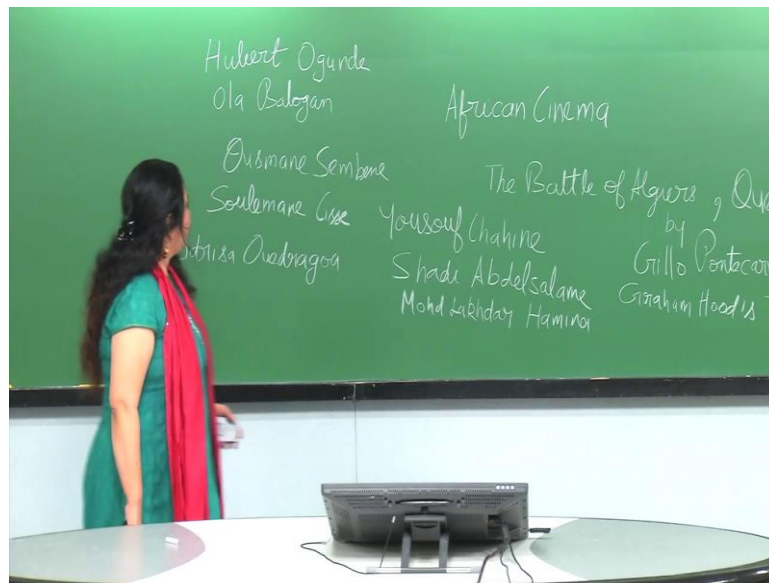


Film Appreciation
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Lecture – 35
African Cinema

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Good morning. Today we are going to have a very brief overview and introduction to African cinema, I know that many of us are not familiar with it in fact, an average percent does not even know that there is a cinema industry in Africa, but there is a very industry in Africa and countries that form a part of the African continent. So, African cinema one of the most well known film is the Italian Algerian movie, the battle of Algerius; it was directed by some one called Gillo Pontecorvo, please note down this name Gillo Pontecorvo who also later on made a film Queimada. So, two movies by Gillo Pontecorvo the battle of Algiers and Queimada.

We will be talking about the growth of African cinema, and the key characters there Youssef Chahine, Shadi Abdel Salam, Mohammed Lakhdar Hamina, we will be also talking about Nigerian cinema. So, Nigerian another part of Africa. So, these are the key place here, Hubert Ogunde, Ola Balogun, Ousmane Sembene, Souleymane Cisse, Idrissa Ouedraogo; these are the names. And then recently there was an Oscar film Saoussy by Graham Hood, which is again a very eminent a prominent African film.

So, to begin with we have to know that many African nations, did not have a film industry till they became independent of a colonial rule in the 1960's and 70's, you have to remember that Africa to begin with was a colony just like us, and the rapid development in the African film industry happen. Once they started getting independent of European powers is then film from Africa, and film industry it as begin to flow ration production have a started attracting international attention. France is a major founder, you know he is he is the French people key source of founding to African cinema. Egyptian cinema is also very prominent and many people when they think and when they here of the word African cinema, they are immediately associated to it Egyptian cinema.

The Most of Arab cinema also has come to be recognized it Egyptian cinema. So, in the Arab cinema, African cinema, Egyptian cinema; there is lot of overlap and people are generally people by people I know by people, I mean people who are not into reading or studying international cinema for many, we such people they are all the same. So, a production of films in north Africa, remain quite low until after the second world war and important film maker of this period was Yusuf Shahin who is Kyroz Stations, which was made in 1958 made in distinct impression world war Shahin. Also made a film such as Alexander wide and Adubana part many of his films add a strong political over tons. We have to remember that cinema is always situated in the ground realities of it social political culture in and attitude.

So, African cinema is no different although in our country, as we have being same. We have talking a lot about the main stream cinema, we recently they history of Hindi films, we also did Hindi film music. So, we can talk about escape this film which is depoliticized, but that is not the case in many international film concerns cinema extremely political, and they interrogate and they address social and political concerns. So, Shahin film such as this arrow were, which deals with Egypt six days war against is right and also Shadi Abdel Salam the night of counting the years is about the Robbin of Mummies tons.

So, again we know Egyptian, we know its known for Mummy's, and Robbin of Mummy's tombs and that the theme of the night of counting the years by Shadi Abdel Salam. So, these were the films which strongly concerned with political, and cultural issues attribute. One of the most famous film in this is film that become like a textbook for all Cinefeels is the battle of Alius, which is the Italian Algerian production is deducted by Gillo Pontecorvo. And it is a comparing political drama, it is an

unsentimental analysis of the conflict depicting the Kabyles, and the revolutionary during the initial years of the Algerian war the film uses non professional actors, it was shot on location and all these played actual roles, you know it almost played out that actual war that to place the director uses grainy shots almost to give it a give it like some documentary feel.

So, we have been doing all this like Italian Neorealism French New Wave, we have also been talking about our own new kind of cinema. So, that is kind of a trope you use there, it is a feature film although it gives an impression of being a document to give it a very realistic look, if shot in black and white camera work again through editing, and through certain stylistic devices of cinematography with central key words on a handful of individuals Pontecorvo shapes the film into the exemplar, suspenseful drama. So, although it may be based on a real life incident it also played out like a feature film. His other films include Comandante, this is about 19th century Portuguese and British imperialism in the Caribbean the film, and Marlon Brando on top of the cast.

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Here is the sequence on the battle of Algiers. Mohammed Lakhdar Hamina chronicles of the burning years is a 1975 film, which traces the history of Algeria

from 1939 to 1954. Algeria along with Morocco and Tunisia as produced award winning film sector, the silence of the palace which is a look at the role of women in the contemporary society. So, more important film makers from the sub-Saharan region are Ousmane, Sembene, Souleymane, Cisse and Idrissa Ouedraogo, when South Africa was

facing apartheid very few films are produced. However, we have one very special film very important film, which is directed by Graham Wood, it won an Oscar South Sea which is a 2000 film which is about the violence of black people against the whole kind. So, here is the scene from south sea two thousand and five cinema from Nigeria is also quite interesting.

The Nigerian film industry is now refers to as Bollywood, and it grew rapidly in the 90's and 2000's. It is currently only behind India as the largest film industry in the world holla ballgame, who is film for freedom was entered into the Russian film festival, and Hublot Gander was part of the first generation. Nigerian film makers who were operating in the 1960 they could not produce many film, because of the high cost of production. The use of English rather than Nigerian has added in the boom of Nigerian cinema, the use of digital technology has cut cost, and made film making more accessible Shafafiya in London, which was released. In 2003 was one of the first movie to reach international markets, and it also did well at the box office straight to video films are enormous rather than exception with digital film making becoming more relevant in a part apparent of it. So, similarly while shooting on location in places such as hotel rooms offices, it was the was norm the film the industry, now enjoys healthy balance between the studio production and on locations shoots.

So, once upon a time the film would go straight to video, now they have the budget to shoot on locations on also to constructs sets design sets, and made quite films in studio recent big budgets film, such as phone shop the meeting; all these were shot for most part on studio which is a rarity for Nollywood while there is no doubt that Nollywood exhibits there, high brid characters; that is obvious in many forms of African popular are it is acute. You know use of locality that gives it in unprecedented acceptability as a local cinematic expression in Nigeria, and also in Africa with the emergence of video film, where dispose of African cinema will need to be revisited in a very vertical view the films specially that come from Nigeria will largely deal with modern dilemmas. And the choices made with religion both Christianity and Islam playing a major role in the decision making processes of the protagonist; the industry is also known for major documentary, such as welcome to Nollywood, and this is Nollywood and these films; they gave an overview of industry unique distribution processes of these films, and the reliance on operation equipment. So, this is just a very brief overview of African cinema.

So, thank you very much, and we will meet for a next class and we will be talking about

Iranian films.