

"Afropolitaine 10 - GOMBO".



MOVIE CARD

Title: Afropolitaine - Ep.10 GOMBO (France, 4' - 2020, fra, sub ita, sub eng)

Director: Aline and Soraya Milla

Cast: Manda Touré, Tracy Gotoas, Stéphanie Vitonou,

Produced by: Mianko Productions

Synopsis: At the Baudlique Coiffure salon, everyone is at work under the watchful eye of Aunt Therese. Until Yvoire finds a chicken bone while whipping hair from the floor! It's the last straw that breaks the camel's back and leads Yvoire to ban the street vendors from the salon. When lunchtime arrives, the hungry colleagues are surprised at the delay in delivering their favourite food and react indignantly when Yvoire proposes her healthy and hygienic alternative: sandwiches, especially her sister Janis, who feared a new repressive order from the mayor. Yvoire's defeat is total when the street vendor arrives with the food and the salon goes into 'lunch break' mode. But the finale holds out a ray of hope for Yvoire...

The youtube channel: https://www.youtube.com/channel/UCJAE3iZ5S_hAr9Ps_mcB6iA

Episode 10: <https://www.youtube.com/watch?v=k4aPPfSrgXg&t=59s>

Facebook page: <https://www.facebook.com/afropolitainewebserie/>

SHOCK

As I was sweeping the salon floor to clear it of clients' haircuts, I noticed a mangled chicken bone among them! I exclaimed out loud hoping my colleagues would hear me: 'I can't believe it'. And then I added: 'that's why I've made this decision' and went to the front door to put up the sign 'No street vendors allowed'. Arriving at lunchtime, in the face of complaints from the staff that they were getting hungry and that Rigoberte, their favourite street vendor, had not yet passed, I tried to justify my choice and suggest sandwiches as a good, healthy and hygienic alternative for the meal. Reactions ranged from ironic to aggressive, especially from my mother, whose pride was hurt by the accusation that her salon was not clean, and my sister, who was already fearful of a new crackdown by the mayor. The arrival of the street

vendor finally cornered me and pushed me to duck outside so as not to witness the indecent spectacle starring the GOMBO short film.

SENSITIVE ZONES

Confrontation with one's own stereotypes and prejudice

Hygiene

Problems of young people with a migrant background: feeling more identified with the culture you are born into than the one your parents came from can create identity and belonging conflicts, it could be that in the end you cannot feel part of either cultural reference (cf. also the young woman who, leaving the shop with new Afro braids, tried to comfort and encourage Yvoire)

Tradition VS Modernity

AUDIENCE ACTIVITIES

Critical incident grid analysis

See GOMBO fact sheet

SUPPORTING MATERIALS

Scene photos

Dialogues

To go in-depth

FACT SHEET "GOMBO"

TAGS (3 categorisations)

Is this activity focusing on one of the 3 steps of the method or tackling a transversal challenge facilitators may face?	Step of the method	YES	Decentering	Discovery of the frames of references of the other	Negotiation X
	Challenge treated	NO			

SMALL DESCRIPTION

Please explain in a short paragraph (using grammatically correct full sentences) what your activity is about, why did you create it?

From the vision of the short film GOMBO, stimulate the ability to grasp and deepen the keywords of each character and how these are an obstacle or a facilitation to the resolution of any disputes.

This activity is a possible introduction to the concept of NEGOTIATION, which can then be deepened through further theoretical input.

Quick info

TIME FRAME	GROUP SIZE	FACILITATION LEVEL	COMFORT ZONES	MATERIALS
60 - 90 min	6-18	Expert	challenging	Video Fact sheet Flipchart papers Markers

Preparations needed

Prepare the setting:

1. To watch the short film;
2. For group work;
3. For the plenary with posters and slides.

INSTRUCTIONS STEP BY STEP

Please give step by step instructions of your activity, including debriefing. Be direct, address the reader as a facilitator directly: eg. ask your participants to stand in a circle...

Step 1.

Presentation and viewing of the short film.

Step 2. proposal of an activity stimulating self-reflection, decentering..

Invite participants to reflect on how they feel when viewing this film: what does it do to them? Do they feel they are the target groups of the film? Do they feel any discomfort? There may be two interesting doors to explore here: first, a question of emic/etic: we may not be members of the cultural group who made the film and for

whom the film is made. What does that imply on our chances of understanding? What precautions should we adapt (if any) in order to not be carried away by our preconceptions and stereotypes?

After this discussion, I'd propose that small groups review the film and identify key moments that are either turning points or moments that trigger conflict.

For each element (eg. finding a chicken bone on the floor) I'd propose that

- a) participants explore whether there are connected cultural norms and values that they themselves hold dear (eg hygiene)
- b) they explore a bit the connection of this value (hygiene) and the behaviour (throwing bone on the floor) >> now we may consider a norm based on hygiene not to throw trash on the floor. Do we know how long this rule has been with us?
- c) Finally, ask themselves whether there can be other cultural values and norms related to that same phenomenon. Do we know cultures with a different value / representation concerning that behaviour? Is there a cultural explanation, or some other type of explanation for the behaviour in the situation? (for instance for the chicken bone I don't believe that it would be a cultural explanation that it is tradition in Senegal to throw chicken bones on the floor :)

repeat for each key moment...

if participants miss, these moments would be interesting to explore:

- eating pre-made boxed sandwiches
- eating with fingers
- political / economic importance of street vendors
- comment of the client in the end telling Yvoire she was right

Step 3

In subgroups, highlight and analyse the identity, cultural, value, etc. elements of each of the characters, starting with their "key word":

Character	Keyword
Ivoyre	Hygiene / modernity / street vendors
Mum	Cleaning
Fellow hairdressers	Nourishment / tradition
Janis	Micro economies / street vendors
Young customer	Change / taking care of us

In this part it may be also interesting to check with each protagonist, what brings a participant closer to them and further from them?

EG. what brings me closer to the hairdressers is that I also hate sandwiches and love traditional food from my own country?

Analysing the "defeat" of Ivoire: what determined this result?

Identify elements that may hinder/obstruct or facilitate/foster the resolution of the ongoing conflict.

Trying to construct meaningful arguments by creating bridges / alliances between "key words", linking sentences with "yes, and...".

Step 3.

- a) Plenary sharing of subgroup work

b) Analysis of the subgroups' work in relation to similarities and differences.

Step 4.

Re-elaboration of the activity with "targeted" contributions to be presented through slides.

Step 5.

Conclusions with a revival

- the definition of intercultural as "interaction between entities that give each other meaning in a context that is to be defined each time".
- Iceberg analysis of culture
- the stages of the intercultural approach according to MCE: decentralisation, discovery of the other's frame of reference and negotiation.

Hints for the facilitator

Leave freedom of expression and interpretation, adding (and not correcting) the elements that you think are useful to bring to the attention of the trainees.

RESSOURCES (WHO INVENTED THIS ACTIVITY OR WHO INSPIRED IT?)

If you invented it, please write the name of your colleague and institution as you'd like it to be referenced

If you used ideas /activities of others please put full reference as concretely as you can

Activity developed by RUAH team involved in ZELDA project (IO5)

Scene photos



Dialogues

Aã-e. ãta tire!	Ow! Pull!
Ah!	Ah!
Non mais c'est pas vrai!	This cannot be true!
Un os de poulet!	A chicken bone!
C'est exactement la raison pour laquelle j'ai dãcidã©	This is exactly why I decided to
As of today, street vendors will no longer be coming	That from today onwards street vendors will no longer be
Vendre leurs plats dans ce salon!	To sell their dishes in this hall!
C'est bon, c'est fini!	That's it, the end!
INTERDIT AUX VENDEUSES AMBULANTES	NO ACCESS TO STREET VENDORS ALLOWED
Qu'est-ce qui se passe aujourd'hui?	But what is happening today?
Rigoberte ne passe pas avec la nourriture?	Rigoberte does not pass with food?
En plus elle m'a promis ma portion Gombo Tofu.	Who then promised me a portion of Gombo Tofu
-C'est pas le Gombo aujourd'hui!	-There is no okra today!
C'est la sauce Queue de boeuf normalement.	There should be oxtail in sauce.
Moi j'ai trop faim, je sors l'appeler!	I'm too hungry, I'm going to call her!
-Stop!	-Stop!
J'ai une annonce ã faire.	I have an announcement to make.
-ãta peut pas attendre là? On a hyper faim!	-Can't this wait? I'm so hungry!
Justement!	There you go!
As of today, street vendors have been selling	From today onwards, street vendors
-Ne sont plus autorisã©es dans le salon!	-They are no longer allowed in the salon!
Dãsolã©e mais les clientes n'ont pas envie de retrouver des morceaux d'attieke par terre	Sorry, but customers don't want to find pieces of Attieke on the floor.
Ou de sentir ãsa dans leurs cheveux!	Or feel it in your hair!
-Yvoire, c'est quoi ton problãme!	-Yvoire, what's the matter with you!
Si les vendeuses ne viennent pas, on va manger comment?	If the street vendors don't come here, how do we eat?
On n'a pas le temps de se promener!	We don't have time to go for a walk!
Non mais j'y ai pensã©!	No, but I thought about it!
Je vous ai pris ã tous des sandwichs.	I got sandwiches for everyone.
Donc lã c'est jambon beurre cornichons.	This is ham butter gherkins
Garanti sans miettes et sans sauce qui attirent tous les cafards!	Guaranteed free of crumbs and sauce that attract all cockroaches!
Je ne mange pas de porc.	I don't eat pork.
Seulement le boeuf ou le poulet.	Only beef or chicken.
Je suis vegan!	I am a vegan!
C'est Rigoberte qui fait mes portions Afro-Vegan.	It's Rigoberte who makes me Afro-Vegan portions.
(Soupir)	(Sigh)
Ils sont trãs bien mes sandwichs...	My sandwiches are so good...
Quelqu'un m'explique lã?	Can someone explain?
La pancarte "Interdit aux vendeuses ambulantes"?	The sign "No entry for street vendors"?
Le maire il a pãtã© un plomb ou quoi?	Has the mayor lost his mind or what?
-C'est pas le maire, c'est ta soeur!	-It's not the mayor, it's your sister!

Pardon!	Sorry!
Attend, Janis, t'es d'accord avec moi que c'est juste pas hygiénique	Wait Janis, do you agree with me that it's not exactly hygienic
Tous ces plats en sauce qui traÃ©nent par terre!	All those dishes with sauce lying on the floor!
On s'en fout de l'hygiÃ©ne!	Who gives a fuck about hygiene!
Ce qui compte c'est que Ã©sa fait vivre des quartiers, des familles!	What matters is that this makes neighbourhoods, families, live!
Et toi tu veux tuer cette macro-Ã©conomie?	And you want to kill this micro-economy?
On s'en fout de ta macro-economie!	Who cares about the micro-economy!
Je te dis que c'est un salon ici! C'est pas propre!	I'm telling you, this is a salon! It's not clean!
Moi mon salon n'est pas propre?	Is MY salon not clean?
RÃ©pÃ©te!	Repeat!
-Maman dÃ©solÃ©e mais franchement	-Mom sorry but frankly
Ã©a laisse un peu Ã© dÃ©sirer!	It leaves something to be desired!
Tout Ã© l'heure en balayant, j'ai dÃ©couvert un morceau de poulet!	Just now when I passed the broom, I found a piece of chicken!
C'Ã©tait dÃ©gueulasse! Je sais mÃ©me pas depuis combien de temps il Ã©tait lÃ© !	It was disgusting! I don't even know how long it had been there!
Ã©a puait!	It stank!
On est dans un salon ici, c'est pas propre!	We're in a salon here, it's not clean!
-Bonjour tout le monde!	-Good morning, everyone!
-Rigoberte m'a envoyÃ©e avec la sauce Gombo!	-Rigoberte sent me with the Gombo dish!
-Yes! -Merci!	-Yes! -Thank you!
Il faut donner!	You have to give!
VoilÃ© !	There!
La vendeuse est lÃ© !	There's the seller!
-Pousse toi! -La vendeuse est lÃ©!	-Move over! -Here's the seller!
La vendeuse est lÃ© !	There's the seller!
Hum, trop bon.	Mmm, too good.
Huum!	Mmmmh!
Merci Rigoberte.	Thank you Rigoberte.
(Bruits de bouche)	(Mouth noises)
Huum!	Mmmmh!
Vous savez, j'Ã©tais d'accord avec tout ce que vous avez dit.	You know, I agree with everything you said.
I find it a shame that we are obliged to go to places that are almost "limited".	I find it a shame that we are forced to go to 'borderline' places sometimes
Pour prendre soin de nous.	To take care of us.
Mais peut-Ã©tre qu'un jour Ã©sa changera,	But maybe one day this will change,
Avec des gens comme vous.	With people like you.
Au revoir.	Goodbye.
Au revoir!	Goodbye!
HÃ© mais...	But...
Elle a pas tort.	Shee is not wrong.
Des gens comme moi!	People like me!
Huum!	Mmmmh!
Que Dieu bÃ©nisse Rigoberte!	God bless Rigoberte!
Sandwiches, sandwiches...	Sandwiches, sandwiches...
Du bon Gombo!	Good okra!

For more information

Afropolitain

Black Lives Matter told by cinema in an Afro-French sauce

IFF translates AFROPOLITAINE! The aim of Integrazione Film Festival is to tell the story of integration between people with different cultures and to reward those who, through the medium of cinema, try to imagine stories of inclusion, meetings and multiple cultural identities... how can we not share with our audience Afropolitaine, the ironic and funny web series with an Afro-French touch by Soraya Milla with Manda Touré! The Italian translation of the subtitles is by Cooperativa Ruah, IFF's organising partner, thanks to the expertise of its team of interpreters and intercultural mediators who are able to grasp the implicit cultural references and make them usable for the Italian audience. With Afropolitaine, which talks about "Afro-Frenchness", we open the theme of "Afro-Italianness" and more generally of multiple cultural identities... let's discover some of them and enjoy them all! A new episode every Thursday on the Youtube channel <https://www.youtube.com/channel/UCJAE...>



APHROPOLITAINE - WHAT IS IT?

Afropolitaine is a project we wrote together.

We started writing it in 2016. With my mother.

We wanted to make a series about the "returnees", those Afro-descendants who were not born in Africa or who left to study. and have stayed abroad for a long time and at some point feel the need to return to their country.

To contribute their stone in the building of a new Africa.

This was in Abidjan, Ivory Coast.

We met some producers and they told us that it would be easier if part of the series took place in France.

Easier to produce. Easier to find funding.

So hop! We wrote a second version.

This time with a heroine who lived in France.

And the whole first season eventually takes place here.

We have carefully woven HIS family environment.

We created a mother for her who is a strong woman, Battagliera, who raised her two daughters on her own.

So we created a sister to our heroine Yvoire.

So Yvoire is a good girl, a hard worker.

The older sister, always setting an example.

The Frenchwoman 'well integrated'.

Her sister Janis is quite the opposite. She is the militant, the Afrofeminist.

We created these characters that did not exist initially.

And a myriad of secondary characters who mostly evolve...

Towards Strasbourg Saint-Denis and Chateau d'Eau.

Where I spent a lot of time and so did my mother.

In hairdressing salons.

We wanted to celebrate this African community in France.

Because when you're looking for African entertainment, you're going to look at either African-American content,

or you watch domestic series, Ma famille, Nollywood...

But at some point, we wanted content that represented the Afro-French.

What is our identity, our culture?

And voilà, thus Afropolitaine was born.

EPISODE TITLES

For the titles of the Afropolitaine episodes, we had started with the idea of using "African" proverbs. But it was not always easy to find ones that matched the plots of our episodes.

Or to find ones that were short enough. -And understandable!

We ended up with proverbs such as:

"With patience and a little saliva we can get a pumpkin seed into the back of a mosquito."

The right idea came to us during a trip to Cotonou.

We went to visit the Zinsou Foundation, a superb place.

And there were wax bags for sale, named after the fabrics.

And there we said, great idea!

Most Wax fabrics come from Holland.

Saleswomen in West Africa renamed textiles, with names more evocative to their customers.

These names exploit situations from everyday life.

They talk about money, work, family... And above all, about relationships between men and women!

There are fabrics called

"Side by side"

"Darling, don't turn your back on me."

"Turntables" for party scenes,

"The eye of my rival"

So it was easier for us to find titles that corresponded to the episodes we shot.

Once this major research and sorting work was done, we called on an Ivorian motion-designer, Lionel Alavo, to find the names of the fabrics.

That started a whole work of graphic research.

He offered us a generic funky, even a little Afro-futuristic.

With kaleidoscopic effects that gave a somewhat psychedelic style.

We loved having this mix of modernity and tradition, as in Afropolitaine!

The setting of Tantie Thérèse's salon

As we said, Afropolitaine is a fictional film that sometimes comes close to being a documentary. For the setting of Tantie Thérèse's salon, we were lucky enough to be able to shoot in a real hairdressing salon: Laurent's, which generously welcomed us and opened its doors to us, a stone's throw from the Goutte d'Or district.

Discover the inspiring story of a man who never stopped fighting for his dreams, from the streets of Yaoundé to Paris!

<https://www.facebook.com/watch/?v=205847504339557>

On vous l'a dit, Afropolitaine c'est une fiction parfois proche du documentaire. Pour le décor du salon de Tantie Thérèse, nous avons eu la chance de pouvoir tourner dans un vrai salon de coiffure : celui de Laurent, qui nous a généreusement accueilli et ouvert ses portes, à deux pas du quartier de la Goutte d'or.

Discover the inspiring story of a man who has never stopped fighting for his dreams, from the streets of Yaoundé to Paris!

<https://www.facebook.com/watch/?v=205847504339557>

COMMENTS left on youtube:

- Nanou Lee: 😊 je sais 🙄 ne me dites pas qu'elle va devenir la concurrente directe de sa mère ? Aaaie les problèmes 😂😂😂😂
- Coeurrose: Leur façon de déguster la nourriture...ils m'ont donné trop faim!!! 😊😂
- Fai ayoka: On joue pas avec gombo deh 🙄😂😂
- Nana: Trop sous côté votre web série et je suis trop fan 😂😂😂

- Lady Zee Princesseserere: Gombo la c'est comment? 😂😂😂 Ayekpaniava 😂😂 morceau poulet aussi vient faire quoi dans salon?! 😂😂😂🙄🙄🙄🙄🙄🙄
- Esse Adjo: je n'arrête pas de la revoir mdr j'adore et mais pourquoi il y a tjrs la photo de Chirac, je suis passée d'un truc ou c'est comment hahahah
- Missyz Jah: Oh Naya 😂
- Esse Adjo: j'adore la fin "les gens comme moi" preach :)
- HELENE LOLOVE: Bravo. Vous avez raison. Quand je rentre dans un salon je regarde partout avant et quand je vois des serviettes sales ou le sol pas balayé, je prends la fuite. Trop de salons à Strasbourg st Denis son degeu tu n'as même pas envie de t'asseoir. Et les voir manger même pas la peine 🙄🙄
- alifrey1: La suiiiiite, viiiite !!!!!
- Francisca Muleba: Elvira c'est ma favorite 🍷
- Charly et MAXIMOUS: trop OUF!
- Sabrina Corneille: C'est vraiment dégueulasse lol, ça se passe vraiment comme ça dans certains salons????
- Valérie Wamen-Ngatchou: Africaines ont malin du alimentaire africaine par vous ne veulent pas propres au coiffeur