighboring countries. For many years after independence, francophone African filmmakers struggled to persuade their governments to wrest power from this duopoly, and eventually in 1974 control was taken over by a pan-African organization, the Consortium lnterafricain de Distribution Cinematographique (CIDC), based in Burkina Faso (formerly Upper Volta). Despite this shift of ownership, however, little has changed, and the new company continues to distribute—with no greater degree of efficiency—much the same films to the same audience. Only rarely has space in the programming been found for the promotion of African films.*
>
> *The local control of just one of the half-dozen or so distribution companies serving the market throughout Sub-Saharan Africa in no way alters the realities of the imbalance between Africa and the major film-producing nations. These regional distribution companies are no more than outposts of the multinational interests that control the flow of films throughout the world, and, as CIDC discovered, there is no alternative source for the hundreds of films the cinemas require. In the absence of a shift in the social function of cinema, African-made films still experience almost the same barriers to successful distribution in Africa as in the early years of independence.*

After the 60s, the USA discovers the market, which was ignored by American exporters for decades. In 1945 the MPPDA was renamed as the Motion Picture Association of America (MPAA), and its Foreign Department became the Motion Picture Export Association of America (MPEA). African markets were discovered by two affiliates of MPEA. In Francophone West Africa, Afro-American Films Inc. (AFRAM) began to compete the French duopoly in 1969. Moreover, Anglophone Africa, which was previously dominated by the British Colonial Film Unit, was being controlled through the America Motion Picture Export Company (AMPEC) since 1961 (Ukadike 1994, pp. 62-63).

3.3.2 A Survival Strategy of Early Filmmakers: First Indigenous Federation and Festivals

In 1963, the French Ministry of Cooperation began to support independent productions of Africans. “However, while financial and technical assistance was offered, a portion of the financing was automatically directed toward French postproduction services and technical support” (as cited from Thackway in Petty 2004). Those supports would end in 1979 because the effects of films on the people caused a discontentment of France and national governments that were under the influence of France. After socialist Mitterrand took the government in 1981 supports began again, and this complicated and instable structure continued. In 1966 the Carthage Film Festival (CFF), whose grand prize was “Tanit d'or”, was founded by Tahar Cheriaa who would be the director of the Tunisian Cinema Service later. Before that festival and competition, a twenty-five-minute documentary about African religious customs, *Grand Magal à Touba* (*The Great Pilgrimage to Touba*, 1962), by Senegalese director Blaise Senghor (1932-1976), won the Silver Bear in Berlin Film Festival. Also, Ousmane Sembéne won the first film prize in the Tours International Film Festival in 1963 for *Borom Sarret* (*The Wagoner*). Along with the Carthage Film Festival, African films met with the chance of being awarded in terms of both prestige and finance.

After being formed in Panafrican Festival of Algiers in 1969,[15] to promote filmmaking activity in Africa for liberation and decolonization and to provide solidarity and cooperation between the filmmakers, a federation named Fédération Panafricainé des Cineastes (Pan African Federation of Filmmakers, FEPACI) was officially inaugurated at Carthage, Tunisia, in 1970. The same year, a biennial, Festival Panafricain du Cinéma de Ouagadougou (FESPACO), was established and Étalon de Yennenga Prize began to be given only to African filmmakers. The biennial was also aiming to promote and spread African films, and trying the cinema to be understood as a means of consciousness-raising. In 1975, “Algiers Charter on African Cinema” was formed, and in that FEPACI meeting, it was strongly stated that “African film should reject commercialism and

[15] The second edition of that festival took place in 2009, 40 years after that of 1969.

imperialism, instead of promoting its pedagogical potential" (Petty 2004). FEPACI did not come together until 1982 in Niamey, where the "Niamey Manifesto" was announced. This manifesto "focused more on the economic conditions of film production and distribution in Africa while declaring the importance of the art form's role in the assertion of an African cultural identity" (Petty 2004).

For African directors and producers, providing funding has been an unending struggle of survival. After the French Ministry of Cooperation merged with the Ministry of Foreign Affairs in 1999, the Ministry of Cooperation's direct financial aid to directors from francophone African nations ended. Sheila Petty tells about the difficulties and the competition for funding nowadays (2004):

> *Subsidies are now available from ADCSud (Appui au développement des cinémas du Sud) for feature films alone by filmmakers from the South, and competition for funding has intensified. Alternative funding sources outside Africa include TeleFilm Canada, Channel 4 (UK), ZDF (Germany), Canal + (France), and the European Union. Funding sources south of the Sahara remain limited, forcing filmmakers to piece together resources in order to complete their projects, a process referred to by Ousmane Sembène's novel God's Bits of Wood, the piecing together of little bits to create a whole. Directors must often also act as their own producers and distributors. This situation is further complicated by the lack of trained African technicians, and filmmakers often must resort to using Western technicians. Market development is also a crucial concern. Currently, outside the regions south of the Sahara, the African film market is often limited to international festivals and art house cinemas. Even films selected for Cannes and other prestigious festivals often cannot find commercial distribution; attempts are made by some venues to promote African films, most notably by the US media distributors Artmattan Productions in New York, California Newsreel in San Francisco, and Mypheduh Films in Washington, as well as Vues d'Afrique in Montreal. In addition, filmmakers are also proactive in foregrounding these concerns. For example, in 1999 a group of filmmakers living in France established the African Guild of Directors and Producers in an effort to promote shared experiences and collective issues.*

3.3.3 Firsts of Sub-Saharan Cinema and Birth of Black Third Cinema

According to many sources, a short film by Senegalese director Paulin Soumanou Vieyra, *Afrique-sur-Seine* (*Africa on the Seine*, 1955) is accepted as the first Black African film. This film is about some African students and artists living in Paris and their thoughts on Africa's civilization, situation, and future. However, two Congolese short films, *La leçon de cinéma* (*The Cinema Lesson*, Albert Mongita, 1951), and *Les pneus gonflés* (*Inflated Tires*, Emmanuel Lubalu, 1953) and Guinean short film *Mouramani* (1953) by Fode

Mamadou Toure are dated before 1955. However, for Ousmane Sembène (b. 1923), the founder of Sub-Saharan cinema, "the film" was Leni Riefenstahl's *Olympiad* (1938). Why did a film, which is accepted as a sample of fascist aesthetics, be "the film" for the young people of his generation? As he tells in an interview, when they watched Jesse Owens, American athlete who won four medals in Berlin Olympiads in 1936, they were witnessing for the first time that "a Black beating the Whites", and those images motivated Sembène to make films. Yet, Ousmane Sembène's important first short film *Borom Sarret* (*The Wagoner*, 1963) and first feature film *La noir de…* (*Black Girl*, 1966) are turning points for cinema history in Sub-Saharan Africa. Following him, the first feature film in Ghana was *No Tears for Ananse* (Sam Aryeetey, 1968) and the first black film in South Africa was *How Long Must We Suffer?* (Gibson Kente, 1976).

3.4 A SENSE OF 'UNITY' THROUGH ENDLESS DISTINCTIVENESS

Many variables that shape communities in Africa can be listed such as local beliefs, Islam, Christianity, missionary, Pan-Africanism, Arab nationalism, colonialism, neo-colonialism, socialism, capitalism, specific independence struggles, distinctive historical stories, differences created by British / French / Portuguese / Arab / Italian / Spanish / German influences… Nevertheless, along with the existing common denominators even with Northern Africa, it can be felt that there is a certain sense of 'unity' from the sum of the multicultural and continental mass included the east, west, central, and the south. This thought can associate a kind of Pan-Africanism, ever so it must be kept in mind that, first independence fire for Africa was burnt in the Algerian War, which lasted from 1954 to 1962. All the independence struggles before and after the colonialism period have taken strength from each other. These historical independence 'events' come to a meaning for all continent and African diaspora, a commitment and a bond that keep the society alive, give life and common spirit, allowing society to reject imposed identities, acceptances, establishing identicalness on the molar ground, and providing endless virtualities. This thesis does not claim to be very inclusive for African cinema, it only aims to get to know the continent and get closer through some movies, but the context and background parentheses I will open for each movie can also be useful for viewing, discovering and perceiving other movies.

4. ANALYSIS OF MAIN CINEMATIC VEINS IN BLACK CINEMA OVER MILESTONE FILMS

In this part, I will analyze several films, as the representations of the nine main thematic and formal veins that I determined in the Sub-Saharan African cinema within the frame of Third Cinema. While some films may belong to more than one vein, each film of one director may belong to separate veins at the same time. Each of those formal and thematic main veins has been formed with a particular film or films practically since the 60s to the present. In that regard, some milestone movies will be analyzed directed by founder artists such as Ousmane Sembène, Djibril Diop Mambéty, Med Hondo, Souleymane Cissé, Idrissa Ouedraogo, Abderrahmane Sissako, Darrell Roodt, Jean-Pierre Bekolo and Neill Blomkamp. The films that I will analyze here are milestone films in the Third Cinema literature and suitable for postcolonial readings and to be dealt with Deleuzian concepts such as 'event', 'minor cinema', 'time-image', 'deterritorilization', 'line of flight', 'rhizome', 'molecular line', 'flows', 'bodies without organs', 'nomadic subjects' and 'becoming' in terms of form and content. Moreover, this methodology of analysis forms a model that provides to see the African films holistically. With such a model, that involves the historical, political, and cultural background of the continent, independence struggles, pan-Africanism, Negritude (Black Consciousness), postcolonial studies, Third Cinema manifestos and theories, psychoanalytical and Deleuzian philosophical frameworks, to decipher the messages of a particular African film as part of Third Cinema will be possible. Though all of those singular films and veins, from both Francophone and Anglophone geographies, have a separate and distinctive form, style and content, the nine main veins create a meaningful, 'holistic' picture of unique African reality.

Those nine main veins are those; social-realist path that puts forth the neo-colonial situations within the documentarist, critical, satirical, parodic and surrealistic aspects (e.g. *Xala*, *Touki Bouki*); historical films that interrogate and resist the historiography formed by Westerners (e.g. *Ceddo*, *Sarraounia*); mystic vein as one of the founders of the African identity that has roots in the pre-Islamic and the pre-colonial period (e.g. *Yeelen*); representation of tribal and non-urban lives as authentic forms of human existence and

distinctive perceptions of space and time (e.g. *Yaaba*, *Tilaï*, *Heremakono*); anti-racist path and the Apartheid (e.g. *Cry the Beloved Country*, *Tsotsi*); current political films handling the civil wars, radical Islam or resurrection of colonial appetite (e.g. *A Screaming Man*, *Timbuktu*, *I am a Slave*); life in the diaspora (e.g. *Mother of George*); postmodernist vein that links pop culture with politics (e.g. *Quartier Mozart*, *Les Saignantes*); and the science-fiction utopias and dystopias that focus on the current issues of the world such as global warming, habitat destruction, social segregation, xenophobia, overconsumption (e.g. *District 9*, *Elysium*, *Naked Reality*).

4.1. WOMEN TAKING OVER THE LEADERSHIP OF THE HOPES OF SOCIAL REVOLUTION: *BOROM SARRET* (*THE WAGONER*), OUSMANE SEMBÈNE, SENEGAL, 1963

Sembène has a crucial role in the technical, artistic, political and narrative development of this art.

Vincent Magombe

Ousmane Sembène's *Borom Sarret* is the first film that grabbed the attention of Europe and was awarded in the Tours Film Festival in 1963. As I mentioned above, this film must not be seen without considering the oppressions over the African filmmakers. France kept the creative film activities in the colonies under control with the law called "Le décret Laval" (Laval Decree), which was enacted in 1934. For example, with this law, the film of Alain Resnais and Chris Marker from the French New Wave called *Les Statues meurent aussi* (*Statues Also Die*, 1953) was even banned. Sembène would send compliments to that film and use African sculptures, whose meaning evaporated through being exhibited in museums in Europe, as a dramatic metaphor in his next film, *Black Girl* (1966).

At the age of forty, Sembène adapted the 20-minute *Borom Sarret*, which he took on the Dakar streets, from a story that had never been published. Before his involvement into his literary journey, he had an interesting life away from regular education, close to the streets like the carter character in the movie. He had an active life for many years, ranging

from auto repairing and bricklaying to military service in the French army, Communist Party membership, union activities, railway strikes, and dock working in Marseille for ten years. After being interested in painting in the 1950s, he started to write his first novel, *Le Docker Noir* (*Black Docker*, 1956), centered around his life in Marseille. Reading social-realist writers of the continent and the world, Sembène also includes class consciousness as a theme in his stories and novels and aims to raise public awareness for the struggle in the colonial period and beyond.

Frantz Fanon, the Martinican thinker of the Caribbean, who deciphered the psychopathology of the colonial mind and gave great inspiration to independence movements, influenced Sembène. Sembène created a literary movement with the Senegalese poet and intellectual Léopold Sédar Senghor, who would become the president of Senegal, and the other litterateurs called "Négritude" (Black consciousness or African socialism). This movement coincides with the struggles of the intellectuals who were in a leading position in the independence movements in their countries such as Ahmed Sekou Touré in Guinea, Patrice Lumumba in the Belgian Congo, Kwame Nkrumah in Ghana and Amilcar Cabral in Guinea Bissau. These movements also paved the way for the cinema of Spike Lee, the director of many films that tackle the struggles of blacks like *Malcolm X* in Hollywood.

Class consciousness, one of the themes of Negritude and the work of Peter Abrahams, the author of the first modern novel in Black South Africa, *Mine Boy* (1946), was also a significant element in *Les bouts de bois de Dieu* (*God's Bits of Wood*, 1960), written by Sembène three years before *Borom Sarret*. In this novel, the strike of the rail workers, in which he himself personally participated, is the subject. He decided to get involved into filmmaking since the literacy rate was very low in the Senegalese society, and he was concerned that he could not reach the public effectively with novels and stories. He studied cinema at Gorky Studios in Moscow, where he went with a scholarship in his forties. Before he went to Moscow, after work time and during breaks, Sembène would constantly read comics, go to cinemas in Dakar, and listen to storytellers, who are called "griots" in Senegalese tradition. In this regard, African film researcher Peter Hitchcock quoted Sembène's following words (2000, p. 162):

> *The African filmmaker is like the griot who is similar to the European medieval minstrel: a man of learning and common sense who is the historian, the raconteur, the living memory and the conscience of his people. The filmmaker must live within his society and say what goes wrong within his society. Why does the filmmaker have such a role? Because like many other artists, he is maybe more sensitive than other people. Artists know the magic of words, sounds, and colors and they use these elements to illustrate what others think and feel. The filmmaker must not live secluded in an ivory tower; he has a definite social function to fulfill.*

In his short film, *Borom Sarret*, the wagoner plays the role of griot with a voice-over and we watch the two sides of the city through the eyes of the cart directed by him. This dervish-like wagoner, who "wishes for help from the saints and marabouts" and does not receive money from the unemployed, reflects the traditional sentiments of the people. Even we hear the Koran recitation and the azan, it cannot be called "pure Islamic" in terms of traditional representations since in this cart journey, we also come across cultural practices blended with the motifs originating from local beliefs such as Animism and so forth. Beggars, who serve many different functions, would take part in the great narrative of the director, *Xala*, and the other films of Africa; here mark the gap in income distribution, moreover represent a neglected and oppressed folk dynamic that bears the potentiality and 'virtuality' of the pre-colonial and even pre-Islamic traditions. As Deleuze calls viewers to contemplate on movie scenes, beggars point us that the flow of time is chaotic. The wagoner refers to saints and marabouts, but they do not belong to the present. Likewise, cripple beggars are neither in the past nor in the present, nor are they likely to exist in the future. It is as if they are frozen at some point in the course of the time of the world. Sembène, thus draws us to a point outside the angle where we observe the world. What is happening now is a dimension that remains between the past impact and future effects. This is the aspect that can make time both frightening and inexplicable, as Deleuze puts it in *Time-Image* (Deleuze 1997, p. 101). In Yılmaz Güney's cinema, those classes also enter the frame, but they do not constitute one of such bilateral legs in realist fiction, but rather they function as striking documentary elements. Sembène is close to De Sica and Italian Neorealism in his first film by employing amateur people and recording the realist, class texture of the streets in black and white. He also inherits the dialectical editing of Eisenstein and the Soviets. On the other hand, the persistence of capturing the voices and images of authentic tension that reflect many different edges together, are the first signals of the unique language of his cinema and his continent.

When the cart goes beyond its own neighborhood and starts to breathe in the Parisian maquette, Dakar, the sharp transition from African instruments' light-hearted, cheerful and allusive tunes to classical Western music is intentional. After all, the director made his films as a warning to the public against the disease of colonial impulses in the executive elite of the neo-colonial nation-state. Some sentences of the wagoner say directly: “It’s this modern life that has reduced me to a working slave from a nobleman as my forefathers were.” While the highlighted fez is a reference to the free pre-colonial period, he uses the word “prison” for modern life.

The scene of the black baby, who was not accepted to the cemetery, being left to the door again by the black wagoner, is the metaphor of the fact that the phenomenon of the ‘ordinary’ deaths, whose number is claimed to be in millions for hundreds of years on the continent, is also internalized and normalized by them. The following scene is melodramatic that after he submits to the westernized black elite, who persists thoughtlessly and bossily to be taken to the metropolitan side, the police impounds the cart and the wagoner walks back to the suburbs with his horse Albourah. There is no police in the suburban area, he does not need that anyway and he does not complain standing on his own feet, he seems almost ascetic. In the last scene, when the wagoner returns empty-handed, his wife who is busy with housework takes her baby out of her kangaroo baby carrier, and leaves the baby to her husband, and goes out for the supplying the food of the house. This scene is related to the idea that; Sembène hands over the leadership of the hopes of social revolution to women, which can be noticed in many of his later films. Besides, this is the second dramatic baby dropping scene in the movie. For her honor, the gesture of the woman going out of the house and patriarchal blockage also means to erect a very basic pillar in Sembène’s cinema language in his first film. Finally, the atmospheric sound of the cart’s squeaky wheels resembles the Turkish auteur Zeki Demirkubuz's doors that need to be oiled and never closed. I do not know if Demirkubuz was directly affected, but those films certainly inspired the third and ‘second and a half’ cinemas.

4.2. AFRICAN MASK AS A REMINDER OF IDENTITY: *LA NOIRE DE…* (*BLACK GIRL*), OUSMANE SEMBÈNE, SENEGAL, 1966

When the scenario of this first feature film of Sembène came to the table of Jean-René Débrix, who was the head of the consortium (CAI), the support decision was negative, but it was bought after the film had been made independently. And the film was awarded the grand prize at the Carthage Film Festival organized by Tunisia and the Jean Vigo Award. The woman, who goes out of home in *Borom Sarret*, also crosses the borders of the country. The touching voice-over of the Senegalese girl Diouana, who was taken to Antibes in France to be employed at home (but will later turn into free of charge), flavors of the French New Wave. The triple-dot sign in the French title of the movie expresses ambiguity by giving the meaning of "the black daughter of someone". Actually, Sembène firstly and gently criticizes his own society regarding the belonging and identity issues in the film through the girl's voice-over. On the other hand, it is emphasized ironically that the attitudes of "our French owners" are not a surprising situation. It is already a centuries-old attitude in the dynamics of the relationship between Africans and French, and Sembène aims to remind his people of it repeatedly.

Referring to Tunisian Albert Memmi, Diouana's desire and admiration fed and raised for European streets and French shops are exactly what suited the 'owner's book, and is immediately counteracted by disdain and ridicule, and considered as futile efforts. Because the hegemonic 'superior person' reinforces his own position by continually marking the world in which they are the bosses, and the "inferiors" are deprived or even nothing, and constantly preventing them from rising. We see the desire and fad of Diouana as a matter of life and death on the stage where the French woman, who is the ticket to jump from Dakar sidewalks to Paris boulevards, chooses her among other girls. It is also an indication that she internalizes the qualifications such as defective and deficient, and that she accepts what is deemed proper for her 'otherness'.

Diouana, the handmaid, is now in Paris; she is illiterate in French but understands what is spoken at home. So the lines in the movie are: "Can she speak French?" "No, she can only understand." "Instinctively, you mean?" "I think so." "Like an animal!.." The

movie's unvarnished film language becomes thoroughly direct in here, and the Caribbean manifests, which I will mention more in *Xala,* have an impact on that. However, the room where Diouana closes herself alone turns into a claustrophobic metaphor of the city, and in her mind, Antibes becomes smaller and smaller. Dignity prevails instead of the desire to consume in French stores, which she has made the cause of her joy of living when she was in Dakar; when her labor is given humiliatingly, she throws the banknotes and ends her life in a European bathtub. The employer, the husband, would deliver this banknote to the suburbs in Dakar, but this time Diouana's mum would reject him.

In that film, which is based on a newspaper report, Sembène aims to develop a self-confident resurrection through a story of disappointment, which were perceptions and expectations about Europe once. With the emphasis of the ordinariness of the French bourgeois on its homeland, which was an object of desire, the director tries to make fall the concept of "vital" into place. In the eyes of Diouana, the *mask* of the bourgeoisie has fallen. After the assimilation and imitation phase, Sembène has jumped to the second consciousness phase of Fanon, which is called rejection and recall. Then the awakening phase along with the objections and struggle would take place to survive.

Addressing the weaknesses in the African neo-colonial ruling bourgeoisie would be kept for *Xala*. Nevertheless, at a dinner hosted by the Parisian family, such a dialogue goes with their friends: "We don't have to worry about anything while Senghor (poet president of Senegal who led the independence struggle) is there." This is the evidence that Europeans will not give up their interest in countries that have gained their independence; that is, this bond between them is well-rooted like an indispensable relative and is not only about the desire of Africans, but the attraction has a bilateral identity.

When Diouana comes home in Antibes, the gift of a mask of the ancient culture of Africa turns into a unique cinematic language tool of Sembène. On the one hand, the mask of Diouana, which was found "brutish" first, becomes a subject of a struggle for the landlady, paradoxically going up to the scuffle with the girl. The symbol of the memory of African people, reminding their past as a resistance to the historiography written by others, is an 'authentic' decoration for French homeowners, detached from its context,

having a sexual and exotic appeal. This is not a distant gaze towards the ‘other’; it becomes a fantasy interest that, they hang on their walls and voyeuristically peep together with their friends at home. The drive to have this mask serves to aestheticize the desire and phenomenon of colonization. When brought to Dakar with banknotes, the symbolic and historical semanticity of the mask suddenly returns and functions as a reminder of identity. The film ends with the Senegalese boy who put the mask on his face, chasing the French landlord from the suburbs.

Sembène uses French as a 'major' language in *Borom Sarret* and *Black Girl*. As Deleuze and Guattari stated in *Kafka: Toward a Minor Literature*, the minor language takes a major language, ‘deterritorializes’ it, and force it to be something else. With the films of the directors in countries with collective identity crises, the major language is destabilized and begins to stutter. Time-image and minor cinema go beyond the binary oppositions and show that everything can comprise more than one truth. At the end of the film, through the mask motif Sembène presents the image of time, which is a “timeless time” and “a time without connection points” as Claire Colebrook mentions (Colebrook 2013, p. 86). In other words, in the famous final chasing scene time is loaded with other ‘times’, including past, present and the uncertainty of the future. Thus, the description of Diouana’s identity goes beyond the duality of other and ‘non-other’. Referring to Colebrook, here affection is presented as the force of something to be perceived from somewhere beyond where the ‘owner’ and we are looking at the world. As Deleuze says, there is not a world that contains time; there is a flow of time, which produces worlds or durations. Time is a virtual whole of divergent durations. *La Noire De…* makes us feel the subjectivities of African ‘durations’ in contrast to the one dimensional ‘modern duration’.

4.3. MUSIC OF SALIVA AND ART OF VIOLENCE AND SATIRE: *XALA*, OUSMANE SEMBÈNE, SENEGAL, 1975

In *Xala*, the Wolof language is a ground that some characters speak it to put forward their stance. Sembène makes *Mandabi* (*The Money Order*), which is the first film in the indigenous language, in 1968 after *Black Girl*. The Diola language will also be spoken in

the movie *Emitai* in 1972. Bringing indigenous languages to the screen is a manifestation of the effort to exist as themselves because it is hard to hear these languages until the 1960s in the cinema produced by Westerners in African venues.

Regarding language issue, for example, Kenyan novelist Ngugi wa Thiong'o thinks that texts written in Western languages do not adequately reflect the continental culture and even imprison it. On the other hand, some stated that Western languages would contribute to a transformation with the African spirit, like the Nigerian novelist Chinua Achebe. Armes gives some information about Ngugi's efforts on indigenous languages and the reaction of his government to him (1987, p. 31).

> *He began his writing career as "James Ngugi," writing in English, but after Africanizing his name in 1970 he began, toward the end of the decade, to write drama and fiction in Gikuyu. By translating his work into English and Kiswahili and encouraging translations into other Kenyan languages, Ngugi is today working toward the creation of a national culture in which indigenous languages play a full part. The political significance of this use of African languages is clear from the reaction of the Kenyan government to this new and vital interaction between an intellectual and the peasant masses. Though his work in Gikuyu is 'no more overtly political in content than his earlier work in English was, Ngugi was detained without trial for a year in 1977-78, has been prevented from resuming his post as professor of English at Nairobi University, and at present lives in exile.*

Just like in *Xala,* there is a polygamy case in *Mandabi* and it is a disturbing satirical comedy on the contradictions of the Dakar bureaucracy. The French language is a means of ensuring that the ruling class remains out of the public.

Xala is censored in eleven different levels before being exhibited in Dakar. Yet the film is focused on how colonialism continues in a 'new' identity in a hypothetical country that has gained its independence (the name of the country is never given throughout the film, but we can easily say, "This is Senegal"). In the prologue scene, Africans in local attire throw the white managers out of the chamber of commerce with music and dances. In the next scene, they are in smart suits and realize the ritual of putting money-filled James Bond briefcases in front of them by the same whites. They accept the briefcases in awe and the previous socialist slogans come to nothing. We see social situations full of allegories like this from start to finish in the movie, but this narrative is also a cinematic show of a creative satirist, Sembène.

The film focuses on the temporary sexual impotence (xala) that El Hadji Aboukader Beye, one of the members of this black bourgeois council, had with his third wife on the wedding night. This personal situation is metaphorically parallel to the impotence of the council's management position, which the council has received in return for the independence achieved through thousands of struggles. In *Wretched of the Earth*, Fanon describes the underdevelopment of this neo-colonial bourgeoisie in comparison to the European bourgeoisie (1961, p. 149):

> *The national middle class which takes over power at the end of the colonial regime is an under-developed middle class. It has practically no economic power, and in any case it is in no way commensurate with the bourgeoisie of the mother country which it hopes to replace. In its wilful narcissism, the national middle class is easily convinced that it can advantageously replace the middle class of the mother country. Neither financiers nor industrial magnates are to be found within this national middle class. The national bourgeoisie of under-developed countries is not engaged in production, nor in invention, nor building, nor labour; it is completely canalized into activities of the intermediary type. Since the middle class has neither sufficient material nor intellectual resources (by intellectual resources we mean engineers and technicians) it limits its claims to the taking over of business offices and commercial houses formerly occupied by the settlers. The national bourgeoisie steps into the shoes of the former European settlement: doctors, barristers, traders, commercial travellers, general agents and transport agents. It considers that the dignity of the country and its own welfare require that it should occupy all these posts. From now on it will insist that all the big foreign companies should pass through its hands, whether these companies wish to keep on their connexions with the country, or to open it up. The national middle class discovers its historic mission: that of 'intermediary'.*

El Hadji is also engaged in trade and dealership, not based on production, but shipping organizations and fraud. Many satirical situations arise from here, while Sembène painfully lays them out, he puts female characters on critical points of separation. Responding to her father's French speeches in Wolof, Rama refuses to drink imported 'Evian' brand water. On the contrary, El Hadji makes wash his own limousine with that water. While Rama is representative of the consciousness of struggle in the neo-colonial process, his first wife represents tradition and Islamic resignation. For the third wife, who is younger than his daughter, a wedding ceremony with a great wedding cake, waltz music, and showy dresses is organized. The television and the car, which are the gifts of the bride, are brought with the sounds of ululations. The beggars, on the other hand, are deemed suitable for the coins they have to collect from the ground. This syndromic pomposity is about "resembling the white one", which has been neuroticized for years because of staying between the own culture and occupying culture in her/his country.

Second wife, who has entered the capitalist wheel of life, is the portrayal of the colonized consumed by the desire to identify herself with the colonizer and ends up with not being able be in the right pose as Memmi states about Black Girl's fad (1974, p. 168):

> *All that the colonized has done to emulate the colonizer has met with disdain from the colonial masters. They explain to the colonized that those efforts are in vain, that he only acquires thereby an additional trait, that of being ridiculous. He can never succeed in becoming identified with the colonizer, nor even in copying his role correctly. The national character of peoples is incompatible; every gesture is subtended by the entire spirit, etc. If he is more rude, he will say that the colonized is an ape. The shrewder the ape, the better he imitates, and the more the colonizer becomes irritated. With that vigilance and a smell sharpened by malice, he will track down the telltale nuance in clothing or language, the "lack of good taste" which he always manages to discover. Indeed, a man straddling two cultures is rarely well seated, and the colonized does not always find the right pose.*

Sembène shows these expenditures as the allegory of the wastefulness of the bureaucracy. El Hadji has to pay by cheque even to the sorcerer with whom he seeks a remedy for his impotence. Finally, a member with no capital becomes useless for the bourgeoisie, and a street thief replaces him in the council. The nation-state practice that Sembène narrated over a hypothetical country, does not cover the hopes of all the people. The ruling male race sees himself superior in two respects: Women and the people are second class, and the "white-masked" black ruling bourgeois voluntarily undertakes the mission of civilization on behalf of the West. Imperialism and colonialism would flow into the periphery through metropolises. Fanon's remark on the 'nation consciousness' in the postcolonial process provides us an explanation again: “National consciousness, instead of being the all-embracing crystallization of the innermost hopes of the whole people, instead of being the immediate and most obvious result of the mobilization of the people, will be in any case only an empty shell, a crude and fragile travesty of what it might have been” (Fanon 1961, p. 148).

The representation of beggars is larger in this movie than in *Borom Sarret.* The remedy El Hadji has been seeking for impotence since the wedding night will be the spooky spit thrown by beggars and musicians in the last scene. To understand that original scene, we should go to arguments about violence in the Third Cinema manifestos and the background of hard struggles in Africa and Latin America. The awakening of black consciousness in America, the Harlem Renaissance, armed freedom fights, and student revolts in Latin America are among the influencers both of the African nations' struggle

for independence and African cinema. On the other hand, the wars in Africa, like in Algeria, had a triggering role in the emergence of the Third Cinema in South America. The theme of the *Battle of Algiers* (1960), written by Italian Franco Solinas and Argentinian Gillo Pontecorvo and directed by Pontecorvo, is about the resistance of Algerian Ali La Pointe and his friends from the National Liberation Front (FLN) against French soldiers. Themes such as the French occupation of Algerian identity, restriction of their freedom, and intervention in their existence are covered in the film.

According to Fanon, one of the thinkers who inspired these manifestos, salvation will be achieved through the struggle of the non-alienated peasant class, and culture will be used as a weapon for this. Maintaining the gains of independence depends on the competence of the artistic language. However, according to Glauber Rocha's manifesto "Aesthetics of Hunger" the quality of weapon changes: "The noblest cultural manifestation of hunger is violence. As long as they do not take up arms, the colonized remain slaves; the first policeman had to die for the French to become aware of the Algerians. Cinema Novo shows that the normal behavior of the starving is violence, and the violence of the starving is not primitive." Solanas' attitude is similar: "The camera is the inexhaustible expropriator of image-weapons; the projector, a gun that can shoot 24 frames per second."

Xala's almost surrealist final scene overlaps Rocha's manifesto. The band of beggar musicians, whose rights are violated, despised, and expelled from the street in a scene of the movie, eventually use the body of El Hadji as a drum skin and they reveal their suppressed music by performing rhythmic strokes with their saliva. Local music, which was played while supposedly capturing the chamber of commerce at first, but remained ineffective, void, and pointless, would have found its goal here. But the slap here is not caused by vengeance, it is not for looting; it is to hit the face of a mind in cultural chaos and trauma between traditional and modern. Perhaps the saliva is also the conclusion of the 'water' leitmotif in the movie. Thus, Sembène would draw the anger and energy from the street and periphery to the center. Moreover, he reminds us that while the colonized adopted the values of the colonialist, he also embraced his own conviction.

While Hollywood has been the most estranging tool in the Third World countries, it is one of its motivations for existence of African cinema making itself noticeable and visible to its colonialist (foreign or domestic). So much so that they could only deal with soldiers and police in the colonial period. The style of Sembène and other directors is further from the rebellious tone compared to South America; with relatively less 'disturbing' allegorical irony, dignified humor and satirical languages, they have been able to show their films as a means of struggle despite censorship and have awakened aesthetic awareness in the audience.

As El Hadji is shaken, 'grand narrative' also shakes with this last scene as an example of 'minor cinema'. Sembene's intention is not to set an irreconcilable contrast; thus identities that appear to conflict are intertwined and the major body is 'deconstructed'. Likewise, the personal becomes political and the political becomes personal. To act in a minor way is not merely an opposition; there is a 'multiplicity' and coexistence (Sutton and Martin-Jones 2008, p. 56). It is to be in the present system and change it from the inside, so through the saliva a 'dialogue' begins.

4.4. WOMAN AS THE ETERNAL "VIRTUALITY" OF AFRICA: *MOOLAADÉ, OUSMANE SEMBÈNE,* SENEGAL, 2004

Roy Armes recalls what Sembène said during *Ceddo*'s exhibition in Cannes in 1977 (1987, p. 290): "Of course the West is responsible for much, but there is another kind of responsibility on the part of the blacks themselves, their involvement in the slave trade, cooperation with the colonialists on the part of tribal leaders." In this film, Sembène reflects the tension of Senegal's multicultural structure and 'multiplicity' in a unique way, without losing respect for each of its components, encompassing its music and images. In this movie, which passed in the 1700s or 1800s (uncertain time), the 'ceddo' character (a 'contrary type') fights in the name of his traditional culture against the imposing attitudes of the priest but more of the imam and against the slave trade. The imam killed the king, succeeded him, and then began to impose his religion on those who were Christian and those with local beliefs. Ceddo kidnaps the king's daughter to protest this and triggers events that will allow us to watch many authentic and rich scenes of traditional African

culture. Despite being killed at the end, the princess comes and ends the life of the imam, who sits on his father's throne, with a rifle. In the process of social resistance and development, the director puts the woman again in the most critical turning point, as in every movie, as a reflection of her personal belief in women. This film creates discomfort in Senegal, whose majority of the population is Muslim, and it is banned for 8 years; a spelling problem is shown as the reason for the ban, the government insists that the title of the movie be written with single 'd'.

Sembène also puts women at the forefront in *Faat Kiné*, which he made in 2001 before his last movie, *Moolaadé*. Faat Kiné is a successful businesswoman who has gone through the bottlenecks alone, she raises her children and sends them to college, and her old mum is under her responsibility, too. This film, which Sembène describes as "a tribute to the daily heroism of African women", offers unusual views on the contemporary daily life of Africa.

In *Moolaadé*, the war of an African woman, Collé, on women circumcision is shown. Collé, who was circumcised in her childhood and suffered from this situation, fights against the traditional customs in her village. And this is the farewell film of Sembène, which was awarded with Un Certain Regard in Cannes in 2004. Four little girls who escaped from the female circumcision called "purification" take refuge in Collé, who opposed the circumcision of her own daughter seven years ago. After this practice, which was completely free from hygiene and under primitive conditions, she had to bring her child to the world with great burdens, and she hardly returned from death, but her sister died during delivery. In addition, all women's practices in their daily lives have become a great torment for Collè and her fellows. Collé accepts all four girls and puts a rope in front of the house to activate a shield as a tradition remained from her ancestors. If this totemic shield, called the "moolaadé", is treated with disrespect, its response will be severe. So much so that it turned their first king into the ant hill still standing at the square.

Ibrahima, who studied in France and returned to his village with various gifts, especially a television, wants to marry Collé's daughter Amsatou. Village elders also emphasize the so-called religious justification on this custom and prevent uncircumcised girls to marry.

This instrumentalized tradition, which restricts the sexuality of women and aims at controlling them, turns into an 'otherizing' tool that is one of the sources of men's masculine position. In dialogue, a man says to Collé "You are from another class, you have no right to speak!" Public order, even while walking on the road, is left to the whips carried by men. Like in *Borom Sarret*, where the wagoner boasted that "there is no police here," this is also the case in *Moolaadé* that it does not go beyond the "nostalgicization" consolation.

Although women circumcision is still practiced, it had lost its 'function' as it was in the tribal period and it is meaningless to carry on. Before women participate in Collé's resistance, Collè would have to face the torture at the square and the little girl would have to die after being kidnapped despite the peddler man and the moolaadé shield trying to save her. The Animist moolaadé spirit that Collé mentioned by a saying, "it will only need bloodshed to calm down" is actually a reference to traditional African culture, which is stuck under the pressure of colonialism, oppressive religious interpretations, and patriarchy. And it is the highlight of the price paid to be able to live this.

Those passionate moments behind the shield of moolaadé where Collé fends off the circumciser women, who encourage the patriarchal order, and beats out authentic rhythms and sings songs with the children who are under her protection, are the only scenes in which Collé exists as herself. Sembéne transforms the original rhythms and dances into a cinema language as a dramatic function, and he captures and emphasizes the very specific yellow tones of Africa by the lighting mise-en-scène. Beyond representing the authenticity of African women, those moments suit the concept of what Deleuze says "virtuality" and the necessity "to break the relationship of time and space" and those moments host eternal possibilities of the African women and the continent. Separately from anachronism or any kind of schizophrenia, this marks a subjective and original perception of time and space that Collé resists and rejects the temporality of the current world because she does not completely belong to that temporality and has not been able to reflect her will and power to the current truth of the world. In other words, we live a truth that lacks her and the other Africans' will.

This scene is one of the artistic example of time-image that is able to represent the virtual whole of time found in Bergson's duration. Time is a labyrinth of virtual pathways. “As individuals, we only ever know the one pathway that we live in, the one that solidifies and becomes actual around us. An infinite number of other possible timelines exist in a virtual state, however, and each one becomes actual elsewhere or, rather, 'elsewhen'” (Sutton and Martin-Jones 2008, p. 94) as modern and Third Cinema presents the idea of this complexity. In line with this multiple time conceptualization, Sembène’s music and light composition in that scene show us how virtual/real images and times that cannot be determined pass through a ‘crystal’ (Bogue 2003, p. 133).

Collé, like Ceddo, is a woman who wants to experience the authentic Africanness through her dances and songs to feel happy, free and herself as herself, but lacks that. This situation of people in *Moolaadé* is the manifestation of Sartre's statement from the opposite angle, which he wrote in the introduction for Memmi’s *The Colonizer and the Colonized*: “As a result of colonization, the colonized person can hardly survive except for her/his nationality, citizenship and sense of deprivation. S/he is only not, what the colonialist is. And when a people has no choice but how it will die; when a people has received from its oppressors only the gift of despair, what does it have to lose? A people's misfortune will become its courage; it will make, of its endless rejection by colonialism, the absolute rejection of colonization.” “From the opposite angle” because the pressure, imposition, and exploitation here do not come from the West.

Although women circumcision is not included in the Islamic sources as a strict order, men state the circumcision as a religious obligation for their women at the cost of castrating their own identity. This is not only by men, but some women are also involved in this patriarchal hegemony, and they themselves exploit their own culture, which can be called a kind of ‘self-colonization’. As one of the original examples of the Third Cinema, which denies all the repressive authorities paradigmatically, *Mooladé*, using language metaphors gently, takes forth that tension without losing respect for any religious values.

The village's leaders will order another hill to be built in front of the ant hill, where their first king (who violated another mooladé) in history was transformed into: “a radio hill”.

The radio that Collé learns that the female circumcision is not obligatory in Islam and the other ones that direct the people to the pushcart of the peddler are brought by all the women of the village and take their place on this hill. The duality of radio, being a media that provides liberating information and provokes consumption, is given evenly. As a plot twist, Sembène tells many things about capitalism through his peddler character, who initially was showed as a womanizer. In those years, peddler pushcarts were the symbol of the new markets of expansionist capitalism. Plastic basins replace the calabashes, which are common in African films that tell about the previous periods.

In the conversation with Ibrahima, who was forbidden to marry Amsatou, and his 11-year-old cousin was arranged for him, the peddler, who lost his prestige that he had had once, criticizes capitalism. When he was in the army, high-ranking officers stole some money and he became a spokesperson to defend their rights but this cost him 5 years in the prison and to be expelled from the army. Sembène, who was 81 years old when he made the film, expresses his anger at capitalism and oppression through the cynical mouth of the peddler: "Money grubbers kill children and women and make a military coup"; those words would not be enough and he would say "pedophile" for Ibrahima's dad and uncle, and "prostitute" for Africa.

In the final shot, the camera focuses on the ostrich egg, which is the symbol of fertility at the top of the mosque, which is built right next to the ant hill and has been standing since its construction. And the antennas remain idle without radios. This is the jubilee shot, by which Sembène emphasizes respect for women again. According to Sembène, the woman is Africa or Africa is the woman. Moreover, there is so much that not only African but the whole world can take from the spirit of their tribal or feudal lives, but it is meaningless to return there in 'appearance' and to bury the 'heads of the radios' in the sand like the ostriches.

4.5. THE SUPERFICIALITY OF REACTIVE ANTI-IMPERIALISM, DYSFUNCTION OF THE DEAD TRADITION: *TOUKI BOUKI* (*JOURNEY OF THE HYENA*), DJIBRIL DIOP MAMBÉTY, SENEGAL, 1973

We sold our souls for money,
that's why my childhood was the last refuge for me.
Mambéty

Mambéty is not far from the political contexts and references that Sembène handles, but he has a cinema that is more distant from realism and closer to dream narratives.
In addition, I should point out that Mambéty, who has a very refined language, did not study at a film school. While acting at the Daniel Sorano Theater in Dakar, being fired motivated him to turn to the cinema. Mambéty, who was born in 1945 and died of lung cancer at the age of 53 in 1998, had not even reached 30 when this "masterpiece" appeared. For New Zealander Jane Campion, who is the first and only female filmmaker to receive the Palme d'Or, this "masterpiece" is the most impressive film she has ever seen. *Touki Bouki* (*Journey of the Hyena*), which Mambéty calls "my way of dreaming", is based on a short story. This film, which discusses social conflicts over culture, politics, religion, and tradition, receives the International Critics' Award at the Cannes Film Festival in 1973 and the FIPRESCI Prize at the Moscow Film Festival.

The story goes around the dreams of vagabond Mory and his lover Anta, a college student, to go to Paris. The film works with temporal plays, elliptical editing, symbolism, and metaphors in order to tell the situations in which dreams, imaginations, and reality intertwine. Seeing the opening scene where a shepherd boy leads a herd of cattle, we watch the slaughter of cattle in details. *Touki Bouki* is a narrative that wishes the audience's participation. These disconnected scenes will be resolved by the audience afterward, the movie is full of tragicomic scenes, but the main enjoyment is in solving these riddles. The bull horn will then be seen on the wheel of Mory's motorcycle. In the final scene, the horn symbol will gain an even deeper dimension when broken. After the animal slaughter scene, the complex world of stimuli such as images of metropolitan and

suburban streets and sounds of planes, music, the azan, and the song *Paris, Paris* (by "Black Venus" Josephine Baker) surround Mory, who is on the motorbike, and us.

As the cattle slaughter scene stays 'behind', the horn begins to gain meaning as a symbol of Mory's bonds with his shepherd years of childhood, self-identity, and the pre-colonial or postcolonial Africa. However, this bond does not reflect a state of peace with his identity; it is a reflection of a completely complex and pathological mind that encountered and was torn between many situations in the colonial and neocolonial periods. Like Diouana in *Black Girl*, the 'white superior person' is also internalized by Mory. The conversation of two women about Anta's brother who went to France reveals the Freudian desires of Anta and Mory that they could not frankly express: "No letter from France, my son does not write to me." "If you had listened to me, you wouldn't let him go all over. Nothing good comes out of France, children never return from France. Or they bring sick white women." Marrying white is also the way to become white. This scene is one of the pieces of the riddle and hints at the unfaithfulness of either Mory or Anta.

The imported water that Rama does not drink in *Xala* will be consumed without any care by Anta, who hangs out with her socialist friends. Mory's body, which prevents Anta from participating in revolutionary meetings, is violently tied by a lasso as if capturing a bull. They stretch his body with the horn removed from his motorcycle to the 'cross' of the truck and tour around the city. This time, the image of dominating the bull acts as a metaphor for social factions to establish power over each other. The 'noisy and obstreperous excitement' gathered behind the truck that Mambéty caricatured here, was seen by Solanas and Getino as a danger and inconsistency that was attempted to be institutionalized as 'a young, angry and superficial wing' of the neo-colonial or capitalist society. In the sequence, where the scenes are edited by crosscutting, with the director's pleasant fictional time play, the shots of Mory and Anta making love and the sacrifice of a sheep overlap. Mory and Anta, who have flirted so far, have established their 'power' over each other. Nevertheless, it is uncertain whether a man or woman is a 'victim'.

Traditional wrestlers wrestle in the arena in honor of the erection of the statue of French President General De Gaulle, one of the war theorists of World War II. Here, the 'impotence' spread throughout the nation-state in the neocolonial period is marked by

reference to the defeated matador in the Spanish bullfights over the Senegalese wrestlers. It is mind-blowing violence. There are two chests in the arena, one green-yellow-red (Senegal) and the other blue (France). While discussing which chest is full of money to be spent for the sculpture, Mory naturally chooses the blue one as the ‘symbol of freedom’. The skull that will come out of the chest, where the cops can easily be convinced with a pack of cigarettes, is a joke from Mambéty to colonial enthusiast Mory. These flag references continue with the US flag on the back of Charlie's car and the UK flag printed bag waved by one of the people in the parade.

Charlie takes part in the story as a representation of the black consumption bourgeoisie. The fact that the position of the ruler, which was formerly occupied by the Westerners, changed hands also means the substitution of existence. Although the result is now a cartoonish, imitated homosexuality full of consumerist manners of the bourgeoisie lifestyle, Charlie has re-existed in the object of desire, as he replaced the former rulers of the country. Mambéty edits two scenes by crosscutting Mory and Anta who are in stylish outfits stolen from Charlie entering the village in an open-top car in a surrealistic way in parallel to the parade of the ruling elite in the city. In addition, this scene is edited with Mory’s speech scene in the same car, in which Mory is naked and gathers all the hysteria of the society on himself. The dream is created as if the people are chasing their parade.

These parodic and satirical scenes altogether metaphorize many concepts such as the nation-state who otherizes and positions the traditional identities as lower classes and the internalization of exploitation. When our couple arrives at the village, the hysterical laughter of the griot, who initially finds Mory shabby and chases him with a knife, turns into a sycophantic blessing ritual. In the neo-colonial period, the tradition, which is seduced with the money that Mory throws out of the car or in other words by foreign capital, has lost its function. With the lyrics of "It's a corner of paradise on Earth" the song *Paris, Paris* is ‘mentioned here’ as well as in many other parts of the film, as if pointing to an object of desire. The thief's reputation was also the case in *Xala*, but while there is some kind of black humor there, it is a more avant-garde, more surreal, and sophisticated irony and satire in *Touki Bouki*.

While Mory and Anta approach the harbor at the end of their adventures including amulet, bet, wrestling and robbery, one of the French teachers compares themselves with the

Senegalese teachers and says, “Although we receive 3 times of their salary, our local colleagues do not spend as much as we do.” Another French teacher’s answer is a sign of indifference: “What can we buy, *mask*?” Perhaps it can be read as an addition to the meaning that Sembène attributed to the *mask* in *Black Girl*; getting strength from tradition is undeniable, but Mambéty tries to produce a new language by transforming tradition throughout the movie. The film itself undertakes the function of the traditional griot figure but within a very modern style.

When they arrive at the port where a ship will carry our heroes from Paris' scarce branch, Dakar, to Paris, Mory is stuck on the threshold and returns. Mory finds his motorcycle at the end, but it was crashed and the horn on the steering wheel is broken. Mory, the broken horn in hand, dives into the past. The movie returns to the opening sequence, bringing the horn symbolism to the conclusion that, a great distance has been opened between the history of Africa and Mory, who is stuck between the tradition and consumption modernity. This ‘bitterness’ (“*buruk acı*”) is a feeling that we are familiar with the final scenes of melodramas in Yeşilçam (Greenpine), which is one of the cinemas that handles the modernization experiences of societies between bilateral tensions. This example of African cinema, which seems to look like the French New Wave, but turns to its own motifs and spoken cultural sources, and does it in a critical, occasionally inverting and modern way, does not suggest a solution, but emphasizes two things that will not be the solution for their society: superficiality of reactive anti-imperialist actions and dysfunction of the dead tradition that is emptied, assimilated, and lost its soul.

In *Touki Bouki*, events do not flow chronologically and linearly; the movie has a puzzle-like editing. Of course, a continuity provided with some movement-images targeting sensory-motor schemes of our brains can be mentioned, but our subjective mind creates a ‘chronology’ from these movement-images, time-images and ‘hybrid-images’ (Sutton and Martin-Jones 2008, p. 96). No single character is concentrated on, other ‘durations’ and other ‘becoming’s intertwine. Such editing reveals the idea that the lives of the characters are interconnected. In this way, it even suggests that although viewers who are not from Africa can connect the ‘event’ signifying that we all form a 'whole' and our own 'times'. The film presents, as Deleuze says, a ‘crystal regime’ (Ashton 2006, p. 77) where we can see the infinite color spectrum and different colors through ‘hybrid-images’.

Finally, we can talk about two different types of desires through the characteristics of Mory and Anta's desires. Deleuze and Guattari take a critical attitude against psychoanalysis in *Anti-Oedipus*: *Capitalism and Schizophrenia*. In the film, Anta goes to Europe, but Mory pursues another desire regarding his identity and 'becoming' and stays in Africa. While Anta's is a Lacanian desire arising from the 'deficiency', Mory's is not a desire arising from the needs, but a need derived from the desire. According to Deleuze and Guattari, desire is not produced outside but inside, it is 'immanent'; everything derived from desire creates needs. Mory cannot go to Europe, but he goes into a transformation; he is in a 'becoming' that expresses the multiple and complex situation of the transition from one state to another rather than a static 'existence'. Mambéty thus reveals the 'immanent' and 'transcendent' planes of 'Africa's desire' at the end of the film. This overlaps with the idea that the self is treated as an inconstant and unstable thing as in post-structuralism. Deleuze's concepts such as 'rhizome', 'line of flight', 'flows', 'bodies without organs' and 'nomadic subjects' point to a 'becoming' in constant movement and break with the traditional representations of 'existence'…

19 years after *Journey of the Hyena*, Mambéty adapts *Hyénas* (*Hyenas*, 1992), in which he maintains the themes of *Touki Bouki* in different shades, from the play of the famous playwright Friedrich Dürrenmatt, *Der Besuch der alten Dame* (*The Visit*). In this film, he further deepens his symbolic language and does not hesitate to reveal the sins of his society and leads the audience to the confrontation…

He made his 45-minute last movie, *La Petite Vendeuse de Soleil* (*The Little Girl Who Sold the Sun*), in 1999 when he succumbed to lung cancer during the editing process. The Dakar metropolis, which is described through street children, has grown even more, but social stratification continues. The tenacity and solidarity of two little girls take us to waters that are more naïve; one sells the people's newspaper *Sud* and disabled Sili sells the government's newspaper *Soleil* (*Sun*). However, the unique atmosphere established by the performances of beggars, peddlers, and especially the insane is again the expression of the repressed words of the city and the reflection of its stuck mind in the neocolonial period. As a distinctive feature, the claustrophobic, acrid and heavy atmosphere surrounds Mambéty's films, although they take place almost entirely on the streets. Hamid Naficy's concept of "accented cinema" can be used to define the atmospheres of Mambéty. Naficy describes the concept of accented cinema as a genre

that disrupts predefined geographic, national, cultural, cinematic, and high-cinematic boundaries and mentions its two main features: transnational directors that are like a crack in/between the main texture and forming of the claustrophobic spaces characterize this genre.

4.6. AN EPIC RESISTANCE TO WESTERN HISTORIOGRAPHY: *SARRAOUNIA*, MED HONDO, MAURITANIA, 1986

It is the white itself that creates black.

Frantz Fanon

For African directors, cinema would be used as a communication medium as well as an artistic motivation, and a ground for their mission to change the perception of manipulated African history defined by the Westerners. The Black Consciousness (Negritude), non-racist cultural nationalism against racism, was an Afro-centric movement but it was not excluding diaspora. It envisioned Africa as an experience, a value; and aimed rewriting of the Western historiography. In addition to Black Consciousness and manifestos, influences of *Orientalism*, written by Edward Said, on African filmmakers must be mentioned as well. According to Said, being a white man is a very concrete way of 'being in the world', the way to rule reality, language, and thought. The most basic stage of colonization is the production of information about the place to be colonized, and a perception of history. He argues that literary texts, travel books, and other writings of European origin create a dichotomy between Europe and its 'others', and this duality is central to both creating the European culture and maintaining and expanding Europe's hegemony over other countries.

The African imagination and image produced by the orientalist mind for the West to understand and then penetrate needed development and ‘taming’. That is, the founder of history was also taking over the right to build the future. African litterateurs and filmmakers, on the other hand, try to reconstruct Africa not as a geographical but as a mental image, idea, concept, fact, in response to the black perception written and created by the West and white.

One of the typical examples of orientalism in the cinema is the British film *Zulu* (1964) directed by Cy Endfield. The war between the British Empire and the Zulu Kingdom in 1879 on the Zulu territory in South Africa is told in the film. The missionary priest, who watches a wedding in local dances, contentedly relates the traditional performance to animal behaviors while introducing the elements of the ritual to his daughter and audience. On the other hand, as a requirement of colonial aesthetics, geography is glorified with these dialogues; and legitimization grounds for ownership and sense of domination and power over geography are set. The priest exists to introduce the 'primitive mass' to civilized religion and belief; he also carries out espionage activities for his country. Thousands of Zulu, which we see from the camera located in a passage held by the British, do not speak in the movie, none of them are 'characters'. On the cinematic mise-en-scène, Zulus, with their spears, are nothing more than a 'herd' devoid of military intelligence, while walking towards the British forces armed with firearms.

Camp de Thiaroye (1987), which Sembène made in this context, handles the elimination of a group of Senegalese soldiers by the French army. *Sarraounia* (1986), adapted from the novel of Nigerien novelist Abdoulaye Mamani and directed by the Mauritanian director Med Hondo, tells an epic resistance and assumes a function in terms of remembering and rewriting history. In 1899, two young French officers were heading towards Central Africa, fleeing blood and fire at the head of the colonial army, called the Voulet-Chanoine Mission, where the indigenous were also involved. They aimed to block the British invasion attempt. However, when they arrive in the region, which is today the Republic of Niger, they are unexpectedly stuck in the resistance of the two villages. The leader of the Lougou village resistance is Sarraounia, an Animist nun among the Azna people. Although many tribes, mostly Muslims in Niger, submit without resistance, the trust and faithfulness of this handful of people to the queen-priest leader and the traditional values prevail the arms of the Europeans and they spread great fear. Deleuze, with the concept of 'becoming', offers us possibilities for other ways beyond our biological creation, our evolutionary heritage, our historical/familial/political connections, relationships, values and meanings (Sotirin 2005). In that film, Med Hondo presents other possibilities of 'becoming' over Sarraounia, a historical figure, and turns it into a motivation that arouses the audience in accordance with the spirit of the Third Cinema. This epic film, one of the formally innovative works of African cinema, also

offers very original and intense cinematography and was awarded the FESPACO Grand Prize, Étalon de Yennenga, in 1987.

4.7. DISCOVERING THE MYSTICISM AS AN AFRICAN REALITY: *YEELEN* (*BRIGHTNESS*), SOULEYMANE CISSÉ, MALI, 1987

Since colonialism was a system,
the resistance began to feel systematic.

Jean-Paul Sartre

Souleymane Cissé is a Malian director who, like Sembène, studied in Moscow. *Finye* (*The Wind*), which Cissé made 5 years before Yeelen, in 1982, is a turning point in the history of Francophone African cinema. In the film, which is supported by the Socialist Mitterrand government, two university students who love each other are involved in mass demonstrations and imprisonment. This then confronts two families, one close to political power and the other maintaining ancient mystical traditions in the countryside. Social themes continue, but with the village scene, which shows the relationship of their ancestors with their souls, a new vein appears in African cinema, which turns towards traditional culture motifs and mysticism, after the social-realist period. In 1982, this film won the Golden Tanit at the Carthage Film Festival and Un Certain Regard at the Cannes Film Festival and it gets the Grand Prize at the FESPACO Cinema Festival, in 1983.

Competing for the Palm d'Or at the Cannes Film Festival, embracing the Special Jury Prize and Prize of the Ecumenical Jury, *Yeelen* has a reference to the first Mali ruler in the 13th century, Sundjata Keita, and the story takes place completely in ancient time. A connection can be established between *Yeelen* and the magical realism in South America. It may also evoke the fantastic side of the atmosphere captured by Kurosawa in *Rashomon,* 12th-century Japanese story told from three different mouths and angles, in 1950. However, it is a different "cinematic dialect" as Deleuze and Dudley Andrew stress in the context of 'minor cinema' conceptualization, and the 'fantastic' here is not an atmospheric element provided by the story or cinematography, but practical facts of ancient Mali. The magic, sorcery, begging, prayers, rites, signs, symbols, Animists,

oracles in the film are the reality of that world. “Mari”, the god of the savannah, divine knowledge “Como”, 7th grade “Kore”, her symbol holy vulture “Mawla Duga”, totems, wooden horse symbolizing the human soul, carved wooden wand called the “Kore’s Wing”, a magic headwear called “Kolokalanni” used to locate and punish the lost things, liars, thieves, traitors, sacrificial albinos, red dogs, tribal warriors whose hands are trapped with a look…

Yeelen is a father-son struggle, but it also involves the conflict of the son's father and mother and has an Oedipal dimension. It takes place in the Bambara culture of the Mali Empire. A young man named Niankoro, whose “life and death will be 'light'”, tries to unravel the mysteries of nature and the meaning of the elements of the sacred Bambara rituals with the help of his mother and uncle. But Niankoro's jealous and vindictive father claims that he has stolen Barbara secrets through some totems and looks for ways to prevent him and tries to kill him. As one of the leaders of this cinema vein on the continent, Cissé focuses on traditional culture to find the light (yeelen) lost by his society, which is in the darkness; and it presents a different dimension to the world cinema. While the scene where Niankoro sees his father Soma, who is away from him, through the water is the practice of a geography-specific lifestyle, it is also possible to see that such elements are completely detached from the core and used in other contexts in the post-modern period in some Hollywood series.

4.8. A DISTINCTIVE FORM OF EXISTENCE: *YAABA*, IDRISSA OUEDRAOGO, BURKINA FASO, 1989

In his films, Ouedraogo takes us to a very different paradigm of life and existence, to the tribal period, which can also be linked to the city-state life of the Greeks. The "police-free society", which has lost its function in *Borom Sarret*, can now function with its own internal dynamics by trial and error. There is another economic structure based on the efficient use of resources and common life awareness, which is completely opposed to the reality of the profit system of the modern world. Perhaps it is a place where some utopias, such as the “Zeitgeist Venus Project”, which were put forward as the way out of the world’s current unjust chaos, can find themselves a core. People are the main elements

of his mise-en-scènes; while being outspoken and not suppressing their anger and dissatisfaction, they do not lose their humorous tones. Those people, even with their onomatopoeia reactions, hissings, mouth and lip mimics, and gestures, open a road to the formation of a unique film language. On the scenes, natural backgrounds created by the bare feet of women carrying water and food above their heads. Ouedraogo, from Burkina Faso, one of the poorest countries of the world, in *Yam Daabo* (*Le Choix / Preference*) in 1986, deals with the drama of the residents of a village suffering from a drought for long periods. However, Burkina Faso is passionate about cinema with its festival, FESPACO, and its monuments are dedicated to cinema in the capital city of Ouagadougou which has also been set for many films, such as *Sarraouina*. Dudley Andrew, while handling the 'minor cinema', following Deleuze's own impulse, argues that the creative impulse (or 'soul') of cinema has shifted to places such as West Africa as a reference to Deleuze's discussions in *Cinema 2* (Flaxman 2000, p. 34).

Yaaba returns from Cannes in 1989 by embracing the FIPRESCI and Prize of the Ecumenical Jury. The music of the movie is made by Cameroonian musician Francis Bebey, who grew up in Paris and New York. The only part of the film that belongs to the modern world is the music that combines the wonderful electronic/synthesizer infrastructures of the 80s with traditional African melodies and instruments. The film tells the story of Sana, grandmother (yaaba), who is considered to be cursed because her mother passed away while giving birth to her, and two children Bila and Nopoko. Unlike the context in *Yeelen*, the traditional values and beliefs that the people care about are abused by sorcerers. Insisting on superstitions costs almost a little girl's life. Yaaba is held responsible even for the burning of the warehouse and she is decided to move out of the village. The sensitivity to be shown against this injustice in the village will only come from our little heroes, Bila, his cousin Nopoko, who lost her mother, and drunkard Noaga, and his wife Kudi. Ouedraogo manages to draw his characters in depth in the film; seeing the sorcerer's lie with fairness, Noaga, on the other hand, is fond of his enjoyment, neglects his wife Kudi, and cannot prevent her from running away with another trickster. The director uses this situation as an opportunity to reveal the paradigmatic difference of tribal life; in this case, the people will punish the rogue lover, which means, the man instead of Kudi.

The director usually does not leave his actors alone in the frame, he makes us follow the story through the reactions shown with gestures, facial expressions and voices in his two-shots, which he does not cut very fast. Even if the characters are left alone, they are the point of view of the children we watch through and identify with. Thus, Ouedraogo, who does not neglect both ends of the action, imposes a more objective film language. He creates nature-friendly cinematography with very effective use of his actor kids, adult characters with a mature childhood, light-shadow plays reflected by half-naked bodies walking barefoot in the soil. Moreover, in this film, where he focuses on a scale of attitudes ranging from prejudicial judgments to wise sensibilities of his own village people, he enables us to capture universal tones and identify with that world.

4.9. DIALECTICS OF PATERNALISM: *TILAÏ* (*THE LAW*), IDRISSA OUEDRAOGO, BURKINA FASO, 1990

Just as Japanese Ozu brought the actors he loved to act on different roles in different movies, many actors in Ouedraogo's *Yaaba* also appear in *Tilaï*, which was made a year later. Casting his relatives and using the places he knows is similar to Nuri Bilge Ceylan's procedure in *Cocoon*, *The Small Town*, *Clouds of May*, and *Distant*. *Tilaï*, whose premiere was held at the Toronto Film Festival, received the Grand Prize of the Jury at the Cannes Film Festival in 1990 and the Étalon de Yennenga, the Grand Prize of the FESPACO, in 1991. As in his first film, he again directs his camera to the tribal period in order to understand today and himself. As David Rodowick discussed how postcolonial West African nations used cinema as a 'minor voice' to rethink their identity after an extensive period of occupation by the French, Ouedraogo continues to think about Africanness in *Tilaï*. In addition, he struggles against the representations of West Africans in a negative manner, as a 'primitive' culture by the French cinema which is a 'major voice'. A couple, whose will is to establish a life together is sabotaged, replaces yaaba, who was not given the right to live in the village. When Saga, who promised to marry Nogma, returns to his village two years later, learns that his father, Nomenabu, took his lover as his wife. They still love each other, but the customs prevent them from coming together. Once their relationship is revealed, the elders of the village ask Saga's brother Kougri to kill his

brother. Aware of his brother's experiences, Kougri pretends to kill Saga and allows him to escape.

Also in this movie, instead of cheating women, cheating men are punished. Unlike the worlds of Egypt, Tunisia, and polygamous Senegalese men, in the tribal tradition of Burkina Faso, customs protect the woman, who is seen as the source of life, with heavy sanctions on men. It is seen that many times, on the contrary, women are sacrificed in the films of Turkey where Anatolian customs under the influence of the Middle East culture are handled. Similar tendency of valuing women can only be seen in some Asian Turkish tribes before immigration to the West or in some Anatolian communities that preserve these values despite environmental effects. At the beginning of the movie, Saga blows the warning pipe from the top overlooking the barren landscape of Sahel village, where he came for his lover. At the end of the movie, he will blow the warning pipe once again for another woman. This time Saga came to see his mother, who will be put in the ground, for the last time and pays for it with his own life. In *Tilaï,* accompanied by jazz and African synthesis by South African musician Abdullah Ibrahim, Ouedraogo tells the story of people who are stuck between traditions with complex emotions in an original atmosphere and manages to echo in Europe.

Ouedraogo represented Burkina Faso in a collective film, *September 11* (2002). It is an international film consisting of 135 minutes of 11 short films made by 11 directors from different countries (Youssef Chahine, Amos Gitaï, Alejandro González Iñárritu, Shohei Imamura, Claude Lelouch, Ken Loach, Samira Makhmalbaf, Mira Nair, Idrissa Ouedraogo, Sean Penn, Danis Tanovic). In the part devoted to him, Ouedraogo represents the position of his country against the modern world, again through child sensitivity and naivety.

To focus more on the Burkina Faso universe some films can be mentioned: *Wend Kuuni* (*Gift of God*, 1982) adapted from a short story by Gaston Kaboré, who also contributed a lot in cinema education; Burkinabe female director Fanta Regina Nacro's film *La Nuit de La Verité* (*Night of Truth*, 2004); and *Sous la Clarté de la Lune* (*Under the Moonlight*, 2004) where Idrissa Ouedraogo's student Appoline Traoré handles the contradictions between traditional African culture and modernity.

4.10. METAPHORS OF SPATIALITY:
HEREMAKONO (*WAITING FOR HAPPINESS*), ABDERRAHMANE SISSAKO, MALI-MAURITANIA, 2002

Although it is a fact,
I like to explain an unfair situation in a metaphorical language
and draw attention to it.

Sissako

Sissako is a director, who studied film in Moscow, was born in Mauritania, and his childhood was in Mali. Sissako's film imagination amazes the audience with its surrealist, creative metaphors, free improvisations, and unique humor. In Mali, houses that have only been built for temporary accommodation are called *heremakono*: they are 'waiting for happiness'. Nouhadhibou, the ocean town of Mauritania in *Waiting for Happiness*, is the threshold of European hopes, just as Casablanca in Michael Curtiz's movie, was the gateway to the USA during the Second World War. In this movie of Sissako, who says, "The homesickness starts before departure," a car full of passengers are waiting for their broken cars to be repaired in this fishing village on the ocean coast of Mauritania. Stuck between the desert and the ocean, this geography is cut out for Sissako so that he can employ his metaphorical style. Abdallah, who came to visit her mother before immigrating to Europe, gives himself to his books during this waiting time, and the only contact he has with the outside is the view from the small and low window of his room that he can only see people's feet. Sissako describes the estrangement of Abdallah's continent to the people with this interesting framing invention. The young man remains indifferent to the local entertainment motifs, which are woven with Wassoulou rhythms in the film, whose music is made by Oumou Sangaré.

This is not a place to stay, but a place to cross. When it cannot be abandoned, it becomes a place of regret and pain of not being able to go. While here, an imagination of Europe is produced, which is a dream of destination sometimes reached sometimes not or sometimes just temporarily realized, and this perpetually transforms. Thus, as the name of the movie points out, the boundaries and form of this 'transitional zone', Nouhadhibou, also become ambiguous and the space is 'deterritorialized'. Likewise, the

boundaries of life are intertwined in the film, whether death is a beginning or an end has become relative. The gate of Europe or the place where the ghost of Europe travels is "dynamically manipulated and transformed" as a reference to James Newman, who discusses 'reterritorializing' and 'deterritorializing' of space over videogames such as Pac-Man. (Newman 2004). Abdallah cannot literally control the shape of the space he pauses in, but his way of acting and imaginations on it transform the space. In parallel, the boundaries and forms of the characters' identities constantly stretch and the identities are 'deterritorialized'.

Abdallah needs light to continue reading at night, and the wise old man Maata and the little boy Khatra, who adds dynamism to the movie, try to connect electricity to his room, but that will not be easy. Pushing the opportunity to go to Europe in his youth, Maata will question this decision for a lifetime. Death falls into a beginning rather than an end in this narrative. Impressed by his stories after Maata's death, Khata will try to go abroad and try what the old man could not do. This poetic film, which has autobiographical features in connection with the Abdallah character, stands between reality and surreal with its creative imagery and unique sense of humor. Though it seems eclectic because of bringing together different situations loaded with many references, this layered narration that complements itself with its audience and does not depend on the traditional storytelling, says a lot. *Heremakono*, that can find points of conflict about places that we are also familiar although we have never seen, was awarded Un Certain Regard in Cannes in 2003.

We see a similar relationship between Maata and Khatra in the Iranian influential 2005-made Tunisian film *Bab'Aziz*. In addition, as an example of mutual interaction, in Sissako, it is possible to see the traces of Iranian films such as *The Day I Became a Woman* (2000) directed by Marziye Makhmalbaf, written by Mohsen Makhmalbaf, and *Close Up* (1990) and *Koker Trilogy* (1987-1994) by Kiarostami.

4.11. SURREALIST AND PARODIC STATISTICS OF THE AFRICAN TRUTH: *BAMAKO*, ABDERRAHMANE SISSAKO, MALI, 2006

Sissako again puts his signature under a metaphorical invention full of intelligence and humor in *Bamako* named after the capital of Mali. He overlaps the country's situation with a rocking marriage and places them both on the same surrealist or fantasy trial. Sissako continues to contemplate on the boundaries and forms of the spaces and 'times' which intertwine, violate, penetrate and 'deterritorialize' each other in *Bamako*, as in *Heremakono*. Marriage of singer Melé and her unemployed husband Chaka is not going well. When the couple is on the verge of divorce, a court is set up in the courtyard in front of their house. In court, representatives of the IMF, the World Bank, and Malian citizens discuss the economic situation of Africa, the causes of poverty, and the West's approach to Africa. Representatives of capitalism base poverty of Africa on moral corruption. The IMF and the World Bank are the only solutions to save Africa. However, according to Malians, the reason for poverty and decay in the country is the colonial politics of international financial institutions.

The political and social situations that Sembène or Mambéty described in an indirect context are voiced directly by the citizens at this hearing. Some of the content of the expressions during the hearing are like that: More refined methods and maneuvers as a characteristic side of neo-colonialism, new capital-exporting ways, more subtle and crafty trading practices, various 'aid' topics and 'development' programs, giving formal independence to the colonies, using military blocks and bases, intervening in the internal affairs of developing countries in more insidious ways, and methods of utilizing international and national organizations compatible with the interests of this same colonial policy… A statistic given in the film is very striking: 85% of the annual revenue of 14 Francophone countries that have gained independence are gathered in the Bank of France every year and African countries try to run their economy with the remaining 15%. If there is a financial problem, African countries have to borrow from this 85% segment, that is, from their own money. In contrast, the speeches of the representatives of the IMF and the World Bank, which defend the construction and infrastructure activities during the colonial period, go on. Meanwhile, a photographer who records the hearing, says, "The dead say more; pay or die!.." There are two backgrounds: These heavy and vital

issues can only be spoken ironically while everyday household chores continue in the *background*. On the other hand, the audience must decide whether the wife or husband is right in that social, economic, and political *background*.

There are cameras in this trial 'game' set up in the courtyard of the house, so theatrical defamiliarization is dimensioned further. Sissako also places a short film in the movie; in this postmodern motif, *Death in Timbuktu*, Palestinian director Elia Suleiman and the film's producer, Danny Glover, shoot each other. All of these allusive, sarcastic, and complex layered references evoke Godard's humor as well as the flow-breaking styles of Kiarostami and Makhmalbaf from the Third Cinema, to which Sissako also belongs. This film, in which the court acts as a representation that realizes the debates in the minds of people and the fate of Bamako coincides with that of Melé and Chaka, receives the Film Award of the Council of Europe (FACE) at the Istanbul International Film Festival in 2007 and the Lumières Award in France.

4.12. SHADES OF ISLAM: *TIMBUKTU*, ABDERRAHMANE SISSAKO, MALI, 2014

In *Timbuktu*, Sissako handles the radical Islamists taking over in Timbuktu, Mali, where Tuaregs, who speak the Tamasheq language, live. In his latest novel, *Guelwaar* (1996) that he made a film with the same name in 1992, Sembène revealed the fundamentalist dangers in Senegal as he satirized the efforts of the country's economy to survive with international economic aid.

The precious mask of *Black Girl*, an original and authentic icon representing the pre-colonial period of Africa, becomes the target of radical Islamists in this movie. The identity of these radical Islamists is not expressed in the movie; they call themselves 'mujahideen'. While the locals are worshipping, radicals enter the mosque with shoes and weapons. They have problems not only with music but also with hymns with religious concepts and words. Those who engage in football are punished with 20 whips, the administration does not give any justification for such practices; we cannot know whether the ban was caused, for example, by concerns about the ‘opium’ influence on the masses

or about the capitalist exploitation side of football; however, we hear the heated Barcelona-Real Madrid conversations among the soldiers of the administration. They do not find the hijab of the saleswoman in the market sufficient, they force the woman to wear gloves while cleaning fish. In order to marry, they do not consider the consent of the woman or her family whomever they want to.

The ways, by which Malian Muslims, who have been blending religion with the traditional for hundreds of years, offer authentic and original practices, will experience the same fate as their ancestors' traditional Bambara culture in *Yeelen* had. Just as capitalism and globalization flatten and eliminate differences in some cases, radical Islam follows a similar way with the language of the missionaries and colonialists; it does not tolerate authenticity and distinctive religious practices that are synthesized by the local culture. In the film, the tense atmosphere caused by the administration has also a negative effect on the tragedy that is born from the cows' water needs. Just as the "intermediary" bourgeoisie in *Xala* does not have a mission for production, the administration, which is concerned with applying these radical rules, has no concern about focusing on the real problems of society.

Sissako maintains his poetic language in *Timbuktu* as well: He attributes a symbolic meaning to the gazelle and the bush shots, in such a way that the people were living in peace with their traditional motifs and nature before radicals arrived. As a liberating example of time-image and 'line of flight', the soccer scene without a ball evokes the choreography of modern dances, he breaks the chronology of time at that scene, it is ambiguous whether it belongs to the past or future or a dream; thus, Sissako's language draws attention to the bans and problems poetically and metaphorically. In his own words, *Timbuktu* was a painting in which he reveals his doubts, heart, and feelings. When Alin Taşçıyan, a journalist from Turkey, asks what he thinks about coinciding the premiere of the film and Boko Haram's kidnapping of young women in Niger, Sissako answers:[16]

> *As much as I am an African, I am Muslim, which enriches me. On the other hand, I think that Islam has been taken hostage by people of a certain identity who use it and try to be its spokesperson or face. Unfortunately, when the five or five hundred people are taken hostage in the West it creates an earthquake effect. When a culture or a city*

[16] Taşçıyan A. 2014. Ben hem Afrikalı hem Müslüman bir yönetmenim. [I am both an African and a Muslim director]. *Star,* [online] 23 May 2014, https://www.star.com.tr/yazar/ben-hem-afrikali-hem-musluman-bir-yonetmenim-yazi-886715/ [accessed 1 May 2020]

is taken hostage, that means thousands of people are hostage. This is not noticed. Every man, every woman should defend humanity. Humanity is in everything! In culture! You cannot ban music, music is the soul. When the extremists invade Timbuktu they do that. You cannot ban sports, sports bring people together. Sport means falling together and getting up by holding on to each other. This was one of the things that inspired me. You may have a vision, but you cannot say 'This is Islam' and the other is profanity. My job and duty are to clarify this issue. At the same time, to show that women and men are struggling with this, to show that a woman is tortured for reasons such as clothing style, her affair with someone so that you and others understand what happened. A movie is for that, a movie is to provide understanding. Let people understand the issues they are away from…

4.13. THE NATIVE LANGUAGE vs. FOREIGN LANGUAGE EMBEDDED IN THE AFRICAN SPIRIT: *CRY THE BELOVED COUNTRY*, DARRELL ROODT, SOUTH AFRICA, 1995

Although Durban Film Festival, which has been held since 1979, is one of the oldest cinema activities in Africa, the participation of black South Africans in the continental cinema movement spreading from West Africa was very difficult during the harsh and traumatic years of the Apartheid period. It is worth mentioning that the allegorical movie *The Gods Must Be Crazy* directed by Jamie Uys, shot in 1980. It handles the earthquake effect of a Coca Cola bottle thrown from the plane over Xi and his tribe ignorant of 'civilization'. This bottle, which was initially seen as the blessing of God, causes the members of the tribe to meet feelings they never experienced, such as lack of harmony, incompatibility, jealousy, and even hate. The film, which also reveals many humorous situations, marks the ontologically seductive side of capitalism.

Adapted from Alan Paton's cult novel, *Cry The Beloved Country* takes place in Apartheid South Africa, where even the sidewalks were in two contrasting colors until Nelson Mandela took over. The film, which is set in Johannesburg, tells the story of a white landowner and a black priest and multiplicity of identities, such as black, white, wealthy, poor, urban, countryman, activist, ordinary citizen, old racist, still racist, one who found peace or the one who couldn't yet, are questioned. In addition, some facts, such as crime, justice, sin, intention, and tolerance of the blocks living together, painful hybridity, are questioned as well. These identities, which have deep gaps and distances between them and the mutual and cross relations between them, are passed through the exams again, and they are subjected to past or current status reviews. In this society, where being

sincere or innocent is like holding the fire, from time to time, sadness will be shared by these identities, and from time to time, hands will cling to the throat of the opposite person. Made a year after Mandela became president, this film reflects South Africa's multivariate sociological structure as wide as possible and becomes one of the first voices of the new era.

Ezekiel Mphahlele, in his critique for the novel, says that the heroes of Alan Paton are the educated black prototype produced by whites and that the novel represents Christian-like compassion, childishness, and innocence (as cited in Akçay 2016, p. 17). In parallel, Sydney Pollack's movie *Out of Africa* (adapted from Isak Dinesen's partly autobiographical novel with the same name in 1985) shows the Western woman's compassion for Africa, thus children healed by Karen Blixen (Isak Dinesen is Blixen's pen name) will then choose Christianity. However, this issue has turned into a dichotomy, as in the discussion "whether the native language or foreign language is embedded in the African spirit". It should be remembered that missionary activities have positive effects on literacy and intellectuality and that many African writers are educated in missionary schools. On the other hand, it must be emphasized that Christianity and even Islam in these lands have unique characters and produce original practices based on African values.

Cinema in South Africa has had a big break since 2000 and has managed to attract attention in the cinema circles around the world. *Yesterday*, (2004) by Darrell Roodt, director of *Cry the Beloved Country*, handled a young Zulu mother's fight against AIDS and it competed in the foreign film category at the 2005 Oscars. The same year, Zola Maseko, born in Swaziland, neighboring South Africa, makes *Drum*. It handles the anti-racist fight in Sophiatown in the 1950s through the media and reflects the music and entertainment venues of Johannesburg of the time effectively and aesthetically, which received the FESPACO Grand Prize. South African female film director Maganthrie Pillay's road movie *34 South* (2005) deals with identity and youth issues in the new South African Republic. Mark Dornford-May interprets Bizet's *Carmen* opera in South African locations in *U-Carmen eKhayelitsha* and won the Golden Bear Award in Berlin in 2005.

5. CONCLUSION

As Dudley Andrew asserts Sub-Saharan Africa has become one of the places towards which the creative impulse and soul of cinema has shifted. Following that creative impulse, I believe that this thesis has shown that the postcolonial approach and Deleuzian concepts can guide the audience in order to understand this complex and compelling continent and the films that seem 'plain' at first glance. Deleuze says that our experiences constitute our 'opinions', which are 'generally held views', in which we reduce diversity and complexity to a digestible simplicity. Deleuze calls us to think and contemplate on cinema to see the connections between science, art and philosophy thus, thought can 'deterritorialize' us. The films analyzed here are milestone films in the Third Cinema literature and suitable for postcolonial readings and to be dealt with Deleuzian concepts such as 'event', 'minor cinema', 'time-image', 'deterritorilization', 'line of flight', 'rhizome', 'molecular line', 'flows', 'bodies without organs', 'nomadic subjects' and 'becoming' in terms of form and content. *Borom Sarret* (*The Wagoner*, 1963), *La Noire De…* (*Black Girl*, 1966), *Xala* (1975), *Moolaadé* (2004) by Ousmane Sembène, *Touki Bouki* (*Journey of the* Hyena, 1973), *Hyenas* (1992), and *La Petite Vendeuse de Soleil* (*The Little Girl Who Sold the Sun*, 1999) by Djibril Diop Mambéty, *Yaaba* (1989), *Tilaï* (*The Law*, 1990) by Idrissa Ouedraogo, *Sarraounia* (1986) by Med Hondo, *Yeelen* (*Brightness*, 1987) by Souleymane Cissé, *Heremakono* (*Waiting For Happiness*, 2002), *Bamako* (2006), and *Timbuktu* (2014) by Abderrahmane Sissako, and *Cry The Beloved Country* (1995) by Darrell Roodt were analyzed in detail through the theoretical frame which were laid in the beginning of the thesis. In addition, many other films of these and other directors were discussed in that context as well.

As I pointed out in the introduction, when I began to deal with the African cinema, some dilemmas were occupying my mind. "Is it a tourist visit to Africa among the world cinemas?" or "Is it looking at the world from the center of African cinema?" Furthermore, "Is a Freudian concept 'other' sufficient to encircle and comprehend the truth of the continent?" or "Besides the postcolonial frameworks, do we need more philosophical views not to miss the unique authenticity of Sub-Saharan?" Throughout this work, I have given some answers to these questions and asked new ones. A model was needed for these

films to make sense alone and together as a ‘sum’. I proposed and argued a multi-layered, holistic model that involves the historical, political, and cultural background of the continent, independence struggles, pan-Africanism, Negritude (Black Consciousness), postcolonial studies, Third Cinema manifestos and theories, psychoanalytical and Deleuzian philosophical frameworks. Within the analyses of some particular films, I determined nine formal and thematic main veins in that cinema tradition that has been formed since the 60s to the present. Although each film has a separate and distinctive voice, those singular films and veins form a meaningful ‘sum total’, which is the aspect of a unique African spatiality and temporality. As a holistic, theoretical, and analytical method and approach, this seeing form and model enables us to see and examine the meanings and signs in that ‘sum total’ and the truth of the continent.

When African filmmakers started making films in the 60s, they had various motivations such as facing colonialism and assimilation that they have been exposed to for centuries, remembering their forgotten identities, and discovering other ‘becomings’ and ‘virtualities’. It is certain that they have been saying many things to themselves, their colonizers, and us for about 60 years. However, a recent incident related to the trials of coronavirus vaccine and a 2010 movie showed that the issues they have been dealing with are keeping their power in the Western daily discourses popping up almost unconsciously during a TV debate, and rooted deep in social practices as seen in the movie *I am Slave*. Two French doctors have been accused of racism after a TV debate in which one suggested trials in Africa to see if a tuberculosis vaccine would prove to be effective against coronavirus. During the debate on TV channel LCI, Camille Locht, head of research at the Inserm Health Research Group, was talking about a trial in Europe and Australia. Jean-Paul Mira, head of intensive care at Cochin Hospital in Paris, then says: “If I can be provocative, shouldn't we be doing this study in Africa, where there are no masks, no treatments, and no resuscitation?” “You are right,” Dr. Locht responded. “We are in the process of thinking about a study in parallel in Africa,” he said, referencing the existing trials in countries on other continents. The comments received an angry response on social media, including from former footballers Didier Drogba and Samuel Eto’o. “It is totally inconceivable we keep on cautioning this. Africa isn’t a testing lab. I would like to vividly denounce those demeaning, false and most of all deeply racist words,” Didier

Drogba tweeted. “Do not take African people as human guinea pigs! It’s absolutely disgusting,” he added. Eto’o called the doctors “murderers”.[17]

A British film, *I Am Slave* directed by Gabriel Range, 2010, which is as controversial as “guinea pig case”, is set in London’s slave trade and centered on a woman’s fight for freedom. In the film, adapted from the autobiographical novel of Mende Nazer, a 12-year-old girl named Malia Elnour, a descendant of an ancient ruler in the Nuba region of Sudan, is first sold as a slave to a wealthy house in the capital Khartoum by the fundamentalist government forces named Muharaleen. After 6 years here, Malia remains in slave ‘status’ for another 6 years at the house of a relative of this family in London. Her father, who is left behind, continues to stubbornly look for his daughter, even though there is no tiny trace of whether she has lived for 12 years. The film's claim is that as of 2010 there is evidence that five thousand young women are still used as slaves in London. According to the official numbers, the information given by the film is that twenty thousand young women in Sudan were enslaved and slave procurement continued.

While such colonialist remnants are still current by 2020, black Africans in the continent and diaspora are continuing filmmaking. Besides the directors analyzed above, Mahamat Saleh Haroun from Chad with his movies *Abouna* (*Our Father*, 2002), *Daratt* (*Dry Season*, 2006) and *Un homme qui crie* (*A Screaming Man*, 2010); Jean-Pierre Bekolo from Cameroon with *Quartier Mozart* (1992) and *Les Saignantes* (Bloodiest**,** 2005); Andrew Dosunmu from Nigerian diaspora with *Restless City* (2011) and *Mother Of George* (2013); Ghanaian female director Akosua Adoma Owusu with a short film *On Monday of Last Week* (adapted from Nigerian author Chimamanda Ngozi Adichie, 2017); South African Neill Blomkamp with *District 9* (2009); South African Gavin Hodd with *Tsotsi* (*2005*); French Jérôme Salle with *Zulu* (2013); British Andy Jones with *I Shot Bi Kidude* (2015) worth mentioning.

The themes of these films span a wide range such as civil war, atonement, revenge, feud, father-son conflict, pop culture, witchcraft, infertility, life in the diaspora, gender, racism, neoliberalism, immigration, street gangs, life in suburban and ghetto, class conflict,

[17] Coronavirus: France racism row over doctors' Africa testing comments. *BBC*, [online] 3 April 2020, https://www.bbc.com/news/world-europe-52151722 [accessed 15 May 2020].

music, jazz and science fiction. Most of them maintain and develop the social-realist, documentarist, surrealist, parodic, satiric, postmodernist, and musical veins, but one of those films, *District 9*, succeeds to be very influential on the science-fiction circles in the world. This African science-fiction is noted for its visual effects as well as its documentary-style imagery like *Alive in Joburg*, 2006 short film of the Blomkamp from which *District 9* is adapted. The story, which explores themes of humanity, xenophobia and social segregation, begins in an alternate 1982 when an alien spaceship appears over Johannesburg, South Africa. Though the film is a co-production of New Zealand, the United States and South Africa, the title and premise of *District 9* were inspired by events in Cape Town's District Six, during the Apartheid Era. Moreover, it was filmed in South Africa settings where Bloomkamp was born and *District 9* can be discussed in the contexts of African diaspora, 'accented cinema' and 'transnational cinema'.

Confrontation with the African realities and contemplation on them might make us more honest to ourselves, it liberates us more and awakes us about how the world system operates. African films provide a vital and unique opposite angle with the tripods they set up on the opposite side of the river in order to take a more complete view of world politics, ideologies, and order. Moreover, these films enable us to see that this geography, by Sartre, Deleuze, and many thinkers, is accepted as a place towards which the creative impulse and soul of cinema has shifted, crossing beyond the Freudian frame of 'other', and hosts paradigmatically separate and authentic forms of human 'becomings'.

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