



GUIMBA

THE TYRANT

Guimba The Tyrant

Dominica Dipio



Guimba The Tyrant:

The International Movie Industry Gorham Anders Kindem, 2000 A comprehensive history of the international movie industry during the 20th century Essays examine the film industries of 19 countries focusing on individual national movie industries economic social aesthetic technological and political ideological development within an international context

Francophone African Cinema K. Martial Frindéthié, 2014-01-10 Setting the stage for a critical encounter between Francophone African cinema and Continental European critical theory this book offers a transnational and interdisciplinary analysis of 16 Francophone African films including Bassek Ba Kobhio s The Great White Man of Lambarene Cheick Oumar Sissoko s Guimba the Tyrant and Amadou Seck s Saaraba The author invites readers to study these films in the context of transnational conversations between African filmmakers and the conventional theorists whose works are more readily available in academia The book examines black French filmmakers treatments of a number of cross cultural themes including intercontinental encounters and reciprocity ideology and subjective freedom governance and moral responsibility sexuality and social order and globalization Throughout the work the presentation of literary theory is accessible by both beginning and advanced students of film and culture Instructors considering this book for use in a course may request an examination copy here

African Film Josef Gugler, 2003 In *African Film Re imagining a Continent* Josef Gugler provides an introduction to African cinema through an analysis of 15 films made by African filmmakers These directors set out to re image Africa their films offer Western viewers the opportunity to re imagine the continent and its people As a point of comparison two additional films on Africa one from Hollywood the other from apartheid South Africa serve to highlight African directors altogether different perspectives Gugler s interpretation considers the financial and technical difficulties of African film production the intended audiences in Africa and the West the constraints on distribution and the critical reception of the films

African Cinema: Manifesto and Practice for Cultural Decolonization Michael T. Martin, Gaston Jean-Marie Kaboré, 2023-08-08 Challenging established views and assumptions about traditions and practices of filmmaking in the African diaspora this three volume set offers readers a researched critique on black film Volume Two of this landmark series on African cinema is devoted to the decolonizing mediation of the Pan African Film Television Festival of Ouagadougou FESPACO the most important inclusive and consequential cinematic convocation of its kind in the world Since its creation in 1969 FESPACO s mission is in principle remarkably unchanged to unapologetically recover chronicle affirm and reconstitute the representation of the African continent and its global diasporas of people thereby enunciating in the cinematic all manner of Pan African identity experience and the futurity of the Black World This volume features historically significant and commissioned essays commentaries conversations dossiers and programmatic statements and manifestos that mark and elaborate the key moments in the evolution of FESPACO over the span of the past five decades

Nationalist African Cinema Sada Niang, 2014-02-21 In the last decade a certain discomfort at times even impatience emerged among critics of

African cinema The onset of such uneasiness can be traced back to the demise of the liberationist discourse to the questioning of the monolithic expression African cinema and finally to the critical exploration of various forms of visual narratives developing at a fast speed on the continent Nationalist African Cinema Legacy and Transformations reexamines African cinema of the nationalist era within the context of contemporary major Euro American film trends It argues that the aesthetic diversification of African cinema can be traced as far back as the nationalist era

Encyclopedia of Twentieth-Century African History Dickson Eyoh, Paul Tiyambe Zeleza, 2005-10-24 With nearly two hundred and fifty individually signed entries the Encyclopedia of Twentieth Century African History explores the ways in which the peoples of Africa and their politics states societies economies environments cultures and arts were transformed during the course of that Janus faced century Overseen by a diverse and distinguished international team of consultant editors the Encyclopedia provides a thorough examination of the global and local forces that shaped the changes that the continent underwent Combining essential factual description with evaluation and analysis the entries tease out patterns from across the continent as a whole as well as within particular regions and countries it is the first work of its kind to present such a comprehensive overview of twentieth century African history With full indexes and a thematic entry list together with ample cross referencing and suggestions for further reading the Encyclopedia will be welcomed as an essential work of reference by both scholar and student of twentieth century African history Choice Outstanding Academic Title 2004

Men in African Film & Fiction Lahoucine Ouzgane, 2011 Fills a gap in the international literature by offering new insights into the heterogeneous ways in which African men are performing negotiating and experiencing masculinity Through their analysis of the depictions in film and literature of masculinities in colonial independent and post independent Africa the contributors open some key African texts to a more obviously politicized set of meanings Collectively the essays provide space for rethinking current theory on gender and masculinity how only some of the most popular theories in masculinity studies in the West hold true in African contexts how Western masculinities react with indigenous masculinities on the continent how masculinity and femininity in Africa seem to reside more on a continuum of cultural practices than on absolutely opposite planes and how generation often functions as a more potent metaphor than gender Lahoucine Ouzgane is Associate Professor of English Film Studies University of Alberta Canada

The Routledge Companion to Film History William Guynn, 2010-09-13 The Routledge Companion to Film History is an indispensable guide for anyone studying film history for the first time Incorporating a series of 11 introductory critical essays on key subject areas with a dictionary of key names and terms it serves to introduce the reader to the field of film history in a comprehensive and well rounded manner

Traditional Storytelling Today Margaret Read MacDonald, 2013-12-16 Traditional Storytelling Today explores the diversity of contemporary storytelling traditions and provides a forum for in depth discussion of interesting facets of contemporary storytelling Never before has such a wealth of information about storytelling traditions been gathered together Storytelling is

alive and well throughout the world as the approximately 100 articles by more than 90 authors make clear Most of the essays average 2 000 words and discuss a typical storytelling event give a brief sample text and provide theory from the folklorist A comprehensive index is provided Bibliographies afford the reader easy access to additional resources

Postcolonial African cinema David Murphy, Patrick Williams, 2019-01-04 This is the first introduction of its kind to an important cross section of postcolonial African filmmakers from the 1950s to the present Building on previous critical work in the field this volume will bring together ideas from a range of disciplines film studies African cultural studies and in particular postcolonial studies in order to combine the in depth analysis of individual films and bodies of work by individual directors with a sustained interrogation of these films in relation to important theoretical concepts Structurally the book is straightforward though the aim is to incorporate diversity and complexity of approach within the overall simplicity of format Chapters provide both an overview of the director s output to date and the necessary background personal or national cultural or political to enable readers to achieve a better understanding of the director s choice of subject matter aesthetic or formal strategies or ideological stance They also offer a particular reading of one or more films in which the authors aim to situate African cinema in relation to important critical and theoretical debates This book thus constitutes a new departure in African film studies recognising the maturity of the field and the need for complex yet accessible approaches to it which move beyond the purely descriptive while refusing to get bogged down in theoretical jargon Consequently the volume should be of interest not only to specialists but also to the general reader

African Film and Literature Lindiwe Dovey, 2009 Analyzing a range of South African and West African films inspired by African and non African literature Lindiwe Dovey identifies a specific trend in contemporary African filmmaking one in which filmmakers are using the embodied audiovisual medium of film to offer a critique of physical and psychological violence Against a detailed history of the medium s savage introduction and exploitation by colonial powers in two very different African contexts Dovey examines the complex ways in which African filmmakers are preserving mediating and critiquing their own cultures while seeking a united vision of the future More than merely representing socio cultural realities in Africa these films engage with issues of colonialism and postcolonialism updating both the history and the literature they adapt to address contemporary audiences in Africa and elsewhere Through this deliberate and radical re historicization of texts and realities Dovey argues that African filmmakers have developed a method of filmmaking that is altogether distinct from European and American forms of adaptation

Climate Cultures Jessica Barnes, Michael R. Dove, 2015-01-01 Climate change is one of the most pressing issues of our times yet global solutions have proved elusive This book draws together cutting edge anthropological research to uncover new ways of approaching the critical questions that surround climate change Leading anthropologists engage in three major areas of inquiry how climate change issues have been framed in previous times compared to present day discourse how knowledge about climate change and its impacts is produced and interpreted by different groups and how imagination plays a role in

shaping conceptions of climate change *Culture and Customs of Mali* Dorothea E. Schulz Ph.D.,2012-01-06 Touching on everything from its rich musical heritage to its varied cultural traditions this is a thorough and accessible introduction to the contemporary lives of the different peoples who call Mali their home Rated among the world's ten poorest nations Mali has a glorious past and a less certain present *Culture and Customs of Mali* touches on the first as background for understanding the second exploring multiple facets of contemporary social life and cultural practices in this landlocked West African nation The book offers an overview of diverse aspects of everyday social cultural and religious life in Mali paying particular attention to regional and ethnic variations It shows how current social conventions and cultural values are the product of a centuries long history while at the same time dispels the common perception that African societies are rooted in unchanging tradition Readers will come away with a better understanding of the multiple ways in which Malians starting from their own customs and cultural foundations integrate themselves into an international economic order and a globalized world of shared media images and cultural practices **Roger Ebert's Movie Yearbook 2005** Roger Ebert,2004 Containing reviews written from January 2002 to mid June 2004 including the films *Seabiscuit* *The Passion of the Christ* and *Finding Nemo* the best and the worst films of this period undergo Ebert's trademark scrutiny It also contains the year's interviews and essays as well as highlights from Ebert's film festival coverage from Cannes *Gender Terrains in African Cinema* Dominica Dipio,2019-04-12 *Gender Terrains in African Cinema* reflects on a body of canonical African filmmakers who address a trajectory of pertinent social issues Dipio analyses gender relations around three categories of female characters the girl child the young woman and the elderly woman and their male counterparts Although gender remains the focal point in this lucid and fascinating text Dipio engages attention in her discussion of African feminism in relation to Western feminism With its broad appeal to African humanities *Gender Terrains in African Cinema* stands as a unique and radical contribution to the field of African film studies which until now has suffered from a paucity of scholarship *When the World Laughs* William V. Costanzo,2020-02-03 *When the World Laughs* is a book about the intersection of humor history and culture It explores how film comedy one of the world's most popular movie genres reflects the values and beliefs of those who enjoy its many forms its most enduring characters and stories its most entertaining routines and funniest jokes What people laugh at in Europe Africa or the Far East reveals important truths about their differences and common bonds By investigating their traditions of humor by paying close attention to what kinds of comedy cross national boundaries or what gets lost in translation this study leads us to a deeper understanding of each other and ourselves Section One begins with a survey of the theories and research that best explain how humor works It clarifies the varieties of comic forms and styles identifies the world's most archetypal figures of fun and traces the history of the world's traditions of humor from earliest times to today It also examines the techniques and aesthetics of film comedy how movies use the world's rich repertoire of amusing stories gags and wit to make us laugh and think Section Two offers a close look at national and regional trends It applies the concepts set

forth earlier to specific films across a broad spectrum of sub genres historical eras and cultural contexts providing an insightful comparative study of the world s great traditions of film comedy African Filmmaking Roy Armes,2006-08-07 Armes offers a wealth of information and a unique perspective on the history and future of African filmmaking *African Freedom* Phyllis Taoua,2018-07-26 The push for independence in African nations was ultimately an incomplete process with the people often left to wrestle with a partial imperfect legacy Rather than settle for liberation in name alone the people engaged in an ongoing struggle for meaningful freedom Phyllis Taoua shows how the idea of freedom in Africa today evolved from this complex history With a pan African interdisciplinary approach she synthesizes the most significant issues into a clear compelling narrative Tracing the evolution of a conversation about freedom since the 1960s she defines three types and shows how they are interdependent Taoua investigates their importance in key areas of narrative interest the intimate self gender identity the nation global capital and the spiritual realm Allowing us to hear the voices of African artists and activists this compelling study makes sense of their struggle and the broad importance of the idea of freedom in contemporary African culture *Frame by Frame III* Audrey T. McCluskey,Audrey Thomas McCluskey,2007 An invaluable compendium for anyone interested in cinema The Transparency of Spectacle Wheeler Winston Dixon,1998-05-07 While agreeing that the digitization of the cinema is inevitable and even a necessary adjustment to the economic realities of end of the millennium cinema production Dixon argues that it represents a fundamental representational shift in the relationship between the spectator and the image production apparatus of the cinematograph More than ever all visual input is merely raw material which is then subjected to digital polishing and tweaking until it attains a sheen of artificial splendor that is utterly removed from the photographic reproduction of the object and or person originally photographed

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