



**A PSYCHOANALYTIC READING OF TWO HOLLYWOOD FILMS,
HOTEL RWANDA (TERRY GEORGE: 2004) AND QUEEN OF KATWE
(MIRA NAIR: 2016).**

BY

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DECLARATION

I, **Jakuma Mike**, do hereby declare that this dissertation is my original work and has never been published or presented to any institution for an award of a degree.

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APPROVAL

This dissertation has been submitted for examination with the approval of the supervisor:

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DEDICATION

This research wholeheartedly is dedicated to my wonderful wife Oroma Sharon and my precious children (Ker-kisa M. Michelle, Mugisa M. Matthew, Giramia M. Michaela and Mich M. Marina whose timely arrival was a blessing) who were the zenith of my encouragement. I do not know if I would have got this far if it was not for you. I thank you so much for the love and care. I also dedicate this work to my dear Aunt the Late Rev. Sr. Irene Lucy Onyai (R.I.P) who saw me through the vast time of my academic years. I further dedicate this work to my only two brothers, Masendi Phillip Calvin and Rwothmio Raymond. I also dedicate this research to my MA mates: Gilbert Atukunda and Stephen Ojara with whom we became brothers over the time spent at Kyambogo University. I remain grateful for their discussions and sharing throughout our time together and even after we completed. May they blossom as Literature scholars. Finally, I dedicate this dissertation to my Late father Tom Ociba, and my Late mother Apio Proscovia. May they Rest in Eternal Peace. Amen.

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TO GOD BE THE GLORY NOW AND FOREVER. AMEN.

ABSTRACT

Using Psychoanalytic film theory, this study investigates the two films made by Hollywood about Africa. These films are *Hotel Rwanda* (Terry George: 2004, and *Queen of Katwe* (Mira Nair: 2016). The study examines the Hollywood gaze of Africa in the two African-themed films, the gaze in these two films focuses on the prevailing calamities as spectacles that are featured in the movies screened. The spectacle of detail analysed is the humanitarian crisis cast on the screen that is devoured by the audience. The study examines the fact that when film industries like Hollywood choose what to cast or not to cast, they are, in fact arraying gazes. The arrangement of gazes has been read as representation, which is an act of selecting from reality to project or show. This study argued that when putting together a representation, things, are not presented as they are because of the dictation of the writer's psyche in the movies that the audience watch. This is done to appeal to several possible pleasures of film spectators. Further still, this research explores the idea of film and fetishism. This idea focuses on a discussion of Hollywood's presentation of the fetish of the other and commodity fetishism as an aspect in *Hotel Rwanda* (2004) and *Queen of Katwe* (2016). The fetish notion in this study dwells on the argument done by several scholars' like Laura Mulvey (2000), Tim Dant (1996), Susan Hayward (2001), who define the term fetishism as a relative quality of desire and fascination for an object that is not intrinsic but is nonetheless part of it. Concerning this research, the two movies *Hotel Rwanda* (2004) and *Queen of Katwe* (2016) were viewed as classic examples of objects with very low production value, but with high fetish value that is created by the Hollywood model of filmmaking. The study examines how this mode of filmmaking attaches to these films a high market value through advertising, packaging, personal approval, and recommendation. Hence making the films and the messages portrayed as fetish objects of desire to be revered by audiences for high market return.

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CHAPTER ONE: Introduction and Background.

1.1.0. Introduction.

This study examined *Hotel Rwanda* (Terry George: 2004) and *Queen of Katwe* (Mira Nair: 2016) using Psychoanalytic film theory. It studied the films as part of a Classical Hollywood film canon and goes on to show how the elements of classical Hollywood cinema impact the representation of Africa. In this chapter, this study presented an introduction to the study clearly detailing the motivation behind this study, a discussion of the background to Classical Hollywood cinema, the historical context of the films studied, a brief detail of the story of the films. The Chapter also presented general and specific objectives, research questions, hypothesis, the study scope, significance of the study, justification of the study, and definitions of terms and concepts. The literature review explored the findings related to this study by other researchers, authors, and theorists about Classical Hollywood, Hollywood about Africa, *Hotel Rwanda* (Terry George: 2004), and *Queen of Katwe* (Mira Nair: 2016). These various pieces of literature were reviewed by the researcher in relation to this study in this chapter. The literature review further included theoretical review, conceptual review, and literature related to specific objectives. In the theoretical framework section, this research articulated the theory of research, which is Psychoanalytic film theory, with which this research is embedded. The study spelt out Freud's and Lacan's Psychoanalytic notions and concepts that have been studied by different scholars like, Laura Mulvey, Todd McGowan, Richard Allen, Susan Hayward to mention but a few in film analysis. The Chapter also includes a section on the production context of the films, this was divided into Classical Hollywood cinema, Cinematic significance and background of the film *Hotel Rwanda* (2004), Story Overview *Queen of Katwe* (2016), Contextualization of the movie *Queen of Katwe* (2016), Historical Context of the events alluded to in the film *Hotel Rwanda* (2004).

1.2.0. Background to the Study.

Hotel Rwanda (Terry George: 2004) and *Queen of Katwe* (Mira Nair: 2016) are artwork of fiction, they are produced by a highly considerable, influential, and affluent entertainment industry in the West, and in so doing, they are meant for not only the well-off western audiences but global consumers as well. This industry aims at taking an opportunity in making use of the strife and humanitarian crisis of both war and poverty to create renowned movies for a sale out. As the two films focus on detached and unusual nations, people, and stories about which the affluent western audiences and consumers know very little, or nothing at all, Hollywood uses these strange but gripping stories to appeal to the emotive of its audience. By this, Hollywood holds the spectators captive, both emotionally and psychologically, as it promotes a sale of a commodity, which are the two films. The consumers or the audiences are forced to marvel and overwhelmingly adore the stories. Through these movies, we can specifically read the preservation of the ideological Classical Hollywood pillars. Besides, as Hollywood Cinema forms part of Popular Culture, it has the influence to communicate very influential messages, Hollywood films draw on pre-constructed stereotypes created within the media to comment on events that have occurred in the 'real' world just like the Paul Rusesabagina version of the Rwandan genocide, merging the 'real' historical events with fiction. Further, still, Hollywood films are also commodities; its producers create films to bring in profit. This is evident with the nature and quality of characters cast together with their roles in the movies and their intended role to the audiences watching the films. It is argued that Hollywood films set out to have a strong emotional appeal to the viewer while preserving its cinematic appeal. This preservation is done while focusing on the specific elements that Hollywood uses to present a story. The presentation is done not only to make the movies famous and sellouts but also the stories appealing.

Regarding the Hollywood model of film making, that has been explored, this research substantiates the actual motives of Classical Hollywood-made films, which is to make profits and fame for the producers and the directors. This research reckons that Hollywood's essential business has remained the same. This is to entertain its audience “by producing the maximum pleasure for the maximum number and the maximum profit” (Maltby 2003: Pg 9.). That means that Terry George and Mira Nair just like the other Hollywood movie producers select what they as directors desire for their respective films *Hotel Rwanda* and *Queen of Katwe*. This is to cast what is appropriate to the screen to make real Hollywood experiences that end up making these films award-winning motion pictures and of course, tremendous huge gross returns to the makers of the movie.

1.3.0. Statement of the Problem.

While scholars of films on Africa, like (Higgins, 2012) have focused so much on continental problems about Africa, little has been done on a psychoanalytical theoretical reading of Hollywood cinematic presentation of Africa on film, particularly in films such as *Hotel Rwanda* (Terry George: 2004) and *Queen of Katwe* (Mira Nair: 2016). Some studies about Hollywood films about African spurn from civil wars to scavenging poverty, and also the plaguing pangs of corruption that are slowly annihilating the souls of the African population within the continent. Very little has been done on how Hollywood depicts African on films, especially in the two films; *Hotel Rwanda* (Terry George: 2004) and *Queen of Katwe* (Mira Nair: 2016). This study thus examines the psychoanalytical ploy of the already mentioned African problem in the two Classical Hollywood films and how they represent Africa on screen for purposes of aesthetic and entertainment. This is meticulously done so as to create cinema that gross in high market returns in box offices.

1.4.0. Scope of the Study.

The study was limited to an examination of two Classical Hollywood films i.e., Terry George's *Hotel Rwanda* (2004), starring Don Cheadle and Sophie Okonedo, based on the Rwandan Genocide which occurred in 1994, and Mira Nair's *Queen of Katwe* (2016), Starring David Oyelowo, Lupita Nyong'o, and Madina Nalwanga, a film based on the life of Phiona Mutesi, a Ugandan girl from the slums of Katwe, who learns how to play chess and becomes a Woman Candidate Master after her victories at World Chess Olympiads. While analysing these feature films, the main focus bordered on an examination of how the story of Phiona Mutesi in *Queen of Katwe* and the Rwandan genocide in *Hotel Rwanda*, garner extensive global appeal (renown), aesthetic appeal, and gross Box Office sales.

The films *Hotel Rwanda* (Terry George: 2004) and *Queen of Katwe* (Mira Nair: 2016) under discussion in this research have not been taken to be transparently readable and historically fluent stories reflecting the original stories behind the movies. From a Psychoanalytic point of view, these films have rather been regarded as means through which issues specifically related to the Classical Hollywood cinematic mode of filmmaking are explored and articulated. In the examination of these feature films mentioned above, the emphasis has been put on several aspects that include characterisation, themes, elements of Classical Hollywood Cinema, categorization of Hollywood films, the notion of Hollywood Gaze, and the notion of the Fetish, as used and portrayed in the films.

1.5.0. Objectives of the Study.

1.5.1. General Objective.

The objective of the study was to investigate from a Psychoanalytical film theory perspective how two classical Hollywood films *Hotel Rwanda* (Terry George: 2004) and *Queen of Katwe* (Mira

Nair: 2016) represent Africa on screen. In so doing this research dwelt on two aspects of Psychoanalytical film theory which are the gaze and the fetish as expounded by Laura Mulvey a renowned film scholar.

1.5.2. Specific Objective.

- a. To examine the Gaze on Africa in two Classical Hollywood films.
- b. To explore the fetishistic representation of Africa on film.

1.5.3. Research Questions.

- a. What is the Gaze on Africa in the two Hollywood films?
- b. How has Hollywood presented Africa as a fetish object of desire in film?

1.6.0. Literature Review.

This section explored already existing literature on Classical Hollywood film practices. It explored Hollywood representation of Africa with the aim of aligning this study to already existing scholars as well as identifying the niche this study engages in. The selected literature reviewed in this chapter portrayed what many scholars have analysed about Classical Hollywood cinema and Hollywood cinema about Africa. In citing out these arguments of the different works about cinema this research established that more reflections needed to be made about Classical Hollywood cinema regarding films about African.

1.6.1. Classical Hollywood Cinema.

The films under study were regarded as part of the Classical Hollywood cinema given the fact that they are produced by an affluent film industry the Classical Hollywood cinema industry. According to Belton, and Susan Hayward “Classical Hollywood cinema is a filmmaking tradition established in Hollywood during the 1920s and 1930s”. Belton (2014: Pg 9) Hayward (2001: Pg

64),. It is a narrative genre that is delivered so effortlessly and efficiently to the audience that it appears to have no source and comes magically off the screen. Hayward Susan (2001) refers to it as a term used in film criticism which designates both a narrative and visual style of film-making which developed in and characterised American cinema between 1917 and 1960 and would become the dominant mode of film-making in the US. Hayward (2001: Pg 65.)

As a mode of filmmaking, the Hollywood style is so effective in convincing us that what we see on the screen is so real that we often have to forcibly remind ourselves that it is 'only a movie'. Susan Hayward (2001) articulates that Classical Hollywood narrative films have plots that linearly progress through time, and are based on character-driven action and use the continuity editing style". Hayward (2001: Pg 64)

The style is 'classical' because it is based on the classical principles of literature and art. Susan Hayward continues to say that, a work is described as classical if it has perfect balance and symmetry. It must also be clear, simple, and free of excesses of emotionalism or irrelevant detail. From beginning to end, all elements must be integrated and the resulting sense of harmony should reassure and satisfy the audience (Hayward, 2001: Pg 66). Hayward further states that classical Hollywood cinema became the dominant style throughout the western world against which all other styles were judged, even though there have been some challenges to it in recent years, it remains the accepted style for most Hollywood films today (Hayward, 2001: Pg 64). Classical Hollywood mode of filmmaking has been so popular that it has not only bred other film-making industries in Africa but has also taken on stories from African backgrounds that have featured significantly on giant screens worldwide.

Hollywood Cinema according to (Bordwell, Staiger, & Thompson, 1985), is “paradigmatically, studio feature filmmaking which rests upon particular assumptions about narrative structure, cinematic style, and spectatorial activity.” (Bordwell, Staiger, & Thompson, 1985: Pg 27), This spectatorial activity notion is achieved, to grant the viewers a certain desirable effect for aesthetic value. This is ascertained by John Belton (2013), a film scholar, who says that Classical Hollywood Cinema, is a narrative genre that is delivered so effortlessly and efficiently to the audience that it appears to have no source and comes magically off the screen. Belton (2013) further states that Classical Hollywood cinema is a character-centered cinema. In other words, Belton (2013) acknowledges that narratives are not only structured around the goals of individual characters but basic elements of film style that are also put at the service of character exposition and dramatic development. Susan Hayward (2006) refers to it as a term used in film criticism which designates both a narrative and visual style of film-making which developed in America, and characterised American cinema between 1917 and 1960 and would become the dominant mode and style of film-making throughout the western world against which all other styles were judged. In making sense of the style of filmmaking, David Bordwell (1986) explains, Classical Hollywood cinema is primarily a character-centered cinema. Its characters are more or less stable, knowable, and psychologically coherent individuals who possess clearly defined, specific goals. He says that although this cinema is also a plot-driven or action cinema, characters stand at the center of the action and interact with events. Filmmakers use these interactions following the classical principles of narrative economy and efficiency to further the exposition of their characters. Plot expectations are set by the specific goals that individual characters possess, or by the problems, they are asked to solve. This defines a Hollywood plotline that fundamentally shapes up into a full storyline, hence making Hollywood movies to be highly sought for. In support of David Bordwell (1986, Pg

561, 562.), Susan Hayward says that Classical Hollywood narrative films have plots that linearly develop through time. Hayward (2006: Pg 65) They are based on character-driven action and they use the continuity editing style. In the same view as the other scholars stated above. Joe McElhaney (2006,) in his book, *The Death of Classical Cinema*, while making sense of the Hollywood plot and editing structure, argues that Hollywood Cinema is:

“One marked by a sense of decorum, proportion, formal harmony, respect for tradition, mimesis, self-effacing craftsmanship, and cool control of the perceiver’s response.” (McElhaney 2006. 8,)

These qualities are achieved through the application of certain formal devices and storytelling techniques. McElhaney further stresses that in this mode of filmmaking there is the use of cause-and-effect narrative structures with strong goal-oriented protagonists. There is a reliance on the continuity editing system in which the action seems to unfold in a fluid and continuous manner, and discreet use of lighting, camera movement, shot composition, and sound that, while sometimes-achieving expressive ends are generally placed at the service of the narrative (McElhaney 2006). That means Hollywood style is so effective in minimizing disruption through a persistent vision while convincing us that what we see on the screen is real that we often have to forcibly remind ourselves that it is only a movie. This is what makes Hollywood real. Similarly, Steven Shaviro (1993) contends that cinema is an affective experience in which the spectator feels and responds to the images on the screen before he or she knows, understands, or reflects upon the image: he says that “film shows before it says.” he further questions how cinema has so powerful a “reality effect” when it is so manifestly unreal? (Shaviro 28.). This is made possible with the style and character aspect that grounds Hollywood in the lives of almost everyone in this world who has had any experience with it. This style has stood the test of time rendering it classical of all ages. The style is ‘classical’ because it is based on the classical principles of literature and art.

Further still, Hayward (2006) denotes that for a work to be described as classical it should have a perfect balance and symmetry. It must also be clear, simple, and free of excesses of emotionalism or irrelevant detail. From the beginning to the end, all elements must be integrated and the resulting sense of harmony should reassure and satisfy the audience. Further still, while making sense of the statement and term ‘classical,’ Richard Maltby (2003: Pg 11) in his book *Hollywood Cinema* ‘says that the idea of “the classical” implies the observance of rules of composition and aesthetic organisation that produce unity, balance, and order in the resulting artwork.

The above notion goes hand in hand with what John Belton (2013) views as Hollywood generating its form of brand names, the “star” system, the identifiable personalities of well-known producers, directors, and screenwriters whose names attract audiences, and the familiar visual iconography and story patterns of film genres. In this way, the studios attempt to provide audiences with a variety of fundamental known quantities that can serve as a basis for selling a larger, essentially unknown quantity.

As will be discussed later in this research, another one of the most prominent features about Hollywood, that was borrowed from the Russian Montage mode of filmmaking is editing, Hollywood employs this aspect in the creation of continuity in making the story real. According to Hayward (2007), a typical feature film has between 800 and 1200 shots. Editing is designed to render all these shot changes invisible or imperceptible. Editing in the invisible style serves to hide any jumps or discontinuities that would alert the viewer to “non-reality”. Hayward (2007, Pg), This implies that the audience is not aware of the editing, which remains unbroken and the events portrayed follow a logical sequence in terms of how they happened historically in the real conflict.

Peripheral to Russian Montage mode of film editing, Susan Hayward (2006) says that cinema makes absence present, specifically, what is absent is made present thus cinema is an illusion, it is

more of a reality of the dreamwork of the director and the producers brought to life on screen. Susan Hayward (2001) asserts that the notion of absence and presence is about temporal illusion in that the film's narrative unfolds in the present even though the entire film text is fabricated (the past is made present,) cinema constructs a reality out of selected images and sounds. (Hayward 2006. 19)

This suggests that what we view on screen and television stations are substantiated imaginations of both producers and directors even though it is authentic or not. We as viewers are taken to the imaginary realm of the filmmakers and we are entertained. Hayward continues to propound that even if the movie is an adaptation of a novel or recasting of past events, the story being told will become a new story;

“An adaptation creates a new story..... it is not the same as the original, but takes on a new life, as indeed new characters” (Hayward 2006.29)

What Susan Hayward is expressing is that the story, plot, and characters become completely self-regulating and free from the original or the primary text from which the film is adapted.

In Hollywood cinema, the protagonists are endowed with special characteristics that will make them stand out especially when they carry out heroic feats that will propel action and the whole story at large. David Bordwell (1986,) builds into this and he calls this a principle of “causal agency” where the character, is a distinctive individual endowed with an evident, and a consistent batch of traits, qualities, and behaviors. These character types are often cast in popular fiction. He says that they are often further developed through the addition of unique motifs, habits, or behavioral tics. In parallel fashion. Bordwell (1986) further clarifies that the most specified character is usually the protagonist, who becomes the principal causal agent, the target of any narrational restriction, and the chief object of audience identification. Thus bringing in the notion

of realism portrayed and experienced through a screen. Especially when viewers identify and detest the roles of characters on screen. David Bordwell (1986) further substantiates this notion as he asserts that classical Hollywood film presents characters who struggle to solve a clear-cut problem or to attain specific goals. In the course of this struggle, the characters enter into conflict with others or with external circumstances. Bordwell (1986, Pg 157). The story ends with a decisive victory or defeat, a resolution of the problem, and a clear achievement or nonachievement of the goals.

In a bid to sustain the discussion of realism. Bazin (1972) in his second volume, *What Is Cinema* (1971) articulates that recent years have brought a noticeable evolution of the aesthetic of cinema in the direction of realism. He notes that the two most significant events in this evolution in the history of the cinema since 1940 are *Citizen Kane* and *Paisa*. Both mark a decisive step forward in the direction of realism but by different paths. He acknowledges how Orson Welles restored to cinematographic illusion a fundamental quality of reality, which is continuity derived from smooth editing allowing a conscious telling of the story by the story itself. Bazin asserts that Classical editing, which was derived from Griffith, separated reality into successive shots which were just a series of either logical or subjective points of view of an event. He gives an example of a man locked in a cell is waiting for the arrival of his executioner. His anguished eyes are on the door. At the moment, the executioner is about to enter we can be quite sure that the director will cut to a close shot of the door handle as it slowly turns. In other words, this close-up shot is vindicated psychologically by the victim's concentration on the symbol of his extreme distress. It is this ordering of the shots and the conventional analysis of the reality continuum that truly goes to make up the cinematographic language of the period.

1.6.2. Hollywood Movies about Africa.

According to MaryEllen Higgins, Hollywood movies about Africa, have been from the very beginning an imaginative construction of the Western filmmaker's mind. She also points out the fact that, just like colonialism and early expatriate writers, early filmmakers also came into the continent with little to no regard for creating a sense of equality between Africans, and the western world people. They looked for a soft landing, that would give them new stories and plot (Higgins, 2012). These new stories and plots were effectively used to broaden their market values globally. That means that the major and most important goal of Hollywood in any region in this world is to make money just like the very first Hollywood filmmakers who produced movies about the continent. These producers and directors built an unequal race representation structure presented in movies such as *Africa Speaks!* (Walter Futter: 1930), *King Solomon's Mines* (Compton Bennett: 1950), *Congo Crossing* (Joseph Pevney: 1956), *Watusi* (Kurt Neumann: 1959), etc. Many Hollywood films and Hollywood-related cinema still subscribe to their representational practices as illustrated in this study. As discussed in this study, *Hotel Rwanda* (Terry George: 2004) and *Queen of Katwe* (Mira Nair: 2016) just like their predecessor Hollywood films about Africa do the same. These two movies under study do not in any way bridge the gap in race representation. These two films have been viewed as Hollywood movies that continue to portray a vulnerable Africa that is marveled at by the audience in affluent cinema halls. The films tell gripping stories that keep the audience glued to the screens while leaving them desiring for more.

Higgins (2012) in *Hollywood's Africa after 1994*, further contends that since the Rwandan genocide in 1994, human-rights violations in Africa have become part of public consciousness. Higgins continues to argue that, human rights activists soon discovered an opportunity to use film as a medium to disseminate the violations globally, which was followed up by celebrities such as

Angelina Jolie, a renowned Hollywood blockbuster actor who contributed to the human rights question. This led Hollywood to release the first films about the topic. The most important issue of all in MaryEllen Higgins's argument is how recent cinematic depictions of Africa adapt colonial fictions to subvert them, or whether they serve, ultimately, to reproduce colonial ideologies (Higgin, 120). This view by Higgins strongly states the continued ploy by Hollywood to dig deeper into the issues of Africa as it widens its market and creativity. The Rwandan Genocide is just another humanitarian crisis that Hollywood through Terry uses to its advantage in creating a blockbuster award-winning film.

Quoting Gabriel (1995) in his article for the book *Hollywood Africa after 1994*, Guthrie is of the view that the purpose of Hollywood films is, primarily, to produce entertainment that will turn a profit. Movie genres like action, horror, romance, spectacle, mystery, adventures, SCI-FI (science fiction), and thrillers can organise audiences into consuming publics from which to maximize profits. Such Hollywood genres are particularly suited for films set in Africa because they can be marketed to viewers who will never set foot there. As we explore more about the entertainment norm of Hollywood, MaryEllen Higgins (2012) confirms that manipulation is a sole trend of the Hollywood film making houses, cinema mediums forget the actual reality to the story to create entertainment, Higgins stresses that;

“From its beginning, cinema has manipulated reality to entertain; indeed, Hollywood simply became the most powerful industry through which to achieve this goal”. Higgins (2012 Pg 36)

The genocide story is another reality manipulated to create a drama titled *Hotel Rwanda* (2004) which is highly entertaining and suspenseful. Seen in this light, the film follows certain genre rules (the political thriller). Especially given the fact that one of Hollywood's main tenets is based on

genre. The thriller portrayed in the film makes it a wonderful preference for those who love thriller movies.

1.6.3. On Rwandan Genocide and Films on the Rwandan Genocide.

The Rwandan genocide, also known as the genocide against the Tutsi, was a genocidal mass slaughter of Tutsi in Rwanda by members of the Hutu majority government. An estimated 500,000–1,000,000 Rwandans were killed during the 100 days from April 7 to mid-July 1994, constituting as many as 70% of the Tutsi and 20% of Rwanda's total population. The genocide and widespread slaughter of Rwandans ended when the Tutsi-backed and heavily armed Rwandan Patriotic Front (RPF) led by Paul Kagame took control of the country. An estimated 2,000,000 Rwandans, mostly Hutus, were displaced and became refugees. What is greatly disappointing is that the international community watched as the gruesome slaughter of innocent civilians went on for 100 days. According to Rory Carrol, in an article, the US chose to ignore the Rwandan genocide, published in *The Guardian*, 31st March 2004, says;

“Intelligence reports obtained using the US Freedom of Information Act show the cabinet and almost certainly the president had been told of a planned final solution to eliminate all Tutsis before the slaughter reached its peak.” (Carrol, 2004:)

Rory Carrol further notes that on Bill Clinton’s visit to the Rwandan capital, Kigali, in 1998 Mr. Clinton the then President of the United States of America, apologised for not acting quickly enough or immediately calling the crimes genocide. (Carrol, 2004:). More still, Allan Thompson (2007) asserts that much of the international coverage focused on the scramble to evacuate expatriates from the country. He says that in mid-April when the killing intensified, the volume of news reports declined. Most of the journalists had left along with the other foreigners, and besides, most international news organizations initially misunderstood the nature of the killing in Rwanda. Many media outlets portrayed it as the result of tribal warfare, rather than genocide. This is later

on confirmed by Edmund Kagire, in his article Genocide against the Tutsi: It's now officially published in The East African, 1st February 2014, when he says that "twenty years on, the United Nations Security Council has resolved that the 1994 genocide in Rwanda will now be referred to globally as the Genocide against the Tutsi."(Kagire, 2014:).

In the opinion of Paul Rusesabagina (2006), the genocide in Rwanda was carried out by a group of Hutu extremists that dehumanized themselves to massacre people of Tutsi ethnicity. These killings were devoid of empathetic response from the international community, Allan Thompson (2007) and Edmund Kagire (2014,) they are absent of feeling, and if anything, relish in the vulnerability of human death. The aftermath was gruesome and led women to lead lives infected by HIV, children dead by malnutrition, and a generation of men died as a result of the genocide. It is true that in the midst of the horror, the brilliant and schematic acts of Paul Rusesabagina saved 1268 lives, yet this does not explain the entire genocide.

Dr. Ronen Steinberg (2011) from the Department of History, Michigan State University, in his article The Machete, published online, notes that,

"The availability of machetes to the Hutu people was so great that they were essentially being passed out to not only the Interahamwe forces but even to Hutu members who were not involved in the military action he further asserts that although many Hutu individuals were armed, not all Hutu people participated in the genocide and some individuals even sided with the Tutsi's. Those Hutu members that sided and sympathized with the Tutsi's were often times killed by the Interhamwe forces." (Steinberg 2011, Pg. 4)

The brutal murder of people with these deadly weapons greatly shames the supplier countries who should also be held responsible. Dr. Ronen Steinberg further says that although the most well-known supplier of machetes to Rwanda was China, as seen in the film *Hotel Rwanda* and as confirmed by Philip Gourevitch in his book, *We Wish to Inform You That Tomorrow We Will Be Killed With Our Families*, it was not the only supplier. Boxes of machetes were even imported

from countries such as Belgium. (Verwimp, 6) Regardless of country, businessmen participated in the arms trade before and during the summer of 1994. (Verwimp, 6.)

Hotel Rwanda makes use of Hollywood's ideological approaches in film production, the film provides an American representation of an African scenario/conflict. The audience is not necessarily familiar with the situation in the film, its geographical position, or the historic events depicted. Hollywood cast a family-friendly movie despite the gruesome background of the story as Okaka, (2011:) in his paper, says,

“Of all the films about the Rwandan genocide, *Hotel Rwanda* stands out as the most successful. This is remarkable when one considers that the film is about Africa and violence of the most extreme kind. Part of this success is because the director steered away from showing the violence directly on the screen and instead chose to celebrate the triumph of humanity through the noble actions of Paul Rusesabagina.”

This visibly verifies Hollywood's ideological approach in the portrayal of the strife and effect of senseless ethnic extremism to its audience, intending to appeal to the emotive of its viewers. The narrative is delivered so effortlessly that the details of the genocide are held off to protect the innocent audience. MaryEllen Higgins (2006) who says that with a plot reminiscent of Spielberg's *Schindler's List*, the film (*Hotel Rwanda*) uses history for emotionalizing the viewer as intensely as possible supports this. Based on real events, Paul helps more than 1,200 refugees, Tutsis, and others, by hiding them in the Hôtel des Mille Collines, of which he is the manager. Through this, Hollywood takes advantage of convincing its audience that it can effectively and efficiently tell the story of the Rwandan genocide. This is practically giving the Rwandan genocide an image as a commodity for Hollywood cinematic presentation to its customers. Higgins (2006).

That is why Andre Bazin (1967) says that the image presented on screen is evaluated not according to what it adds to reality but what it reveals of it. That means what the camera reveals, is not the reality in itself, but a new appearance correlated to the world a things-what indeed one may call a

camera-perception, which, irrespective of the will of the camera operator, produces a certain segregation of space. This is more of a reconstruction of the real so that it can no longer be considered objective and immediate. (Bazin 16,)

While examining the roles of films with a message about the Rwandan genocide, Piet Defraeye, (2013), contends that many of these films have been shown in the commercial circuit and on television, with considerable attention. Therefore, it is no surprise that these movies have been major forces in the public dissemination of knowledge about the Rwandan genocide, and as such must be approached as major cultural discourse on the conflict. Defraeye, (2013). This view avails film with a very important role of educating and informing people about the atrocities that have been committed in the past, and in so doing, a film can be a major anthropological aspect of life. Defraeye (2013) continues to assert that quite often, some of the films have assumed a venerable status of historical documentation, as in the case of *Hotel Rwanda*. On the other hand, one would also expect these movies to be part of a process of healing from the trauma that the political violence in Rwanda has left. It is problematic, in this context, that their primary audience is not local, but a western-based audience.

Making a case for the portrayal of the Rwandan genocide in film, Defraeye (2013,) asserts that many of the filmmakers under consideration have pro-actively pursued a level of authenticity unprecedented in the regular Hollywood film, and at the same time, many audiences are quick to acknowledge the reductive and manipulative interventions of the film medium itself. Directors choose what to screen and what not to screen. This is to help them live up to the preferences and expectations of their viewers.

1.6.4. The Impression of *Queen of Katwe* (2016).

As a Hollywood 2016 masterpiece, the movie *Queen of Katwe* earns itself a right in the pedestal stage in the same right as other major blockbuster movies that have graced huge returns in the Box office. This is hugely supported by some scholars and movie reviewers who think that the movie deserves credit, not only for the story but also a stand-up ovation for the actors who did a phenomenal job. Mira Nair bases the film on the book *The Queen of Katwe* written by Tim Crothers: A story of strife, chess, and one extraordinary girl's dream of becoming a grandmaster. It is an incredible tale of an incredibly gifted girl, but until she becomes a Grandmaster. (Kabuye, 2019).

Esosa Omo-Usoh a movie reviewer reckons that the truth is as powerful as literature is as an art form, sometimes; cinema/television proves to be an even more powerful art form that transports you to never-never land with such breathtaking momentum, it leaves you on an almost permanent high for days. Thus for the year 2016, Disney's *Queen of Katwe* proved itself a strong contender for the most exciting feel-good movie of the year (Omo-Usoh, 2019). Besides that, another anonymous reviewer notes that *Queen of Katwe* is both engrossing and thought-provoking – and well worth a trip to the cinema if it's playing in your area (Movie Review: "Queen of Katwe", 2019). He goes on ahead and makes a five-star recommendation of the movie for others to watch, especially given the overwhelming power that the movie has on the audience. Further still, Andrew Kaggwa in his article in The Observer points out that for many Ugandans that make Hollywood their business, *Queen of Katwe* is the one movie they are looking out for. (Kaggwa, 2019).

Unlike the above movie reviewers, Emma Riley (2018), in his analysis of the influence of the Movie *Queen of Katwe* (2016) examines whether a movie featuring a potential role model can improve exam performance in students. Even though he does not go deeper in the focus of the

renowned Classical Hollywood tenets used in the movie, *Queen of Katwe* (2016), his study significantly presents experimental evidence on the impact of a role model on secondary school student exam performance in Uganda. He says that students preparing to take their national exams were individually randomized either to see a movie featuring a potential role model, *Queen of Katwe* (2016), or to see a *Placebo* (2014) movie. In his research, he found that treatment with the role-model movie led to lower secondary school students being less likely to fail their math exam a week later: 84% of those who watched *Queen of Katwe* passed the exam, whereas only 73% of those who did not pass. He further states that this effect is strongest for female and lower ability students. For upper secondary school students, treatment with *Queen of Katwe* one month before their exams resulted in an increase in their total exam score of 0.13 standard deviations. (Riley, 2018). This demonstrates the power that role model movies have on impacting the academic performance of students in countries like Uganda. This can be viewed as an alternative way of improving secondary school students' educational attainment, particularly of the worst-performing students.

1.7.0. Significance of the Study.

This study sought to largely contribute to film studies about Classical Hollywood cinema portrayal of the genocide events and personalities in the film *Hotel Rwanda* (2004) and the inspirational story of Phiona Mutesi in the film *Queen of Katwe* (2016). In so doing this research will enlighten researchers, students lecturers, and researchers of Classical Hollywood cinematic mode of film making about Africa how African stories and the African problem are taken advantage of in creating entertainment and money-making ventures.

1.8.0. Theoretical Framework.

1.8.1. A Psychoanalytical Film Theory.

This study adopted a psychoanalytic theory of film criticism, in particular the concepts of filmic gaze and fetishism in two films *Hotel Rwanda* (2004) and *Queen of Katwe* (2016).

As attested by McGowan (2003), psychoanalytic film theory is a school of academic thought that brings into mind the concepts of psychoanalysts Sigmund Freud and Jacques Lacan. The concepts are conscious and unconscious components of the mind and the three parts of the personality are; id, ego, and the superego and how they interact. These concepts also introduce to us the aspect of gaze and fetishism that is important in viewing the two films (*Hotel Rwanda* and *Queen of Katwe*), the film viewer or the audience is seen as the subject of a gaze that is largely constructed by the film itself, where what is on the screen becomes the object of that subject's desire McGowan (2003). The movie directors according to Laura Mulvey (1975) offer particular identifications (usually with a leading male character) from which to watch. The theory stresses the audience's longing for completeness, which the film may appear to offer through identification with an image, character, or even the story. In this case, completeness is more of satisfaction offered by the movies. The subject can also regard it as a fulfilled desire; this is sometimes experienced at the end of the film.

In her examination of this theory, Barbara Creed (1998) argues that early applications of psychoanalysis to cinema concentrated on unmasking latent meanings behind screen images, before moving on to a consideration of film as a representation of fantasy Creed (1998). André Breton, the founder of the Surrealist movement, which in art and literature, sought to release the creative potential of the unconscious mind, for example by the irrational juxtaposition of images, saw film as a means of engaging the unconscious. Since films could tell a story using techniques

such as superimposition, and slow motion, the Surrealists saw this as mimicking dreams Creed (1998). In other words, the intention and idea of film is to intoxicate the viewer with images that will leave him or her glued to the screen to idolise the set characters as they uphold the story as a magnificent one.

Psychoanalytic film theory additionally focuses on unmasking how the phenomenon of cinema, and the elements (cinematography, editing, and sound design) of specific films, in particular, are both shaped by the unconscious. In Freud's psychoanalytic theory of personality, the unconscious mind is a reservoir of feelings, thoughts, urges, and memories that are outside of our conscious awareness. He further stresses that most of the contents of the unconscious are unacceptable or unpleasant, and they are feeling of pain, anxiety, or conflict. In most cases, these feelings continue to influence our behavior even though we are unaware of their underlying influences. These feelings in most cases influence the directors' choices of the storyline, and it also plays an upper role in influencing film audiences in the type of movies they desire to watch. In the reading of the two feature films in this research, the aspect of the unconscious was attributed to four different agencies as far as film is concerned in this research. These agencies will include the following: the filmmaker, the characters of a film, the film's audience, and the discourse of a given film (which is either plot or story) Netto (2000). In my examination of the two films, *Hotel Rwanda* and *Queen of Katwe* I will view these two texts as a reflection of the unconscious desires of the viewers in relating to the stories told in cinema. These two films reflect the strife and the uncomfortable realities that human beings have to deal with as the viewers are forced to identify with the stories but from an unconscious point of view.

Another argument of psychoanalytic film criticism associated with Jacqueline Rose emphasised the search for the missing object of desire on the part of the spectator. Barbara Creed and Jean-

Louis Baudry, argue that the spectators are in a state of immobility, shackled to the screen, staring at images and shadows of reality that are not real but a simulacrum of it. Like the spectators in the cinema, they mistake the shadowy figures for the real thing. Baudry (1986) Creed (1998) Jean-Louis further stresses that what Plato's prisoners' human beings desire and what the cinema offers is a return to a kind of psychic unity in which the boundary between subject and object is obliterated. This is further argued by Allen (2004) who stresses that the relationship between the visual properties of film and irrationality has been pursued in two related but distinct ways. The first stresses the affinity of film to irrational thought and dream. This emphasises what, and how the cinema allows us to see. This will definitely affect our self-understanding. The second explores the significance of human understanding of cinema's increase of perception. This relationship between cinema and the irrational has its roots in the goal of mass culture to mobilize the whole population in the consumption of pleasure. That means it takes advantage of the spectator's desires by telling stories of either everyday romance or any compelling story while casting a normal human figure to become a star, as a transcendent with god-like features. In the case of the two films examined in this research, this psychic unity was enforced by the humanitarian-themed story presented by the two films (*Hotel Rwanda* and *Queen of Katwe*). This research regarded the dreadful realities presented on screen about the Rwandan genocide and the inspirational story of a girl from a poverty-stricken background, as gripping stories that shackle spectators leaving them in a state of immobility to the screen.

In understanding the pre-concept of this theory concerning film studies, Allen (2004) argues that From Freud's initial encounter with female hysterics in Charcot's clinic, Freud was interested in trying to understand and explain the phenomenon of irrational behavior. Freud hypothesized the existence of unconscious mental states of archaic infantile origin that motivated this behavior.

These behaviours consists of powerful immature wishes that emerge in a person's life before they have the capacity to be conscious of them or to own them. These wishes center on the child's sexualized desire for its parent or parents (the Oedipus complex) and its prohibition which, Freud argued, the male child experienced in fantasy as the threat of castration at the hands of a punitive, all-powerful, internalized father figure (the super-ego). Successful negotiation of the Oedipus complex, issuing in self-individuation, which was grounded on the repression of these wishes that are barred from rational articulation for they contain ideas that are intolerable for the newly formed ego to consciously entertain. Since little girls do not experience the threat of castration like little boys (they are already castrated) their individuation is less complete, and the mechanism of repression is less rigorously installed in their psychic life.

Freud's concepts of the Oedipus complex, castration, the unconscious, and hysteria, are used in film theory. The 'unconscious' of a film is examined, and in most cases, this is known as the subtext (Creed 1998). In film criticism, the Oedipal complex equivalent is the far unreached reality that the audience has no experience of apart from hearsay. It is a reality experienced in watching. A reality they (audience) are detached from.

1.8.2. Gaze.

This study further draws on the work of film theorists Mulvey (1975), in particular her pioneering work on the gaze and its effects on how film makes meaning. According to (Hayward, Cinema Studies: The Key Concepts, 2001) this term "the gaze" refers to the exchange of looks that takes place in cinema. Hayward (2001) says that it was not until the 1970s that it was written about and theorized. In the early 1970s, first French and then British and American film theorists began applying psychoanalysis to film in an attempt to discuss the spectator–screen relationship as well as the textual relationships within the film. Drawing in particular on Freud's theory of libido drives

and Lacan's theory of the mirror stage, Hayward (2001) they sought to explain how cinema works at the level of the unconscious. Indeed, they maintained that the processes of the cinema mimic the workings of the unconscious. The spectator sits in a darkened room, desiring to look at the screen and deriving visual pleasure from what he or she sees. Part of that pleasure is also derived, as the spectator feels and identifies with the person on screen. In most cases, this is compelled by the nature of the story presented in cinema.

This notion of the gaze gives us a different perspective that the western audiences have when they watch African-themed films. The gaze focuses on the prevailing calamities that are featured in the movies screened. The spectacle of detail is the humanitarian crisis that is devoured by the audience. In this study, the focus was made on the subject of the gaze itself, which is a way of seeing, or viewing the world. When film industries like Hollywood select what to show or not to show, they are, in fact deploying gazes. The deployment of gazes according to Mboti (2009), is called representation. Representation, then, is the act of selecting from reality for the purpose of projecting or showing. This research further argued that when putting together a representation, things, are not presented as they are because of the dictation of the writer's psyche in the movies that the audience watch. Further still, Mulvey (2000), argues that cinema offers many possible pleasures. One is scopophilia which is sexual pleasure derived chiefly from watching others when they are naked or engaged in sexual activity; voyeurism. (Laura Mulvey, 2000). She further expresses that there are circumstances in which looking itself is a source of pleasure, just as, in the reverse formation, there is pleasure in being looked at. In this research, the aspect of pleasure of gaze in the two Hollywood films understudy was analysed as political strife, suffering, and poverty. These have been regarded as spectacles or objects arraigned by the directors and

producers for audiences as entertainment. In such representations, Africa was viewed solely in terms of a humanitarian destination or habitat of calamity as an object of pleasure and voyeurism.

1.8.3. Fetishism.

According to Jeffery A Netto, the theory of fetishism, as Freud stated it, stresses that instead of a child feeling terrified by his mother's apparently literal castration, it is possible that when the child sees her nakedness, he feels terror at the realisation that there are two sexes. This realisation suggests that biology and society have separated him from his mother by putting her into a different category. Henceforth he will be cut off from her in a purely metaphorical sense, castrated. Thus, this theory goes, the young fetishist seizes upon the fetish-object, in the manner Freud described, in an effort to disavow sexual difference. Later he will consciously come to accept sexual difference, but unconsciously he will still harbor the fantasy of there being only a single-sex to which he, his mother, and all the women who can potentially replace her belong. (Netto, 2000)

Netto (2000) Further argues that, with the exception of an explicit emphasis on sexual difference, all the aforementioned coordinates are firmly in place: metaphorical castration fixation upon an object (i.e., the image of the woman). The preference is shown to his relationship to the object over his relationship to living persons (i.e., his rejections of a present and future society to return to an image from his past).

In cinema, fetishism is presented as a sequence of still-image, which Netto (2000) refers to as a photo-roman. Thus, the image of the woman that the protagonist imprints into his memory is literally objectified for the audience, rendered as a photochemical imprint, namely a photograph. This serves to heighten our sense of the image's status as a fetish-object comparable to a fading photograph that a pining lover might carry in his wallet. In other words, we discover that the audience is coerced, through careful manipulation of compositional framing, (a technique used to

bring focus to a subject) lighting, editing, and so forth. They (audience) perceive that they are being made to see only what the director, the photographer wants them to see, and in one way or the other, the audiences come to realize that they are alienated or cut off from their powers of vision. Mulvey (1975) further ascertains that narrative structure in cinema has been controlled by the active male hero and the passive female heroine. The woman becomes the object of fetishistic gaze by the masculine audience; as the spectator, who identifies with the male hero, gains control of the female through engaging in a fetishistic gaze. The man controls the film fantasy and emerges as the representative of power in a further sense: as the bearer of the look of the spectator, transferring it behind the screen to neutralise the extradiegetic tendencies represented by the woman as spectacle Mulvey (1984). More still Mulvey says that fetishism provides an account of the play of desire within cinema and, at the same time, of how the institution of cinema, and particularly Hollywood cinema, has become peculiarly fetishised within our culture.

Unlike the above scholars' definition, Dant (1996) defines the term fetishism as a relative quality of desire and fascination for an object that is not intrinsic but is nonetheless part of it. Dant (1996) states that the reverence shown for its (object) capacities supplements its material form, showing what it means how it is valued in its cultural context. In relation to this research, the two movies, *Hotel Rwanda* and *Queen of Katwe* were viewed as a classic example of objects with very low production value, but with high fetish value that is created by the Hollywood mode of filmmaking. This mode of filmmaking attaches to these films high market value through advertising, packaging, personal approval, and recommendation. This notion is sustained by Karl Marx a renowned psychoanalytic Marxist theorist prioritising the idea of commodity fetishism. With commodity fetishism, the proponents of this notion argue that fetishism works by displacing the value of the labour that goes into the production of films onto the film object. The effect of this is that value is

only realised on the film but not on the people, the context, or the process of production, hence making them fetish objects. This research explored these movies and their messages as revered objects of desire and enthusiastic extolment. I analysed the western audience rituals that surround the objects of their desire, and their routines and practices of watching the films that give movies in question a fetishistic element. Tim Dant further says that a fetish is created through the veneration or worship of an object that is attributed some power or capacity, independently of its manifestation of that capacity (Dant, 1996). This worship is attributed to the storyline and character portrayed in the films. The fascination of the stories presented in these two movies and their continued veneration by the audiences culminates into fetishism of the other. Both characters and the messages of the films are regarded as a full package delivered through the movies.

Mulvey (1975) also states that the function of the film is to reproduce as accurately as possible the so-called natural conditions of human perception. This theoretical framework helped explore the link between the relationship between the viewers to the cinematic and ideological presentation of Africa in *Hotel Rwanda* and *Queen of Katwe* while bringing the ideology of African strife (war, suffering, poverty, death, etc.) as a spectacle aspect as near as possible to the viewers. This research examined how Africa in cinema is projected as a passive object of western fetishistic desire through utilising a variety of Hollywood cinematic techniques and elements in production. I have treated the movies and their messages as artifacts that are objects or commodities of desire and at the same time objects or commodities of fascination resulting in entertainment to the western audience.

1.9.0. Methodology.

This study engaged qualitative methods of film analysis. Data for the study were drawn from two films *Hotel Rwanda* (2004) and *Queen of Katwe* (2016). These were selected from the Classical

Hollywood film canon. The researcher viewed many films before selecting those two films. The two were not only selected on their fit into the Classical Hollywood canon but also the thematic message presented that is so profound with Hollywood cinema. The researcher spent time watching the films over and over again and coded the films into categories of the humanitarian and inspirational themes that helped achieve the objective of this study.

1.9.1. Research Design.

Following a qualitative research design, which is a documentary analysis method, that acquires significant documentary evidence to support and authenticate facts by critically reading and reviewing many written literature materials relevant to the research problem. These two films *Hotel Rwanda* (2004) and *Queen of Katwe* (2016) and other secondary materials, like documentaries and other books, were watched and read in a textual, interpretive, and literal critical manner. This was done to interrogate a psychoanalytical film theory reading of the two classical films presentation of the 1994 Rwandan genocide in the movie *Hotel Rwanda* (2004) and the ‘rags to riches’ story of Phiona Mutesi as told in the movie, *Queen of Katwe* (2016).

1.10.0. Production Context of the Films.

This section focuses on the production context leading to the making of the two Hollywood Cinema movies, *Hotel Rwanda* (2004) and *Queen of Katwe* (2016). Specific preference has been rendered to the historical context of the events alluded to in the film (*Hotel Rwanda*, 2004), contextualization of the movie *Queen of Katwe* (2016), and the story overview of (*Queen of Katwe*, 2016).

1.10.1. Historical Context of the events alluded to in the film (*Hotel Rwanda*, 2004).

From April 1994, in over 100 days, about 800,000 Rwandan citizens were brutally hacked to death with machetes by the extremist Hutu Interahamwe militia. The killings have been recorded as the best organised in history (McMillon, 2014). He further asserts that the massacre was perpetrated without any significant intervention from the rest of the world; pleas for help from Rwanda were disregarded from the international body and power nations like the USA, France, Belgium, etc. In the film-documentary, *Ghosts of Rwanda* (2004) written, produced, and directed by Greg Barker, it is suggested that Western politicians, such as Bill Clinton, the then President of the United States, and Madeleine Albright, a former Permanent Representative of the United States to the United Nations, among others, knew what was happening. They also knew that it was happening on a large scale, and very quickly. Many countries called for the extraction of their citizens and affiliated groups, eventually leaving the United Nations Assistance Mission for Rwanda (UNAMIR) with only 270 soldiers, supported by fewer than 200 local authorities. The request from the Commander (Lt. General Roméo Dallaire) of the United Nations' peacekeeping force for the immediate insertion of 5000 troops was denied and the world stood by and watched the brutal slaughter of innocent people (Barker, 2004). These events indeed motivated the production of the film *Hotel Rwanda* (2004) under study. This makes the film *Hotel Rwanda* a feature film that has strong links to this history and is a re-enactment of some events of the genocide. This movie has been studied and examined as one of many famous Hollywood films in the genre of films that represent Africa.

1.10.2. Contextualization of the Movie *Queen of Katwe* (2016).

The film *Queen of Katwe* is examined in this research as another famous Hollywood film produced by Disney. It is another African-themed film that fall under the genre of Hollywood cinema

representation of Africa. The film tells the story of Phiona Mutesi, an inspiring rags-to-riches tale. In the film Phiona goes from nothing, living in the slums and selling corn to passing drivers, to getting into the top school in Kampala, playing international-level chess, and achieving her dreams. The real-life Phiona becomes one of the first two women in Uganda to become a titled chess player Nair (2016). The movie version of Phiona's story, *Queen of Katwe*, is produced by Disney and ESPN and directed by Mira Nair. It received widespread approval from critics (The movie was scored 73/100 by Metacritic and 7.4/10 by IMDb in their aggregates of critics' scores. The New York Times scored the movie 90/100,) being both nominated for and winning multiple awards.

According to Emma Riley, the film uses chess as a metaphor for life (Riley, 2018). During Phiona's orientation to the game Coach, Katende to his chess novice class says that it does not matter how strong, intelligent, or wealthy you are, you can learn to strategise your way to a better life, use your minds. Make a plan. There you will find safety. In this respect the film grounds on the phenomenon of sacrifice, winning, and losing; these are continuously repeated throughout the film. Failing is shown as a key part of life as the children are taught to learn how to cope up the aspect of failing and not giving up. In the movie *Queen of Katwe*, Phiona displays several different positive psychological behaviours throughout the movie. These include perseverance and hard work; overcoming hardship while shaping her own life and reaching out to others for help. This inspirational story of a poverty-stricken girl from a third-world country in Africa is screened by a mega renowned movie industry to appeal to the senses and emotions of the viewers through a Classical Hollywood approach with the sole aim of making it famous and a sale out.

1.10.3. Story Overview of *Queen of Katwe* (2016).

Living in Katwe, a slum in Kampala, Uganda, is a constant struggle for 10-year-old Phiona (Madina Nalwanga), her mother Nakku Harriet (Lupita Nyong'o), and younger members of her family. She and her younger brother help their mother sell maize in the market. She also helps care for her baby brother. Her world changes one day when she meets Robert Katende (David Oyelowo) at a missionary program. Katende coaches soccer and teaches children to play chess at a local center. Curious, Phiona approaches and learns the game. She becomes fascinated with it and soon becomes a top player in the group under Katende's guidance. Her coach, over the initial opposition of the local chess authorities, takes her and the team to a national school level tournament at a prestigious local school. The group initially finds itself ill at ease among the other participants and the more affluent surroundings. However, their talent wins the day and Phiona comes in the first place. The film then proceeds to trace the difficulties of success at competitions and tournaments for Phiona and her fellow Pioneers. The struggles of life in Katwe are ever-present and Phiona hopes that chess will provide a means of escape from Katwe for her and her family. Phiona leads the Ugandan team at the Chess Olympiad in Russia, confident that she will succeed in becoming a Grand Master, securing the necessary finances to lift her family from poverty. However, the competition proves too tough, and she yields to her Canadian opponent.

Phiona returns to Katwe, dejected and doubting her abilities. However, with the support of Coach Katende and the people of Katwe, she returns to chess, ultimately succeeding to the extent that she can purchase a home for her family.

The movie sets up the story by showing the poverty and daily struggles of Phiona and her family to survive. Phiona notices chess after she comes up to a children's chess club because they were offering free food. One of the first things Phiona learns about chess is the idea that you can become

bigger than you are. In chess, “the small one can become the big one”, meaning that even the lowest piece, a pawn, can become the most powerful, a Queen. The story then charts what Emma Riley (2018) refers to as Phiona's metaphorical rise from Pawn to Queen.

1.11.0. Definition of Terms.

- a) *Classica Hollywood Cinema* refers to the filmmaking tradition established in Hollywood during the 1920s and 1930s. It became the dominant style throughout the western world against which all other styles were judged.
- b) *Genocide*: refers to the deliberate killing of a large group of people, especially those of a particular ethnic group or nation.
- c) *Hollywood Gaze*; Hollywood steady intent look with eagerness on Africa.
- d) *The fetishism of the other*; the pathological displacement of extravagant irrational devotion and satisfaction to something.
- e) *Commodity fetishism* is the collective belief that it is natural and inevitable to measure the value of useful things with money.

1.12.0. Summary of the Chapters.

This thesis contains four chapters. *Chapter One* covers the introduction, statement of the problem, the purpose of the study, objectives, significance, literature review, theoretical framework, and methodology. *Chapter Two* is based on objective one, which is examining the Hollywood Gaze of Africa in the two African-themed films. This chapter investigates and argues the spectacles of strife, suffering, war, and poverty that are aspects of objectification, especially by global audiences. *Chapter Three* explores the idea of Film and Fetishism. This entails a discussion on Hollywood's presentation of the Fetish of the Other and the commodity fetishism as an aspect in *Hotel Rwanda* (2004) and *Queen of Katwe* (2016) as an element that suits the desired effect in the

viewers, especially as heart-moving stories. The above objectives have been discussed in the three chapters aim at the exploration of a classical Hollywood reading of *Hotel Rwanda* (2004) and *Queen of Katwe* (2016). **Chapter Four** concludes with the analysis, observations, and recommendations found during the research.

CHAPTER TWO: Hollywood Gaze on Africa.

2.1.0. Introduction.

The chapter sets out to investigate the gaze on Africa as exhibited and studied in two classical Hollywood films. This analysis will focus on two movies that is *Hotel Rwanda* (Terry George: 2004) and *Queen of Katwe* (Mira Nair: 2016). The gaze here is understood to mean an act of seeing and, in the philosophical and figurative sense, it is how an individual (or a group) perceives other individuals, other groups, or oneself. (Jean-Paul Sartre, 1956). By gaze on Africa, I mean the way Africa as a continent is looked at, perceived, paraded, and presented on screen. The presentation of Africa here is to objectify it as an element or spectacle of amusement on-screen majorly for purposes of entertainment. While looking at Africa as an object of the gaze, this chapter intends to focus on the problems that ravage Africa as a continent. The problem at hand that I will lay emphasis on are trials, tribulations, strife like poverty, war, conflict, and suffering. These will be maintained as the focal point that builds on the main elements of gaze on Africa. While examining the gaze on Africa I will use the psychoanalytic principle of the gaze theory elucidated by Laura Mulvey's work '*Visual Pleasures and Narrative Cinema*'. (1975), which has been particularly influential in film studies. I will also draw from the works of other scholars Like Tod McGowan and Christian Metz who are also renowned scholars of Lacan and Freud's psychoanalytical critical theory.

In this Chapter, I further analyse the character portrayal of the leading characters, scene selection, casting, effective theme selection while taking into consideration of Classical Hollywood notion, which casts prominent actors and carefully selected themes that help to drive the movies. I examine how the selected characters through gaze and the message portrayed, make the two movies popular and acceptable in different homes, and theatres all over the world. This very chapter aimed at

analysing how character selection by the directors acts as a psychological ploy in luring the audience into falling in love with movies and their story plot. This argument is examined using Laura Mulvey's ideological stand about gaze regarding the two movies, *Hotel Rwanda* (Terry George: 2004) and *Queen of Katwe* (Mira Nair: 2016).

In this Chapter I further explores the history of ideas that lead to the making of the two films. In so doing I related the episodes that detail the genocide that the film *Hotel Rwanda* is about, and I review the circumstances that ground Mutesi as a later potential victor in chess in the movie *Queen of Katwe*. Still, in this very chapter, I analyse how this research grounds the ideological background of Hollywood films and their stand on African-themed films as it regards and places Africa in the global context. I further question whether Hollywood's presence in Africa is for humanitarian reasons or simply seeking a high pay cheque from low-cost production of African setting.

2.2.0. Gaze and Character appeal.

As already mentioned in the introduction to this chapter, Jean-Paul defines gaze as the act of seeing and, in the philosophical and figurative sense, it is how an individual (or a group) perceives other individuals, other groups, or oneself (Jean-Paul Sartre, 1956). In Lacanian psychoanalytic theory, the gaze according to Knausgaard (2015) is the anxious state of mind that comes with the self-awareness that one can be seen and looked at. The psychological effect upon the person subjected to the gaze is a loss of autonomy upon becoming aware that he or she is a visible object.

Hypothetically, the gaze is related to the mirror stage of psychological development, in which a child encountering a mirror learns that he or she has an external appearance (Karl 2015). Lacan concludes that the gaze and the effects of the gaze might be produced by an inanimate object, and thus a person's awareness of any object can induce the self-awareness of also being an object in

the material world of reality. To make it clearer, Mulvey identifies three looks within a film all of which hegemonize the (male) gaze. These are: [1] the look of the camera. Through close-ups, shot angles, (female) characters are sexually objectified. [2] The look of the (male) actor, which is active, directing the motion of the film and eroticising the female. His gaze controls what the audience sees. [3] The look of the spectator which aligns with the first, that of the male protagonist, mediated by the camera. This ideology of gaze, according to Mulvey (1975) forms the basis of her critique of classical Hollywood cinema through which she concludes that the pleasures of cinema are offered only to a 'masculine' spectator, regardless of sex, thereby relegating the viewing pleasure of the female spectator. In my discussion, I will not concentrate on a male spectator with an interest in the female character that makes disregard of the female viewer but I will direct my deliberation on the presentation of Africa as an object of spectacle, particularly with interest in the selected African themed films *Hotel Rwanda* (2006) and *Queen of Katwe* (2016).

Following Freud, Mulvey argues that popular cinema such as Classical Hollywood films offers voyeuristic pleasures of looking that entail the resolution of Oedipal and castration complexes that underpin the child's discovery of sexual differences. Voyeuristic looking, according to, Mulvey is facilitated by the darkened cinema auditorium where the peeping tom which resides in every spectator is activated. (Mulvey 1975). As attested by Stacey (1994), the darkened auditorium grants the voyeur invisibility to the extent that 'he' can look without himself being subjected to the gaze (Stacey 1994: 21). By any means whatsoever, the voyeur watching the movie is not perpetrated by the story in the film. He or she will view the action on film as a farfetched possibility and reality presented in film. To be specific, this looking is devoid of empathy and concern for the seeming reality exposed on-screen. In these two movies, we realise that Africa with its problems presented in the two films is viewed as an object of desire to voyeur at that Mulvey argues out. In

her contention, she demonstrates the process by which the cinematic apparatus enables sexual objectification, which in the research is the objectification of Africa and marginalization of its strife and suffering by sustaining patriarchy and satisfying inherent voyeuristic tendencies. This is maintained through the Hollywood cinematic presentations that do not inspire a wave of change or a platform of concern but simply providing spice to new entertainment that brings in more money to both the actors and the directors of the movies.

In this chapter, Hollywood gaze is key when dealing with the subject of Hollywood African-themed films. The Hollywood gaze operates in various ways, one of which is what Sobchak and Sobchak (1987: p. 4) term the 'Hollywood Standard'. In Sobchak and Sobchak's view, standard Hollywood practice has been to make the construction of fictions as transparent and invisible as possible. Accordingly, the primary intention of narrative to create pleasure by absorbing one in seamless and believable stories. In such cases, a good Hollywood film would be one best able to take us in, to create the conditions that most appeal to our credulity and to our willingness to believe in the visible, in what we see, as true. In general, the Hollywood gaze requires that a film cover up its origins. Apparently, a text must appear unmediated and pure. As a story, it must embody what Barthes (1982, p. 132) calls 'the simplicity of essences.' The authority of such stories is based on their 'truthfulness'. This truthfulness in most cases is questioned especially in the portrayal of the African problem in the two films. Portrayed as exotic, mysterious, weird with vast calamities, Africa as a continent is more or less depicted as a spectacle of amusement. Filled with calamities envisioned through suffering, poverty, war, and strife. Movies directors have made their way into the heart of the continent for a soft landing to draw more inspiration for more stories. I believe in so doing, the directors employ a character-driven plot and storylines that help in drawing motivation and a grand following. This stems from the onset with the selection and vetoing of the

characters will be cast for the story. These are selected meticulously to make sure that they are expedient in their respective roles. These roles are defined and demarcated by stature, looks, background and compelling behavioral pattern of a given character to be cast. In the two movies under examination in this chapter, character appeal is a fundamental aspect in creating the gaze of Africa.

Laura Mulvey (1975) states clearly that the look of the actors and most significantly their acting is very important in making an appeal. First of all Hollywood's main intention is to sell out a movie (Hayward, *Cinema Studies: The Key Concepts*, 2001), and therefore selling out a movie can only be done with the right cast or character that helps in the promotion of the film. One of the fundamental pillars of classical Hollywood is the use of renowned actors with influence while controlling what is watched (Creed, 1998). Through this, the directors introduce an element of character identification, which sometimes leads to a fascination with a given character.

In *Hotel Rwanda* (2004), director Terry George recounts a story regarding the events that occurred during the 1994 Rwandan Genocide. This story is told from the point of view of Paul Rusesabagina played by Don Cheadle, who depicts a Hutu man working as the manager at the Sabena hotel chain – The Milles Collines Hotel (Hotel of a Thousand Hills) in Kigali. Terry George employs this style of filmmaking in depicting events that took place in Rwanda in April 1994, from an (auto) biographical story told by Paul Rusesabagina.

Paul Rusesabagina played by Don Cheadle is a hotel manager in the film who manages to save more than 1200 lives. In the film, Paul is the central protagonist and he is depicted as a character with impeccable style, courage, and ability protects 1,268 Tutsi and moderate Hutu refugees at the Hotel for almost three months. Throughout the film, Paul resorts to bribery and blackmail and makes use of the contacts he had made in diplomatic circles as well as the Rwandan elite to save

and protect his family and the people staying at the hotel. Paul Rusesabagina (Don Cheadle) stands for the progressive classical white alpha male who drives the story in the Rwandan genocide story. This role is chosen ideally to maintain the status quo that makes use of prominent blockbuster actors. This is done to fully engross the spectators with characters that they already love and known to them, to make the film a sale out. As the audiences watch the film, they not only keep tabs on the actors but they are also being bound by the narrative that their characters are portraying. The gaze is inclusive of the story presented by the characters loved by the spectators. Don Cheadle as a great prominent actor definitely draws awareness to the calamity that befalls the people of Rwanda. One can actually argue that many spectators did not go to the cinema to watch the movie because of the story, but because of their favourite actor. The same can be explained for the inspirational movie *Queen of Katwe* (2016). To make the movie more appealing and irresistible, Mira Nair decides to employ the services of Lupita Nyong'o, a prominent Oscar award winner for her role as Patsey in the historical drama, *12 Years a Slave* (Steve McQueen: 2013), for which she won the Academy Award for Best Supporting Actress. She became the first Kenyan and first Mexican actress to win an Academy Award. This major successful movie (*12 Years a Slave*) that she stars in makes her a star, no wonder she is contracted to draw the movie across borders and cities. This indicates the desire to watch the movie is not fueled by the great story but by the fact that the story is being lived by a character or a renowned actor.

Aside from being a gorgeous, middle-class-raised Mexican-Kenyan celebrity, Lupita Nyong'o, who in the last few years before the screening of *Queen of Katwe*, had attained unprecedented global acclaim for her work is deemed the leading candidate to feature in *Queen of Katwe*. This aspect of her renown is reason enough for the director to choose her as a cast for an exotic story that would not possibly make it anywhere outside the borders of Uganda and East Africa. This

spells out the idea of fascination that Hollywood fans have towards the actors. The ultimate gaze in the movie *Queen of Katwe* is not about the role played by Madina Nalwanga, who by the way does a very good job in portraying Phiona Mutesi. The focus is on David Oyelowo and Lupita Nyong'o, (whose star remains one of the brightest on the globe, since her victory at the 2014 Oscars for a gripping performance in Steve McQueen's movie adaptation of Solomon Northup's memoir *12 Years a Slave*). The two famous Hollywood African "break-throughs" actually introduce Medina Nalwanga in the sphere of Hollywood and film. They play an important role in marketing the movie and making the simple story of Phiona to become a global object. Mira Nair, just like the other Hollywood directors and producers understands that for a movie to be successful there is more than just a fine story, there is the politics of casting and choosing characters that fit in the Hollywood mode of filmmaking.

Further still, every movie enthusiast's obsession is created by the illusion that the person we see on the screen is the hero. This aspect is made possible by creating a story that gives the leading role and the other supporting cast heroic status. This is further made possible by casting a villain who will ground the protagonist as a hero. According to Susan Hayward, "the society does not fully accept the hero but it is evident that there is some form of history between the villain and the hero. The villain, who is stronger than society, threatens society. The hero, who initially avoids involvement in the conflict, becomes involved because the villain endangers the hero, or someone close to him/her. At the climax of the film, the hero fights and defeats the villain. Society is safe once again, society accepts the hero and as a result, the hero loses the initial special status and is incorporated into society". (Hayward, *Cinema Studies: The Key Concepts*, 2001) In the movie *Hotel Rwanda* (2004) this view is very significant, the director of the movie uses the character Paul Rusesabagina as a hero, he is given exceptional ability that transcends anyone in the movie,

or the whole of Rwanda. He is specially endowed with attributes that hold the lives of over 1200 on his shoulders. Through these overwhelming natural abilities portrayed by Don Cheadle, he manages to save the lives of many Tutsis wanted by the Interahamwe, he maneuvers his way by even providing food and drinks for both moderate Hutus and Tutsis taking refuge in Hotel des Mille Collines, where he is General Manager. He does this at the expense of his very own life knowing very well that the Interahamwe and the Government soldiers could decide to kill him as well since he is siding and protecting the Tutsi cockroaches. This character personality is one that stands out most as far as classical Hollywood cinema is concerned, the industry is aware that there is a need to identify with somebody who will be admired for his role. This role played by Don Cheadle ended up bringing great fame and reverence to the real character Paul Rusesabagina who was later on awarded a presidential medal of freedom by George Bush the then president of the United States in 2005. Contrary to his (Paul Rusesabagina) role portrayed in the feature film Hotel Rwanda, Kayihura in his book titled *The True story of Hotel Rwanda* (2012) refutes Paul's claims of him single-handedly rescuing hundreds of lives in the hotel. Kayihura claims that Paul Rusesabagina extorted money from the vulnerable Tutsi to keep them alive. That means Hollywood does not care about the authenticity of the story it presents. It simply goes with the dimension that places a story on a pedestal to be welcomed and gazed at. A great concern is placed on whether the story will yield profitable returns.

Further still When the film starts, the viewer is aware that it is April 1994. Paul Rusesabagina, a Hutu, is portrayed as an inspirational figure in the eyes of his young colleague, the porter Dube:

Dube: Aah, that is a fine cigar, sir!

Paul: This is a Cohiba cigar. Each one is worth 10,000 francs.

Dube: 10,000 francs? Paul: Yes, yes. But it is worth more to me than 10,000 francs.

Dube: What do you mean, sir?

Paul: If I give a businessman 10,000 francs, what does that matter to him? He is rich. But, if I give him a Cohiba cigar straight from Havana, Cuba, hey, that is style,

Dube. Dube: (smiles) Style! (*Hotel Rwanda*, 2004).

To the admiration of Dube, Paul advises the hotel chef to concoct a dish with local ingredients when the quality of the freshly delivered crayfish is not what is expected. Clad in Western business attire, he is able to befriend and impress Westerners in senior positions, including the Commander of the United Nations peacekeeping force, and he seems to fit seamlessly into the world of European and American officials and tourists. His social standing reflects that of the ruling class in Rwanda, the Hutus, but he is married to a Tutsi woman, Tatiana. Paul navigates between his own political opinion (which opposes the oppression of the Tutsis) and his duty to collect stock for the hotel when he accepts a militia shirt from a Hutu supplier of beer. He talks himself out of the offer to join the militant movement and keeps quiet when a container tips over to reveal machetes instead of crates with beer. On their way back to the hotel, he uses the shirt to pacify Hutu extremists when he and Dube are caught up in a demonstration. This super-human quality that Hollywood through its directors gives to its lead character and actors cast spells on anyone watching the movie. One is called to admire and identify with Don Cheadle because he makes risk-taking decisions that enable him to save the lives of almost 1200 people. This is a feat in Paul Rusesabagina's story, which leads Hollywood to Rwanda. Terry George the director knows that this story can impress if captured and presented on screen. No, wonder Roger Ebert, in his review of the film, says that when *Hotel Rwanda* premiered in Toronto 2004, some reviews criticised the film for focusing on Paul and the Colonel, and making little effort to 'depict' the genocide as a whole. Ebert further supports the decision of the director Terry George and writer Keir Pearson

arguing that film cannot be about a million murders, but it can be about how a few people respond and *Hotel Rwanda* is about what they really did (Ebert 2004).

Further still, according to Christopher Orr, in his movie review of *Hotel Rwanda*, says that Terry George knew that he had a story of tremendous depth and power, and he could not let any cinematic flourishes distract him from it. He also had, in Don Cheadle, perhaps the most underrated (at least prior to this film) performer working in motion pictures. Don Cheadle, an actor of charisma, had over the last decade, shown himself to be exceptional at playing characters both ineffectual (*Boogie Nights*) and ferocious (*Devil in a Blue Dress*, *Out of Sight*). These talents served him well in his portrayal of Rusesabagina, an apparently powerless man who turns out to be formidable, a masterful servant. Films in which everyday people accomplish remarkable feats often stumble over the characters' transition from ordinary to extraordinary (Orr, 2005). To say the least, Cheadle delivers a performance in which the character's later heroism becomes a facet of his earlier pragmatism. His genius acting makes *Hotel Rwanda* not only an important work of politics but also an important work of art.

More to the above, George further deflects any admiration that would weigh in or compete on the same pedestal with our major character hero Paul Rusesabagina. In the opening sequence, as the 'Hutu Power' procession passes by in the streets, many people come out and stand on the verandas of their houses and shops to look. These people who are looking on are very interesting. They are not Tutsi, for if they were, they would simply be molested for standing and looking. In any case, the Tutsis would likely be too scared (as Dube proves to be) to stand and look at machete-wielding militias chanting death to the Tutsis. But it does not seem as if the onlookers are Hutu either. They are not putting on the mandatory multicoloured regalia or uniform, and are not being asked, or forced, to join the parade. The question, then, ought to be: who are these onlookers, and why is the

camera not drawing attention to them? Clearly, they do not seem to fit the convenient understanding and assessment of Tutsi/Hutu that the camera of *Hotel Rwanda* seems to portray. Indeed, the camera is scarcely interested in the onlookers. It appears more interested in framing the Hutu Power parade. In this way, the people who occupy the third Space that is neither of 'Tutsi Power' or of 'Hutu Power' seem denied full, or even partial, characterisation. In fact, the onlookers are visually excused from the film. They seem to be rendered not worthy of the needs of a Hutu versus Tutsi plotline. Even more plausible is the explanation that such people are not being suitably characterised so as not to compete for visual ambience with the 'hero', who turns out to be Paul. The Hollywood star system seems, at all times, to require a hero or heroine as the hub of the visual frame. Such a requirement would seem to necessitate the killing off at least in narrative terms of all other individuals who might compete for ambience with the protagonist. In the end, the hero is the only one left endowed with essential individuality while the rest are more or less extras or simply supporting props.

Unlike *Hotel Rwanda* that has foregrounded villains who help develop the role and heroic status of the hero Paul, *Queen of Katwe* is a little bit different. The queen (Phiona) achieves her legendary status in the movie by striving beyond the limit set by the challenges of living in tumultuous conditions and environments. Phiona's villains are basically challenges that stand in her way. She has to fight to conquer the conflict within her and out. The basic challenges that threaten her are poverty and suffering that is why she uses her newfound talent and love with chess to conquer the world of poverty. No, wonder to her family she is a hero who will be later revered by spectators after watching the movie. The challenge of hunger leads her into a makeshift youth club that she realises teaches slum kids how to play chess. One can strongly refer to hunger as villain number one grounding Phiona as a hero.

The next challenge is learning how to play the precious game chess and with learning, comes tournaments that begin from the amateur level to the pro level that leads her into playing internationally. These different scenarios hold one to the grip of how Phiona will conquer the hurdles one by one. These are challenges that a Hollywood heroic character is supposed to conquer, and as he or she conquers them, the hero is socially and ideally planted into the lives of the spectators. Her accomplishments ground her into the heart of the audience watching the movie. This mode of presentation of Phiona best fit a true presentation that follows the norm of classical Hollywood filmmaking. In one way or the other one character is supposed to stand out from the rest this is the character who drives the film in both ideology and emotional response from the audience. In the film *Queen of Katwe*, Phiona not only improves on the representations of African females on the big screen, but she also lends herself to the creation of a new image of a noble African genius girl. A girl that is portrayed by the film director as intelligent and innovative, and who applies her knowledge and skills to advance herself as well as her community. Furthermore, Phiona serves as an example for all girls and Africana girls especially. Through this portrayal of an African girl in this manner, the question that keeps resounding seems to suggest that Disney production of *Queen of Katwe* may have the potential to be a representation changer. Especially the representation of an African character from a different perspective.

2.3.0. Gaze on a Romantic Story in *Hotel Rwanda* (2004).

As we relate to the film *Hotel Rwanda*, Terry George presents a story that portrays saddening events that spark strong emotional impulses, while drawing identification and empathy with the survivors of the genocide. The film is also embedded with a coherent, but parallel romantic story about Paul Rusesabagina (Don Cheadle) and Tatiana (Sophie Okonedo). This parallel story makes *Hotel Rwanda* a unique movie, in that the structure focuses more on the drama element than the

combat element. The viewer is completely aware of the conflict going on outside of the hotel walls through the images of houses burning taken from the roof of the hotel and the continuous sounds of gunshots although these images are not part of the primary narrative. Through the drama, the relationships, and uncertainties of the characters, the film reveals the message regarding war. This message about war grounds the fight and advocacy for peace in the region of Africa as it presents the dreadful effects of civil wars and strife in our society. It seems to suggest that why would a war like this affect a beautiful thing like romance and love between not only Paul and Tatiana but also others who are experiencing the same feelings. Why would there be a war if people would get along in love no matter the tribe or ethnicity? What grounds this appeal further is the fact that Paul is a Hutu but is married to Tatiana who is a Tutsi. This sends out a chilling challenging message to the world that hate of another tribe does not solve the problem. In other words, we need to cooperate and work as one. Further still through this romantic story, the film also questions the morality of institutions, Human rights bodies, and personnel in high powerful offices dealing with Humanitarian catastrophe just like the Rwandan genocide of the Tutsis in the movie.

More to the above, one would question the decision of the director to include a romantic scene by the couple on the rooftop as they have a moment in the midst of the terror surrounding the hotel. In this scene, the couple kiss and we seem to be reminded that even in the midst of animosity, danger, and death there will always be a moment to cherish, moments that fill us with love to show that we are still humans with hearts after all. This romantic story, I believe trims down the feelings of terror that surround the grim story (Rwanda genocide) making the film appropriate to home theatres and family viewing, this is an aspect that makes Classical Hollywood very prominent (production of movies suitable for family and home viewing). When we talk about a romantic story, it is inevitable not to talk about a happy conclusion. There is no way you can cast a romantic

story without a carefully planned fairytale ending. This is typical of Classical Hollywood cinema as depicted in the movie *Hotel Rwanda*. As the movie ends, we see Paul, Tatiana, and their children together with their newly adopted children, moving forward in a direction of hope that glimmers in their faces. This scene leaves one with tears rolling down the cheeks making this feature film another successful Hollywood production. This reality sticks when one watches a movie like this one. The gaze is focused on knowing that good defeats evil in the end. So, with this nature of movie ending, Director Terry George creates a political entertainment story rather than an explicit depiction of the terror and violence. His decision to leave out the genocidal violence creates an almost plot-less story without explicit images. Through this, the Director trivialises the original genocide violence, as an alternative method of shielding the European/Western audience from the violence just like they were protected during the genocide by being whisked away by the United Nations. This renders the movie production purely entertainment meant for mass consumption.

2.4.0. The Gaze on Africa Strife.

By real gaze in this segment, I draw from Tod McGowan's argument about a child seeing himself or herself in the mirror for the first time. In his (Tod McGowan) argument, he says that spectators inhabit the position of the child when looking in the mirror for the first time. McGowan stresses that when a child sees the reflection of his image in the mirror, there is an illusory or false nature of the mastery that the child experiences that he or she does not have yet in reality (McGowan, *Looking for the Gaze: Lacanian Film Theory*, 2003). Like this child, one is bound to derive a sense of mastery-based on the position that he or she occupies relative to the events on the screen. As Christian Metz puts it in his landmark work *The Imaginary Signifier*, the spectator is absent from the screen as perceived, but also present there and even 'all-present' as perceiver. That means that the spectator is present at every moment. Being absent as perceived and present as perceiver allows

the spectator to escape the sense of real absence that characterizes life outside the cinema. For Metz, the cinematic experience allows spectators to overcome temporarily the sense of lack that we endure simply by existing as subjects in the world. This can be related to our understanding of cinematic spectatorship. That is by linking illusory qualities of film to the process through which subjects enter into ideology and become part of the reality presented on the screen. Ideally, as spectators gaze at the presented reality in film, the emotional attachment at the calamity, strife, and suffering presented draws an attachment between the spectators and the story being watched and followed. A director achieves this by selecting carefully what to shoot and screen. The scenes will be intelligently selected, especially scenes that evoke strong emotional outbursts. This goes hand in hand with good acting because the audience will view the movie as a mirror. A realization should be reached when the audience is shocked that there is something about them and in life that they either do not have or a situation that they have never experienced being played on the screen. This process is made clear by Louis Althusser who calls it the ideological interpellation of the subject, and it involves concrete individuals misrecognizing themselves as subjects by taking up a socially given identity and seeing themselves in this identity, an identity realized after and during the watching of the film.

Classical Hollywood films have a way of gripping with an ideological stance that is enchanting. This ideological stance is one of the most defining aspects of Hollywood. In this research, both movies fall under the humanitarian category or genre of film. This Hollywood genre is read through the themes depicted in the movies. This is based on the portrayal of suffering and strife in cinema. *Hotel Rwanda*, a historical war Drama film, features a historical account of events that actually happened in Rwanda. The historical account of events presented entail a deep humanitarian crisis that draws from the inside conflict between two close tribes, the Hutu and the

Tutsi who are the victims of the genocide. Through this compelling message of the genocide in *Hotel Rwanda*, Terry George makes an emotional appeal about African strife, tragedy, and suffering. He creates a captivating story to voyeur at, especially the civil war that culminates into the senseless murder of innocent people. The film starts with a voice-over from the Hutu radio station propagating hate messages against the Tutsi minority. This is immediately followed by visuals of a political Hutu rally, implying the growing tension within the country. The portrayal of civil tension between the Hutu and Tutsis culminating in the callous murder of innocent people in the movie advocates for concern to the international community. The film does not spare the audiences of the dreadful scenes, for example, the opening scene brings into mind the assassination of President Habyarimana. This sets the stage for the proceeding action that involves the hacking to death of the innocent Tutsis. The war aspect of the movie is further propagated when Gregoire (hotel receptionist) informs the Hutu militia of the UN convoy that should take Paul's family and the VIP Tutsis to safety. Instead of finding safety, the characters move into an ambush. Paul is not on the truck because he heroically jumps off the truck at the last minute and leaves his family in order to stay with the rest of the people at the hotel. As the truck advances, there is a tip-off by one of the Interahamwe informants who then raid the truck as they beat up some of the Tutsis aboard only to be rescued by the military forces. The scene portrays the senselessness and inhumanity of human desire for power and control while making a concrete disregard for extremism in tribal and ethnic civil strife. This demonstrates a typical characteristic of the Historical War Drama as it strikes thick lines between villains, victims, and heroes in the film. This is so heart wrenching, given the fact that several people die.

The movie *Hotel Rwanda* depicts and gazes on the message of self-reliance or the absence of external help. Throughout the movie, it is repeated that the West refuses to help or does not value

the Rwandans enough to intervene in the genocide. The West's refusal to intervene is seen when the UN peacekeeping force has orders to not use their weapons. It is seen in the size of the UN peacekeeping force, reduced to 260 men at the beginning of the genocide and civil war in 1994. In the movie this last reduction proved a false hope for the survivors holed up in the hotel. UN reinforcements arrive, only to evacuate many UN peacekeepers and foreign citizens from Rwanda and the hotel, respectively. There is also an episode where certain Rwandans who have foreign connections are granted visas to leave the country because of the intervention of their friends mostly from African nations. The contrast of this action to the west's non-intervention is stark. who you know becomes a factor in survival. The distributor where Paul purchases supplies is a member of the Hutu militia, but because he knows him and has had a business relationship with him for years, he is able at a price to still secure supplies for the hotel residents.

Further still, Hollywood also fathoms the idea of the gaze on African women as presented by Hollywood in *Queen of Katwe*. My point of reference will be on two female characters portrayed in the movie, that is Harriet Nakku acted by Lupita, and Night, Phiona's older sister acted by Taryn "Kay" Kyaze. While borrowing from Lacan's concept of the gaze in his mirror stage analysis of human psychosexual development, Mulvey extends it within the context of feminist film theory defining the 'filmic' gaze as male. According to Laura Mulvey, the unconscious of patriarchal society has structured film form. This has been structured within the phallic organisation of sexuality, a woman is a bearer of lack; she lacks access to the symbolic order of patriarchy and in the Lacanian model, remains subordinated by male language, and invariably male innate superiority. Mulvey politicizes psychoanalysis in her exposition of Classical Hollywood films, pointing to the organization of cinematic image or looking relations as masculine and targeted towards male pleasure (Mulvey, 1975). The film audience is made to consume the film from the

perspective of a heterosexual male. In other words, it is the man who owns the look in films. A look that connotes power and drives the film plot forward. The woman is textually positioned as an object while the man appropriates the position of the subject instilled with the power to act. The spectator sees the film through the eyes of the male character and like him objectifies the female in the film. As we read through these two films we will discover that the female actor is never meant to represent a character that directly affects the outcome of a plot or keep the storyline going, but is inserted into the film as a way of supporting the male role and bearing the burden of objectification. This objectification can either be sexual or as an item of pleasure. That means in one way or the other one is forced to side and identify with the male actors whose role is far more reaching in affecting influence. This occurs from the unconscious point of view. It is woven so effortlessly by the directors, and as we watch the movie, we are not aware of the influence that is driving us into objectifying the female actors while placing the male actors on a pedestal. This is seen in *Queen of Katwe*. In the scene after the family has been evicted from their temporary home in the slums of the Katwe. Upon hearing that her family has been evicted by the landlady, Night, Phiona's older sister acted by Taryn 'Kay' Kyaze arrives on a motorcycle taxi locally known as a 'bodaboda' she is dressed in a seemingly sleazy way that infuriates her mother, Nakku Harriet also the mother of Mutesi Phiona played by Lupita Nyong'o. Her mother (Nakku) reprimands her for her indecent dressing as she laments saying, 'Why are you dressed like a girl selling herself?' Night grudgingly answers saying 'don't look if you don't like what you see' Nakku further insists her to go and make children she would not manage to pay for. This segment in the movie unquestionably cast a dread in African suffering. Most girls are forced into a life of prostitution because they cannot cope with the undeniable and inevitable biting poverty. This is a scene that never misses in Hollywood films. A scene that portrays women from a sexual point of view. Night

is a desirable object seen from the mode of dressing. This objectification is further illustrated by the dialogue exchange between daughter and mother. Nakku is so displeased by the choice of life her daughter has decided to live. She is concerned about her having children that she would not be able of taking care of especially given the circumstances they are living in. She (Nakku) is later on pressed in a corner by her daughter Phiona to accept the money from Night in order to help with expenses on food and rent. Further still in her plight to get some money, Nakku preps herself to venture out into the market to have her favorite gomesi left to her by her late mother sold. In the market, she meets a dealer in gomesis and Kitengis called Mr. Nagenda. She proposes to sell off the gomesi she is wearing and Nagenda is willing to buy it at the meagre amount of twelve thousand shillings only. He decides to offer her one hundred thousand shillings if she is willing to offer her company over dinner with him. Throughout this interaction, we can tell how Nagenda drools over her with so much sexual lust. What runs in his mind is to have a moment with her. He tries to lure her with money given the fact that she needs it. Although *Queen of Katwe* is a movie that depicts the inspirational tale of the queen of chess Phiona Mutesi, the director decides to swerve a bit into Hollywood pastime, which is objectifying especially for the voyeurs. Mulvey (1975), stresses that under the construction of patriarchy, women in film are tied to desire and that female characters hold an appearance coded for strong visual and erotic impact. With the guidance of the directors and the producers, the action of female characters and their pose together with their facial expressions in most cases indicate their awareness of the male gaze of the spectator for whom the artwork is created. This is also evident in *Hotel Rwanda* in the opening scene (13:54-14:23) leading to the screening of General Bizimungu's interview. In the scene, the two men, one a white man (journalist) and the other a black man are discussing the difference between the Tutsi and the Hutus. Two Rwandan women besides them attract gaze through their appearance and pose.

When the journalist asks her to later join him in his room, later on, her face gleams with content and approval at the proposition. She seems more of an escort setting a trap for the wealthy foreigners visiting the hotel. The narrative here takes a break from focusing on the tale of the brewing gruesome genocide as it focuses on objectifying the woman. In a film that details such a humanitarian storyline, we would not expect such kind of scenes. However, because a Hollywood movie is constrained by its goal which is to sell out the movie these scenes are inevitable. They have to appear.

Building further on the Hollywood cinematic gaze on African strife in *Queen of Katwe*, Mira Nair draws further a little bit from the presentation of a significant romantic story. She reinforces her efforts in clinging on presenting a story set in a shanty-slum world. A slum in East Africa, not Indian, the district of Katwe, an overpopulated sinkhole of poverty and decay within sight of the glittering skyscrapers of Kampala, Uganda; another outpost, or eruption, of the global favela or slum that we have seen in several movies like *Blood Diamond*, *City Of God*, *Slumdog Millionaire* to mention but a few. This is meant to appeal to the humanitarian call that several people in this world tend to respond to. In the slum district of Katwe, we are introduced to bizarre activities that seem to denote the zenith of the poverty and suffering that people in Africa go through. Phiona and her brothers sell corn on the streets of Kampala, barely getting by. Once relatively comfortable, the death of their father puts all the weight on their mother Nakku (Lupita Nyong'o), who keeps the kids on a tight restraint but fails to stop Phiona's elder sister from drifting into prostitution. Phiona's one refuge is a kids' chess club run by Robert Katende (David Oyelowo) who soon senses she can see eight moves ahead and is a grandmaster in the making.

In the two movies under examination in this study, both directors intelligently select and cast powerful storylines with action that grip the audience watching the movies. These scenes play the

spectators into living the movie outside the movie. The gaze into the sad reality presented in the film moves the audience, almost calling them into action, though the realisation comes later on that it is only a movie. For example, in *Queen of Katwe*, strong emotional impulse and gaze is attracted when Phiona returns to her one-room shack, she finds her family locked out by the landlady because the rent has not been paid. Phiona's mother explains that the money for rent was used to pay someone to drive them to the hospital after the accident, but the landlady is merciless. Before she throws their belongings into the street, she chastises Phiona's mother for being too good to sell her body to fulfill her financial needs. Harriet, a praying woman, continued to maintain her faith in God even as she walked the slum with her children and belongings in search of shelter. In another scene, Night, Phiona's sister, against her mother's warnings and tired of being destitute, becomes the girlfriend of a "bad boy" to get money, food, flashy clothes, and synthetic hair. Once she becomes pregnant, he dumps her. Phiona sees this and wonders if such a fate is inevitable for her. She asks Night if God is mad at them, and her sister responds that she does not believe God even thinks of them. Then, Phiona tells Coach that because she is poor and female, she fears that soon the boys will come for her. That nightmare never happens for Phiona. Coach and Sara's provision of a safe space for Phiona in their home, as well as schooling and chess tutoring, enable her to fight her oppressions in ways that her sister and mother could not. For while Harriet did not sell her body, she did sell a prized and beautiful garment given to her by Phiona's grandmother, so that Phiona would be able to study. In the end, although at times feeling beaten down by life, Phiona learned the aforementioned lessons vicariously, and with Coach's advice, "Do not be quick to tip your king" *Queen of Katwe* (2016), she was able to simultaneously affirm her gender, transcend her class, maintain her faith in a Christian God, and pull her family out of Katwe. Through these different scenes, spectators are moved beyond conviction to see themselves as

Phiona a girl from the slums who goes on to become the champion. The spectators will not only identify with Phiona but will also step into the shoes of Phiona and journey the life of Phiona from another realm as spectators in a cinema. This experience provides a wholly imaginary pleasure that (McGowan, 2003) refers to as perpetuating a reconstruction, in other words, cinema leads spectators into self-deception. As Lacan conceives it, the imaginary provides an illusion of completeness in both ourselves and in what we perceive. To accomplish this, Lacan, says that it dupes us into not seeing what is missing in our world and ourselves (McGowan pg 3).

2.5.0. The Gaze Through the Look of the Camera.

Many film directors work hand in hand with picture editors in establishing gaze. According to Susan Hayward (2007), a typical feature film has between 800 and 1200 shots and editing is designed to render all these shot changes invisible or imperceptible. In other words, editing in the invisible style serves to hide any jumps or discontinuities that would alert the viewer to non-reality. As a matter of fact, the audience is not aware of the editing, which remains unbroken and the events portrayed follow a logical sequence in terms of how they happened historically in the real conflict. Hayward further illustrates that the narrative weaves each historical fact into the story to construct a chronological cause-effect scenario. This element of Hollywood filmmaking is what establishes a new reality in cinema whether the story is authentic or not. (McGowan, 2003) says that the moment someone presses record on a camera, reality is systematically ‘peeled’ off, leaving a construct. That construct is a filmic image. Because of its status as a construct, the filmic image is in the process of being purposely prepared to suit the film-maker’s gaze. In most cases, it is referred to as the gaze presented by the person behind the camera. This attests to the idea that the audience is exposed to a new reality that is dictated by the filmmakers. Mulvey (1975) also identifies gaze or looks within a film through the look of the camera. According to her, this gaze

is witnessed through close-ups, shot angles, where characters, most probably female characters, and situations or scenes are objectified. In these two African-themed movies, the situations and characters that are objectified, are basically viewed from the angle of impeccable poverty, suffering, war, strife, etc., because this is what these movies are all about.

Scenes from 1:14:28 queen of Katwe Phiona back from Sudan after winning a trophy she is so distraught about the families living condition and the food served by her mother.



Figure 2.1: Nakku serving food for the children

This shot of the food being served to a champion speaks volumes to a voyeur on African film. This shot speaks volumes about the destitute situation that people in slums like Katwe go through. This portrays the magnitude of the burden faced by African women in providing food for their children. It is more or less a sneak peek into the immense suffering that people in Africa go through. The

director uses this to appeal to the life of poverty and want. A life that is filled with the need to survive in an environment that is cruel and hostile. Even though Nakku says that she is sure that in Sudan there is no food as sweet as her matooke Phiona is so disheartened at the sight of the living conditions that her family has to endure. The camera shots and angles follow her gaze as she stares at the ruins that the family calls home. The picture below is a close-up shot of the dilapidated room.



Figure 2.2: Family bed and dirty sheets

These sights strike Phiona like a double-edged sword in the heart. She feels that with her talent, she can change and impact the lives of her family members.



Figure 2.2: Frown look from Nakku casting disappointment in failure to provide.

In this shot, we can undeniably tell the agony of Phiona's mother Nakku (Lupita Nyong'o). She feels very helpless and sad at the fact that she has failed to provide a safe and comfortable life for her children. This shot as well casts a gloom on the audience watching causing pain and agony as one watches the film. It reveals complete destitution in the lives of Africans who are living lives way below the poverty line. Another heart-wrenching scene is when Phiona is cast reading using a paraffin lamp on scene 1:17:56. This is to further expose the destitute life of the talented chess queen to the audience, hence creating a lasting impression on the life of the viewers.

2.6.0. Conclusion.

Conclusively, the nature of the Hollywood gaze as examined in this chapter operates through the construction of fictions to be as transparent and at the same time invisible as possible. Accordingly, the primary intention of the narrative becomes to pleasure audiences by absorbing them in seamless and believable stories. In such cases, a good Hollywood film would be one best able to

take us in, to create the conditions that most appeal to our trust and to our willingness to believe the visible, in what we see, as true. In general, the Hollywood gaze according to Sobchak (1987) requires that a film cover up its origins. Just like examined in the Movies *Queen of Katwe* and *Hotel Rwanda*, the cinematic events and characters presented, though fictional offer to us the audiences constructed representations that stand-in for the real facts. The predicament for Terry George and Mira Nair's camera seems to be on the question of how to see or not to see the issues portrayed in Africa in the two films. Their view could either attempt to see Africa as it is or as it is not, so long as the aesthetic values of the films are preserved for pure entertainment.

CHAPTER THREE: Film and Fetishism.

3.1.0. Introduction.

In this chapter, I set out to explore the idea of Film and Fetishism in films *Hotel Rwanda* (2004) and *Queen of Katwe* (2016). This entails a discussion of Hollywood's presentation of the Fetish of the Other and the Commodity Fetishism as an aspect experienced after watching the movies. In this chapter, I view fetishism as a willing suspension of knowledge about the reality of Africa presented in the two films in favour of a new reality belief. This will be detailed with the portrayal and the presentation of the plight of Africa as a commodity or less an article in consumer capitalism. In the movies *Queen of Katwe* and *Hotel Rwanda*, I will explore that desire by Hollywood cinema to capture and present Africa from a fetishistic point of view. This will be viewed from the obsession of Hollywood with daunting stories and themes about Africa that send shockwaves in the mainstream media. In this chapter, I integrate the study done by several scholars especially Laura Mulvey in her interpretation of Freud's concept on the fetish of the other together with commodity fetishism that grounds and underpins how Hollywood pursues Africa. In this segment, I will view these movies as fetishistic desires based on what they present through the stories portrayed.

3.2.0. Over View of Fetishism in Film Study.

According to MacGaffey (1994), A fetish (derived from the French *fétiche*; which comes from the Portuguese *feitiço*; and this in turn from Latin *facticus*, “artificial” and “facere”, “to make”) is an object believed to have supernatural powers, or in particular, a human-made object that has power over others. Essentially, fetishism is the emic attribution of inherent value or powers to an object, or simply put, the term implies the “worship of inanimate objects as gods.” (MacGaffey, 1994)

Heli Chatelain in his work titled, '*AFRICAN FETISHISM*' published in the JSTOR online publication, defines fetishism as the worship of inanimate objects, such as stones, trees, and so on; he further states that all the African negroes were said to be fetishists. By way of explanation, the African had a strong belief in inanimate objects. (Chatelain, 2020) They believed that these objects possessed powers that would grant them what they desired from them (objects.)

In keeping with this line of argument, the online encyclopedia, (Overview, 2020) While making a case in his psychoanalytical study, Sigmund Freud's (1856–1939) concept of the fetish takes its starting point the phenomenon of substitution. In his most direct address to the topic, the 1927 essay, "Fetishism," he argues that a fetish is a special form of penis substitute. For the boy who apprehends his mother's (and other women's) "lack" of a penis as the representation of his own possible castration, the woman's genitalia generates a "fright" which, Freud surmised, is universal. (Overview, 2020) The woman's genitalia is henceforth an object of horror and fear for the boy, although the "normal" adult man learns to transform it into an object of desire. Freud further states that, for some individuals, such adjustment is impossible, the trauma is too great; in the effort to overcome it, the male psyche finds a substitute, which then constitutes a "permanent memorial" to the boy's initial experience of horror. This continues to build the object of obsession in the boy's life.

Making emphasis and clarification on the subject, Elizabeth Cowie believes that fetishism is generally and widely accepted in works of representation (Cowie, 1997). I believe works of representation may include; art, novel, film, cinema, theatre, drama to mention but a few. This leads me to the notion under examination in this research. As I scrutinise Hollywood films about Africa and the fetish or Africa as a fetishistic element of obsession featured in the movies, *Hotel*

Rwanda and *Queen of Katwe*, representation of Africa in these two movies will be deemed as fetishistic. The elements and aspects together with the message represented are points of fetishism.

In this essay, I will make a case for the imagery presentation and creation done by the creators and directors of the two movies *Hotel Rwanda* and *Queen of Katwe* as points of obsession. This will go along with the story that is told as another point of horrific realisation. Just like Freud says that when a boy realizes that his mother lacks a penis, he becomes obsessed with the idea of the phallic. Lacan further stresses that the maternal figure is phallic for the boy, in other words, she has power over him. And ideally, the presentation of what goes on and not goes on in Africa in the two movies is an obsession to both the audience and moviemakers which can be equated to Freud's notion about a boy's obsession with the realisation of his mother's lack, the stories presented are points of obsession that will be explored in this chapter. This chapter will entail a visit and an examination of perversion with the idea of the African problem that has led films about Africa to flourish in the Hollywood industry.

In her 1988 book, 'In the Realm of Pleasure', Gaylyn Studlar argues that film spectatorship, like perversion, provides us with pleasurable, albeit limited forms of object relations similar to the acting out of desire through dreams and fantasy. (Studlar, 1988) That means that fetishism provides us with a pivotal form of mediation for understanding how subjects both engage with and are caught up within filmic representation. Fetishism provides an account of the play of desire within cinema and, at the same time, of how the institution of cinema, and particularly Hollywood cinema, has become peculiarly fetishised within our culture. This fetishisation by Hollywood with the other culture enables spectatorial fetishisation of what the directors have presented especially through the careful selection of what to screen and what not to screen. It is done so meticulously by sieving out the stories that best suits the engrossment of the one who is going to watch. Through this, we

realise that most movies about Africa are fetishised by spectators who are seeking to quench their mysterious curiosity about what in point of fact goes on on the continent.

3.3.0. Commodity Fetishism.

According to Karl Marx, in his ground-breaking work, '*Capital Volume,*' commodity fetishism is where inanimate objects and ideas have control over people and what they do. Karl Marx further stresses that in a capitalist society, material objects are given value by people, in other words, we construct hierarchies of value, placing more value on some objects. For instance, gold has been rendered more value than others. But strangely, we forget our part in constructing the hierarchies and the object like gold come to seem naturally valuable (Marx, 1887).

Commodity fetishism is central to our understanding of how ideologies work and how cultural representations are so effective. Both Marx and Freud carried over from anthropological notions of fetishism that characterise the fetish object as possessing 'magical' properties. In reference to Freud's view, Fetishism involves the replacement of the love object (the person) with another object that is related to the first but entirely unsuited to serve as a 'normal' sexual object. There is a contiguous relationship between the love object and the fetish. In a Marxian view, the commodity is assigned more value and displaced from its relation with the labour that was made. The African strife, suffering to mention but a few become displaced and their value is replaced with a film object that one buys and watches.

The desired objects in the films in this research are the themes and messages that are told from a humanitarianism perspective. *Queen of Katwe* as a film sets out to sell an inspirational film that cast poverty and suffering as a stepping-stone for the major character who ends up conquering. *Hotel Rwanda* packages a fatal genocide movie that is desired by many war crisis movie lovers.

The themes in the movies are fetishised as objects of desire. Fetishism only becomes a psychological issue, suggested Freud, when the fetish object becomes detached from the particular person concerned and becomes the sole object of desire. In these two films, I think Terry George and Mira Nair venture out to create not only stories but also lasting impacts on the lives of their clientele. The movies, later on, become gold that is very valuable to spectators who are engrossed with humanitarian films about Africa.

In *Hotel Rwanda*, the disintegration of the community leading to the genocide is presented as an aspect of commodity fetishism. Through this, the genocide story is viewed as a commodity of want and desire. The story is one good example of an ideology that is presented as an item to be consumed by a supposedly a group of clients and consumers who prefer movies that tell humanitarian stories that involve civil war, murder, poverty, strife, and suffering. In this film, the fore mentioned messages presented are ideas that are fetishised by not only the makers of the movies but also the consumers that the film is meant to please. This is because it is illogical to come up with a product without a consumer base. For one person to make it successfully in business he or she has to have prior knowledge of the demands of his clientele. This is a basic economic principle that has been mastered by any person who ventures out into any business in the market world.

In the feature film, *Hotel Rwanda* Terry George is aware that some genocide footage was shot during the actual massacre especially by the journalists who were caught up in the fracas of the horrific incident. These footages shot simply reveal an individual incident that lacks a definite story of drama. Therefore, what Terry decides to do is to dramatise the events to make the movie a sale out. He does this by sequentially arranging it in a way that would compel one watching the film. With this, the branding of the commodity (which is the genocide story) is chronologically

arraigned. He sets off with the pro-Hutu message that is sounded in the prominent Radio station (HTLM) this propagates the anti-Tutsi proclamation that states that all the cockroaches should be exterminated. This opening sequence and scene in the movie projects profound desire as to how the extermination of the Tutsi will be. The message broadcast by the radio is marked by what appears to be a propaganda broadcast. The ‘voice in the dark’ introduces itself to viewers with the words ‘This is RTLM – Hutu Power Radio’. The source of the voice is outwardly a man, its tone wooing. The subject of the broadcast, however, is a call to ‘squash the infestation’ of Tutsi ‘cockroaches’ and murderers. The Tutsis, says the voice in the dark, were once ‘collaborators for the Belgian colonialists’, had ‘stolen Hutu land’ and ‘whipped us’, and had now ‘come back’. ‘We will wipe out the RPF rebels’, it says. The voice ends by exhorting the listeners to ‘stay alert, watch your neighbours’. Thus, the unseen ‘storyteller’ of the story begins by persuading, and then threatening his audience. He deploys a mixture of populist rhetoric, bits of history, propaganda, and open threats of surveillance. What begins as a folktale sequence is no folktale, after all. It is a hate message. *Hotel Rwanda* thus employs a popular story technique to grab the audience's attention, but only for a sinister motive. The audience's eagerness and preference for a good story is mocked when it becomes apparent that there is no story except for an unpleasant broadcast. It is as if someone, apparently thirsty, were to be offered a mug of what appears to be fresh and wholesome water, only to find that he or she is drinking vinegar or seawater. The only option may be to spit this ‘fake’ water out. This is how the audience is made to spit out the RTLM broadcast – which now sounds totally in bad taste. Henceforth, it becomes almost heresy to take the side of such an ostensibly indoctrinating, hateful worldview. By toying with the RTLM voice as if it could be sincerely believed, but knowing all the time that he does not intend to have it believed or taken seriously, the filmmaker chides the audience and fools around with its expectations. In this way,

he wins an apparent advantage for himself: only Terry George is henceforth to be trusted as the truth-telling narrator in this film text. This is because he has proved that he is the only one able to satisfy our urge to know who the enemy is. From here on, the audience has little to no clear option but to follow his lead – or his obsession with the fetish at hand. The RTLM broadcast represents a side that is too full of unexpectedness and deliberate horrors. This side becomes a safe depository and a projection of the audience's fears, weaknesses, suspicions, and terrors. The RTLM becomes more than just a mere broadcast. Instead, it is cast into a state of mind: the heart of darkness itself. Fortunately, it seems, the filmmaker intervenes and helps audiences identify and 'know' this darkness as the real enemy and the hidden persuader about which everyone ought to be very careful. What is left is the easy bit: finding the good person, or the forces for good. This segment justifies the obsession of Hollywood filmmaking about Africa that grounds and fetishizes the old myth about Africa as a 'heart of darkness.'

In *Hotel Rwanda*, the commission of genocide appears, early on, to have been assigned a specific ethnicity: it is Hutu. In this regard, the camera works tautologically. Tautology appears to constitute a specific technique. The camera constructs for us a Hutu from a cinematic context that involves film aesthetics. In other words, the framing spares us the trouble of questioning the meaning of Hutu, if there is any. The camera's means of constructing a Hutu is to show us a deranged mob that is thirsty for blood. Here the representation is fathomed as a fact. The phrase 'Hutu Power' explains the typical Hutu especially through wildly coloured shirts and machetes flashing in the sun. That means Hutus are fanatics and extreme radicals with no mercy. This leads to a compelling conclusion to brand them as the perpetrators of the genocide. In other words, they are to blame for the deaths of thousands.

Besides, when Paul drives with Dube to the warehouse and offices of the hotel suppliers. We are introduced to George Rutaganda (Hakeem Kae-Kazim) who is portrayed as an African mafia boss. It is not clear, however, what an 'African mafia boss' ought to look like, we are certainly given some clues. The man smokes '10 000 francs' Cuban cigars, while on his wrist hangs a large and heavy Rolex watch. Some 'Hutu Power' regalia hangs in the back of his office, suggesting that he is into both commerce and politics. 'Politics is power, Paul Hutu Power, and money', he says, swinging leisurely in his expensive leather chair. George Rutaganda's character is delivered as Hutu, dishonest, and a criminal. One who will absolutely help develop the theme of genocide in the film. He is one propagator of the massacre of the Tutsis. He essentially shapes our fetishism of the genocide story in the film. It is a little bit hard imagining *Hotel Rwanda* without the character George Rutaganda.

In the very same scene, Rutaganda invites Paul to the day's Hutu Power rally, telling him that 'It's time to join your people'. At this stage in the story, it is not clear who Paul's 'people' are, or why it should be time for him to join them. What is clear, however, is that Paul is made out to be different from Rutaganda. While Rutaganda makes his money from, it seems, mixing business and politics, Paul is concerned only about managing his hotel. Paul seems thoroughly disinterested in 'power', although, for pragmatic reasons, he keeps a Hutu Power flag ready in the car, just in case. His muted 'Hutu Power, Hutu Power' salute to the militia suggests his contempt for them. As he is driving home after a day's work, he turns off the RTLM radio and tunes in, instead, to a Western radio station talking about the Americans being worried about recent events in Rwanda. This suggests that Paul is somehow 'not one of them' (the Hutus). Instead, his view of the world is modernised. Indeed, he lectures Dube about 'class' or high standards, more than once. He tells

Dube that the Hutus 'are foolish, Dube. Their time will soon be over'. His words seem prophetic of the fall of the Hutus from power and grace, which we witness as the movie ends.

Further still, in focusing on the ideological stance of the film about the Rwandan genocide. Paul is characterised as a concerned family man who plays with the children and brings them chocolates. He also greets and waves to the neighbours, thus seems well-liked. At work, he is meticulous about maintaining five-star standards. His chief goal seems to be to please his well-to-do guests, noted by his ability to bring them 'fresh lobster in Kigali'. It seems that the movie is making a point: it is men (fanatics, crooks) such as Rutaganda who are to blame for the genocide and men (moderates) such as Paul who are to thank for things getting no worse than they did. The lovers of this genre of the movie certainly will find out that adoring Paul for his great work during the genocide is inevitable. The juxtaposition of these two characters forces the inevitable fetishisation of Paul Rusesabagina both in the film and as a normal person outside the media world. Hutu's fanaticism makes him (Paul Rusesabagina) stand out. 'You are a very good man, Paul Rusesabagina', says Tatiana, planting a kiss on his mouth. He is a Hutu who is somehow not a fanatic. Paul is a special, different kind of Hutu who seems to amaze his wife simply because he is not a killer like all the others. The others who subscribe to the dangerous Hutu slogans. Slogans that endanger the lives of the Tutsis. This builds on what I later examine as the fetish of the other, which is built around the civil discontent of African communities. The movies cast a detail into not only Africa as the other but also the other African communities like the Hutus. The Hutus, who cannot accommodate other ethnicities. In other words, these other Hutus are vile, murderous with an overwhelming thirst for neighbourly blood. This is what essentially leads Hollywood into Africa. To cast the other 'Africa' and the 'other of Africa' represented by complete barbarism.

It is quite illogical examining the theme of genocide in Hotel Rwanda without the epic center of the action, which is the hotel itself. The hotel as a significant setting in the film kindles the very limit of the viewers' fetishistic desire. It is a paradox that the Mille Collines ends up saving while serving desperate refugees rather than rich clients. From the first shots of the movie, the hotel seems to be the place where all the important citizens rich and influential Rwandans as well as European and American tourists congregate to relax and spend a good time. Indeed, a five-star hotel is the last place one would expect to convert into a refugee camp. Before the eventual start of the massacre, the hotel is the meeting place for a variety of diverse people. Characters like George Rutaganda, the UN Colonel Oliver (Nick Nolte), General Bizimungu (Fana Mokoena) of the Hutu Army, international journalists such as Jack Daglish (Joaquin Phoenix), Red Cross worker Madame Pat Archer (Cara Seymour), Hutus such as Gregoire (Tony Kgoroge) and Tutsis such as Dube and the journalist, Benedict are deemed as the ones worthy of the hotel.

The hotel, particularly, is the site within whose walls Paul Rusesabagina becomes, or shows that he is a 'good man'. He is enabled to make his gradual, but also partly spectacular transformation from being an uncommitted hotelier and 'hotel manager' to becoming a manager of humanity. He transcends the role of simply a manager to a counsellor of the traumatised and emotionally broken Tutsi victims. He as a leading character tries to cajole the hot blood of the Hutu killers thus turning himself into the undisputed mythic hero of the story. The paths of all the characters who meet at the hotel manage to somehow converge and cross in the vicinity of the Mille Collines in the hallway, corridors, suites, and bathrooms, or on its green grasses, in its backyard, or about its walls. They all somehow perform their diverse roles in and around the hotel, and one could argue that their roles are all drawn to the fetish that submerges the hotel. As such, the hotel becomes more than just a mere site. It becomes a telling symbol for the problems at the centre of the movie. That

means that it is very important to note that the hotel creates its peculiar visual-narrative discourse. Rich or poor, Hutu or Tutsi, foreign or native, everyone in the hotel becomes petrified by the reality of imminent death. The hotel later becomes, in a twist of irony, an ambivalent site for all the characters. As we watch the movie, the general question seems to be whether the isolated hotel will hold out against the general outbreak of anarchy in the country and be able to retain its ‘five-star-ness’.

Unlike *Hotel Rwanda* that presents genocide as a commodity of desire, *Queen of Katwe* just like the other Disney stories done over the years presents a fairytale story as a commodity of desire. Fairytales are lauded and revered by many Disney lovers. Everyone seems to be obsessed with a feel-good ending story. These types of movies have created such huge gatherings and followings that one would refer to as a client base. No wonder thousands throng to visit Disney world to experience the reality of what they watch and perceive in the movies produced by Disney studios. In her book titled, *How Hollywood Projects Foreign Policy*, Sally-Ann Totman notes:

“Hollywood has a significant role to play in sustaining American authority abroad, and its power and influence may be used for good or ill” (Totman, 2009).

Totman’s observation reveals the effectiveness of the soft power of the film industry in shaping perceptions, impacting lives, illuminating social, political, economic, and cultural thoughts, and enabling the flow of ideas across vast national, geographic and demographic setups. It is within Totman’s consideration that *Queen of Katwe* needs to be appreciated and embraced. This is a true reflection of creating and influencing the obsession of the fetish through cinema. In other words, Hollywood has the power to dictate representation in cinema. This mode of the fetish involves the portrayal and representation of excess strife, poverty, and suffering that eventually yields good as the film comes to an end. The beginning of the story leading to the rising of the tension should

prepare the audience for the eventual perfect ending that sees the major character who has gone through the difficulty finally conquering the hurdles of life. The movie sets up the story by showing the poverty and daily struggles of Phiona and her family to survive. Phiona only discovers chess after she approaches a children's chess club because they were offering free food. Starvation in African countries is a theme that rides in several fetishistic films about Africa. Starvation seems to blind very many Hollywood directors from seeing the beauty that lies in the heart of the continent. This cannot go unnoticed because in most cases what drives audiences into the cinema to watch such movies is the drive of experiencing what has never been experienced before. As Freud states, the child experiences an obsession when he discovers that there is something his mother is missing and this forms the notion of the fetish examined in this chapter. In cinema, it is the reality depicted in film that most watchers have never experienced. Further still, When Phiona is concerned that she does not belong at the club after the other children make fun of her smell and tatty clothes, the club's coach tells her "Sometimes the place you're used to is not the place you belong. You belong where you believe you belong." Phiona returns to the chess club the next day. This phrase ignites a self-belief in Phiona forcing her to return to the club the following day. This is the drama-rising phenomenon that we would expect from Hollywood. The ability to streamline a story while building it to have a powerful effect until the movie comes to an end. This propels the movie to what it is all about, an inspirational 'rags to riches' tale sending a message to the world that determination will always lead one to conquer.

In most inspirational-themed movies just like *Queen of Katwe*. The character in question will always have someone or an experience to look up to for strength and motivation. In this film, Phiona has the guidance of her mentor and trainer, Katende (Oyelowo,) a college-educated transplant from the big city who coaches soccer for the local adolescents; he sees an opportunity

to train their minds. A smart chess player, he argues, can transcend class barriers with intellectual strength alone. He begins a series of training sessions, in which not only Mutesi but many of her eager peers take kindly to the game, while Harriet watches dubiously from the sidelines. Eventually, the whole group travels to a series of tournaments, struggling at first to deal with the foreign environment before using it to their advantage. This is done with the guidance of Katende (Oyelowo,) he helps in orienting them into the new world that they had never experienced before. In one key scene, Katende calms down his nervous troops on the road by telling them the lively story of a lion. *Queen of Katwe* aims to have a similar effect on its audience, so that as we watch we are grinning through a series of circumstances at the portrayal of developing courage and zeal. In other words, this seems to send out a signal that there is much work that needs to be done in the inspiration of the African. Katende who has lofty aspirations for the children does a terrific job of keeping his disciples energised about the various tournaments while trying to control the cultural shock they face when traveling around.

3.4.0. Fetish of the Other.

This section examines the fetish of the other with specific reference to one film, *Hotel Rwanda* (Terry George: 2004).

In the film *Hotel Rwanda* (2004), Terry George, as such, begins by finding his convenient ‘Other’: Hutu Power. This search for the ‘Other’ is a critical element of what Nichols (1991: 205) calls an ‘economy of Otherness’. In such an economy, the other is undoubtedly a ‘projection and a fabrication’. Such a ‘projection and fabrication’, however, still serves an important voyeuristic function. Voyeurism, in this sense, gives audiences the satisfying sense that they have finally got to ‘understand’ what had seemed beyond understanding. Which finally culminates into an obsession with a given subject, which subject can be a representation or a message of portrayal in

any art form. In this case, the art form is the film. In the movie *Hotel Rwanda*, the RTLM ‘voice in the dark’ is the unfathomable element that the filmmaker of *Hotel Rwanda* has helped with making ‘fathomable’. The pieces seem to fall into place with shattering clarity: it is the evil Hutus who are about to kill the unsuspecting Tutsi. Nichols (1991: 205) observes that

“classic fiction has enormous difficulty representing other cultures outside of their own function within a system of opposition and identity”.

The apparent obsession to construct a comprehensible ‘Other’, he argues, is problematic in as much as it merely favours ‘viewer arousal more than understanding or analysis’.

Firstly, the voice is placed in the dark to lend it a threatening sense of uselessness since it is only a voice stemming from a radio. This prevents the audience from making a serious issue with it. In other words, the idea is to frustrate the audience into waiting a little longer for more clues and indications in order to put a face to the voice. The clues in this case, incidentally, all belong with the filmmaker. He knows all the answers, while the audience is literally in the dark. Secondly, the voice says countless unsettling things, all meant to cause the audience to develop a specific attitude towards it and distance themselves from it.

The ‘voice in the dark’ immediately, is succeeded by pleasing pop music (Yvonne Chaka Chaka’s festive continental hit, ‘UmQomboti’) with the opening shots of ‘Kigali in 1994. This is quite incomprehensible to put together. Ironically, celebratory African music by the Princes of Africa follows a daunting heart-wrenching, and at the same time a gothic broadcast of gloom demanding for the blood of the Tutsis. Worst still is the portrayal of the burst of warm daylight of the very first shot of Kigali. With this, I think that Terry George makes a conscious discordant plotline in the film. In this case, I do not think that the pop song is meant to celebrate Kigali since it follows

a very sinister message from the gothic voice in the dark. As a conscious discordant, the voice in the dark and the pop song is a deliberate use of irony, the montage of the 'dark' radio voice and the Chaka Chaka soundtrack is disturbing. The decision to have the RTLM voice blend into the song is illogical. The celebratory song becomes insincere. It becomes an indirect celebration not only of the threats but also of the impending doom, that will befall the country of Rwanda in the coming scenes in the movie. The song celebrates and forebodes the later mass slaughter and massacre of the Tutsi ethnicity that is about to happen. In this way, the filmmaker distorts its original function of the song and make it into a celebration of genocide.

More to the above, the discord between the RTLM announcer's 'death-to-the-Tutsis' voice and Chaka Chaka's 'let's-enjoy-African-beer' voice does not seem to be out of place. The song is celebratory in nature. The song is meant for a festival. In fact, the genocide itself in this movie is foregrounded in terms of some form of an African festival. I would deem this as a negative festival in contrast to the celebratory tone of Chaka Chaka's song. That means, according to Terry Goerge, genocide is part of the local colour in Africa, given the fact that the director portrays the bright image of Kigali, with bright colours everywhere. Besides that, the Interahamwe groups and the pro-Hutus march along the streets dressed in what may seem like the festival dress code and colour. In scenes following the opening scene, one notes, for instance, that there is a festive, party atmosphere to the Hutu Power processions. In the same atmosphere, machetes are branded and sharpened on the tarmac. More still, vehicles are stopped and death threats are made. Further still, there is the cast of characters dressed in or carrying 'Hutu Power' regalia during the procession. In this scene referred to and many others of this nature, the intention appears to construct the Hutus as starting trouble, and especially as a mob. What is so disturbing is the portrayal of the other (African) celebrating a genocide? The other question is; what kind of sane people celebrate death

and massacres? This portrayal by the director further grounds the long-standing myth about Africa as a heart of darkness. This draws fetishistic audiences who love to prove their notion about Africa as filled with only inhumanity and calamity.

3.5.0. The Fetish of a Happy-Ending.

This section analyses the fetish of a happy ending with specific reference to the two films *Queen of Katwe* (Mira Nair: 2016) and *Hotel Rwanda* (Terry George: 2004)

Most movies that fall under the umbrella of “feel good” have a few things in common. They are often, to varying degrees, sentimental or agreeably superficial. They follow a fairly straightforward emotional circles that end in uplift with a triumph or epiphany or a moral lesson learned. They can be guilty pleasures; movies that tell stories filled with romance or tales of transformation (based on a character changing from bad to good) and also mentoring inspirational or motivational films.

Hollywood adores and worships the notion of the happy ending of a story. Most movie directors in this globe are aware that at one point in life, people have been disappointed and it is from the disappointment that people stem up the need to make it in life. This is an inherent feeling that most human beings have in life. Besides, the presentation of stories in cinema with this mode of theme implores and enable fetishisation. *Queen of Katwe* blends into this mode of ending so effortlessly. Given the fact that it is a Disney story. We are well aware of the enchantment Disney lovers have with feel-good and happy-endings. This signature segment makes and grounds Disney as a production company. We have witnessed this mode of endings in other Disney productions like, *The Lion King*, *The Beauty and the Beast*, *Cinderella*, *Maleficent*, and a whole lot of animation movies and series that have captured and entangled the hearts of the vast majority of movie watchers. *Queen of Katwe* just like other Hollywood sports movies tells a fetishistic “feel-good”

story with a happy ending because it follows a simple formula: a protagonist's journey to becoming a winner. The young woman, Phiona Mutesi at the heart of *Queen of Katwe* does precisely that. The movie portrays Phiona Mutesi; a Ugandan girl living in a Kampala slum of Katwe who learns to play chess and quickly emerges as a prodigious talent despite not knowing how to read. Within a few years, she becomes good enough to play nationally and then on a global stage.

Like most feel-good films, *Queen of Katwe* does not shy away from presenting a dialogue that is inspiring, interesting, and thoughtful. The movie is also accompanied by inspiring moments and meaningful swells of music. For example, when Katende (David Oyelowo) is trying to convince and introduce Phiona to the chess game;

Katende: No. It is a board game. I can teach you.

Phionah: I don't want.

Katende: Too bad, eh? I thought you might like beating City boys. What do you mean? When I was at school... the city boys with their gold watches, they loved this game. They had contests to see who was the best. I'm ready when you're ready. Me, I was an orphan. So, like you, I had no gold watch... But I practiced my chess. And I defeated them all. (*Queen of Katwe*, 2016)

This is a truly compelling monologue by Phiona's mentor. The thought of beating city boys to games acts as a driving force to move Phiona into deciding to learn and practice the game. These aspects in movies do not only enhance the plot but such scenes reignite passion into the lives of the audiences watching especially a person who had given up in life. Thanks in part also go to the wonderful lead performance by the newcomer Madina Nalwanga, *Queen of Katwe* who offers a surprisingly subtle portrait of a young woman learning in the most difficult of circumstances that "winning" can be a complicated joy. It reinvigorates the fact that victory sometimes equals redemption, happiness, money, or fame, but it does not always guarantee those things. Sometimes, winning can be confusing or isolating. Sometimes, it can even feel empty. We see this emptiness the moment she returns with a trophy from the Sudan competition. Phiona is hopeless. She is

heartbroken at the fact that winning the trophy does not guarantee a safe home for her family. The feeling of a champion is wiped when she stares at the make-shift shanty habitat they call home. These are unconventional, but worthy lessons for a family-friendly Disney movie like *Queen of Katwe* to unpack, and in some ways, the film's streaks of realism and not fantasy are what ignite the pleasure to watch.

Further still, as we build on the discussion that is developing the argument of the feel-good fetish in *Queen of Katwe*, the words and encouragement of Katende are one to reckon to. "Use your minds, follow your plans, and you will all find safe spaces" Coach Katende while speaking to his chess Pioneers in the film *Queen of Katwe* (2016). This quote provides an umbrella for Phiona's journey in the film. Her knowledge and application of the game of chess also become a chessboard for her life. At first glance, it would appear that Phiona's life is one without privilege, based on her living conditions. She is poor, female, Christian, and African. Yet, with all of these seeming disadvantages, Phiona is able-bodied and relatively healthy. As the hardest worker in her family, next to her mother, she enables them to eke out a fragile existence. She does not have to beg, but she suffers nevertheless. Her identities as a girl born naturally in an impoverished family push her into the fight for her life and family wellbeing. She has to conquer the challenges set in a society under the legacy of colonialism, capitalism, and globalisation. The legacy of colonialism and its partner, capitalism, is what oppresses people like Phiona in the film; for people like her, are seen, as invisible amidst the hustle and bustle of Kampala life. They are nuisance people because they do not follow the trend of colonialism that focuses on western education. When they visit the posh school, King's College Budo, we witness a low down in their morale. In this scene, the Katwe children compete against the students of King's College: the Katwe children wear traditional Ugandan attire while the rich children wear western clothes. This shows a disconnection between

the social classes. It is a toil on the Katwe children caused by the legacy of colonialism. Despite the margin of difference depicted between the two competing teams. The slum team go on and win the competition even though they could not afford money for the tournament. This competition represents one of the huddles of life challenges that under-privileged children have to conquer in their journey in making it in life. This plays out as a thrilling scene in the movie compelling the audience not to give up in life despite one's situation. In as much as the film portrays poverty and suffering through the lives of Phiona and her family, the film does not romanticise them to an effectual point. This is because the intended fetishistic element of the film is to make an impressionistic attempt of inspiration. It is meant to motivate those who have lost hope. As portrayed in the movie, the community of Katwe is a desperately poor one, but Nair's skillful directing finds the beauty in both the place and the lives of its inhabitants. The film neither pities nor romanticises their poverty and industriousness. This is revealed in one of the conversations between Phiona and her neighbor; "How is your life, Phiona?" one neighbor cheerfully calls out to her by way of greeting early in the movie. "It is fine," she replies with a smile that suggests by "fine" she means not "okay" but "wonderful."

Drawing from the above argument, "Wonderful" is an optimistic overstatement. Especially given the kind of life her family and she are leading. Phiona only comes across a children's chess club run by a local Christian ministry because she is hungry, and they have free porridge. The other children are not kind to her at first ("She smells!" one screams), but their teacher, Robert Katende (David Oyelowo), welcomes her, saying, "This is a place for fighters." This statement by the coach builds more on the fetish of Hollywood feel-good-end movies. Phiona's curiosity is piqued when her peers begin to explain why they like the game so much. "In chess," one boy says, "the small one can become the big one." The David-and-Goliath metaphor is just one of many *Queen of*

Katwe uses, to sum up, the existential appeal of chess: The game does not care how strong or rich you are, but it can teach you to strategise your way to a better life. In other words, it is about power and escape. The goal is a better life and the route is hard work and commitment. It is no surprise that Phiona is portrayed as a committed protégé while practicing her game wholeheartedly. The rewards of her practice pay off because she soon becomes the club's best player under Katende's mentorship. The movie is solely structured around her rise through local tournaments, countrywide championships, the 2010 Chess Olympiad in Russia, and the many bureaucratic challenges she and her fellow teammates face. Nalwanga as an actor fully captures the uncertainty and ambivalence Phiona feels as she improves her game and eventually gains international attention for Uganda.

Phiona sees her talent as a weapon, as she knocks her superior and wealthy opponents down. Phiona's class and gender under the legacy of a system that does not favour the under-privileged in a capitalistic era are felt most acutely as she competes in tournaments at schools dominated by the beneficiaries of the capitalistic age. There, she and her fellow Pioneers are scorned and are tellingly out of place due to their lack of exposure to such environments. However, it is in these environments that her power to overcoming gender stereotypes is awakened. Even when she wins a trophy for "Best Boy" in a tournament, because they had no prizes for girls, she realizes the power of the queen piece to better her life on the chessboard as well as in general. Phiona fully recognises the positive impact of chess in her life, but when she travels to Russia to play at a chess Olympiad, she forgets her skill and questions her very presence in such a space. As she plays a White Canadian teenager, she loses her focus and her fortitude and resigns the match. Perhaps her meltdown was due to the pressure of globalisation that affirms certain bodies in certain spaces. She seemingly felt out of place not because of her skill, but because of her experiences with class,

gender, and now first-hand contact with the global negative perception of Blackness. It is a subtle but powerful scene. The messages of globalisation fathomed by the advertisements that one is exposed to, and the education canon all contribute to the ideologies that promote White supremacy and Western superiority. The fight this time around is pushed out of a Katwe and it is taken across the continent to Moscow. Phiona has to realise that she has to also overcome self-pity and minority complex the plagues numerous African children. This is a message worth telling especially from a fetishistic point of view. As audiences, we are filled with pride for the feat displayed by Phiona. An inexperienced poor girl from an unrecognisable slum in Kampala competing on the same turf with compatriots from well-to-do families and countries.

Back home in Katwe, Phiona recognises, through the experiences of her mother and older sister, Night, that her class, gender, and faith can make her the prey of some men, and the target of jealousy of some women. For example, after one of her brothers is hit by a car and requires stitches and hospitalisation, her mother sneaks him out of the hospital just before she is to pay the bill. When she returns to her one-room shack, she finds her family locked out by the landlady because the rent has not been paid. Phiona's mother explains that the money for rent was used to pay someone to drive them to the hospital after the accident, but the landlady is merciless. Before she throws their belongings into the street, she chastises Phiona's mother for being too good to sell her body to fulfill her financial needs. Harriet, a praying woman, continued to maintain her faith in God even as she walked the slum with her children and belongings in search of shelter. In another scene, Night, the sister, against her mother's warnings and tired of being destitute, becomes the girlfriend of a bad boy to get money, food, flashy clothes, and synthetic hair. Once she becomes pregnant, he dumps her. Phiona sees this and wonders if such a fate is inevitable for her. She asks Night if God is mad at them, and her sister responds that she does not believe God even thinks of

them. Then, Phiona tells Coach that because she is poor and female, she fears that soon the boys will come for her. That nightmare never happens for Phiona. Coach and Sara's provision of a safe space for Phiona in their home, as well as schooling and chess tutoring, enable her to fight her oppressions in ways that her sister and mother could not. For while Harriet did not sell her body, she did sell a prized and beautiful garment given to her by Phiona's grandmother, so that Phiona would be able to study. In the end, although at times feeling beaten down by life, Phiona learned the aforementioned lessons vicariously, and with Coach's advice, "Do not be quick to tip your king" *Queen of Katwe* (2016), she was able to simultaneously affirm her gender, transcend her class, maintain her faith in a Christian god, and pull her family out of Katwe.

The fetish of the happy ending aspect in the movie is further portrayed in *Queen of Katwe* through the focus on community or team victory. This is made possible by focusing on an African proverb or philosophy 'Ubuntu' loosely translated 'I am because we are'. In *Queen of Katwe*, the director's focus on its supporting characters is key. The belief that community is indispensable is woven into the tale of Phiona's ascent. As much as the movie celebrates its heroine's intelligence and persistence, it further preaches the gospel of unity and community. The movie is not in the business of a superhero. It lays emphasis on the whole rather than on an individual. In addition to her mother and Katende, Phiona is surrounded by sparkling characters, who are her chess-playing peers from Katwe, her siblings, her neighbors who come to life thanks to the unknown actors who play them. Her triumph is the triumph of her hometown, a place very much unaccustomed to this kind of glory. Her pride is their pride. These scenes brought into the movie are typical aspects of African philosophy. This is a point of disavowal and at the same time obsession, especially for audiences who have never experienced the power of a team or of a community, which considers an individual's victory as a public or communal victory.

In further building towards the fetishisation of the feel-good and happy ending in *Hotel Rwanda*, Terry George casts a scene where Paul and Tatiana Rusesabagina stride confidently towards the direction of hope as the film *Hotel Rwanda* comes to an end. This final shot constructs an image of the family at their proudest moment, and although beautiful and uplifting, it does not reflect their real history nor the history of most genocide survivors. In reality, according to Paul Rusesabagina, in his autobiographical book, *An Ordinary Man*, (a book that tells the story that leads to the making of *Hotel Rwanda*). The Rusesabagina's were forced to stay at Kabuga, a ground taken over by the Rwandan Patriotic Front, rather than a well organised UN relief camp portrayed and depicted in the motion picture, and they were eventually guided back to the Milles Collines hotel rather than refuge in a neighboring country of Tanzania. (Rusesabagina, 2006) Director Terry George deliberately constructed this ending to preserve and glorify the personal story of Paul Rusesabagina rather than the devastating reality of the genocide. This is to further fetishise the audience with the genocide story. Despite his attempts to educate the audience about the Rwandan genocide, George leaves out many of the grim details to be told by books and documentaries. It is essential to distinguish the personal story from that of the genocide to prevent attributing an overly optimistic lens of a family reunited to a blood bath of deaths that left the country 800,000 fewer.

More to that, the organized and efficient UN relief camp in the final scene establishes a sense of resolution and calm, yet it is a fictitious creation that does not reflect the Rusesabagina's actual refuge. In the film, Paul and Tatiana Rusesabagina and their children were escorted to a relief camp by a UN convoy and they are personally escorted off a truck by Colonel Oliver. He guides them to a bus headed towards Tanzania. The camp is well organized by UN officials in blue helmets neatly escorting the hordes of refugees into awaiting buses. At the camp, there is a well-organized board, with photos of missing children neatly stapled to a board with a sign above in French and

English announcing “Do you know these Missing Children?” Besides, the Red Cross tents litter the grassland. Each tent is filled with sufficient hospital beds, and an ample supply of relief workers is properly allocated to each needy patient. There are no bloody bodies or malnourished children. Instead, all have wounds and are being attended to by patient workers. This creates an image of a secure haven that finally relieves the Rwandans from their struggle for survival.

In reality, however, the location in which the Rusesabaginas landed was far from the organized depiction of George’s UN camp and did not provide relief. Rather than being escorted by UN officials, the Rusesabaginas were taken by the Rwandan Patriotic Front to Kabuga, “which had turned it into a kind of refugee holding area. But it was no camp in the conventional sense. It was a looting zone (Rusesabagina, 2006). In the book, there was no organization or UN peacekeeper to feed them or provide relief. There were no buses placed for them to go. Rather than being provided with food, as illustrated in the scene, Paul Rusesabagina was forced to forage for food and raid the deserted shops in the area (Rusesabagina, 2006). He dug potatoes out of the fields and was reduced to feeling like an animal. If George would have depicted the camp in this light, the Rusesabaginas would have been viewed as desperate, undignified people, scrounging with barely enough to eat. Yet, George wanted to celebrate the survival of Paul through the genocide by placing him in an organized and resourceful area. Nonetheless, the audience gains a much brighter depiction of the camp that was, in fact, not a reality, and the audience does not appreciate the struggle that continued relentlessly. These camps were not ameliorated by the UN or Red Cross workers, rather the Rwandans were forced to survive on their own.

Next, the unanticipated meeting of the Rusesabagina family and their nieces is overdramatized and completely fictional. In the scene, the Rusesabagina family boards the bus, downtrodden that they are still not a complete family without their nieces, brother, and sister-in-law. Yet, suddenly,

Matamacha, the loyal and reliable Red Cross relief worker, emerges from the relief tent and tears through lines of Rwandans towards the busses yelling “Hold it please!” to complete the Rusesabagina family. By chance, she runs up to the exact bus and towards the side, the Rusesabagina’s are sitting on and immediately recognizes Tatiana, despite the moving van and four feet above her. Paul then rises from his seat and demands they “Stop the bus” to greet his friend. Matamacha leads Tatiana by the hand to the camp of children, none of which are malnourished, some waiting patiently in lines for their food rations, others sitting together peacefully in a group. After searching, Tatiana’s attention is drawn by a group of singing children, and then the camera closes in on the faces of two young girls, well-fed, with matching clean clothes.

At the moment of identification, Tatiana’s face changes and she runs over to the group in utter disbelief and surprise, laughing with joy. Calling the attention of Paul, she scoops up Anaise in her arms, then beckons Carine to her other hip, lifting them both in her arms. She is quickly surrounded by Paul, who echoes her laughter and joy. Tatiana touches the heads of her children, now all at her side, overjoyed that all of her family is present and accounted for. She gets on her knees, pressing her face into Paul’s waist, kissing him and embracing him Paul then asks his children, “Do you see your cousins?” This depiction illustrates a joyful reunion that wraps up all loose ends. George focuses on the union of the family rather than the still missing brother and sister-in-law. By ending on this optimistic note, he stimulates a feeling of completion as opposed to the never-ending division and feeling of isolation that left many families separated by the horrendous genocide.

In reality, however, the Rusesabagina’s reunion with their nieces was less climactic and did not resemble a choreographed picture-perfect reunion. “We (Tatiana and Paul Rusesabagina) spotted the children of my wife’s brother” rather than being tipped off by a Red Cross relief worker

(Rusesabagina, 2006). The young girls were not being cared for by the relief workers; “they were being taken care of by our housemaid, who had managed to struggle into the camp” (Rusesabagina, 2006). In contrast to the sweet healthy cheeks that produced smiles on their faces, “both of the children were covered in dirt and appeared to be starving and barely alive. They had been living for months on ground-up chicken feed” (Rusesabagina, 2006). The actresses in the film, however, were far from mal-nourished, although slightly dirty, certainly not covered in dirt, and in good company with many other children survivors singly gaily in a circle of friends. However, if George were to have focused on these aspects of the reunion, two young girls near death, this would not have been a hopeful ending for Paul or his family. Their future would have been uncertain. Director Terry George’s mission was to illuminate a personal story to transmit the knowledge of an event to an uninformed population. A population that is obsessed with this mode of classical Hollywood ending.

It is important to distinguish the entertainment value of this final scene and its ability to construct an overly fetishistic optimistic conclusion to the audience’s view of the genocide. If this is the only exposure the audience has to the genocide, they might walk away thinking everything was resolved. This lack of reality of the genocide illustrated in the final scene is constructed in a way that it should not take away Paul Rusesabagina’s heroic accomplishments. Paul Rusesabagina himself is proud of the film and states,

“There were a few dramatic embellishments in *Hotel Rwanda*, but I know that’s typical for Hollywood movies, and the story was very close to the truth” (Rusesabagina, 2006).

Thus, Paul Rusesabagina understands the distinction between reality and the fictitious construction done by Hollywood. That means Terry George wanted his audience to leave with tears of pride in a human story forming up in their eyes rather than a flood leading to uncontrollable hysteria. The

film is powerful in constructing this inspiration, yet it does not do justice to the other majority of survivors whose lives after the genocide experience is left in limbo.

3.6.0. Conclusion.

In conclusion, this chapter analysed how works of representation like *Hotel Rwanda* and *Queen of Katwe* are fetishistic given the fact of the messages portrayed in the movies. The use of the concept of fetishism in this chapter as an aspect of representation is reflected in the account of ideology and scene selection of the films leading to the spectator's relation to the films. The chapter further examined the power of Hollywood as is seen in the ability of the directors in sustaining the interest of their spectators who view and experience what they watch on screen as real or as fetishistic objects of power. This makes cinema a powerful tool that through its elements the movies are revered as a means of telling the 'authentic' message. In other words, Hollywood's way of seeing the world is easily validated as true and eternalised as authentic. In this way, the Hollywood fetish attempts to operate and enforce consensus over its range of worldviews. In *Hotel Rwanda* the notion seems to be that during the genocide the Hutus were the evil ones and the Tutsis were the good ones. Besides that, the movie tries to stress the fact that the most celebrated hero of the time during the genocide was Paul Rusesabagina. This portrayal forces ceaseless worship and adoration for the figure Paul both on-screen and off the screen. In *Queen of Katwe*, the worldview dictated upon the spectators is that Africa is ravaged by poverty and suffering. This becomes a spectacle of amusement compelling desirable viewership from the audience.

CHAPTER FOUR: Conclusion.

4.1.0. Introduction.

This chapter conclusively spells out the implications and recommendations of the study. In the implication of the study section, I present how classical Hollywood cinema is alluring with lasting impact on the audience. In the recommendations section, this chapter dully advocates several suggestions that can help guide film students and film industries together with production companies in Uganda. I stress the prerequisite of film studies in regards to Hollywood cinema about Africa.

4.2.0. Implications of the Study.

This study set out to examine a classical Hollywood Cinematic reading of Terry George's, *Hotel Rwanda* (2004.), and Mira Nair's *Queen of Katwe* (2016). In this research, I examined *Hotel Rwanda* (2004) and *Queen of Katwe* (2016) using Classical Hollywood Cinema principles as appealing and acceptable globally. This study examined the two films to show how the elements of classical Hollywood cinema are presented as alluring. The study also was motivated by the academic imperative to respond convincingly to the questions on which the study is based. They included the following: What is profound about the classical Hollywood Gaze of Africa in the two African-themed films? What is fetishistic about Africa in the two Hollywood films *Queen of Katwe* and *Hotel Rwanda*?

Directors Terry George and Mira Nair present to us *Hotel Rwanda*, and *Queen of Katwe*, in the American style cinema, they are exclusively concerned with individual characters (and stars), especially those whom the movies are actually about, one can conclude that these Hollywood directors successfully managed to create 21st-century heroes through these movies. The films are

directly in line with the objective of Hollywood filmmaking, which is to relate what happens to the characters to create long-lasting effect on the audiences.

It was argued that Classical Hollywood cinema is paradigmatic, studio feature filmmaking, which rests upon particular assumptions about narrative structure, cinematic style, and spectatorial activity. Through the analysis of the two movies, the study showed how this spectatorial activity notion is achieved, to grant the viewers a certain desirable effect for aesthetic value.

The study was examined using the psychoanalytic theory of film criticism, a school of academic thought that brings into mind the concepts of psychoanalysts Sigmund Freud and Jacques Lacan. This type of criticism viewed the concept of Gaze and the aspect of Fetishism in the film *Hotel Rwanda* (2004) and *Queen of Katwe* (2016), primarily as a reflection of the needs, emotions, states of mind, or subconscious desires of both the directors and the audience.

In Chapter Two, this study made an effective reference to Laura Mulvey's concept about a prominent psychoanalytical aspect of Gaze in classical Hollywood film. The aspect of the gaze was important in reading the two films (*Hotel Rwanda* and *Queen of Katwe*), through this aspect, the film viewer or the audience deemed the subject of a gaze that is made prominent by the film itself, where what is on the screen becomes the object of that subjects desire. This chapter argued that, concerning the psychoanalytic film theory, the aspect of gaze stressed that the audience's longing for completeness is offered through identification with an image, character, or even the story that is told by the filmmaker. This chapter concluded that completeness is satisfaction offered by the movies and that the subject can also be regarded as fulfilled desire, which is sometimes experienced at the end of the film.

The study especially in Chapter Two further analysed the character portrayal of the leading characters, together with some effective scenes and impactful themes and messages. These included a strong message about the genocide in Rwanda and an inspirational story in *Queen of Katwe* as brands commodities that were carefully packaged for the consumption of the viewers. The study also examined how the selected characters and the messages portrayed to make the two movies popular and desirable were arrived at. This very chapter aimed at analysing how character selection by the directors acts as a psychological ploy in luring the audience into falling in love with movies and their story plot. This argument was examined using Laura Mulvey's ideological stand about gaze through character portrayal regarding the two movies, *Hotel Rwanda* and *Queen of Katwe*. In *Hotel Rwanda*, this research focused on the heroic portrayal of Paul Rusesabagina as an ordinary man who ends up saving the lives of over 1200 of both Tutsis and moderate Hutu in a renowned Hotel situated in the heart of Kigali during the devastating Rwanda genocide. The emphasis of analysing character was done so in response to the fundamental norm that classical Hollywood cinema adopts when it comes to the narrative appeal. In *Queen of Katwe*, this research analysed the use of renowned blockbuster Hollywood actors like Lupita Nyong'o and David Oyelowo. This study concluded that these two prominent movie actors were employed by the director to make the movie a sale out in Box Office and other different cinema halls and movie theatres across the globe.

In Chapter Three, this study was approached using Laura Mulvey's argument about film study and the fetish. In this research, the fetish was considered as a willing suspension of knowledge about the reality of Africa presented in the two films in favour of a new reality belief. The portrayal and the presentation of the plight of Africa as a commodity or less an article in consumer capitalism were presented as commodity fetishism. In so doing, this study related the episodes that detail the

genocide that the film *Hotel Rwanda* is about, and in this very chapter, the researcher reviewed and examined the circumstances that grounded Mutesi as a later potential victor in chess in the movie *Queen of Katwe*. Her inspirational story was viewed as an ideal of the fetish. The inspirational story was also regarded as a theme that sales out several Disney-produced films in Hollywood. In chapter three, fetishism was viewed as the worship of inanimate objects as gods. In this research, works of representation were equated to inanimate objects. The two movies were considered as works of representation.

Chapter Three examined commodity fetishism as a syndrome where inanimate objects and ideas have control over people and what they do. In the study, a disintegrated community in Rwanda leading to the genocide was viewed as an aspect of commodity fetishism. This is because of the huge budget and financing done towards the production of the movie *Hotel Rwanda*. The movie becomes an item of desire branded and packaged with the message of the genocide for the viewer to get entertained.

In Chapter Three, the study analysed the fairytale typo-story told in *Queen of Katwe* as a commodity of desire. The study further examined how fairytales are lauded and revered by many Disney lovers. This is partly because of the feel-good and happy ending structure that suits classical Hollywood movie-making. The study examined the circumstances that lead to the happy ending of the story. These included Phiona's poverty-stricken background and her lack of education. The study followed Phiona's rise from these tribulations to finally emerge as victorious and conqueror.

4.3.0. Recommendations of the Study.

This study proposes the following recommendations:

The first recommendation is that film directors should develop and use film techniques that will help foreground the social, economic, cultural, and historical factors that led to the stories and narrative of these two movies (*Hotel Rwanda* and *Queen of Katwe*). This could go a long way to helping the audience to have a broader perspective in understanding the cause, course, and consequences of the Rwanda genocide and the inspirational story in *Queen of Katwe*.

Secondly, film directors should use African actors and shoot films on location. This allows the African people to feel that they own the stories of their experiences especially in regards to the Rwandan genocide. Most of the scenes in *Queen of Katwe* and *Hotel Rwanda* were shot in South Africa. Shooting *Queen of Katwe* scenes in South Africa was due to the heavy tax burdens imposed by the Ugandan government on the movie makers. It is an appeal that the government should waver some amount of tax on filmmaking that would improve the film industry atmosphere in the country.

Another recommendation is that future research could compare the two films (*Hotel Rwanda* and *Queen of Katwe*). Given the fact that these films are created and directed by two different independent producers, their background could form a basis for a comparative study.

Further still, is that young filmmakers from Africa especially Uganda can also be trained, and film directors should constantly sharpen their linguistic skills to deal with the contradictions of representation of Africa in Hollywood cinema.

Finally, film study should be incorporated in the Ugandan literature syllabus at both secondary school and university levels. This will introduce the learners to a different dimension of

appreciating artwork by considering the visual creativity, in comparison to the written. It is through this that new film producers, writers, directors, etc. will be made.

4.4.0. Conclusion.

This chapter stated the implications and recommendations of this study. In the implication of the study segment, I presented how classical Hollywood cinema is fascinating with long-lasting influence on the spectators. In the recommendations unit, this chapter emphasised many significant suggestions that can be of assistance in guiding film students and film industries together with production companies in Uganda. I stress the prerequisite of film studies in regards to Hollywood cinema about Africa.

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