

Undermining Colonial Space In Cinematic Discourse

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Article History: Received: 11 January 2021; Revised: 12 February 2021; Accepted: 27 March 2021; Published online: 16 April 2021

Abstract: There is no doubt that artistic races are the fertile factor in philosophy in all of its perceptions, so cinematic discourse witnessed from its early beginnings a relationship to philosophical thought in all of its proposals, and post-colonial philosophy used cinematic discourse as a weapon that undermined (colonial) discourse, for example cinema (Novo)) And black cinema, Therefore, the title of the research came from the above introduction under the title (undermining the colonial space in cinematic discourse) and from it the researcher put the problem of his research tagged (What are the methods for undermining the colonial space in cinematic discourse?) And also the first chapter included the research goal and its importance and limitations, while the second chapter witnessed the theoretical framework It included two topics, the first was under the title (post-colonialism .. the conflict of the center and the margin) and the second was under the title (post-colonialism between cinematic types and aspects of the visual form) and the chapter concludes with a set of indicators, while the third chapter included research procedures, methodology, society, sample and analysis of samples, While the fourth chapter included the results and conclusions, and from the results obtained, the research sample witnessed the use of undermining the (colonial) act, which was embodied in the face of violence with violence and violence with culture, to end the research with the sources.

Key words: undermining, space, colonialism, cinematic.

Chapter One - Methodological Framework:

1- Research problem:

Since the first stage of cinematic and television discourse, his pictorial structure has not escaped from the intellectual and philosophical loads, and although the first theories of the Greek philosopher (Aristotle) went on to say that the drama is a simulation of a noble act, the ideology that relates in an incredible manner to the various literary and artistic races distorted that Aristotelian reality, Two decades after the emergence of cinema, the movie (Birth of a Nation) was directed by the American director (Griffith).

Most of the Arab countries suffered from the colonial bonn, because when its claws broke out in the body of the colonial countries, it distorts its past, present, and future through its visual blogs, whether it is from movies or from TV drama, and this has been represented in many global works produced throughout the age of cinema, Against this (colonial) scene, many countries have sought to undermine and defame this visual concept by creating a visual post-colonial discourse that restores prestige to the mother's identity through different visual formulations, and through the foregoing the problem of research has crystallized under the following question:

What are the ways in which the visual (colonial) space is undermined in cinematic discourse?

2- Research objective:

The research aims to uncover the methods that undermine the (colonial) act visually in cinematic discourse.

3- The importance of research:

Every scientific research has its significance, and the importance of this research was embodied by adopting a topic that reveals the amount of the Western falsehood that attempts to distort the Arab self in a way that left its impact on the collective consciousness, so this attempt came to correct some disorganized concepts on the one hand and supply the cinema library on the other hand.

4- Research Limits:

A- The objective limit: determined by the ways in which the (colonial) space is undermined in cinematic discourse.

B - Spatial limit: Since colonialism has no boundaries, the search includes speeches of countries under colonial rule.

C- Time Limit: Globally produced works for the third millennium.

5- Defining terms:

The researcher did not mention any specification of the terms of the title because of the specialization of his first topic in the post (colonial) extensively.

Chapter Two: Theoretical framework:

The first topic: Postcolonialism .. the conflict of the center and the margin.

The process of the homeland has witnessed massive structural transformations politically, economically, environmentally, culturally and geographically due to colonial (colonial) control, and (colonial) is the hegemony by a particular state or several countries at the expense of another country which leads to interference in its internal affairs, theft of its economy, the obliteration of its civilization, the hybridization of its identity, and the pursuit of To reconfigure its culture according to the whims of the occupier, and colonization in the Arabic language is derived from the verb *Omar*, that is, the pursuit of urbanization, but it has witnessed a shift to its modern meaning related to hegemony, while researchers (Megan Al-Ruwaili) and (Saad Al-Bazai) see that (the colonialism) refers to "An analysis of the results crystallized by Western culture in various fields expressing colonial tendencies towards the regions of the world outside the scope of the West" in the sense that the manifestations of (colonial) thought are not limited to distorting the other under control only, but even if it is not under its hegemony.

The colonial cultural act (colonial) is one of the most prominent manifestations of colonial succession, as it is not inferior to the physical, economic, social and health devastation that falls on the colonial countries. The colonial cultural act has varied in modern critical theories to many types, including (colonial) literature and the (colonial) theater And cinema (colonialism), and the makers of the (colonial) film discourse worked on distorting the other that fell upon the injustice of colonialism. For food and women dress short clothes similar to Afghan fashion associated with their imaginations of terrorism and killing.

Against the cultural (colonial) act, a catabolic act arose that aims to lift the injustice away from the people that fell under the yoke of (colonialism) and restore its descendent identity. This was called a catabolic act after (the colonial) and this intellectual act has appeared through literary and artistic races, so thought and philosophy find In the theory of literary and artistic races the broadest field of their audiovisual manifestations.

Postcolonialism is defined as a theory that "works to expose western ideologies and undermine its central categories," similar to the method of undermining the French philosopher Jacques Derrida's armament, to strip western central culture, and to blow up its metaphysical and structural foundations , if The process of exposing ideologies and undermining their arguments means disrupting the Western authoritarian structure socially, economically and culturally and showing its falsehood and exposing its rhetoric about the countries that have fallen into the injustice of colonialism, and the countries that fell under the pretext of colonialism must seek to reformulate their cultural identity according to their new vision, not the colonizer's vision and this is what I went to Researcher (Ghazlan Hashemi), when describing the post-colonial cultural movement as "restoring consideration to the margins and margins that sought in her struggle to create a new position and role by shifting, reshaping or abolishing the center" , the margin is no longer a prisoner of the center and its rhetoric but rather searches for Writing new Christian works for his cultural heritage.

The proposals of minority thinkers such as the Arab American (Edward Said), the French blackman (Franz Fanon), the British Indian (Homi Bhabha), the American Bengali (Jaitry Spivak), the American Indian (Anya Lomba) and others, are among the most important post-colonial literature, as he sees (Fanon) That colonialism, when it makes white or blond sex dominate the colored races, creates alienation in the identity of these peoples, so it tries to consolidate in their awareness the saying that colonialism is "a mother who comes with them and sympathizes with them and tries to protect their children from a harmful environment, but rather reinforces their outlook." To a mother who works without interruption to prevent a corrupted child from harming himself ", as the white race describes them as corrupt beings, so the white colonial culture that was imposed by force must be undermined and its constants must be loosened and the culture of the stolen peoples must be seen. (Fanon) sees In his book (*Wretched of the Earth*), the process of undermining comes only through violence "The intensification of violence among the colonized people will be appropriate with the violence practiced by the colonial regime" , then the (colonial) act according to the propositions of (Fanon) must be undermined by a counter-act Coupled with violence called me Its an act after (colonial), and the cinema has employed these proposals in his works a lot, and if we follow the movie (the return) of the director (Alejandro Inarreto) we notice that the Red Indians were subjected to various torture, murder, rape and theft, but the work makers sought to undermine the arrogant American blond (Fitzgerald) When the hero of the movie (Glass) presented them to take revenge on him in the end, this letter establishes a new discourse that undermines Al-Basri Al-Basri.

While the Orientalist studies of (Edward Said) were working on studying the cultural transformations suffered by the marginalized peoples under the yoke of colonialism, it is the product of two cultures, the first is its Arab origins and the second is its integration with the West, and this knowledge paved the way for him to read the concept of Orientalism, as he sees (Saeed) that Orientalism is "a cognitive doctrine on the East, an acceptable network whose outlets allow the image of the East to be leaked to the Westerners" , but any image transmitted to the Western imagination, the image of the savage, distant from the civil and the Arab immersed in pleasures and a Muslim who believes that jihad is a sublime belief while it is Terrorism began to tolerate existence, as we see in films presented

after the middle of the last century, such as (Arabian Nights) and (Lawrence of Arabia) and others, and (Saeed) constitutes the Arab culture at the time, and it means the period immediately after colonialism, not being able to undermine that distorted image of Although there are some that have attempted to change that image that was established by Western culture, in the movie (Jamila Bouhird) produced in (1958) (Youssef Chahine) tried to undermine the (colonial) thought through the story of the Algerian militant and the heroic operations it did as well On its culture and civilization, the director also hired a French lawyer to defend her, so that some cities witnessed demonstrations after the screening of the film, and if we followed the film (Bread Bread) by Moroccan director (Rashid bin Haj) produced in 2004, we notice that the hero who brought down the space (the colonial) Poverty, ignorance and perversion have undermined those colonial concepts, learning to read, write and culture in prison, and saturated the concepts of revolution to turn into a revolutionary and novelist teacher, a biography of the novelist (Muhammad Shukri).

As for (Homi Baba), his destructive propositions were working on hybridization, and hybridization is the effectiveness of colonial power and changing it to national forces and constants, and it is the dominant strategic coup by denying discriminatory identities that include pure and original identity, and hybridization is only achieved through deformation and isolation of all the original knowledge inheritances And dismantling it ((, if we watched the movie (horse carriage) directed by (John Ford) in 1939, we notice the amount of insulting the indigenous people of the country after the whites were presented as the good guys and the Indians are savages, killers and barbarians), and he was awarded two awards (Oscar), but The struggle of the Indians continued until they were able to influence the cultural and political milieu and change the image after that, as in the movie (Dancing with Wolves) by (Kevin Costner), which shows us a love story between white and Indian in an attempt to civilize his identity after crossbreeding, but the main boom was in the movie (The Return) by the director (Alejandro Inarreto), who was made by the marginalized to undermine the white space with all its (colonial) representations.

Whereas, Jati Spivak's narratives on the vassal and mean by the Indo-Asian individual under domination, she analyzed this in her tagged research (Can the vassal can speak), proposing to postcolonial thinkers and critics a focus on oppression and presenting the view of oppressed people by policy The ignorance, muzzling, disdain and forced labor to which they were subjected, for the thinker is the one who must take the role of the subordinate and shatter all the hybrid identities that wanted to obliterate the mother's identity , while (Anya Lomba) undermined the (colonial) concept from its roots when it showed the European cultural impact has leveled on the effects African and Arabic literary such as (Al-Maramah) dance and many Arab tales , meaning that the (colonial) discourse is undermined by revealing its cultural falsehood and then striking its peerage product, even if we follow the Indian movie (My name is Khan) by director (Karan Johar) and producer In 2010 we notice that the margin (Radwan), who is considered a minority, seeks to meet the American President for the news that the Muslim is not a terrorist. He was advocating a solid creation despite his being imprisoned and persecuted in America. The film showed the spiritual and peaceful aspect of religions. Poor in America is like Islam and Hinduism, and this is what (Homi Baba), (Jatteri Sabivac) and (Anya Lomba) went to it.

The post-colonial theorists' propositions have agreed that there is a cultural act that is a counter-act (the colonial) and seeks to restore a hybrid identity, undermine hegemony and reconstitute a consciousness contrary to what is rooted in the collective imagination of previously dominant peoples.

The second topic: Postcolonialism between cinematic genres and manifestations of the visual form.

The colonial speeches were closely related to the cinematic scene and from the very beginning of this visual flow, and if we followed the movie (Birth of a Nation) by the American director (Griffith) produced in 1915, we notice the amount of abuse suffered by the indigenous people of the country, and there were numerous acts that showed contempt for the Arab, African, Asian, and Negro peoples Even the vulnerable in Latin America, which fell under the injustice of two patterns, the first is a colonial contempt and the second an ethnic contempt for people of color after I portrayed to him his cultural literatures that the white race is the model man who possesses uniqueness on the mental and creative level and is the owner of dominance and sovereignty and the invincible model, Against this (colonial) thought and with the emergence of the undermining propositions of (Edward Said), (Franz Fanon), (Homi Baba), (Gatteri Sabivac) and (Anya Lomba) who represented the various weak races, whether Arab, Asian, African or America Latin A counter cultural act appeared cinematic under the title of (postcolonial) cinema in many places to form currents, manifestations and experiences that undermined the cinematic (colonial) discourse, including:

1- The third cinema: It appeared in the sixties of the last century by two Argentine directors, (Sonallas) and (Getentio) to oppose colonialism and imperialism, and Paul Nichols reports that this cinema is a cinema whose role is more like a guerrilla role , and through the words of (Nichols) discern that it is a cinematic violence cinema in order to undermine (colonial) and imperialist hegemony Their identity will dissolve and blend with the new colonial identity, so the oppressed must address the colonialist by various means, the most important of which is violence,

and films should be a revolutionary tool inspired by the (Franz Fanon) propositions, their visual theories to spread in the third Asian and African countries.

2- Cinema Nouveau: It is a revolutionary cinema born in Brazil in conjunction with the third cinema. It sought to manufacture "a popular art that the general public considers. The yoke suffers from the occupation, as it was the work of directors such as (Gláuber Rocha), (Carlos Diggés) and (Dos Santos) The camera is a weapon directed towards colonialism and dictatorship , also inspired by (Fanon's) proposals in violence, they considered the cinema enemy a weapon "he can divorce 24 Fps ".

3- Black cinema: Since the early establishment of American cinema, American Negroes have been the subject of contempt in American cinema. They are the slaves who were brought in from colonial African countries, so they were stigmatized with stupidity and the stinking smell, and they are suitable only for service and slavery amid torture and starvation. Black, the roles were assigned to white actors, as stated in the cinema encyclopedia "that the early incarnations of African Americans, as in chicken thieves 1905 in which eggs perform the roles of niggers")), and the cinema continued to distort the black race for decades until the 1960s. The "Guess Who Will Come For Dinner" movie witnessed an existential transformation as a result of the intellectual and armed conflict in which blacks acquired their rights, the most important of which is the abolition of racial discrimination. The 1970s witnessed the visual renaissance after they started producing and directing their films such as (Michael Schultz), (Jordan Parks) and (Evan) Dixon), as (Hayley Grimia) sees the Negro theorist and director, "His films act as a counter cinema and link the function of story telling with African cultural and aesthetic traditions." Black cinema continued to build its edifice. Catabolic until the third millennium when the movie (12 years old slave) received an Oscar produced and directed by a group of black skinned people.

4- African cinema: Since the beginning of the cinema, the French colonists brought cinema to Africa and the purpose was to use it as a subject for research by anthropologists, missionaries, and colonial administrations. Colonialism made cinema a means of evangelization and identity distortion or for the sake of entertainment, and the situation continued until the mid-1960s. From the last century, as anti-colonial cinematic rhetoric has grown in many countries "beyond European and American minor perspectives, which are holding Africa back in the cycle of tragedy and chaos" , and among the most prominent directors who have made a great impact in undermining the space (the colonial) Senegalese director (Othman) Sempene, whose work varied between (Fanon's) theses confronting violence with violence, and (Homi Baba), which tends to the philosophical side that undermines hybridity, he sees that cinematic colonialism "worked from the beginning to destroy African culture and the myths of our heroes, despite the making of many films On Africa, however, it revolves around the stories of European and American invaders and serves Africa as a decoration for it " , so his works came to break up the stories of the invaders and show the great cultural heritage of his country. And he was very open to folk heritage and the arts of (hip-hop) and the rejection of racism, in his 1966 film (Black Girl) based on the suicide of an African girl working as a maid in France, we notice that the film carried slogans calling for confronting discrimination with discrimination even if violence required On the one hand, and the cultural heritage of his country, on the other hand, has dealt with his remaining works, which were exhibited in many festivals with a tendency.

5- Asian cinema: Asian cinema did not differ from other cinemas in its cultural counter-act (colonial) act, and it worked to dismantle it visually, inspired by the philosophical theories presented to it. The Chinese Communist Party established a cinema group in the thirties that made films "depicting the Chinese championship against Japanese aggression such as Sun Yu The Great Path ", drawing inspiration from the original stories and legacies that the Japanese tried to obliterate, and in India, the Indian film speech witnessed transformations towards internal and external fateful issues. (Tamil) cinema arose that "made for the first time in contemporary Tamil history a place In which all the spectators stand on an equal footing without class and sectarian prejudices " , and this was embodied in the films (Nattar Taj) in the twenties of the last century, but on the external level, the cinema pioneers ignited three axes: the disassociation of the production companies from a British company, and the emergence of A cinema that colonial concepts undermine its foundation redefining identity and openness to Indian myths and legacies, and adopting the commercial aspect that is open to social and lyric drama, and East Asian cinema did not differ and South of the cinema of China and India, despite its late beginnings, it sought to confront the thought that the colonizer spread about the third world, that it is a world full of ignorance, disease, and stupidity, and it is only appropriate to work as a servant in the camps and homes of the western colonizer, so the counter-cinematic act came firmly and was able to change The prevailing image in the global imagination, as we see in many films that discussed issues of race and colonialism and won prizes in various international festivals.

Arab cinema: The image of the Arab was horrifically tarnished in the (colonial) cinema since its first development, as it did not content itself with its whims and ignorance, but rather went to the forbidden. (Harun al-Rashid) and then moved in her physical relationship to the caliph, and the matter did not differ in the movie (Arabian Nights) produced in 1974 by the director (Pierre Paolo Pazolini), which presented homosexual relations between Arabs, and

after most Arab countries became independent from the middle of the last century and beyond She worked on breaking the stereotype and cracking the visual (colonial) scene, as (Roy Arms) believes that the Maghreb cinema "provided a careful analysis of the reality of colonial colonialism and some of the problems faced by the post-independence campaign" (such as the films "Alf Yade Wade") produced in 1972 The director (Suhail bin Baraka) and the movie (Fatima) producer 1976 for the director (Salma Bakkar) and (Yam Yam) produced in 1978 by the director (Ahmed Maanouni), and these films have shown the cultural and nervous duplication and violence of the colonizer and its confrontation with the act after (colonial) depends on the legacy And trust Violence and violence required that the post-colonial Arab cinema "come as part of an attempt to rebuild a correct cultural identity in many parts of the world that was previously subject to colonial colonialism", even in the colonial West, and the cinema of Egypt and the Arab East did not differ On behalf of the Arab Maghreb, it undermined the colonial act as we see it in the Iraqi film (The Great Matter), produced in 1983 by the director (Mohamed Shoukry Jameel).

6- The Diaspora Cinema: It is the cinema of exile and immigration, which was directed by the displaced who had to leave their stricken countries and live in Europe, the American continents, and Australia. One of the cinematic genres that was born in France is the (Boer) cinema, which means the Arabs according to the local dialect. Two cultures, and they are the sons of immigrants from North Africa .. And concentrated on the outskirts of cities ", we discern from the foregoing that its pioneers are from the backstreets and extreme poverty who suffer from a great alienation between the mother Arab culture and the new culture, which put them in a terrible cultural hybridity, so it was Most of their work discusses the topics of races, minorities, racism, unemployment, poverty and (nostalgia), and among the directors whose works were distinguished by Algerian (Karim Dardiri), and from the cinema of the other diaspora, African cinema in America, which sought to undermine the prevailing racist thought and succeeded in this through its distinguished works in the eighties The last century and to this day, which made the view (Clyde R. Taylor) say, "The prevailing Western notions of beautiful and taste must be set aside, and the concepts of our sensitivities must be rebuilt so that we can be a god." Rob from the disadvantages of racist thinking ".

The audiovisual formats varied in the postcolonial cinema, as most of them relied on the embodiment of reality after the cinema as the weapon of reality, so it depended on real places and the employment of amateur actors and the adoption of portable cameras and photography at the angles of the level of view without the use of filters that counterfeit reality, it was films (Glauber Rocha), one of the directors of the Brazilian (Nova) cinema, depends on "a small budget and filming in locations instead of studios and the use of amateur actors" .

Whereas Arab, black and Asian cinema changed the directive concepts in dealing with the body, as it was no longer despised according to (colonial) concepts, but rather "to rebuild the subject body (the colonized Representation) and turn it into a rebellious (resisting) body, but rather threatens to liberate representation from The grip of power ", so the cinematic components of the audiovisual formats dealt with that. The high angles of depiction depicting contempt turned into low angles. The scenes of education that he did, and the same situation in Asian films and films by the diaspora, while the films of the third cinema and (Novo) adopted the angles of the level of view in order to give the description of the realism that they desire.

Most of the films that opposed the (colonial) act relied on dealing with amateurs and ordinary people, and this was embodied in the works of (Novo) cinema and (Albuire) cinema simulating the Italian realism stream, while Arab and Asian cinema dealt with the balance between the stars, amateurs and ordinary people, especially in Epic scenes, as for the places, the most common of them were open spaces in order to show realism on the one hand and showing the geographical features of the city with all its cultural and historical loads on the other hand, it works to reshape the identity that the colonizer obscured and changed its features or hybridized.

Theoretical framework indicators:

1 - The post-colonial discourse is an anti-colonial act that is manifested by the association of violence with violence or violence with culture.

2- Post-colonial cinematic speeches undermine the hybridization that the colonizer established in the colonial peoples.

3- The elements of the cinematic language are working to establish the concept of undermining according to the visual concepts that were used by the opponents of (colonial) discourse.

Chapter Three: Research Procedures:

1- Research Methodology: In order to achieve the goal that the researcher intends in his research, he chose the descriptive approach, and he will use the content analysis method as one of the tools of the method.

2- The research community: The research community includes many cinematic films that undermine the (colonial) discourse, but the researcher will choose an intentional sample.

3- The research sample: The movie (Australia) directed by Baz Luhrmann was chosen intentionally because it achieves the goal of the research.

4- Sample analysis:

Sample name: Film Australia - Production: Australia - Year of production: 2008 - Time: 185 minutes.

Screenplay: Ronald Howard - Richard Flanagan - Stuart Betty - Baz Luhrmann.

Director: Baz Luhrmann - Photography: Mandy Locker - Editor: Dodi Dorn - Music: David Hershaw Folder.

Starring: Nicole Kidman - Hugh Jackman - Wah Yuen - David Golpillil - John Jarat.

Film synopsis: The film (Australia) deals with the story of the indigenous people (the Abigurians) and the extent of the injustice they suffered from, whether it was from the European invaders who tried to obliterate Australian customs, traditions, cultures and races in every way or from the Japanese bombing. In the beginnings we see Mrs. (Ashley - Nicole Kidman) She decides to travel to Australia for the sake of her husband and her interests there, then she discovers his murder, then the greedy white baron (Carney - Brian Brown) tries to buy her farm in any way even if she is deceived, then the indigenous people who work on her farm find the persecuted a kind of kindness in her personality, so therefore They try to communicate with her, then her relationship develops with the hybrid child (Nola-Brandon Waltz) and the shepherd (Dover), then they make a journey full of difficulties to sell the cows to the British army despite the attempts of the rich (Carney) to stop them but they succeed in their endeavor, then marry the shepherd (Dover). Then the grandfather who is considered an indigenous citizen is arrested and imprisoned after the plot by the real killer (Felcher) business manager (Carney), then the hybrid child (Nola) is arrested and sent to rehabilitation on an island with the pretext of returning Ansen After the war begins, Australia and its islands are bombed by Japan, an ally of Germany against the British, and from the rubble of the war escapes (Ashley), and before her departure she finds the child (Nola) who was rescued by her new husband so that everyone can go to her farm in northern Australia, and in In the end, the child leaves for the forests of Australia, which are considered the factory of indigenous men, to finally see phrases written in an official apology presented to the stolen generations who are the original citizens of the government in 2008.

The first indicator: The postcolonial cinematic discourse is an anti-colonial act that is manifested by the association of violence with violence or violence with culture.

Through the first film reading, we find ourselves opposite two dominant patterns. The first is a white (colonial) pattern that dominated the other's body, its land, its goods, and its heritage. Rather, it attempted to reshape it (biology) and ("culturally"). He inherited hateful clothes, and despite the disparity that was mentioned, the post-colonial cinematic pattern undermined the (colonial) narratives, whether the undermining was associated with violence or culture, and violence was embodied in multiple scenes, including the introductory scene in the first minute, which tells us the narrator. The participant in the events the child (Nola) with his grandfather in an open space and from the angle of the level of consideration as he speaks with a voice outside the staff about his grandfather who taught him to fish by magic song, as we notice that the picture was (silhouette), meaning that the bodies are black without the background in a semantic referral To the amount of absenteeism of the indigenous people of the country, as well as the sound, he was referring to the spiritual alienation suffered by the looted characters, then we notice in the second scene the presence of the child near the river with the sound continuing from outside the cadre, which is He talks about his human kind when he says (I am not a black or white person but they call me mixed or hybrid or greasy and I do not belong to anyone) but here the elements of the cinematic language witnessed a different transformation, the angle of the camera from the point of view turned to the bottom of the child and the natural colors returned to their luster in a sign On the strength and strength of the marginalized character, which made her take revenge for the suffering she suffers from, and this was exemplified in the footage of the haughty white man and his fall in the river, and in the scenes in which (Fletcher) the arrogant (Carney) white agent was beaten with a whip on his face, while The post-colonial cultural act was permissible in undermining the culture of the colonizer, and this was embodied in many scenes, including the scene that gathered (Ashley) and (Nola) in her room in the twenty-fifth minute when the child sang to her as he sang for fish, then he told her that he sang Also when her husband dies, the root-singing has not and will not be able to uproot the music of the colonizer, as it is the hymns filled with joyous and sad memories, customs and traditions, while the scene that gathered (Ashley) and (Nola) while he offers his consolation after his mother drowned in the fifty-first minute, he lost Between the amount of The humanity with which the children of the stolen generations are distinguished when he says to her (I love singing, so sing for me) to sing for him in a dark darkness. The indigenous people of the country resort to violence in order to defend their despotic entity, and through the foregoing we notice that (Fanon's) propaganda for violence was permissible, and (Saeed's) arguments calling for cultural revolution were apparent, and (Baba's) opposing hybrids were employed Clearly.

The second indicator: Post-colonial cinematic speeches undermine the hybridization that the colonizer established in the colonial peoples.

The speeches of colored skin theorists, whether they are from the Asian Indians or the American Reds or (the Abigurians) in Australia, stressed a great deal about the concept of hybridism that the colonizer seeks, and if we follow the research sample and along it we notice that the white colonizer worked in every way to cross the

prevailing legacies and cultures, and an example That is to seek to send the children of the original sons in missions outside Australia in order to rehabilitate them politically and socially so that they can serve as a justification for the colonizer and respect his sex and transcendent culture on the one hand and obliterate their inheritance on the other hand after they have rumored that the colored body has no affiliation, and that is what the British child said to (Nola) (you filthy fatty) in the 17th minute or when (Nola) said (Every person is happy except I am half-half, greasy I do not belong to anyone) in the eighty-fifth minute, but we notice in the eighty-ninth minute that his Negro relative says to him (Because you are a distinguished boy for someone who prevents you) in referring to the originality of his race and his genius despite his colorful skin, the child (Nola) has been subjected to numerous chases in order to hybridize him, as we see in the scene of the farm when the police officer searched for him and his mother hid him in a For a tank full of water, which led to her death in the forty-sixth minute, or when he was caught in the hundred and sixteenth minute, the makers of the movie speech deliberately undermined hybridity and insisted on their being in various scenes such as the scene of playing by Nola in the forty-fifth minute. After the hundred, which I heard (Ashley) to find in the rubble of war, and the scenes of kinetic magic carried by the grandfather, not only did the work makers undermine the colonial hybrid by refusing to merge with it and highlighting the culture of the country, but they made the aesthetics of the place an objective equation, even if we followed the quick snapshots of the forests and plains Mountains and the relationship of the original person to it as in the fifty-fifth minute and the scene of the child standing near a high tree in a snapshot from a low angle. We notice the semantic referrals of the strong roots enjoyed by the stolen generations with this land.

The third indicator: The elements of the cinematic language are working to establish the concept of undermining according to the visual concepts that the opponents of (colonial) discourse have followed.

The undermining of the (colonial) verb is embodied through the creative recruitment of the elements of language, form and narration. Since the introductory scene, we have noticed that the creators of the work employed the technology of the knowledgeable narrator who is participating in the events, which is the child (Nola), and here we are certain that the colorful child has become the visual narrative master through which the flow The visualization of events, and this technology was varied in two ways, the first was the sound in it from outside the cadre, and the second was through dialogue within the cadre, which made the recipient's narrative identify with this dominant narrative technology and leaves the narrative pattern of the authoritarian colonizer, while the marginalized body prevails over the structure of the catabolic discourse If we follow the scenes of the child (Nola), we notice that the camera angles moved from the angle of the level of view that indicates realism in the introductory scene to the low that indicates strength and dominance, despite being marginalized, as in the hunting scene, then the camera returns to the angle of view as in the last scene In which the child leaves the forests to which he belongs in referring to the existential identification between the body and the place to which he belongs, while natural lighting gives realism in the scenes in which they transported the cows to the water Remote or that reviewed the nature of Australia. As for the open spaces, they have also nurtured the domination of the indigenous people against the closed spaces of the occupant. In a formal structural structure, it achieved its destructive fate of colonial space.

Chapter Four: Findings and Conclusions:

Results:

- 1- The research sample witnessed the use of the anti-discursive (colonial) anti-rhetoric, and it was embodied through confronting violence with violence and violence with culture.
- 2- The research sample included a process of eliminating the crosses that the colonial discourse seeks, which was embodied by adhering to the popular tradition spoken of singing, magic, and ancient tales.
- 3- The filmmakers used to use the aesthetic use of form, narration and cinematic language in order to undermine the (colonial) discourse, and this was embodied by employing the technology of the narrator who participated in the events, the levels of view and low levels, open spaces, natural lighting, document and ordinary people.

Conclusions:

- 1- The destructive act in the post-colonial cinema includes proposals to confront the (colonial) act, whether by violence, culture, or both.
- 2- The post-colonial discourse maintains the identity entity in order to undermine the hybridism that the (colonial) discourse seeks through the circulation of language and the lyric and narrative heritage.
- 3- The elements of language, form, and narration in post-colonial cinematic discourse serve to dominate the marginalized under the yoke of colonialism in order to visually undermine the centrality of (colonial) discourse.

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