Third-world cinema: Creating People and Resistance

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Abstract:
Cinema has introduced new approaches of expression for contemporary philosophy, that is inherited by Nietzsche, by departing from philosophy to meet the non-philosophic. Going to graphic museums or to cinema is a pivotal moment in order to encounter a particular concept; cinematic signs express ideas not only in the form of scenes, colours, lines of drawing, but also in the form of musical sounds. To understand a concept is no more and no less easy than watching a film, as a result, we will try through this article to address the importance of cinematic discourse and the relationship with the other**,** through the cinema of the Third World. In other words, how can cinematic art draw a new relationship with the other, opening up this relationship to what the self and the closed circles of identity are?. And how to address the subject of the other in international cinema.
Keywords: Philosophy, third-world cinema, the Other, Liberation

Introduction

Claiming that there are many hindrances that still hold the gap between philosophy and cinema, there are important differences between them, ie: between the field of thought and the field of technology. Nietzsche was one of the guiding lights for the philosophers of difference and the rest of modern philosophers, by saying that his new interpretation of philosophy will ensure future philosophers the necessary insolence. New ways have been the philosophical activity, as it no longer suffices with traditional researches, but opened to poetry and literature and the rest of the other arts such as theatre and cinema. It is a philosophy based on open experiences and renewed events that enable thought to emerge from ready-made forms and openness to non-philosophies. The search for new ways of philosophical thinking, What is important to Deleuze in the end is to search for a picture of thought in the field of film, because if philosophy thinks through concepts and science through functions, art thinks through pictures, and this is confirmed in the saying:

I think concepts involve two other dimensions, percepts and affects . That's what interests me, not images. Percepts aren't perceptions, they're packets of sensations and relations that live on independently of whoever experiences them. affects aren't feelings , they're becomings that spill over beyond whoever lives through them (thereby becoming someone else). affects, percepts, and concepts are three inseparable forces, running from art into philosophy and from philosophy into art … It was there that I realized how much philosophy needs not only a philosophical understanding, through concepts, but a non philosophical understanding, rooted in percepts and affects. You need both. Philosophy has an essential and positive relation to nonphilosophy: it speaks directly to nonphilosophers. Take the most remarkable case (Deleuze 1997).

This is what connects philosophy to art, he is the philosopher - the artist or the artist - the philosopher. Art also does not deal with objects and worlds with a prior look, not with a ready model, but through production and creativity.
Through what we previously said ,our problematic turns around the following questions:
How can cinematic art draw a new relationship with the other, opening up this relationship to what the self and the closed circles of identity are? And how to address the subject of the other in international cinema?

First: Cinema is philosophical

According to Deleuze ,writing in philosophy; is to be creative; this does not mean the creation of the right ideas, but the new ideas. We should not look at whether an idea is right or wrong, but we should look for new and different ideas, and these ideas will not be achieved in isolation and not by individual, and not by identification, judgment, rules, methodology and representation and all of the legacy of the philosophical framework closed, but in learning, in meetings, in the processes. Creativity is a good case of having the *Sign* and decoding it. Deleuze in his work About Prost's novel *Time Regained* comments by saying: "One becomes a carpenter only by becoming sensitive to the signs of wood, a physician by becoming sensitive to the signs of disease. Vocation is always predestination with regard to sign" (Deleuze 1964)**.**

Cinema introduced new modes of philosophical expression, going to graphic museums or to cinema is a crucial moment in order to meet a particular concept as it is explained, "A picture has value only through the paths of

thought it creates" (Deleuze 2003). It is the cinematic signs that predict cinematographers, either through its features or the way it moves or even from the dress as well as the décor. Cinematic signs express ideas, whether in the form of scenes, colors, lines of drawing, and musical sounds. To understand a concept is no more and no less easy than watching a film, especially if the film is intended to deliver a certain message. That the Life is not about theories, ideas or theorists, but by creating a way and a lifestyle and understand the world.

Deleuze's interest in signs was not limited to his study of Prost, but also extended to the field of art through cinema. He wrote two books about cinema: *Cinema 1 The Movement-Image* (1983) and *Cinema 2 the time – Image* (1985). Both books are important because it is the first time a philosopher is interested in cinema and has assigned a single study of this size. Deleuze tried to take cinema from a philosophical point of view by creating the appropriate concepts for the film field. In his study of cinema, Deleuze tries to work independently from it and to search for concepts that approximate the cinematic experience and takes into account their specificity and breadth. If filmmakers think through images, Philosophers have to search for the appropriate concepts of this cinematic thought, and make it speak for itself, as a new way of thinking, "it is not sufficient to compare the great directors of the cinema with painters, architects or even musicians. They must also be compared with thinkers" (Deleuze 1986). They thought through The Movement-Image and Image – time rather than thinking through concepts and perceptions. Cinema was no less a contribution to the history of art and thought than other arts, and in the form of unique and incomparable forms created by these authors and published them after all.

So the film artists are great thinkers, great creators through their creativity for cinematography, because "the Cinema creates in us the possibility of thinking and give us the opportunity to do so and put our thinking in the case of concussion and vibration in which Deleuze calls it: (noochoc)" (Hème De Lacotte 2001), This is what makes cinematic art special for our time and it is better to monitor the relations and transformations and movements that characterize our time today, because this image is expressed in Nietzsche's language as (A strong relationship, actions and interactions are necessarily a sum, since there is no single isolated image, because it is always in a strong relationship) (Sauvagnargues 2005)

Every art work involves messages with symbols, culture and Civilization content, where nothing is arbitrary. That is to say, even acts aimed at pleasure are ultimately reflective of the culture of their creators, The image is a picture of something, according to the phenomenological formula. It is a multi-visual and collective visual formation... it means expanding the field of visualization and the formulation of new images. Cinema is not an art that moves within a culture but rather a field for acquiring knowledge and for opening new horizons, for refining and enriching aesthetic sensitivity and to operate memory and subconscious stocks (Affaya 2014).

Cinema is not only a means of entertainment, but a tool of culture and knowledge. It plays a crucial role in shaping the culture of the individual as important as roles played by other traditional means of knowledge and culture. Thus, cinema provides great opportunities for reflection and consideration of identity, existence, and civilizational conflict through the investment of data of consciousness, memory, imagination, culture, beauty and history. Therefore, cinema is involved in the relationship of power - knowledge, Like any other form of art, it finds itself forced to move within the framework of the triad of religion, freedom (power), money (finance and marketing). The success of any film work depends on mastering the game of meaning and significance and finding appropriate ways to express its speech which is like other types of speech, what is said and what is not said, that help in the creation of its artistic and communicative message.

Second: Cinema and Other:
　1- Third-world cinema:
Deleuze refined the main difference between the classic and modern political cinema according to the point of view of each direction of the relationship between public, political and personal issues. If the classical cinema maintains the distance and boundaries between them, modern cinema no longer borders between personal and social and private and public (political). The two mingle, as it is seen in the works of the Brazilian director *Glauber Rocha* (1939-1981) Novo cinema leader ((New cinema in Portuguese), who belongs to the New Cinema, as an alternative to the traditional Brazilian cinema, which glorified the musicals, comedies, legends, As do Hollywood movies,

It is in this way that, in Glauber Rocha's work, the myths of the people, prophetism and banditism, are the

archaic obverse of capitalist violence, as if the people were turning and increasing against themselves the violence that they suffer from somewhere else out of a need for idolization (Black God and White Devil) (Deleuze 1989).

This trend of cinema focuses on social equality and the dissemination of culture among the poor masses that took violence as a way to confront the social classes and racism produced by Western imperialism in Latin America and the United States. It was influenced by Italian realism and the new French wave.

According to Deleuze, modern political cinema is characterized by the absence of people. The Third World, the world of the exploited people who are living in the status of minorities, has experienced a collective identity crisis. The film director in the Third World finds himself in a state of intractable and doubling because the people here are culturally double colonized, colonized by ancient stories coming from other civilizations but (also by their own myths become impersonal entities at the service of the colonizer. The author must not, then, make himself into the ethnologist of his people, nor himself invent a fiction which would be one more private story: for every personal fiction, like every impersonal myth, is on the side of the 'masters…... There remains the possibility of the author providing himself with 'intercessors', that is, of taking real and not fictional characters, but putting these very characters in the condition of 'making up fiction', of, making legends', of 'story-telling'.The author takes a step towards his characters, but the characters take a step towards the author: double becoming. Story-telling is not an impersonal myth, but neither is it a personal fiction: it is a word in act, a speech-act through which the character continually crosses the boundary which would separate his private business from politics, and which itself produces collective utterances) (Deleuze 1989).

It is a double process that transcends boundaries that separate personal from political views. It produces the social statement that contribute to the formation of liberal consciousness.

When the colonizer declares that there were no people here at all, the absent people is a process. They are the people who create themselves, who are found in the shantytowns, in the camps, or in the ghettos, under new conditions of struggle where political cinematic art must necessarily contribute to it. To play its role in raising awareness that does not go to people that supposedly exists but contributes to the creation of these people and rid it of the debris of colonialism, arrogance and submissiveness. Despite this, art and philosophy cannot create people but call for them instead. These people can only emerge after suffering with pain, when people cannot understand the appeal of art and philosophy, the artist must call upon him or use a direct language. This is what Deleuze saw in the works of the Third World Cinema, such as Yousef Shahin and Rocha. Where the cinema was political, any artist should become these people to become the same people, to become an Indian or a Palestinian to become this Indian or Palestinian human being full of hope and challenge and ready for the pursuit of liberation. < It is in this way that third world cinema is a cinema of minorities, because the people exist only in the condition of minority, which is why they are missing. It is in minorities that private business is immediately political> (Deleuze 1989).

In the Arab cinema, whose the first generation was having a national and cultural message and burdened with Arab concerns, they have dealt with issues of interest to the Arab citizen in his relationship with the West in a very aesthetic manner, such as severe Palestinian issue, migration, land, rural displacement, problems meetings and political changes, this generation was an aesthetic sensitivity and a culture of criticism that made its production a transformational and cinematic shift in the history of Arab cinema. Their films have demonstrated an original creative and intellectual energy… Has become a subject that has turned cinema into a historical witness and a document that Arab thought can use in his historical studies of Arab societies (Affaya 2014).

As an example of the work of Youssef Chahine, who has completed many films that fall within the context of the Egyptian cinema in the period before the 1952 Revolution until 1967, which accompanied the political, social and cultural transformation of the country.

But what happened after the setback (the 1976 war between the Arabs and Israel) is a deep break that reflected the philosophical and artistic transformation of Youssef Chahine's work in his understanding of the ego and its relation to the other. He moved from dealing with national issues and social problems to follow the relationship between the same self and different manifestations of nostalgia and the other. We see that in his first film after the setback, For example, Alexandria... Why? (is a 1979 Egyptian drama film directed by Youssef Chahine. It

was entered into the 29th Berlin International Film Festival) , < Where Youssef Chahine worked from this film to move away from socially and politically committed cinema to engage in existential questions about the status of the individual and freedom > (Affaya 2014).

This film deals with the concerns of the self, the city, history and the other in a typical city of coexistence, mixing, and cultural, religious and ethnic diversity, all these in the time of the fortunes and the Second World War and the struggle of the Egyptian people against the English occupation. The director shows not only the cohesion of the Egyptian people and their union in the struggle (Muslim, Christian and Jewish), but also in opening up to the other through the scene in which the Egyptian soldier searches for the tomb of the New Zealand soldier to have mercy because he expressed hatred and dislike for the English colonizer. This style of cinema continued with Shaheen to appear in subsequent works such as the film "Destiny" in 1997 and "The Other" in 1999.

Algerian cinema after independence focused on rebuilding the national identity and enriching the elements of the national character that almost disappeared due to the colonization period which exceeded a century ago. Therefore, this cinema worked until 1975 on the films of the liberation revolution, highlighting the libertarian and humanitarian aspects of it, and how to form liberal consciousness, its release from the crucible of ignorance and backwardness, and its relationship to forms of independence in other countries. It also highlights how these people fought against the other colonial invader, which worked to obliterate the national identity and the elements of Algerian personality such as history, language and religion.

Algerian cinema has shown how violence was the last avenue for the Algerian people to extract their freedom. Violence, according to Rocha, is the only way to understand the colonizer, fearing the power of culture that exploits it, where he had to be the first policeman to die to see the French individual Algerian, "the French looked at us long without being able to see us," says director Ahmed Rashdi. (Ahmed Rachedi (born 1938) is an Algerian film director and screenwriter).

Here lies the starting point of the colonizer to understand the existence of the colony. We refer to a film by Lakhdar-Hamina Chronicle of the Years of Fire is a 1975(Algerian drama historical film. It depicts the Algerian War of Independence as seen through the eyes of a peasant. The film won the Palme d'Or prize at the 1975 Cannes Film Festival). This cinema was in the first row of confrontation with the other through the restructuring of the national consciousness of the Algerian identity and culture. As an educational and cultural means in a society where most of its members suffer from illiteracy.

2- Contemporary Global Cinema: Engaging in Cultural Conflict

In the past two decades, Hollywood cinema has taken on a number of films that have become involved in a one way or another in the arena of cultural conflict between the Western world and the Arab and Islamic world. It focused on the negative aspects of Arab and Islamic culture and portrayed the Muslim individual as a fanatic, violent and destructive to the lives of others. He is therefore an unarmed individual who threatens, by his behaviour which is the product of his culture and religion, the civilized world. This wave of films focused on the elements that make up his identity and belonging, which is the reference frame of his behaviour and lifestyle and show it distorted and empty of its positive moral values that are based on coexistence, peace and acceptance of the other. Thus, these films were incited to hatred, racism and violence, exacerbated especially after 9/11. This is in light of the reluctance of the Arab and Islamic world to engage in this debate, and to respond to it in an artistic and civilized way, highlighting the illuminating aspects of Islamic civilization and correcting the false image and the fabric that these works are selling.

But we find some fair and free films from this wave such as The Visitor, an American drama produced in 2008, written and directed by Thomas McCarthy; the film addresses issues related to identity, immigration, freedom, human rights and cross-cultural exchanges in New York after 9/11. This film broke into the previous wave with a different vision by embracing the Arab immigrant man as a human being worthy of attention and by surrounded his culture and living conditions. It poured in the form of criticism of the US policy towards it, It was therefore passing a strongly worded letter against a non-human law that Tariq, a young Syrian immigrant, had suffered in America where he was illegally residing in New York City and to be deported to his country.

New York city was not chosen purely by coincidence, but because it represents the magnitude of the other face of America's pregnant multiple nationalities and incubator of different races and is also a symbol of freedom and its

statue of liberty testifies to it. The film ends with the background of the events, where he equated the Syrian regime with the father of Tariq being imprisoned for a political article and the US policy against Arab immigrants (Zouirik Fouad 2010), The film received many awards and was praised by many critics who considered it an account of the immigrants (the other) and re-exploration of the self at the same time.

There is also another film My name is khan, an Indian film(Zouirik Fouad 2010), Where we often recall negative perceptions of Indian cinema as a cinematic lyrical spectacle dance and fantasy far from reality. By the beginning of the third millennium Indian cinema was characterized by a kind of seriousness and depth in its presentation by addressing topics related to politics, history, freedoms, human rights and migrants. In short, there is a qualitative shift and a renewal of Indian filmmaking at the level of script or cinematic output. From this perspective, the film "My name is Khan" one of the most serious films that address the relationship with the other and is directed primarily to the American viewer. Because it addresses the state of fear and apprehension of the other Muslim living by the American citizen, especially after the events of September 11, 2011. The director did not try to address and look for who is responsible for terrorism but focused on the Muslim man who highlights the values and behaviour of dialogue, coexistence and tolerance, who himself may fall victim to terrorism. Therefore, he does not have to pay the price of a sin he did not commit but may be committed by anyone regardless of his religion and race. Extremism is not the monopoly of a particular religion or race. Therefore, we see in the film characters representing different races such as Indians, Arabs, blacks, whites and different religions such as Christianity Hinduism and Islam.

Through the film, the director wanted to highlight what brings together, not what differentiates them from values, such as tolerance, co-existence and cooperation such as marriage between the two different religions, and solidarity between blacks and whites during the floods of Georgia. The film also has a critical view of American politics, in the scene of torturing the hero (autistic) and the accusation of being a terrorist without evidence, as well as in the dialogues of the hero such as "no longer the division of the calendar is mentioned, but there is a division before and after September 11". The general vision of the film is positive, The trend focused mainly on erasing the human psyche, and it installed an internal mirror to reflect the extreme orientations that it dictates ... His totalitarian speech is directed in general to all, touching all spatial and temporal dimensions, not distinguishing between religion and another, the sect and others only try to refer to the bad and righteous people without mentioning their identity or religion (Zouirik Fouad 2010).

This film, which brought millions of viewers and rivalled Western cinema in its home country, was largely neutral by addressing the essence of Islam, ethics, culture and ability of Muslims to coexist with other religions and races, This film tried to fix the bad results of the events of September 11, but the paradox is found in the film recognition by some Arab newspapers and magazines whose countries are still denying the cinematic image.

Third: Contemporary Cinema: When reality quotes the cinematic image
Today's cinema in the postmodern era is not only competing with other forms of art and sources of information, it is also working to change reality and create new situations, As they <no longer take the expression of reality as a basic work for them, but replaced it by the principle of creating a world of images we have not seen in any reality> (Mubarak 2006). Then politicians act out this virtual world of images in an actual way, Many of the wars that took place at the end of the 20th century and the beginning of the twenty-first century are a simulation, but a re-production of previous cinematic works. We see this in the films that preceded the Second Gulf War and the events of September 2001, like the movie The Long Kiss Goodnight (The Long Kiss Goodnight is a 1996 American action film directed and produced by Renny Harlin) , It is a film that reveals the past five years in one scene, where he talks about a fabricated bombing of the World Trade Centre and how thousands of Americans could be sacrificed to put the charge of terrorism on Muslims,

According to Hollywood standards in disaster films, the ends of the world and terrorist plots, the September 11 attacks were no more than a shallow fantasy, not up to the imagination of film makers. Perhaps the biggest shock among the public was that the events of Tuesday. The black-blooded on television, Stony and taut with an inverted position where reality imitates cinema (Mismar 2010).

We all remember the uproar that was raised about the American series designated survivor(is an American political drama television *series* created by David Guggenheim that airs on ABC)., Because of the events of the series, which is subject to a US President's order to strike Algeria with a nuclear bomb, Therefore, < the

cinematic picture is not given only mentally, but a reality exists> (Sauvagnargues 2009), But has become the scene of cultural and ideological conflict between different trends and currents.

Conclusion :

In today's world, which is characterized by civilizational conflict, the Arab and the Islamic self must rise up to prove itself and express its components, consciousness, and contemporary Arab thinking in various directions. It should invest cinema as a cultural phenomenon of dimensions and make it a source of thinking, inspiration and creativity, not just for fun and entertainment. With the decline of Egyptian cinema, immigrant Arab filmmakers have emerged in Europe, they have dealt with topics of interest to the image of the other like women, human rights, freedom and terrorism. Thus enable it to invest the general atmosphere of freedom and funding provided by their environment and thus engage in dialogues with the other through a way to receive popularity and reach millions of viewers and thus achieve its cultural, creative and artistic mission in the era of the image. This can only be achieved through genuine cooperation between the thinker and the filmmaker, the understanding of the different components of the identity, its cultural heritage and its current issues, and thus openness to the other and recognition as a condition for our differences with him.

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