



WHISPERING WITHOUT A BODY, DECOLONIZATION OF THE INDIGENOUS LANGUAGE AND CULTURAL CODES: JORGE SANJINÉS FROM MANIFESTOS TO THIRD CINEMA

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Abstract. Bolivian filmmaker Jorge Sanjinés (1836–present) is the most influential representative of the Third Cinema (Revolutionary Bolivian cinema; Grupo Ukamau; 1960s to 1980s), whose manifestos determine the aesthetics and ideology of Sanjinés's cinema. The article focuses on the Sanjinés's important films: *Revolución* (1963), *Yawar Mallku* (1969), *El coraje del pueblo* (1971) and *La nación clandestina* (1989).

The aim of this study is to explore the political, social and aesthetic peculiarities of his manifestos to identify his revolutionary cinema. In the article, the Sanjinés's films and manifestos are analyzed by the Marxist and Apparatus Theories, as well as by Film Semiotics and Postcolonial Theory.

The study shows the issue of cultural memory and history of Bolivia in totality by focusing on philosophical influences, visions and concepts (Imperialism; class and patriarchal terror; importance of indigenous culture and languages), which is also relevant for rethinking the cultural contexts of contemporary Bolivia and the Global South. The study is based on the rethinking of the works of those authors, (Jorge Sanjinés, Bertolt Brecht, *Walter Mignolo*, Mike Wayne, etc.) who discussed revolutionary cinema in a political and ideological context.

The measurements are introduced to lead to an accurate connection between Sanjinés's manifestos and his films, which in its own turn indicates the fact that there is a direct link between his revolutionary theory and emancipatory practice. It also proves the concept that the author's visual and audio-visual codes have anti-colonial and liberating function. On the other hand, the article shows what role the indigenous language has for the artist, which has been colonized by the western culture.

Keywords: Jorge Sanjinés, Bolivian cinema, Grupo Ukamau, the Third Cinema, imperialism, indigenous culture, Aymara, Quechua.

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Introduction

The notion of the Third World Cinema was created in the late 1960s by Argentinean director Fernando Solanas and Spanish-born director and screenwriter Octavio Getino. This movement is based on the principles of Marxist aesthetics, influenced by German playwright Bertolt Brecht (1898–1956), Italian Neorealism and British social documentary.

In the 1960s, following the footsteps of the Brazilian Cinema Novo and the Argentine Third Cinema, the Bolivian cinema began to revive and wake up. A movement which was rejecting commercial cinema and destroying the cult of author, initiated the process of the film production based on universal principles. The leader of the movement was the Bolivian film director Jorge Sanjinés (1836–present), who founded the Ukamau Bolivian production company in 1966, which focused on the historical and contemporary existence and socio-political circumstances of the Aymara people. This cinema was focusing on critical topics that used to be hidden by the First World film directors, while the Second World film directors repeatedly discussed the aesthetics characteristic of art-house cinema and private protagonists in conflict with the world.

In addition, Sanjinés was the leading theoretician of Bolivian cinema, who prepared a basic political and ideological ground for local cinema. The form of his texts, like his films, was based on the Marxist aesthetic tradition, which was expressed as a dialectical unity of form and content, which subjected his cinema to Bertolt Brecht's thought-out concept of art – “cheerful, militant learning”.

Associate Professor of University of Michigan Javier Sanjinés (1948–present) describes the cinema of Jorge Sanjinés as a fundamental conflict in the dual nature of the center of modern Bolivia, populated by an indigenous majority and a political elite who wanted to build a nation-state and was supported by a criollo (white) and métis (mixed white and native, or fully acculturated native) elite. Despite all this colonialism still remains as an unsolvable issue (Sanjinés 23).

Methods

This study shows the issue of cultural memory and history of Bolivia in totality by focusing on philosophical influences, visions and concepts (Imperialism; class and patriarchal terror; the importance of indigenous culture; national allegories). Assimilation with the modern culture was attempted by the local elite through

violence, without understanding the indigenous consciousness and the past. As a counterweight to this pressure, Sanjinés opened up cinema for a dialogue between colonial history and modernity to read the history and present of the working class in a systemic, class-motivated manner.

The article focuses on the Sanjinés's important films: *Revolución* (1963), *Yawar Mallku* (1969), *El coraje del pueblo* (1971) and *La nación clandestina* (1989).

The study discusses the aesthetic, semiotic, ideological and political codes of Sanjinés's cinema, based on critical manifestos written by the director, which presents the reality from an unusual prism.

The study answers the following questions:

- How Sanjinés's political, ideological (from the manifestos) and semiotic visions became the leading aspects of his cinematic aesthetics (Militant cinema with outsider characters).
- What types of visual and audio-visual codes (Dialectical approaches; Bolivian folklore and languages) the director used to convey political messages?
- What elements of cultural memory (Women and indigenous peoples cultural and economic terror; imperialism; violence) have become the means of exploring traumatic experiences with Sanjinés?

The analysis of films and manifestos are based on the Marxist Film Theory and Apparatus Theory.¹ According to the latest theory, the nature of cinema is ideological, and the rhetoric of dominant ideologies is conveyed to the viewer through the hidden language. The Marxist Film Theory is one of the dominant theories proposed by the Apparatus Theory. Since the 1970s, the theory has been the basis for Marxist thinkers to reveal the capitalist agenda and its ideological critique. Jorge Sanjinés is an overtly Marxist thinker whose films represent leftist ideology.

The aim of the study is to discuss the aesthetic characteristics of Sanjinés's cinema, understanding the philosophical concept (Jorge Sanjinés, Bertolt Brecht, *Walter Mignolo*, Mike Wayne, etc.). In this way the history of Bolivian colonization is considered opposed to hegemonic thought, which is the unique way of changing existing boring and hegemonic song transformed into Canto General.

Discussion

The term "Third World Cinema" was first mentioned in the late 1960s by the leftist filmmakers Fernando Solanas and Octavio Getino in their essay entitled *Towards a Third Cinema* (1969).

The authors divide the world cinema into three categories: "First cinema (Hollywood), Second cinema (European-type auteurist cinema), and Third Cinema (militant, critical, nationalistic cinema, concerned with elevating the social and political consciousness of its country's citizenry" (Jamshaid). The Third World cinema focuses on national identities and traumatic historical experiences that are directly related to the concepts of colonialism and imperialism. The aesthetics of the Third Cinema is revolutionary; Filmmakers speak directly to the audience and affect their consciousness. The process of identifying the viewer on the screen and promoting collective solidarity becomes principal to the directors. "Third Cinema cannot reject emotional engagements because without passion, without a sense of anger, there can be no sense of solidarity and no desire to change the world outside the spectacle" (Wayne 148).

The political messages and aesthetic strategies of the Third Cinema are fully shared by the Bolivian Militant Cinema of the 60s and 70s, the movement of Cinema Novo. The most radical representative is Sanjinés who attributed

himself to the Bolivian radical left and was involved in an anti-capitalist and anti-colonial struggle. “In 1960s Latin America, anti-colonialism took the critique of modernisation and developmentalism as one of its main arenas of struggle. Beneath the articulation of counter-narratives to the discourse of developmentalism lay a radical questioning of modernity as a homogeneous and universalising concept, anchored in the transformations of the epistemology of time under Western capitalist societies” (Errazu and Pedregal 44).

The first manifesto of Jorge Sanjinés – *Un cine militante* was published in 1971, in which he carefully outlined both the revolutionary and educational, as well as the poetic and creative contours of Bolivian cinema. In the manifesto Sanjinés not only appeals to his fellow filmmakers, but also focuses on the oppressed class, burdened by reality, whose daily plight the struggling filmmaker had to describe: “Those who came from the poorest places, there where misery the only face of the day, began by uncovering their lenses and thereby discovering only rags, trash, and infants’s coffins. There where they would focus was present death, inanition, and the pain of the people. They had traversed for years these same streets ‘without looking’, and it was the camera, which was for them like a magnifying lens, through which they looked honestly at objective reality. The suddenly posed to themselves the question, “What I to be done?” (Wayne 46).

The quote that leads us to the Bolivian reality ends with an allusion to the famous pamphlet of Vladimir Lenin (1870–1924), which echoes the fact that the oppressed working class in Bolivia will not become political by itself, but rather a Marxist vanguard is needed to spread revolutionary ideas among the oppressed (Sanjinés is part of the cultural resistance in such a way considered the *avant-garde*

to be a union of radical Bolivian filmmakers), thereby challenging Western imperialism and its local bourgeois class swindlers in Bolivia. This ideological and political attitude of Sanjinés are well read in one of his first short documentary *Revolución* (1963), in which the unbearable living conditions and institutionalized hunger of the local working class are replaced by their public speeches and police terror, which in a way echoes the cult film of Sergei Eisenstein *Battleship Potemkin* (1925). Sanjinés himself did not deny Eisenstein's influence, although he said he was impressed by his theory of montage. Therefore, the main task for him, uncovering of the revolutionary form, had to be done by reviewing the Bolivian reality as a whole, which completely excluded the acceptance of the aesthetics and cultural codes of the prevailing commercial cinema, as long as “A revolutionary film that advocates revolution using the same commercial language is selling its content, betraying its ideology in its form” (Sanjinés 90).

Sanjinés's next manifesto – *Problems of Form and Content in Revolutionary Cinema* (1976) is one of the foundational texts of Latin American cinema, which urges Bolivian filmmakers to discover beauty alongside with displaying a violent world, as a counterweight to Glauber Rocha's sad, ugly films and Solanas-Getino's “pamphlet and didactic films”. Inasmuch as he believed that “Revolutionary cinema must seek beauty not as an end but as a means. This proposition implies a dialectical interrelation between beauty and cinema's objectives. If that interrelation is missing, we end up with a pamphlet, for example, which may well be perfect in its proclamation but which is schematic and crude in form” (Sanjinés 62).

Sanjinés believed that the pursuit of beauty, which was based on the analysis of a political situation and general

decolonization, would constructively affect the oppressed class both in terms of understanding the socio-economic reality, as well as by showing the uniqueness of the archaic culture, as far as “That is why it is not a political tract, for it communicates a sense of identity and creativity. It expresses not just a subject but a whole cultural universe. This process is dialectical and for this reason greatly facilitates communication” (Sanjinés 129). For him, all of this was achieved by awakening the sense of beauty and unity in the daily life of the local population living in the Andes mountains, where their reflection would not be foreign and exotic like the Western gaze, but visible and contradictory, which would help the audience to see the reality and show the uniqueness of their culture. As Sanjinés observes: “this is what we want for ourselves: that our films also represent in some way the spirituality and beauty of our people. Through the film’s imagery, music, dialogue, etc., we attempt to be coherent with that culture; we pose the question of aesthetic coherency” (Sanjinés 93).

The camera, as an instrument, produces a left-wing vision which is fully shared by the director. The purpose of the study is to illustrate the means through which ideas are represented by aesthetics. In the article the analysis of Sanjinés’s films and manifestos are based on the Marxist and Apparatus Theories, as well as by Film Semiotics and Postcolonial Theory, dialectical methodology, as in terms of aesthetical and ideological analysis of the Third Cinema, these schools have no alternative. “It is a cinema made by intellectuals who, for political and artistic reasons at one and the same time, assume their responsibilities as socialist intellectuals” (Willemen).

Sanjinés criticizes both commercial and auteur cinema, insofar as he believes that “the bourgeois cinema, in its greatest

works, is the cinema of the author who transmits to us a subjective vision of reality and of the director who tries to seduce us with his own world [...] It is the cinema of the individual and individualism, of the creator who, from an ethereal height, makes cinema to relieve himself of personal obsessions” (Sanjinés 74). On the contrary, Sanjinés shoots his first full-length film – *Ukamau* (1966), which dealt with the political, social and cultural oppression and resistance of Bolivia’s indigenous communities. In particular, the story of an Indian, from whom the higher class first buys the products and then rapes and kills his wife. On the one hand, Sanjinés tells us a story about a revenge, and on the other hand, he generalizes history and presents the protagonist Indian as an integral member of the oppressed mass, who not only fights for selfish motives, but his actions have a political character, as he believes that history should be “rather of a true consubstantiation with the class objectives contained in the historical project of the dispossessed classes” (Sanjinés 42). The languages spoken by Bolivian people, their whispering without body emanating from their homes, are often articulated and dictated by the influences and practices of Western cultural colonialism. In the film the characters speak the Aymara language, which captures the indigenous language as part of Bolivia’s national heritage. Which is also produced from the perspective of Brechtian realism and by avoiding the captivity of a dominant perspective, echoes the class position, as far as his concept of realism “needs to be broad and political, free from aesthetic restrictions and independent convention” (Brecht 109). In this way, Sanjinés directly connects the awakening of the Indian people with local folklore and liberation from colonized cultural codes, so much that “Ukamau’s narrative depicts the indigenous as structurally separate from, and exploited by, the ‘modern’ nation... The cultural

forms of the (indigenous) ‘referent’ erupts through and deforms the dominant language (Spanish), disabling the latter’s authoritative claim to ‘know’ the colonial Other” (Wood 74).

Sanjinés borrows irrational techniques imported from the European avant-garde and modernism, but the aesthetics and film language are fully adapted to the cultural and linguistic codes characteristic to the oppressed national populations. Revolutionary cinema exposes those, who seize private property through violence against people. “*The work itself must bear those premises which can bring the spectator to discern reality. That is to say, it must push spectators into the path of truth, into coming to what can be called a dialectical consciousness about reality*” (Alea 108–131). Sanjinés achieves all this by “politicisation of aesthetics” (Walter Benjamin) and by the effort of transforming the viewer from object to subject (Julio García-Espinosa).

If in Western cinema, the characters, their evolution and existential issues are often more important than social issues, Sanjinés’s cinema offers a perspective in which a protagonist’s story tells viewers the history of Bolivia. Instead of an individual memory, a special role is assigned to the representation of collective memory. From a thematic perspective, particular importance is attached to the impact and traumas of colonialism on history (hunger, poverty, class inequality). Sanjinés constantly analyses the issue of oppression, the disappearance of a national idea and terror on it.

Sanjinés’s Quechua-language *Yawar Mallku* film (1969) is about the shocking story of the sterilization of Indian women carried out by an American Peace Corps clinic in the name of progress, when in reality it controls fertility and the reproduction of women’s bodies with complete disregard for women’s

wishes and opinions. Sanjinés saw the process of sterilization as a metaphor for cultural imperialism, “the hegemonic power of North America sterilized the Metis culture and cut it off from its Indian roots” (Mesa 226). Accordingly, the hegemonic class appears in the film as a conduit for Western practices and what is “illustrated by their adoption of an imported, Western identity that convinced them of the inferiority of indigenous cultures” (Sanjinés 18). Whereas Quechua offers an epistemology that is very similar to the epistemology supplied via Greek and Latin as has been framed inside the dominant history of European imperial/colonial modernity. Despite this, the director shows revolutionary nostalgia on the screen and tells us that the future of humanity must be communal like ancient indigenous communities.

Due to the radical and rigid aesthetics and political messages, the film found a contradictory response, but after the factual truth, documents and numerous discussions, the Bolivian government expelled the Peace Corps from the country, which the director refers to in one of the interviews as a blow “in the face of the empire”.

Sanjinés dialectically describes the mental and cultural characteristics of the local population behind the personal tragedy of the people. In addition to criticism and reflection, his film becomes a cultural product aimed at action, as he describes it in the text *Cinema and Revolution* (1971). He points out to the chance of birth of faith in the hearts of people full of fury and with tears in their eyes in order to save dignified people from oppressive structures on the one hand, and to help to overcome the hopelessness that was sown in the public consciousness by pseudo-revolutions and mass frustrations on the other hand (Sanjinés 13-14).

Sanjinés’s next film *El coraje del pueblo* (1971) tells another bloody chapter of Bolivian history, namely the government-ordered massacre at the Siglo XX mine

in 1967, with a documentary clarity and dialectical narration (at that time the Bolivian government was fighting against Ernesto Che Guevara's guerrillas). Sanjinés begins the film by showing the attack on miners, and then successively examines the economic and social exploitation in Bolivia, the daily plight of impoverished workers, and actions of the criminal class (political and economic) from Marxist perspective. The film protagonist is not a single subject, but like in Eisenstein's cinema – a collective – which marches against the oppressive elite, and Sanjinés talks about the cause-and-effect relationship of oppression and points to the institutionalized nature of oppression. The oppression of workers, attacks on trade unions, the plundering and export of natural and industrial resources to the West, as well as the general plight of the working class, exposes neoliberal and neo-colonial politics and calls viewers to anti-imperialist resistance. In the form of the proletariat, it shows collective unity as the driving revolutionary force for social and economic transformation.

In this process, the role of women's involvement becomes important for Sanjinés, who attacks the system and fight for equality and justice together with men. Accordingly, one of the protagonists of the film is Domitila Chungara (1937–2012), a Bolivian feminist theorist who was the leader of the Committee of Housewives union in 1961 and fought for social, economic and cultural rights. Instead of the dominant western liberal feminism, Domitila considered the path of emancipation as a Marxist, considering the role of the working class, and instead of revising the system, he considered its transformation as a necessary condition, after which men and women together would regain the right to live, work and organize that had been taken away by the antagonistic class. “Transcending male-centered, formalist, and auteurist

perspectives allows shedding light on women and below-the-line members of the crew and, remarkably, contributes to the ultimate goal of Third Cinema: decolonizing filmmaking” (Seguí; Palacios).

Domitilla not only addressed the Marxist critique of the sexual division of labor and analyzed severe forms of women's oppression, but also highlighted the exploitation and hellish condition of the men employed in the mines (the local working class). “Beyond stressing the inseparability of the individual from the collectivity, the film also illustrates how the precolonial concept of active complementarity that is understood to exist between men and women [...]. On the other hand, the symbolic emasculation of Indian men within a white-identified culture has made it difficult for Indian-identified women to address problems such as domestic violence and alcoholism other than as effects of poverty and exploitation” (Feder 175–176).

Jorge Sanjinés recalled in a 2016 interview with Cristina Alvarez Besco in which he said that he wanted to save the memory that had been forged by imperialist policies. He notes that the premiere of the film took place seven years later and was censored after several screenings, after which Sankhinesis and his team responded with a letter to the country's General and threatened to present a number of film documents at the trial, after which the film returned to cinemas; A revolutionary film that carried the factual truth and represented a democratic instrument of discussion, according to Sanjinés, it carried a philosophical path of re-empowerment for the indigenous culture, “which is the most precious thing in the Bolivian process: the philosophy of a society that has prioritized the us over” (Besko 21–28).

Sanjinés's film *La nación clandestina* (1989) is an allegory of the transformation

of Indian identity, in which the director depicts the formation of an Indian consciousness, thereby freeing itself from official politics. He speaks to us not from an observer's perspective, but from an Indian native's, as he wants the language of the film to be not only anti-colonial, but also to have an Indian philosophy and create resistance in this direction. The film becomes revolutionary in this way. The Sanjinés's film language is produced by penetrating and researching their culture, where Indians tell us about their own culture and reality as Sanjinés strongly believes that "revolutionary processes will neither exist nor be implemented outside of the practice of dynamic activation of the people. This truth should also be spread to the cinema" (Sanjinés 32). This method of Sanjinés has something in common with a revolutionary technique of guerrilla struggle of Ernesto Che Guevara (1928–1967), which was carried out by establishing equal relationships with the local population in the villages and abandoned peripheries by giving them back their disenfranchised voice, which would provide confidence and support for future objections.

Sanjinés creates a meditative atmosphere from a formalistic point of view, paints us a picture with unhurried and distant shots and presents the Aymara people in their natural and social environment. At the center of the story is a local resident – Sebastian, a mask maker obsessed with the idea of death, who decides to return to his cultural roots from the city (the motif of returning home). At the same time, he begins to delve into himself and overcome the class content of alienation and racism. He realizes that by going to the city and cutting himself off from his roots, he not only castrated and dehumanized himself, but also rejected the revolutionary awakening and transformation of his nation.

Results

Sanjinés and Ukamau's group, opened the way for the audience to see cinema anthropologically on the one hand, and on the other hand, gave the opportunity to read the problems rose in the films and the recent history of Bolivia outside the official politics. If the representatives of European political cinema tried "to separate the elements" of cinema with the Brechtian theory, Sanjinés and his team followed the footsteps of Brecht's *Der Dreigroschenprozess* (1928) and adapted the approach to a specific film to historical circumstances and changes, in such a way that in order to transform cinema into a pedagogical discipline, the means of representation were often changed and renewed (Brecht 162). In this regard, Ukamau shares the Marxist tradition of revolutionary struggle, which is not limited only to the forms of resistance existing at a given moment and shares the authentic struggle practices of the local masses at the time of changes in the current social situation. The task of dialectically connected images and mise-en-scenes was to reveal the reality, which the phenomenological approach of cinema often hid or expressed in fragments, while the Third Cinema preserved the cultural values of Latin America and offers unique ways of rethinking colonialism beyond the perspective of an "outside observer". In this way, Bolivian popular cinema presented to us as a people's cinema, where the existence of each hero and individual is integrated with the history of the whole collective and the nation, as the stories served to understand the life and destiny of the people, instead of individuals (Sanjinés 63).

Therefore, the task of Bolivian revolutionary cinema was to see people as a whole, and unlike bourgeois cinema, it was based on the process of collective liberation of people, and in this case

the audience. In each story and film, which has a specific aesthetic or technical solution, local audience sees itself and the country with sociological curiosity and revolutionary passion, and hears a “universal song” aimed at collective organization in alienated existence – a song based on the idea of love instead of the primitive understanding of hatred and revenge. Like Pablo Neruda’s poem “Flag”, in which a man asks his beloved woman to get up from the “dock of love” (where they share scents with each other), to go “wild-eyed” and “flag in hand” to “fight side by side against the networks of the devil, against the system that spreads poverty, against organized poverty” (Neruda).

Artistic allegories and formal radicalism (continuous shots, rigid camera movement, non-teleological editing) gradually turn into a manifesto of a radical rethinking of the decadence of the Bolivian nation. In this way and with poetic free narration, Sanjinés voices the dreams and unconscious aspirations of his oppressed heroes and releases them from the “shadows of catacombs” (Pedro Costa). The purpose of his cinema is to talk about local culture and indigenous people, but at the same time his task is to incorporate the indigenous people and turn them into revolutionaries.

In terms of stylization and ideological observation, Sanjinés ultimately ignores the linguistic grammar imposed by conventional and commercial cinema and offers free and rebel cinema to viewers, with sharp and at the same time poetic references. Accordingly for Sanjinés, the critique of imperialism, colonialism, racism, and economic Darwinism, as well as issues of demythologization and social relations, always stem from class issues. He calls on the heroes of his films to see Bolivia beyond the existing hegemony, to replace the oppressive and feudal-capitalist experiences of the present reality with the language of love and solidarity. Bolivia and the Global South, in general,

should unite under the universal idea and “march like an army, united, and pound the earth with their footsteps/and with the same sonorous identity” (Neruda 301).

Conclusion

The present study reveals that Sanjinés’s revolutionary cinema, manages to discuss such topics as hunger, imperialism, colonialism, class struggle, languages, violence, etc. through its politicization. Sanjinés’s ideological vision, Marxist approaches, which are direct in its manifestations, are also visible in his cinema. In this case, the cinema is involved in delivering the ideological vision to the audience. The film aesthetics are closely connected with the ideology, the mechanism of propaganda of which is the camera. Sanjinés is on the list of directors who believed in the idea of camera instrumentation. His view of the world is not narrow-nationalistic but international, and mirrors the need for a collective transformation of the Third World. Sanjinés places the camera inside the middle of group and produces a kind of “participant camera” movement (Rouch), which helps the audience to interact in the film in a more direct way instead of an external observer. “This way of operating the camera is a clear example of the decolonization cinematic language implied in the ‘cinema with the people’ technique, showing how the director Jorge Sanjinés renounces the hegemonic voice in the narrative” (Seguí 187).

His cinema in this way crosses the thin line between documentary and fiction, as Sanjinés and Ukamau collective “wrote film stories with miners, peasants, and indigenous in the 1960s” (Rojas-Sotelo). *Sanjinés’s cinematic language and ideological aspects are derived from each other, which does not deprive his films of artistic significance. These films, in contrary to colonialism, focus on the cultural memory of Bolivia,*

but the director does not completely deny the 'product' of any other culture (it will be Brecht's aesthetic and theoretical influences or the influence of Avant-garde cinema). But his film practice is not based on the liberal dewesternization idea, as "decoloniality moves toward delinking from every domain (economy, authority, gender and sexual heteronormativity and racism) while dewesternization from every domain, except from the economy of growth and development; that is, of economic coloniality" (Mignolo).

The article highlights that the political, ideological and semiotic visions articulated in Jorge Sanjinés' manifestos are an integral part of his cinema-aesthetics, and he dialectically connects a theoretical knowledge with the linguistic structure of films. The filmmaker needs theory not just to mark the critical points of the historical and socio-economic situation, but equally manages it as a base. In addition, Sanjinés implements a number of visual and audio-visual codes to convey a political message. Among them are the "integral sequence shots", which are tasked both with defining the perspective of the film's characters, and with confirming the continued presence of previous traumas and episodes in their present (This is frequently produced through flashbacks). They are unlimited to "national patterns" as their aesthetic characteristics present a typical picture of the Global South; The article also highlights the issue of cultural memory and confirms that the tragedies of its characters, existing difficult situations and individual traumas, are consistently an allegory of indigenous collective memory and possess the function of recording the cultural and political memory of this society.

The issue of decolonization is also critically important for Central Asia, which took a long time to relieve itself from the "clutches" of the Russian Empire, which was then replaced by "international relations with the West" and "big Asian countries" (especially economically).

As Madina Tlostanova notes these "individuals and groups are often products of a specific Soviet creolization, lack monoethnic cultural roots, were born and raised in the Russian (imperial) language continuum and within the framework of the late Soviet intellectual culture that was oriented towards the West" (The Postcolonial Condition, the Decolonial Option and the Post-Socialist Intervention, In Albrecht, M.). Therefore, in the modern context, it is important to understand the historical colonialism and its abandonment, as well as the complete liberation from modern "Orientalist practices" so that the countries of Central Asia can rediscover the melody of their own culture, and conduct international relations not subordinated, but on equal principles. It is equally critical for them to establish international relations with other "post-colonial" states, with which they have much more in common historically than with the "dominant countries."

The article maximizes the possibilities of cinema as a complex/multidimensional art (editing, cinematography, folklore, etc). The study through rethinking local contexts and cultural infrastructure establishes logical connections with the ideological vision which is represented by the use of various fields of art (Visual or aural codes). The article shows us the way from idea to aesthetics. It also shows Sanjinés's critical and contradictory discourse that explores Bolivia's national culture, languages and class issues. His principal goal was to separate Bolivians from Westernized cultural codes and at the same time to escape from the violent traits of national culture. Accordingly, this article shows that Sanjinés's goal was "to violate the western codes not in order to be different but to be ourselves" (Sanjinés 33), that is why he was "focused on developing a cinematic language coherent with the folkways of the Aymara and Quechua peoples" (Hanlon).

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ДЕНЕСІЗ СЫБЫРЛАР, ЖЕРГІЛІКТІ ХАЛЫҚТАРДЫҢ ТІЛІ МЕН МӘДЕНИ КОДТАРДЫҢ ДЕКОЛОНИЗАЦИЯСЫ: ХОРХЕ САНХИНЕС МАНИФЕСТТЕРДЕН «ҮШІНШІ КИНОҒА» ДЕЙІН

Аңдатпа. Боливиялық кинорежиссер Хорхе Санхинес (1936 жылдан қазіргі уақытқа дейін) манифесттері суретшінің кино эстетикасы мен идеологиясын айқындайтын «Үшінші киноның» (революциялық Боливия киносы; Grupo Ukamaу; 1960–1980-шы жж.) ең ықпалды өкілі болып табылады. Мақала Санхинестің маңызды фильмдеріне арналған: «Революция» (1963), «Явар Маллку» (1969), « Эль корахе дель пуэбло» (1971) және «Жер асты ұлты» (1989).

Бұл зерттеудің мақсаты – режиссердің революциялық киносын түсіну үшін манифесттерінің саяси, әлеуметтік және эстетикалық ерекшеліктерін зерттеу. Санхинестің фильмдері мен манифесттері марксистік және аппараттық теория, сонымен қатар киносемиотика және постколониалдық теория тұрғысынан талданады.

Бұл зерттеу философиялық әсерлерге, көзқарастарға және концепцияларға (империализм, таптық және патриархалдық террор, мәдениет пен жергілікті тілдердің маңыздылығы) назар аудара отырып, мәдени жады мәселесін және жалпы Боливияның тарихын көрсетеді, бұл сонымен қатар қазіргі Боливия мен жаһандық оңтүстіктің мәдени контексттерін қайта қарау үшін өзекті.

Зерттеу революциялық киноны саяси және идеологиялық контекстте талқылаған авторлардың (Хорхе Санхинес, Бертольт Брехт, Уолтер Миньоло, Майк Уэйн және т. б.) шығармаларын қайта қарауға негізделген.

Өлшемдер Санхинестің манифесттері мен оның фильмдері арасындағы нақты байланысқа әкелу үшін енгізілген, бұл өз кезегінде оның революциялық теориясы мен азат ету тәжірибесі арасында тікелей байланыстың бар екенін көрсетеді. Сондай-ақ бұл автордың визуалды және аудиовизуалды кодтары отаршылдыққа қарсы және азат ету функциясына ие деген тұжырымдаманы растайды. Екінші жағынан, мақалада батыс мәдениеті отарлаған жергілікті тілдің суретші үшін қандай рөл атқаратыны көрсетілген.

Тірек сөздер: Хорхе Санхинес, Боливия киносы, «Укамау» тобы, Үшінші кинематография, империализм, жергілікті мәдениет, Аймара, Кечуа.

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Алғыс. Автор Илья мемлекеттік университетіне және докторлық диссертацияның жетекшісі доцент Нино Мхеидзеге алғысын білдіреді. Сонымен бірге автор Хатуна Джинчарадзе мен Лили (Ли́ка) Глурджидзеге кеңестері мен редакциялаудағы көмегі үшін алғысын білдіреді. Автор сондай-ақ анонимді рецензенттер мен CAJAS редакциясына алғысын білдіреді.

Автор қолжазбаның соңғы нұсқасын оқып құптады және мүдделер қақтығысы жоқ екендігін мәлімдейді.

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ШЕПОТ БЕЗ ТЕЛА, ДЕКОЛОНИЗАЦИЯ ЯЗЫКА КОРЕННЫХ НАРОДОВ И КУЛЬТУРНЫХ КОДОВ: ХОРХЕ САНХИНЕС ОТ МАНИФЕСТОВ ДО «ТРЕТЬЕГО КИНО»

Аннотация. Боливийский кинорежиссер Хорхе Санхинес (1936–настоящее время) – наиболее влиятельный представитель «Третьего кино» (революционное боливийское кино; Grupo Ukamaу; 1960–1980-е гг.), чьи манифесты определяют киноэстетику и идеологию художника. Статья посвящена важным фильмам Санхинеса: «Революция» (1963), «Кровь Кондора» (1969), «Тюрьма дель Пуэбло» (1971) и «Подпольная нация» (1989).

Целью данного исследования является изучение политических, социальных и эстетических особенностей манифестов режиссера для осмысления его революционного кино. Фильмы и манифесты Санхинеса анализируются с точки зрения марксистской и аппаратной теории, а также киносемиотики и постколониальной теории.

Настоящее исследование показывает проблему культурной памяти и истории Боливии в целом, сосредоточив внимание на философских влияниях, видениях и концепциях (империализм, классовый и патриархальный террор, важность культуры и языков коренных народов), что также актуально для переосмысления культурных контекстов современной Боливии и глобального Юга. Исследование основано на переосмыслении произведений тех авторов (Хорхе Санхинес, Бертольт Брехт, Уолтер Миньоло, Майк Уэйн и др.), которые обсуждали революционное кино в политическом и идеологическом контексте.

Измерения введены, чтобы привести к точной связи между манифестами Санхинеса и его фильмами, что, в свою очередь, указывает на существование прямой связи между его революционной теорией и освободительной практикой. Это также подтверждает концепцию о том, что авторские визуальные и аудиовизуальные коды несут антиколониальную и освободительную функцию. С другой стороны, в статье показано, какую роль для художника играет коренной язык, колонизированный западной культурой.

Статья напоминает читателям CAJAS о жестоких и темных сторонах колониализма и важности процессов деколонизации.

Ключевые слова: Хорхе Санхинес, боливийское кино, группа «Укамау», Третий кинематограф, империализм, коренная культура, Аймара, Кечуа.

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Автор прочитал и одобрил окончательный вариант рукописи и заявляет об отсутствии конфликта интересов.

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