

- and the circumstances of his death, see Asfa-Wossen (2015).
- ² A more detailed account of the processions can be found in Asfa-Wossen (2015:312–313).
 - ³ From 1914 until today the Ethiopian flag has featured the three colours green, yellow and red. Until the fall of Haile Selassie – and thus the end of the Solomonic dynasty, which claimed to be the descendant of the Tribe of Judah – the flag also depicted the Lion of Judah. After 1974, the lion was replaced with other emblems.
 - ⁴ For more information on Shashemene, a small town in southern Ethiopia, see Bonacci (2010a).
 - ⁵ For more information on the Rastafarians, see Bonacci (2010b).
 - ⁶ See McLeod (2014:70).
 - ⁷ During a visit to Jamaica in 1966, Haile Selassie is reported to have said, ‘Who am I to disturb their belief?’ (Chang and Chen 1998:243).
 - ⁸ This association was created to honour the Ethiopian soldiers who fought and defeated the Italian invaders during World War II.
 - ⁹ Interesting insights into the relationship between the royal family and the Rastafarians can be found in the additional interviews Erin McLeod conducted with Haile Selassie’s descendants (2015:70–74) and the corresponding section in Asfa-Wossen’s biography of Haile Selassie (Asfa-Wossen 2015:59–60).
 - ¹⁰ Compare Bonacci (2015:249–254).

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Luc Pecquet (coordinator in partnership with the Ethnographic Film Committee): Jean Rouch, ethnologue et cinéaste. *Journal des Africanistes* 87(1/2). 2018. 520 pp., figures, tables

This special issue of the *Journal des Africanistes*, published as a tribute to Jean Rouch, includes a collection of articles organized around five themes presenting different facets of this ethnologist’s masterly career: “Premiers films”, “Migrations, déplacements”, “Possessions, performances”, “Transmettre: Harvard”, “Raconter, façonner” and finally a selection of contributions grouped under the title of “Mélanges”. Through the diversity of the themes and the richness of the career path of this ‘researcher at the Musée de l’Homme’ (Godard 1959:19–22; all translations from the French N.W.), who simultaneously claimed to be an ethnographer, a filmmaker, a poet, a storyteller and a scientist, the reader immediately grasps the complexity and importance of his character. As Luc Pecquet, in charge of this issue, asserts, at more than 520 pages this double volume of the *Journal des Africanistes* is a response to the lack of any official acknowledgement from the research laboratory with which the Centre National de la Recherche Scientifique entrusted Jean Rouch, as early as 1962.¹

The introduction is certainly very rich in its skilful development of the arguments presented, but it might also represent an obstacle to anyone seeking to discover Rouch's work.² Indeed, Pecquet tries to define precisely the angle of approach of 'Jean Rouch' as a subject, which is much larger than one simple denomination. As part of the challenge of grasping the elusive personality of this world-renowned director, the reader finds numerous excerpts and quotations from Danièle Hibon, who affirms '[T]he entire continent that was Rouch, legendary for his ability to hide at the very moment he reveals himself, with humour and elegance' (8). The reader discovers the chosen detours and contours that are articulated around quotations from Bataille, Toffetti and Jane Rouch and that are meant to explain the elusive as Rouch's unique characteristic. Also, the introduction, which aims to come as close as possible to the subject, hastily affirms that 'few analyses of his work have been carried out from these two points of view, the ethnologist's and the filmmaker's' (12). However, this is to ignore the fact that in 1982 a special issue of *CinémAction* was devoted to the 'Griot Gaulois' in that it presented Rouch as an ethnologist and a filmmaker, while ten years later another special issue of the same journal, entitled "Demain le Cinéma Ethnographique?" and edited by Paul Colleyn and Catherine de Clippel (1992), included an interview with Rouch by Colleyn entitled "Rouch, 54 ans sans trépid" (Colleyn 1992).

Given the existence of these two publications, at least, it is somewhat problematic to complain of a lack of publications about Rouch, whether as a filmmaker or an ethnologist. Despite this imprecision, which is all the more surprising, given that this work reflects a desire to make amends and to pay tribute to this internationally renowned researcher, the interest and richness of the articles it contains should be pointed out. Rouch's work was a compelling invitation to share the sensitive aspects of the research he undertook, and

he also claimed to be continuously evolving throughout his career, as the first articles specify. In reviewing this impressive volume, I focus here on articles showing the impact of Rouch's work on social scientists, filmmakers and students and how it opened up new avenues for many researchers.

Damien Mottier, in the section "Premier films", calls for a reconsideration of Rouch's early career based on the complex and sometimes ambiguous relationships he was able to establish with the Liotard group.³ His meticulous study of several archival collections allows Mottier to suggest a plausible interpretation of Rouch's transformation and metamorphosis into an ethnologist-filmmaker. The article has the merit of highlighting how Rouch constructed a self-referenced discourse that allowed him to put the notions of the ethnologist-filmmaker, of ethnographic film and later of visual anthropology into circulation. Mottier restores the element of fabulation needed to create the story of the character of his life that Rouch constituted and shaped according to his interlocutors, whether they are in front of or behind the camera.

From the section entitled "Migrations, déplacements", I have selected the contributions by Florence Boyer and Roger Canals,⁴ both of whom recall Rouch's originality, the undeniably pioneering aspect of his research on migration and population movements, and the dynamics of the research methods he introduced, which will constantly evolve as new political or economic situations arise in the various fields. Boyer insists on the originality of Rouch's approach, which valued both mobility between areas of migration and recognition of the particularity of migration in the Sahel region based on the complementarity between resources from local areas and those imported to them. Rouch was able to observe trading systems on both sides of the chain of migration by showing commercial activity from the perspective of itinerant traders, as well as activities developed in urban areas. Thanks to

a meticulous and richly documented analysis, Boyer makes it possible to grasp the innovative nature of the research Rouch carried out. While acknowledging that his work is only cited relatively rarely in studies on migration, Boyer points out that, through his vision and knowledge of the field, Rouch opened it up to what is currently called 'circular migration', thus highlighting the mobility paradigm and allowing contemporary approaches to Nigerian migration to be viewed with a critical eye.

Similarly, Canals grasps the innovative nature of Rouch's approach as an intrinsic link with the research he undertook. Canals established the 'Rouchian movement' as a research method specific to this ethnologist-filmmaker, who advocated the need for transformation, displacement and movement. Canals reports on this in a particularly interesting way and invites the reader to reconsider the existential condition of this ethnologist, who, during his fieldwork, sought to capture the creative and historical dimension inherent in the notion of movement. Canals approaches this notion with regard to three distinct aspects: (1) movement in the sense of migration, (2) movement in its historical dimension, and (3) movement in its power of inner-self transformation, or as Canals calls it, 'transformation' (140). The first part of Canals' demonstration can be summarized in his own words: 'movement entails a corporeal, material and, especially, relational aspect; it is a way of making history, of re-enacting the sense of the world in which we live' (143). Canals continues by specifying how Rouch deployed, articulated and recounted these movements:

Essentially what the author is saying is that, since the ethnographic situation is always a shared one, the anthropologist can only achieve his or her task if the people he or she works with also become anthropologists; they must become part of a process of epistemic relativization, or, in other words, of the internal movement of the self (145).

From this particularly attractive and revealing analysis of Rouch's ways of thinking, Canals opens up a perspective on the research that he himself undertook into the 'Afro-American cult' of Maria Lionza (136). He also considers how Rouch's work may have influenced his own practice and provided him initially with the necessary elements to build his research subject around the mobility of this cult, as a unique case.⁵

These thoughts lead directly to a consideration of the performativity of Rouch's work. Christian Lallier invites the reader to revisit issues related to the social framework of a given situation that can only be understood through the theatrical framework of its representation.⁶ Rouch's entire work resides in this articulation, which he reinforced with a descriptive commentary 'that acts by virtue of its performative value, its symbolic function' (183). For Lallier, Rouch countered colonial thinking, to use Stoller's term, and reversed the social and theatrical frameworks. It is through the notion of utopia – so dear to Rouch – that the author invites us to reconsider the 'Rouch's ethnofictions', which carry within them a utopian dimension in the sense understood by Paul Ricoeur:

At a time when everything is blocked by systems that have failed but cannot be overcome [...] utopia is our resource. It can be a way out, but it is also the weapon of criticism. Some periods may call it utopia. I wonder if this is not the case with our present (Ricoeur 2005:394).

Jean Frédéric de Hasque asks the reader to consider both the renewal of forms of expression and the evolution of the operating modes that Rouch implicitly made possible by clearing away the first obstacles in order to pave the way for academic progress.⁷ De Hasque builds on his interpretation of the relationship between filming and film by referring to the documentary "Leviathan" (2012), directed by Lucien Castaing-Taylor and Veréna Paravel. This example allows him to recontextualize

the notion of shared anthropology, its foundation, extension, repercussion and the way this concept could be reinterpreted in a very singular way by different filmmakers.

In the middle of this special issue, an interlude is presented to the reader as if to remind us that Rouch had striven all his life to make the film or the image acceptable and at least equal to the written word. A selection of photos taken by Françoise Foucault throughout her career with Rouch allows the reader to visit or rediscover the moments of joy, friendship and sharing that marked Rouch's life.⁸ This photographic interlude serves as an introduction to the articles by Anaïs Mauuarin, Jean Paul Colley and Paul Stoller, which deal respectively with Rouch's photographic explorations, the voices of film and the forms of narrative in Rouch's work, grouped here under the title "Raconter, façonner".

Mauuarin presents the two books written by Rouch and his two friends, Pierre Ponti and Jean Sauvy, entitled "Le Petit Dan" (1948) and "Le Niger en pirogue" (1954), which in a way reflect the orientations that are already naturally present, given Rouch's desire to blur the distinction between fiction and documentary.⁹ But beyond this fictional gesture, the author allows the reader to revisit Rouch's work in its operational aspect based on Allan Sekulla's analysis suggesting a link between symbolism and realism, rather than a restrictive binary opposition between them. These reflections lead Mauuarin to examine more closely the function and value of both photographic and cinematographic equipment, reflections that are all the more relevant in view of the development of new media. Surprisingly enough, one discovers that from 1948 to 1950 Rouch was able to supply all the qualities required for purposes of observation by using camera lenses as the extension and visual prosthesis of the scientist.

Using a title composed of two of David MacDougall's titles 'maliciously mixed' (348), Jean Paul Colley invites the reader to recon-

sider the voices in Rouch's films that invite one to share 'the surrealist experience of a religious imagination, the surreal of Others',¹⁰ while Philippe Lourdou, comparing the specific staging of the commentaries in the films "Les maîtres fous" et "Moi un noir", suggests a particularly precise and rich analysis that makes it possible to grasp the importance of improvisation in Rouch's work and the place in it of 'living speech', to use an expression by Louis Marcorelles (1970:127).¹¹ Throughout the pages of this special issue, the reader has the pleasure of discovering or remembering how Rouch's work was a starting point for many researchers, filmmakers, poets and visual artists.

¹ At that time, the research laboratory was entitled "Objects and methods of a comparative ethno-sociology of Black Africa".

² Luc Pecquet: "Jean Rouch, ethnologue et cinéaste. Présentation" (7–31)

³ Damien Mottier: "Jean Rouch au rendez-vous de juillet: métamorphose d'un ethnologue cinéaste" (64–93). – This group of young explorers was created in 1945 in homage to Louis Liotard, who had died in Tibet in 1940. A few years later, its members would join the Société des Explorateurs Français.

⁴ Florence Boyer: "Va-et-vient et circulation: la contemporanéité des travaux de Jean Rouch sur les migrations sahéliennes" (122–135), Roger Canals: "Jean Rouch and the question of mobility: notes on *Petit à petit* and the globalization of Afro-American religions" (136–155; italics in the original)

⁵ The cult initially emerged from the contact between Catholicism and indigenous religious practices in Venezuela (136).

⁶ Christian Lallier: "Le cadre théâtral chez Jean Rouch: des *Maîtres fous* à l'ethnofiction" (182–197; italics in the original)

⁷ Jean-Frédéric de Hasque: "L'anthropologue filmeur et la 'ciné transe', évolution ou disparition de l'interaction entre filmant et filmés?" (222–239)

⁸ Luc Pecquet, Françoise Foucault and Barberine Feinberg: "Intermède 1. Très sérieux dans son manque de sérieux", Françoise Foucault, Bar-

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- ⁹ Anaïs Mauuarin: "Les explorations photographiques de Jean Rouch. Fiction réelle et œil de cristal" (322–345)
- ¹⁰ Jean Paul Colleyn: "Quelles sont les voix du film?" (346–367), p. 348 – MacDougall's titles, referred to here, are "Whose story is it" and "The subjective voice in ethnographic film".
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