



# Ousmane Sembene

**Lifongo J. Vetinde, Amadou T. Fofana**

## **Ousmane Sembene:**

Ousmane Sembène Annett Busch, Max Annas, 2008 Collected interviews with the African filmmaker who directed *Black Girl* *Mandabi* *Xala* *Ceddo* *Faat Kine* and *Moolaade* *Ousmane Sembene and the Politics of Culture* Lifongo J. Vetinde, Amadou T. Fofana, 2014-11-12 Undoubtedly one of Africa's most influential first generation of writers and filmmakers Ousmane Sembene's creative works of fiction as well as his films have been the subject of a considerable number of scholarly articles The schemas of reading applied to Sembene's oeuvre novels short stories and films have in the main focused either on his militant posture against colonialism his disenchantment with African leadership or his infatuation with documenting the past in an attempt to present a balanced and nuanced view of African history While these studies unquestionably contribute to a better understanding of his works they collectively ignore Sembene's relentless preoccupation with culture in his entire career as a writer and filmmaker The collection of essays in *Sembene and the Politics of Culture* sets out to fill that gap as the contributors at once foreground Sembene's fixation on the centrality of culture in the articulation of the discourse of national consciousness and reevaluate his intellectual and artistic legacy within an overarching framework of African liberation The contributors critically reassess the ideological underpinnings of Sembene's thoughts his role as one of the foundational pillars of African cultural production and his relevance in current discourses of nationhood They do so through a wide variety of interdisciplinary approaches that draw on linguistics feminist theory film theory historiography Marxist criticism psychoanalysis and a host of other approaches that give novel insights in the critical analysis of the works under study In the part entitled *Testimonies* a collection of conversations with people who worked closely with Sembene each of the interlocutors provide illuminating insights into the man's life and work The variety of themes and critical approaches in this critical anthology will certainly be of interest not only to students and scholars of African literature and cinema at various levels of intellectual and cultural sophistication but also anyone interested in the analysis of the nexus between power culture and the discourse of liberation *God's Bits of Wood* Ousmane Sembène, 1995 *God's Bits of Wood* is a fictionalized account of the Dakar Niger train strikes which took in the 1940s The novel looks at both the political and personal sacrifices the strikers and their families made The political power is portrayed here as the strikers try to win back pensions annual paid vacations and family allowances from the Europeans The novel can be seen as a shift of power between the African strikers and their European bosses The Europeans have the political process and violence as a leverage of power which they use both insistently and mindlessly One of the European delegates for the railway company accidentally shoots young boys who are playing along the tracks The delegate isn't charged with their murders The Europeans also prevent the strikers and their families from having access to water Yet the strikers also have the masses as their power The strikers gain powerful allies in their own women In the beginning of the novel the women are not told the details of the strike though they are asked to support their men Only the small child Ad jibid ji shows any interest and insists that her grandfather take her to a meeting of

the strikers Yet as the novel continues the women become more and more involved in the strike This is because the strike has hit home to them in a literal way There is no water nor food to eat The women and children begin to starve The women suffer in silence until they begin to fight back Two of the more striking sequences in the novel are the siege between the women of N Diayene and the policemen who have come to arrest Ramatoulaye and leads to the burning down of the village and the march the women go on to Dakar to protest their treatment and to support the strikers The strike breaks down the barriers which cause inequality between men and women black and white from [www.associatedcontent.com](http://www.associatedcontent.com) Oct 22 2010

Ousmane Sembène Samba Gadjigo, 2010-05-06 Samba Gadjigo presents a unique personal portrait and intellectual history of novelist and filmmaker Ousmane Sembène Though Sembène has persistently deflected attention away from his personality his life and his past Gadjigo has had unprecedented access to the artist and his family This book is the first comprehensive biography of Sembène and contributes a critical appraisal of his life and art in the context of the political and social influences on his work Beginning with Sembène's life in Casamance Senegal and ending with his militant career as a dockworker in Marseilles Gadjigo places Sembène into the context of African colonial and postcolonial culture and charts his achievements in film and literature This landmark book reveals the inner workings of one of Africa's most distinguished and controversial figures

*Ousmane Sembène* Ernest Cole, Oumar Cherif Diop, 2015-10-22 Across four sections Interviews Novels Films and Tributes the work of Ousmane Sembène is contextualised in both the worlds of post colonial literature and African film

A Call to Action Sheila Petty, 1996

**Sembène** David Murphy, 2000 Sembène is one of the major figures of African literature and also one of Africa's foremost film directors This is the first study to give an overview of his work in fiction and on screen This book examines Sembène's radical reinterpretation of African history and culture focusing on representations of the African city animism the role of women colonialism and neo colonialism The author argues that Sembène imagines alternatives to the dominant narratives of both Africa in general and Senegal in particular North America Africa World Press

*Ousmane Sembène and the Politics of Culture* Lifongo J. Vetinde, Amadou Tidiane Fofana, 2015

Undoubtedly one of Africa's most influential first generation of writers and filmmakers Ousmane Sembène's creative works of fiction as well as his films have been the subject of a considerable number of scholarly articles The schemas of reading applied to Sembène's oeuvre novels short stories and films have in the main focused either on his militant posture against colonialism his disenchantment with African leadership or his infatuation with documenting the past in an attempt to present a balanced and nuanced view of African history While these studies unquestionably contribute to a better understanding of his works they collectively ignore Sembène's relentless preoccupation with culture in his entire career as a writer and filmmaker The collection of essays in *Sembène and the Politics of Culture* sets out to fill that gap as the contributors at once foreground Sembène's fixation on the centrality of culture in the articulation of the discourse of national consciousness and reevaluate his intellectual and artistic legacy within an overarching framework of African liberation The contributors

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The Cinema of Ousmane Sembene, A Pioneer of African Film Francois Pfaff, 1984-11-20

The films of Ousmane Sembene are powerful representations of the newly emerging black African cinema In this interpretive study of his most significant films Francoise Pfaff examines Sembene's pioneering efforts over the last two decades While focusing primarily on the realistic and symbolic levels of his works the stylistic and technical aspects are also examined Pfaff discusses the aesthetic sociopolitical and metaphysical values of Sembene's oeuvre within its African context His depiction of the tension between traditional and modern African life is explored Pfaff includes film stills and excerpts from interviews with Sembene and other African filmmakers She concludes with comments about Sembene's contributions to our intercultural heritage

*Ousmane Sembene* Nikos Savvatès, 2008      **The Films of Ousmane Sembène** Amadou Tidiane Fofana, 2012

Ousmane Sembene was a Senegalese film director producer and writer whom the Los Angeles Times considered one of the greatest authors of Africa Often called the father of African film Sembene strongly believed that African films should be geared primarily toward educating the masses and making the philosophical quandaries and political issues contested by elites accessible to the poor and those with little to no formal education Although Sembene's central aim was to reach African audiences and encourage a dialogue within Senegalese society his films are also extraordinarily effective in introducing non African audiences to many of the most intriguing cultural issues and social changes facing African people today The films are not fast paced in the manner of many Hollywood films Rather they are deliberately unhurried and driven by the narrative They show actual ways of life social relations and patterns of communication and consumption and the joys and tribulations of West African people For people who have never been to Africa the films offer an accessible first gaze For those who have visited or lived in an African culture the films provide a way to explore African society and culture more profoundly Sembene was an independent filmmaker solely and totally responsible for the content of his films which were inspired by the realities of daily life This focus on microcosmic social relations and day to day politics is so central to Sembene art his films breed provocative commentary on social historical political economic linguistic religious and gender issues relevant to Senegalese society Because of his concern with daily Senegalese life Sembene targeted the common people

whose voices are seldom or never heard In fact depicting the struggles and concerns of average Senegalese people was a central preoccupation of his films as he himself has articulated This study examines the artistry of Sembene s films as well as the multitude of signifying elements Sembene uses in them to communicate in less direct ways with his audience The book interprets the meaning conveyed by images through their placement and function within the films and it contributes new insights into Sembene s interpretations of cultural practices and the meanings he ascribes to social behaviors It examines how Sembene uses language mise en scene cinematography and creative editing to evoke the emotions of his targeted audience Several chapters in the volume also demonstrate how the many ironies and political economic tensions that are so characteristic of Sembene s work are best understood within the sociocultural context of each film s production Hence to make sense of Sembene s cinema one must be willing to read beyond the denoted meaning of the storyline and to dig into the cultural significance of the carefully selected and manipulated codes and images

*Critical Approaches to African Cinema Discourse* Nwachukwu Frank Ukadike, 2014-02-27 *Critical Approaches to African Cinema Discourse* utilizes an interdisciplinary approach to lay bare the diversity and essence of African cinema discourse It is an anthology of historical reflections critical essays and interviews by film critics historians theorists and filmmakers that signifies a dialogue and engagement apropos the ideology and cultural politics of film production in Africa The contributors are extremely concerned not only with the history of African cinema but with its future and its potential This book then is not limited to the expansion of the discourse on African cinema but tries to approach the definition of the critical canon within the exigencies and manifestations of art and African sociopolitical practices The authors view these practices as an investment in a cultural imperative stemming from the quest to delineate how critical methodologies are derived from and shape contemporary historical and cultural practices Hence the contributions are less about the usual constrictive method of analysis and more about illustrating manifestations of an interrogative critical methodology that is certainly an offspring of an indigenous African critical cum cinematic culture and paradigms

*Ousmane Sembène* ,1993 *Focus on African Films* Françoise Pfaff, 2004-07-13 *Focus on African Films* offers pluralistic perspectives on filmmaking across Africa highlighting the distinct thematic stylistic and socioeconomic circumstances of African film production

**Social and Political Commitment in the Works of Ousmane Sembene** Alphonse Kwawisi Tekpetey, 1973 **Cinematic Uses of the Past** Marcia Landy, 1996 *Cinematic Uses of the Past* was first published in 1996 Minnesota Archive Editions uses digital technology to make long unavailable books once again accessible and are published unaltered from the original University of Minnesota Press editions From the first cinema has sustained a romance with the past The nature of this attachment and what it reveals about our culture is the subject of Marcia Landy s book *Cinematic Uses of the Past* looks at British American Italian and African films for what they can tell us about popular history and our cultural investment in certain images of the past Landy peruses six different moments in the history of cinema employing the theories of Nietzsche and Gramsci Her reading of these films

explores their investments in history and memory in relation to ideas of nation sexuality gender and race Among the films she discusses are *A Fistful of Dynamite* *The Scarlet Empress* *Dance with a Stranger* *Holocaust* *Schindler's List* *Le camp de Thiaroye* *Guelwaar* *The Leopard* and *Veronika Voss* A thoroughly compelling reading of these emblematic films *Cinematic Uses of the Past* is also a revealing interpretation of popular history exposing the fragmentary tentative and invested nature of cultural memory Marcia Landy is professor of literature and film studies at the University of Pittsburgh She is the author of several books including *Film Politics and Gramsci* Minnesota 1995

*Ntongela Masilela and the New African Movement* Keyan G. Tomaselli, Bongani Ngqulunga, Busani Ngcaweni, 2026-02-18 This book explores the profound intellectual legacy of the late Ntongela Masilela a groundbreaking literary historian whose analytical significance surged following his death in 2020 Part biography and part scholarly dialogue the book examines Masilela's extensive unpublished online archive alongside his published works and lectures contextualising his revolutionary identification of the New African Movement 1880s 1960s The volume illuminates how Masilela documented the critical contributions of New African intellectuals and litterateurs who navigated early modernity during the formation of the Union of South Africa in 1910 and thereafter By analysing Masilela's unfinished historical project and interpretive framework the volume reveals his far reaching multidisciplinary influence across literature film studies African studies and sociology Opening with personal reflections that showcase the extraordinary empathetic relationships Masilela cultivated with each editor this essential work brings overdue attention to a scholar whose insights continue to reshape our understanding of South African cultural and intellectual history It serves as an essential resource for students and researchers of African studies literary criticism cultural theory and decolonial thought Most chapters in this volume were originally published in *Critical Arts South North Cultural and Media Studies* and are presented here with a new Preface and personal reflections from the editors **Xala** Ousmane Sembène, 1976

**Twenty-Five Black African Filmmakers** Francois Pfaff, 1988-01-26 An invaluable work on black African cinema has at last appeared in English Françoise Pfaff's volume synthesizes relevant information devoid of hagiography about twenty five sub Saharan African filmmakers according a separate chapter consisting of a biography filmography and thematic analyses of individual films to each Varying critical viewpoints are brought to bear from both African and non African perspectives The author has gone beyond translation and compilation to explore the decades of black African cinema within the historical context of the continent's problematic emancipation *Twenty Five Black African Filmmakers* offers enormous insight along with valuable data heretofore unavailable in English Cineaste Black African motion pictures emerged in the 1960s at the height of the sociopolitical upheavals experienced by many nations in the transition from colonialism to independence Working mostly with minimal budgets and limited distribution opportunities African filmmakers nevertheless have been consistent prizewinners at international film festivals Françoise Pfaff introduces this developing artistic tradition to American readers with her informative and highly readable guide to the work of twenty five Black African directors

**Tribal Scars, and Other Stories** Ousmane Sembène, 1974



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