

**AN INVESTIGATION OF THE APPLICABILITY OF SUSAN
NAPIER'S JAPANESE ANIMATION (ANIME) 'GENRE
CLASSIFICATION MODEL' IN KENYAN ANIMATION**

FAITHSANDRA NEKHONGA MASIBO (BA)

M66/28937/2013

**A RESEARCH PROJECT SUBMITTED IN PARTIAL FULFILMENT
OF THE REQUIREMENTS FOR THE AWARD OF THE DEGREE
OF MASTER OF ARTS (FILM STUDIES) IN THE SCHOOL OF
CREATIVE AND PERFORMING ARTS, FILM AND MEDIA
STUDIES OF KENYATTA UNIVERSITY.**

MAY, 20TH 2019.

DECLARATION

I declare that this Research Project is my original work and has not been presented for a degree or award in any other University.

Faithsandra Nekhonga Masibo, BA.

M66/28937/2013

Signature:

Date:

SUPERVISOR

This Research Project is submitted for review with our approval as university supervisor(s).

Prof. John Mugubi

Signature:

Date:

DEDICATION

To Elizabeth and Protus Masibo, Lilian, Francis and Wilma.

ACKNOWLEDGMENT

First and foremost, I acknowledge my supervisor Prof. John Mugubi for his tireless effort in shaping this report through insightful readings, positive criticism and encouragement. I will forever be deeply indebted to him. I also recognize Sara Masese and all my friends and colleagues at the Department of Film and Theatre Arts and the larger School of Creative Arts, Film and Media Studies, Kenyatta University, with whom we walked this journey. I appreciate you.

I also benefitted immensely from the following and who I shall always remain obliged to: Dr. Rosemary Nyaole and Mr. Norman Shitote for your scholarly insight; Mark Njoroge, Ng'endo Mukii and Andrew Kaggia for the animation productions studied in this report and availed personal insight on Kenyan Animation films as a whole. Special mention also goes to Francis Welle, Kevin Arianda, Elisabeth Shabouk and Hellen Musira and her family for the support offered throughout this program. Finally, I express my appreciation and affection to my parents, Elizabeth and Protus Masibo, my siblings; Lilian, Francis and Wilma who stood by me in countless ways. God bless you.

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ABBREVIATIONS AND ACRONYMS

H.o.t.M:	Humanization of the Machine.
KFC:	Kenya Film Commission.
KFCB:	The Kenya Film Classification Board
LARP:	Live Action Role Play
L.G.B.T.I:	Lesbian, Gay, Bisexual, Transgender and Intersexual.
M.o.t.H:	Mechanization of the Human.
MV:	Music Video.
N.D:	Not Disclosed.
POV:	Point of View.
SCI-FI:	Science Fiction.
VR:	Virtual Reality.

OPERATIONAL DEFINITION OF TERMS

- 2D:** Two dimensions.
- 2.0 Version:** Used to denote a superior or more advanced version of an original concept.
- 3D:** Three Dimensions.
- Africanism:** Illustrating a passion for being African.
- Anime:** Japanese Animation.
- Anime-Catholicism:** A depiction of the Catholic Church in Anime in a different light other than just a religion.
- Anti-Terra-Former:** Element that destroys the earth.
- BML:** Black Lives Matter movement and Foundation.
- Catholicism:** Participation in the Catholic religion.
- CGI:** Computer-generated Imagery.
- Child-hero:** The Hero of a film who is a child.
- Counterfeit Culture:** Appropriation of cultural attributes sources without a cultural grouping.
- Elegies:** Anime that belong to the Elegiac mode of Napier's Anime classification.
- Fabula:** Story.
- Femi-hero:** The Hero of a film who is Female.

Genre conventions:	Aspects of theme, plot and storyline as well as Spectacle, props and costume that define a certain film genre.
Humanizing:	The filling of space/void within a machine where a soul should exist.
Inter-genre:	Belonging to more than one genre class.
Manga:	Japanese comic book which Japanese Anime is based on.
Mecha:	Noun; Mechanical elements. Of genre; involving mechanical robots in battle.
Mkorogo:	A mixture of chocolate and toffee skin tones.
Mode:	Used to refer to the Festival, Elegiac and/or Apocalyptic classification.
Nanobots:	Nanorobotics is the technology of creating machines or robots at or close to the microscopic scale of a nanometer (10 ⁻⁹ meters).
Naturalista:	One who has sworn off chemical treatment of hair.
New:	Time after this era/ the future.
Otaku:	Nerd/Geek/Super-fan of Anime.
Space:	Void within a machine where a soul should exist.
Syuzhete:	How a story is organized.
Terra-formation:	Changing the structure of a planet.

Transformer-esk: A term used to describe films that seem like Hollywood film Transformers (2012) that is a Mechanical based animation on ever-changing metal Alien robotic creatures that invade earth.

Unconventional Genre: Film genre that does not fall into distinct traditional genre classification models.

Wageuzi: Is a Swahili word which means ‘transformers’, it would also be used to refer to ‘the change makers’. *Wageuzi* is the title of a film made in 2012 by Kenyan animator Andrew Kaggia. It is a short 3D animated film showing Kenya’s main political leaders fighting for supremacy ahead of the country’s critical elections in 2013.

ABSTRACT

This research project explored the unconventional genre practices illustrated in the Kenyan Animation industry. Some practitioners in this industry are experimenting with unconventional genre and thus lack a way to classify their films within traditional genre classification. The project investigated the applicability of Susan Napier's Japanese Animation (Anime) Genre classification model in the Kenyan Animation industry. The films targeted for this research had to illustrate unconventional genre practices. Three films were selected purposively to illustrate their unique generic position. These were: *Luanda Magere and the Witchdoctor* (2015) by Mark Njoroge, *Yellow Fever* (2012) by Ng'endo Mukii, and *Wageuzi* (2012) by Andrew Kaggia. Additionally, the research went ahead and highlighted other films that illustrated unique genre practiced within the Kenyan Animation Film Industry and could be classified within Napier's genre template. Primary data was collected through film content relational analysis using an observational guide, interviews, and Focus Groups. Focus Groups matrices were used to understand the viewers' position on the genres of the films studied and Interview matrices to understand the Filmmaker's perspective on the genre they practiced. Secondary data was collected through close reading in libraries, the Internet, e-books, and online discussions. Data collection was done through Audio and Audio-Visual recording devices, note taking and the use of snapshots. The research project employed Susan Napier's Theory on Contemporary Genre Classification in the Anime Industry. Napier generalized Japanese Animation into an overall grouping of three main categories: The Apocalyptic; the Festival; and the Elegiac. The research used this model to classify unconventional genre films in the Kenyan Animation Film Industry. The research also employed the Formalism theory and engaged the theories of Theo Van Leeuwen on Semiotics and Iconography and Daniel Chandler on Genre in the study. The study illustrated that some practitioners in Kenyan Animation Industry experiment with unconventional genre. Additionally, the research illustrated how Napier's Genre model can be employed in the Kenyan Film Industry. The study promotes further research into contemporary genre studies.

CHAPTER ONE: INTRODUCTION

1.1 Background to the Study

Genre projection is a vital part of the animation film industry. This research defines ‘Genre Projection’ as a forecast of future genre trends based on a study of present tendencies within the film industry. According to Barsam and Monahan (2013), genre refers to the categorization of narrative films by the stories they tell and the way that they do tell them. The word ‘genre’ refers to a distinct type of text (Chandler, 2007). The conventions of film genre classifications are ever-changing. Systems for labeling genre have developed over time and genre categories have multiplied over the years. The working genre conventions of the film industry in the present cannot be defined by conventions dictated by Hollywood at the beginning of the film industry. The Film industry has evolved and there is a need for Filmmakers to push their boundaries beyond the normal conditions in order to bring about new ideas basically changing the convention of genres of film (Chandler, 2007). The shift in genre indentures can be seen in the works of 21st Century Kenyan animators. Ng’endo Mukii’s *Yellow Fever* (2012) is an example of a film that has depicted the implementation of a novel genre perspective among Kenyan Animations. *Yellow Fever* (2012) falls within more than one sub-genre of film, it is an Animation and Live Action film that has actual stills and archived historical documents within the film.

The basis of this project was to investigate the genre models used in the Kenyan Animation film industry, analyze films within the industry and examine contemporary genre model by Susan Napier and its adaptation to the Kenyan Animation industry.

1.2 Problem Statement

The conventions of animated film genre classifications are ever evolving on account of: ever-changing needs of audience demographic; technological advancement in hardware and software used in animation; and the spread of modern production techniques from traditional to advanced methods. Kenyan animators are also evolving to accommodate the changing industry trends. Animations created in Kenya currently have progressed significantly and do not fall into distinct traditional genre classification models. There is a need to create a genre template that encompasses these unconventional animations. This may not seem as a concern to animators whose work fall within the conventions of traditional genre, what of the rest? How do they successfully classify their work? This project sought to understand the existing genre categories in Kenyan Animation films. The research further analyzed the classification of animated film in Kenya. The research examined the adoption of a different genre classification template. With an ever-changing condition, this research project adopted a genre template that is fluid and inclusive of the contemporary hard to categorize genres.

1.3 Purpose of the Project

The animation industry in Kenya is fast paced and growing exponentially. Kenya has shown tremendous progression in the industry in terms of quality and quantity. There is an increase in animated commercials being aired in Kenya and also a steady rise in proficient Animators within the country. The growth of digital education with the introduction of laptops, tablets and smartphones in schools placed animation at the forefront of the education of primary school children. 'What-On Africa' is a listings site featuring culture, business and development events focused on Africa created by the Royal

African Society, it places the number of households in Kenya with televisions at 3.5 Million that translates into a large number of children with access to animated content aired on Kenyan televisions. With this large imaginable audience, genre becomes a vital topic of discussion for content providers, overseers and stakeholders at large.

This research sought to dig into Contemporary genre models and the understanding that a single film can fit into more than one classification. The definition of the classification according to this study stipulates firstly that the elements of the genre are featured singularly, thus one film cannot be classified as another despite the parallels between them. It has to be studied as a singular unit to truly be classified. Secondly, the features of each element are valued and studied distinctly thus becoming part of the classification theorem. Thirdly, this research considers the evaluation and only then determine attachment. To understand class, the research looked into an analysis of classification in Louis Hébert' *Analysis by Classification* (2011). Each class is valued as mandatory, alternating mandatory or optional (Louis Hébert, 2011). A mandatory value denotes that a film must belong to a classification. Also, consider the case of a film that is both a comedy and horror genres. How is it classified under the above value? An alternating mandatory classification gives the element a fluid base of classification, this can fall into either depending on predominant features. The optional value is expectable but rather loose in terms of specification. Louis further distinguishes between class and type. Strictly speaking, a type is not a class because rather than containing or bringing together the token units (the poems) governed by it, it generates them (Louis Hébert, 2011). This study considered films being categorized as by their method of creation that is a type, for

instance, a film can be a Live Action film or an Animation. Simply put, Louis points out that the rules defining classification can be simple or multifaceted.

Being an avid viewer of Anime, the researcher found general similarities between some unconventional animations made in Kenya and Anime films and series. In time through wide reading, the researcher singled out a few contemporary theorists with the main concern here being the generic classification of these uncommon Kenyan films. The most outstanding theorists to the researcher concerning contemporary Anime culture and global trends in animation were Hiroki Azuma and Susan Napier. The researcher selected a theoretic base on Napier's theories for this study.

Why Susan Napier's model? The study used Louis Hébert's method of classification to illustrate the importance of Napier's model in contemporary Genre study. Louis singles out four cognitive operations. Firstly, Comparison; Napier's model has already been applied to Japan's Anime industry. The theory's values and difficulties already demonstrated in her publications *Anime from Akira to Howls Moving Castle, Experiencing Contemporary Japanese Animation* (2005) and its earlier version *Anime from Akira to Princess Mononoke; Experiencing Japanese Contemporary* (2001). Additionally, the theory features in publications and studies done all over the world on Contemporary Genre theory concerning Anime and the animation industry. It is not difficult to draw parallels between the progress of Kenyan Animation now and the Anime industry in the past during its younger days. On a timeline basis, the Kenyan industry is where the Anime industry was in the late 80s and 90s. That was the time when Anime makers were learning to experiment with the unconventional. Secondly, Decomposition; This involves picking apart the elements of the theory and studying them distinctly. Napier generalizes Japanese

Animation into an overall grouping of three main modes: The Apocalyptic; the Festival; and the Elegiac. Furthermore, the theory conceptualizes the modes thus building on this research's identification of Kenyan films with distinctly unconventional genre features. Thirdly, Categorization; This operation is an integral part of the classification. This involves relating a film to a particular type. This process involves looking at the Kenyan films selected for the study and placing the films within a mode of Napier's genre template. Fourthly, Classification; Involves taking an element in a particular time frame and relating it to a class with other elements which are similar.

Considering Louis Hébert's *Analysis by Classification* (2011), it is clear that classification of elements into types and classes, in this case, Genre in Kenyan Animation, is a matter of singularity. This study seeks to give Kenyan unconventional animations a comprehensive analysis regarding genre.

The research selected three Kenyan Animation films for this study. These films are not a representation of the true essence of Kenyan generic disposition. Kenyan Animation is more cultured towards comedy, drama and educational content. These films represent the unconventional. A sense of singularity in that each film manages a value of Generic Hybridity. This study defines Generic Hybridity as the ability of a film to announce itself as its own text while catechizing limitations of its own. Additionally, the same film offers the importance of transformation as a thematic and stylistic representation.

An added value for this study is that these animated films are easily available on open-source websites for review and reference that is Vimeo and YouTube. The films selected also represent a technological and social-semiotic section of Kenyan animated films which signify a category of Kenyan films genre model.

1.4 Objectives of the Project

1. To investigate the genre trends in the Kenya animation industry.
2. To analyze the existence of unconventional genre practiced in the Kenya animation industry.
3. To examine the use of Napier's Genre Classification as an alternative to classify Kenyan Animation films that practice unconventional genre.

1.5 Research Questions

1. What are the genre trends in the Kenya animation industry?
2. What are the unconventional genre practices illustrated in the Kenya animation industry?
3. How can Napier's Genre Classification be adopted as an alternative to classify Kenyan Animation films that practice unconventional genre?

1.6 Significance of the Project

This research sought to understand the genre practiced in the Kenyan Animation industry. This research also sought to illustrate how some Kenyan animators are experimenting with genre. The project sought to exemplify how generically unusual Kenyan Animation films adhere to the conventions of Susan Napier's contemporary genre model. The model illustrates that traditional genre classifications of animation have fallen behind and do not inevitably define all of today's animated films. The Japanese Anime industry has successfully broken away from the conventions of traditional genre theory as written by Hollywood. Anime has developed a template that works for their wide selection of audience needs. This project sought to start a conversation on the importance of research

in genre studies. Specifically, this project ventured to analyze changing trends in the genre classification of animated films as influenced by advancement in technology, animation techniques and viewer demographic. The research emphasized on the importance of genre models that are current and inclusive of the unorthodox 21st century animator.

1.7 Delimitations of the Project

The project limited its scope to three selected Kenyan animated films produced between 2012 to 2015. The selected films have garnered certain recognition from local and international viewership. These films include *Luanda Magere and the Witchdoctor* (2015) by Mark Njoroge which was analyzed under the festival genre of Napier's classification; *Yellow Fever* (2012) by Ng'endo Mukii analyzed under the Elegiac genre of film. It is an inspiring tale on an analysis of the nostalgia of the present; and *Wageuzi* (2012) by Andrew Kaggia a 'transformer-esk' Kenyan Animation on the rise to the power. Kaggia's film illustrates dirty politics and the difficulty of the road to leadership. The film is analyzed under the apocalyptic genre classification. Napier also advocated an understanding of the hybrid genre approach to film. Ng'endo Mukii's *Yellow Fever* (2012) an eclectic illustration of artistic aesthetics is analyzed in terms of mixed genre approach in relation to Napier's classification model.

1.8 Limitations

The researcher restricted the project to the three sampled Kenyan animated films. The project took a formalist's approach as it only studied formal aspects of the films that portray generic disposition. Additionally, the film directors' genre classification ideology was important in achieving the assigned objectives of the project.

1.9 Conclusion

This chapter presented the background, statement of the problem and the purpose of the study. Additionally, it examined the delimitations and limitations of the research.

The next chapter examines studies already done on the contemporary genre in the Animation Industry. It also examines Anime culture in Kenya. The chapter further reviews two theories that will be used as a base for this study; Formalism Theory and Contemporary Genre Theory.

CHAPTER TWO: REVIEW OF RELATED LITERATURE

2.1 Introduction

This section entails a critical summary of the published research literature relevant to this project. Here the researcher introduces Japanese Anime and the industry at large to better understand contemporary animation genre classification.

Oxford Dictionaries (n.d.) defines Animation as a technique of photographing successive drawings or models to create the illusion of movement. In an earlier version of his book Looking at Movies (1999) Richard Barsam categorized Animation into three distinct types: Images that strive off 3D realism in narrative films; Images that exploit inherent realism 2D and Images made in Japanese style animation Anime. In a later edition Looking at Movies (2013), Barsam and Monahan claim that there are three types of animations: hand-drawn; stop-motion and digital. Barsam and Monahan categorize animation in terms of technique. In addition, animations are also categorized according to genre. Steve Neale purports that genre is a series of repetitions and differences that a film genre is defined by two things - how much it conforms or diverges from the stereotype (Perry, 2014). Understanding the existing genres of Animation is important so as to track changing trends within the Animation industry. The most widespread animations are Western animation created in Hollywood. Because of their enormous budgets they are able to distribute widely around the world. This in turn heightens the demand for quality animated films thus pushing the industry to strain in production of original animated content. The animation industry in the West is plagued with remakes and the genres are limited to either excessively adult animation or animation meant for children. Jaded animation enthusiasts have had to look further than the West for quality animated

entertainments. Japanese Anime has significant value in the multimedia entertainment world by means of video games, branded merchandise, Manga (Japanese comic book), Live Action films, and Anime-themed television series. A defining factor to the success of Japanese Anime is the availability of multiple genres that feed into the needs of different viewers regardless of diverse target audience characteristics. The industry makes animation preferred by diverse audience groupings because Anime genres transcend traditional genre classifications. Anime industry experiments with existing genres to find new genre classifications that appeal to different audience widely. This industry is one of the many independent industries that stand tall in their craft. A project of how changing trends in the Animation industry influence form and meaning in present-day animations is important. The model of Contemporary genre theory used in this project was initially created for the Anime industry.

2.2 Related Literature

2.2.1. Anime and the Kenyan Animation Industry

This section includes a detailed examination of genre development, character design, Religion and Culture content in Anime and Kenyan Animations. The section also examines Anime and Manga Culture in Kenya.

2.2.1.1 Anime and Kenyan Animation Industry Genre Development

The Anime industry is a key component of this research. Just like the Kenyan Animation industry, Anime started out as an independent entity and was greatly influenced by already existing and widely distributed Western media. Anime has Japanese graphic artists to thank for its existence. Overzealous Japanese graphic artists like Ozamu Tezuka

were largely influenced by the state of animation film world over and other art forms like the American comic strip in the 20th Century when they started to make Japanese manga (Olsen and Johnsen, 2012, p.15). In the early 1920s, Japan began learning Animation techniques and the process was largely dependent on foreign factors of new standards and forms of relation in society (Liang, 2014). The Kenyan Animation industry has been shaped by the West just like the Anime industry. Animation programs used in Kenya are made in the West. The availability of newer technology defines the type of animation we make in terms of form. The techniques learnt of animation are written and standardized by the West thus indirectly Western animation industry shapes the form of the animations made in Kenya.

The growth of Anime was marked with an increase in the number of genres practiced in the industry. American research company History mapped the development of Anime; in the 1960s, Anime was made for children but the 70s and 80s saw a revolution courtesy of the darkest periods of Japanese history like the Atomic Bombings of Hiroshima and Nagasaki in August 1945.

The stories grew in terms of complexity as dictated by the history of the people. The industry saw a development of diverse genres (Olsen and Johnsen 2012) which told the Japanese people's story. History can affect genre because genre is a social-cultural phenomenon (Bitzer, 1968). The Kenyan Film Industry is greatly influenced by the Kenyan people's lives. Animated films of whichever genre encompassed of realities that have already happened, are happening or are expected to happen within a familiar context in the future. This is one way that genre develops without the conventional scope. Genre classification can hinder creativity. The animator is able to create unhindered creations

when the constraints of genre are undefined. The 80s saw Anime industry dive into the visualization of the future case and point Katsuhiro Otomo's *Akira* (1988). The shift in audience demographics is also an influence in the changing genre classification of Anime. With older audience developing interest in watching Anime, the industry began to produce Anime for this emerging category. The shift in viewer preference in Kenya is coming to pass. Adults already familiar to foreign adult-themed animated films are now looking for Kenyan films that suit their tastes and preferences. When asked to talk about his film *Wageuzi* (2012) Andrew Kaggia said he wanted to make a film that he and his friends would enjoy. The film is very mechanical and can be likened to films of the Mecha genre of Anime. The first of its kind ever made in Kenya.

A large number of Anime begins as Manga (Manion, 2005) while some start out as games, for example the *Final Fantasy Franchise* (1987-present) created by Square CO., LTD founded 1986 now called Square Enix Holding. In terms of genre conventions, it should be noted that sometimes the films do not fall into the same genre categorization as the games. The films are at times made by the game makers so as to explain complexities within the game such as the *Final Fantasy* films. The film may host characters from the game but focus on explaining one aspect of the game thus making it fall into a different genre class all together. In the same light, Kenyan Animation industry is also growing in terms of related media. The Kenyan Animation industry started to print media on cartoon characters referenced from popular television shows for instance *Tinga Tinga Tales* and sales of *Tinga Tinga* merchandise. This Animation can be classified as a Feature epic film/series. The Homeboyz Animation Studio, home to animators Allan Mwaniki, Jimmy Gitinga, Tirus Njuguna and others, collaborated with Claudia Lloyd of Tiger Aspects,

United Kingdom (UK), to create the series (Vikiru, 2013 p.51). In 2005, a ten-minute pilot was created and pitched to BBC's CBeebies and Disney Playhouse as a children's series on African animal folktale (Vikiru, 2013 p.51). The series was produced from 2008 to 2010 and has been cited as a great achievement in animation in Kenya and a significant milestone in African animation (Allela, 2013 p.10). The series has also been aired on Kenya's Citizen TV from August 2011. This genre represents part of Kenya people's folktales within the Kenyan traditions and brings the historical aspect back into the present lives of metropolitan urbanized Kenya. An important marketing aspect of entertainment industry is the creation of an identity. A cultural phenomenon that sweeps the nation making the brand easily recognizable thus profitable. *Tinga Tinga* brand is one of the most recognizable Kenyan brands not only in Kenya but in the rest of Africa and some parts of the world. In the genres where the characters tell the stories are memorable in the viewer's minds - the audience gets attached and find comfort of familiarity with the characters. This explains why a child would want an action figure of their favourite cartoon character. *Tinga Tinga* is one illustration of this branding within the Kenyan Animation. The *Tinga Tinga* brand is largely recognized world over, in August 2010 and October 2010 exhibitions were held in Copenhagen, Denmark; additionally, *Tinga Tinga* art was sold for an impressive \$51,000 at an auction in Paris, France (Vikiru, 2013). The Pearson Foundation Initiative of London donated 20,000 *Tinga Tinga* books for children in Africa to read and improve their reading skills (Vikiru, 2013).

Barsam and Monahan (2013) note that The Wachowski Brothers collaboration with Japanese Animation Studio Production I.G. for the film franchise *The Matrix* (1999) was the first royally significant Western collaboration with the East. It has shaped partnerships

with foreign production companies around the world with the rise of Anime Live Action films. Companies like Warner Bros which have ventured into the East and opened studios to bring Anime and Manga to life. Among most notable productions in the most recent years is collaborated effort of C&I entertainment, Rockworks and Warner Bro, Asia Unit's *Black Butler / Kuroshitsuji* (2014) based on popular Japanese Manga *Kuroshitsuji*. The importance of drawing connections with Hollywood for this project is to show the growth of an industry. Homeboys productions have a series of short animated Web films where they have partnered with Warner Bros to create quality short CGI films. This partnership marks the evolution of the CGI Type of film in Kenya. Some scholars categorize CGI as a genre convention.

2.2.2.2 Anime and Kenyan Animation Character Design and The West

Character design can be used as a formal qualification of genre classification. In an apocalyptic film set in a bleak futuristic existence where war and death are a defining element in the story, designing a plus size character may be satirical. Since Anime is a key component to this research, it is vital to understand the inspirations behind its character designs with the purpose of drawing parallels. Anime are characteristically given large heads, big round eyes and rainbow array of coloured hair. Some critics would argue that Japanese Animation loses its authenticity because of the fact that most of the characters do not exhibit typical 'Asian' features of the single eyelid and the 'slit' eyes, and jet black hair. Manion (2005) asserts that critics have the ideology that Japanese Anime should 'look' Japanese and exhibit the single eyelid. Olsen and Johnsen, (2012) attribute the physical character design to Disney's influence on Japanese Anime Pre-war American Animation. Disney designed both humans and animals alike with round heads and big

round eyes, characters like Donald Duck and Mickey Mouse. The eyes are the windows to the soul, they say, and suck big eyes enable the animator to express a wide range of emotions. Manga and Anime are characterized by simple facial features which are extremely flexible (Olsen and Johnsen, 2012, p.15). Kenyan Animation also follows the Western design concerning the female characters. A thin waist, rounded bottom, curvy but not too chunky appeal and a little nose. The base construction of the male characters about the girl is borderline realistic typically 'Kenyan' character would be; a wide nose, plump lips, dark skin and coarse hair. The character design reflects fashionable style of the Kenyans in context. Animations in this past decade have followed the 'Naturalista' trend with the characters having big natural hair. Genres differ when they are defined in characteristics beyond distinct elements of genre disposition. An epic per say would have supernatural creatures within it that would not necessarily need to have 'African/ Kenyan' features. They would have to be 'hulking and scary'.

2.2.2.3 Religion and Culture in Anime and Kenyan Animations

Whilst Anime thrives off of diversity, it maintains many religious and cultural aspects from traditional Japan that Anime builds on various high cultural traditions (Liang, 2014) and evolves over time according to cultural and technological changes taking place with time. Many storylines have a basis in Shinto religion (Olsen and Johnsen, 2012) considering the Shinto Religion dates back to the 8th Century in historical records of the Kojiki and Nihon Shoki (Pilgrim and Ellwood, 1985). Shinto is prevalent in the work of renowned Japanese animator, Hayao Miyazaki, who Barsam (1999) calls the second best animator in the world. His works are themed for environmental conservation and show true humanity at a deeper more spiritual level. He calls for humanity which is a major aspect of

human nature that should be treasured and not let to fizzle. Kenya is a religion and culture driven society. More often than not, themes from these form of institutionalization crop into the Animation industry with issues like morality being brought up by an animation. In the same way, more often, religion does affect Kenyan Animation in terms of genre selection. Animation can be categorized from a religious perspective and simply dubbed Religious Animation. The Jehovah's Witnesses for instance spread Religious short films meant to instill Witness values to viewers through social media (www.jw.com). The culture of the Kenyan people comes out in animations that are made on the tales and folklore of the people of Kenya. This project analyzes a rendition of Luanda Magere's folklore made by animator Mark Njoroge. The choice to make this animation on the cultural aspect of the Luo people defines the genre within which the animation can be grouped.

In addition to paying homage to religion and culture animation can take to the deconstruction of the two. Themes in this sub-genre of animation follow in the line of a comparison between two eras for instance tradition versus modernity. Some Anime genres take to the deconstruction of religious beliefs and construction of new ideologies on religion and its function in the world. Anime that depict Catholicism has spawned a sub-culture of Anime called Anime Catholicism. This Anime shows the Catholic Church in an unusual position in the fight against evil depicted as the first line of defense against supernatural evil in the world. The Church clergymen are portrayed as mercenaries who wage war on evil by not just the word and holy water but by actively picking arms against such obscene unrealistic evils as vampires, demons and fallen angels.



Figure: 2.1. Anime Catholicism; *Trinity Blood* (2005) Source <http://tvtropes.org/>

Far from doctrinal religiosity, the creators of religious manga and Anime do not copy religious images or stick to religious ideology as it is. Simulacra of religious images allow audiences a ‘secondary creation’ or a playful recreation with parody, alteration, and even cosplay (costume play). The audience becomes the creators in the culture of secondary creation, cosplay, and online communication dealing with manga and Anime (Thomas, 2012). In terms of genre, religion plays a role of contrasts as tradition is contrasted to modernity. According to Napier’s classification, Religious Anime like Miyazaki’s would be either Festival or Elegiac. The deconstruction of religion as illustrated in Anime-Catholicism would be classified as Apocalyptic. The importance of an intricate look into Religion in Animation genre studies is because Kenya has a majority of religion practicing individuals. American governmental organization Central Intelligence Agency (CIA) places the numbers at Christian 83% (Protestant 47.7%, Catholic 23.4%, other Christian 11.9%), Muslim 11.2%, Traditionalists 1.7%, other 1.6%, none 2.4%, unspecified 0.2% (2009 est.) The core values of religion sip into our animations. While classification of Kenyan Animations may not be entirely centered about religion, a number of Kenya animation films are centered on the teachings of Religion and the cultures of the people of Kenya.

2.2.2.4 Anime and Manga Culture in Kenya

Kenya is a culturally diverse country that is rich in heritage. Kenyans are also very adaptive to favourable trends from across the world among them Anime and Manga. In Kenya, artists such as Eric ‘Zoe’ Muthoga and Shin Kyouketsuki propel animation culture creation and sharing art that have Japanese Anime and Manga styles. Their latest Manga is *Boku* (2015) a story about a young Kenyan boy and his colourful life in Nairobi.



Figure 3.1 Boku

Source Anime Anonymous Kenya

Zoe and Shin work on Kenyan comic ‘Manga’ where they have blended the Japanese art form with Kenyan art and stories. The product is a fusion of Kenyan traditional-style story elements with Japanese style illustration. They are able to post their work on social media. Their greatest distribution platforms being FaceBook and Deviant Art which is an online art society for the exhibition of art. While Shin and Zoe are just a tip of the iceberg. The Otaku culture is well fueled by the accessibility of internet in tech-

forward Kenya. Online communities like Anime Anonymous Kenya also help build the culture in Kenya. As mentioned earlier, a great number of Anime is based on Manga. Zoe and Shin are at the genesis of beginning proper Anime industry in Kenya. The government of Japan via its embassy in Nairobi supports the spread of the Anime and Manga culture in Kenya. It sponsors events and has a Cultural Center that offers Anime-related activities several times a year where guests participate in Japanese language singing competitions, Anime cosplay, the recreation of Anime as well as Manga in innovative ways. They gift innovation among the Kenyan Otaku. They also exhibit Kenyan artist exhibitions inspired by Manga and Anime.



Figure 4.1 Cosplay at the Japanese embassy Kenya October 2014

Source Anime Anonymous Kenya Facebook page

Kenya shares a colourful history with Japan, it is blessed with diverse ethnic orientation thus our severely colourful history. This is a sure stand out in terms of interesting heritage. Kenyans are people with a lot of beautiful stories to tell based on all age groups. Animation offers a platform for cultural studies that tell our stories in the simplest most meaningful

way. The beauty of animation is that it gives the animator who is the artist a platform to experiment with history, present and future. The connection between Japan and Kenya through Anime festivals, cosplay events and Anime screenings at the embassy help this research draw parallels between the Kenyan Animation industry and the Japanese Anime industry. The existence of practice of Japanese Animation trends within Kenya helps the research understand the makings of the identity formation, thus help the project place changing trends and possibly predict upcoming genre conventions.

2.2.2 Kenyan Animation

There is little or no documentation of Kenyan Animation concerning its history and development. The early 2000s marked a great growth in Kenyan Animation (Vikiru, 2013 p.50). Kenyan Animation ranges from traditional 2D to Computer-generated 3Ds. Young and upcoming Kenyan animators have pioneered in 3D animations in Kenya. Callus (2009) attributes the growth of Kenyan Animation from the 2 Dimensional drawings in children's books and political satire books. Some scholars attribute the growth of Kenyan Animation to the UNESCO Africa Animated Project that was located in Kenya 2001-2004 (Vikiru, 2013 p.51). Understanding the Animation industry from inception to its present state helps the researcher to appreciate the changes that have already shaped the Kenyan Animation industry. Notably, the Kenyan Animation industry is on a steady rise with institutions taking up teaching of Animation to eager young prospects. These institutions range from universities, colleges and studios as well as media houses. Establishment of training institutions such as Ark Media House, Shang Tao Media College, Nairobi Institute of Technology (NIT) and the African Sky Art Institute help train professionals for the animation industry in Kenya (Vikiru, 2013 p.58). Film Production and Multi-media tertiary

institutions offer diploma and degree programs in Animation (Vikiru, 2013 p.54). Studios such as the Homeboyz Animation Studio run six month programs to educate the animators on the technicalities of Animation rather than theory based programs.

In terms of genre classification, the rise of CGI training animation institutions has led to a shift where animators within Kenya are more proficient with 3D animations over 2D animations. This is in terms of classification on the Technical aspects of an animation. Also with the World Wide Web and availability of internet within Africa, Kenya has proven to be a technological hub and a large number of animators can download software such as Blender online and work at teaching themselves how to animate.

Kenyan Animation is used for entertainment, education, and advertising. Most Kenyan Animation film companies make money by selling educational and advertising material to mainstream television or social media.

It should be noted that not all genres can be used for any purpose or for any audience. Educational animation has to be short, colourful, fun and fast-paced to ensure that the target audience does not lose interest before they learn their lesson. The films also have to be simple because complexity may take away the viewers opportunity to learn. Complex film genres such as the Apocalyptic genre are used to depict realities beyond the present, thus may be used for entertainment or even visualization of a futuristic reality for a presentation. Genre and purpose of creating film go hand in hand. A distributor has to consider the genre of a film before airing it to a targeted audience.

2.2.2.1 Genre Trends Practiced in The Kenya Animation Industry?

There is little documentation of Kenyan Animation. Its only until recently that scholars have begun studies in the animation industry in an effort to document its history and growth so far. The 2000s have been a period of significant growth in the animation industry. Kenyan animators like Ng'endo Mukii and Andrew Kaggia have gained international recognition for their works. Higher learning colleges, tertiary institutions and studios now offer diploma and degree programs in Animation. There is also a selection of animators who are self-teaching due to the availability of animation software online. Not only is the software obtainable, but it is persistently changing to make the process faster and less tedious for the animator. Some self-taught animators are surprisingly good enough to get jobs in the Kenyan Animation Industry. These independent animator's use of Social Media to advertise themselves by sharing their work for free online with the hope of attracting partners and job opportunities. A self-taught Kenyan animator Michael Muthiga, the director of Fat Boy Animations, created the popular Faiba Commercial for Jamii Telecommunications.

In an article by Samuel Njihia printed in August 28th 2013 in the Business Daily the animator says that it is easier to make a 3D animation commercial than to shoot a similar scene in Live Action. The Kenyan Animation industry produces both traditional 2D and Computer-generated 3D films and series but because of the availability of animation software online there is a larger number of 3D animators in Kenya than 2D. The number of quality animations produced in Kenya is at a constant rise. The documentation of these animations is lacking because of the rate at which animations are produced and also the market that they are produced for. Most of Kenyan Animation is distributed through the

internet. A lot of animators place their work on platforms like YouTube, Vimeo and other Audio-Visual sites in an effort for world-wide recognition. This technique has worked for animators like Andrew Kaggia who in 2018 received a YouTube award recognizing his efforts in attaining one hundred thousand subscribers. Through this approach companies like Recon have absorbed a huge clientele for animated advertisements.

A great number of Kenya animators do not register their works with Kenya Film Commission or with the Department of Film Services archive. The animators also bypass the Kenya Film Classification Board inspection for fear of backlash after content scrutiny. This leads to the understanding that the Kenyan Animation industry is largely rouge and focused on increasing their body of work, personal and brand recognition gaining a following that will eventually turn lucrative enough to sustain them. They have little concern for the documentation of the number of Kenyan Animations produced for purposes posterity and research.

The genre of animated films can be classified by considering distinct conventions within a selection of films. This research considers the Technical aspects of the making of an animation as one way to classify animations. With the rise of CGI (Computer-generated imagery) technology, there is a large number of 3D films in Kenya. They have proved profitable with the rise of animated advertising in Kenya.

The audience intended to view an animation can determine its classification. The Japanese Anime industry can shade light on this method to classification. They have up to twenty different classifications desired for a particular demographic of audience. The method is well crafted as it puts to account the nitty-gritty details of age, gender, sexual preference and thematic preference. The most fascinating distinction this research finds

utterly shocking is the homosexual classification of growing boys and girls morally skewed animation *Hentai* (へんたい). *Yaoi* (やおい) which loosely translated to ‘Boy Love’ is animation meant for young girls who enjoy seeing members of the opposite gender get at it. *Yuri* (ゆり) which translates to ‘Girl Love’ on the other hand is lesbian-themed animation that is mostly watched by the male audience (Clements and McCarthy, 2006). This is very alarming considering Japan as a country is largely traditional and known for an overtly shy mannered population. Kenyan Animation is used for entertainment, education, and advertising. Most Kenyan Animation film companies make money by selling educational and advertising material to mainstream television or social media. Educational animation is aimed at bringing awareness to an issue, these animations guide the viewer into an ultimate lesson that is learned at the end of the episode or the series. Depending on the topics of concern, a theme is established and the animator carries the theme throughout the narrative. Here the animators use visual appeals to maintain the interest of the audience. The animations are characteristically short with basic plots. They are also colourful to appeal to the eye and stimulate the brain. The understanding that Animation seeks to make education fun makes animators include different stunts by design so as to keep the audience hooked. Humour is a running theme in these animations as they seek to keep the viewer in high spirits. Such animations also include interactive segments where characters look directly at the ‘camera’ talking right at an individual in the audience. This kind of inclusion is meant to retain interest of the viewer until the lesson is complete. These animations range from elementary math lessons meant for children to disease awareness animation meant for adults and environmental protection pieces meant for

wholesome viewing. The demographics of an animation for educational purpose is determined from the beginning of the animation process. The animator has to pair his or her demographic to the appropriate theme, language and characters to appeal to his selected population.

The other dominant purpose for animation in Kenya is for Advertising. Advertising material is mostly comic based with their appeal being that they are funny. Quality may be thrown out as long as the basic message within the animation is carried through in a humorous way that will be edged into viewer's minds for a long time. This comical element also affects entertainment animation like Tanzanian born cartoonist Godfrey 'Gado' Mwampembwa's the *XYZ Show* (2009) a political caricature that raised awareness on social and political issues, encouraged public participation in discussions about governance and reminded elected officials of their responsibility to the public (Callus, 2008). *XYZ Show* (2009) is one of the well-renowned animations watched in Kenya. It approached the serious topics from the humor perspective. The resultant conclusion is that the Kenyan Animation scene is dominated by comedy. There seems to be a lacking in demure films within the Kenyan Animation Industry.

2.2.2.2 Genre in Kenyan Animation Projected Growth Considering the Anime Industry.

A major reason behind the growth of the Anime industry is the industry's use of layers of complexity in story telling technique as a driving force in plot development. Anime started seemingly at the same place the Kenyan industry is at with a multitude of animations meant for children and wholesome viewership but it grew with the need for complexity. The 1960s was a period when Japanese Animation was majorly aimed at

children and was characterized by simple plots and storytelling formulas. Though in the 1970s, there was a significant change when the industry took a more sophisticated approach. The focus was given to more adult-oriented Anime characterized by complex human emotions, diverse genres even those that are taboo with themes ranging from the unconventional to the bizarre, as stated by Olsen and Johnsen (2012). In the 1980s, there was a demand for exciting and sophisticated Anime - the world was shifting technologically with the home video invention and Anime industry started production of strictly adult animation (Olsen & Johnsen, 2012, p.16). The period was also a time of experimentation for Japanese Anime. They experimented with the visualization of the future, case and point Taksuhiro Otamu's *Akira*. By the late 80's Anime had freed itself from being intended for children and was leaning towards the unconventional, bizarre and the serious. (17) This brought in an emotion-driven Anime. The shift in audience demographics was a major influence in changing the genre classification of Anime; thus the genres which are adult themed came to pass. Anime like Hideaki Anno's *Neon Genesis Evangelion* (1995) a Mecha, Post-apocalyptic brand with psychological thriller undertones is a good example of the shift to making Anime made for an adult audience. Anno's psychological battles are documented in the dreams and illusions of character within the films and series. This state of being defines Anime present today. The most known brands offer depth into the psyche of the contemporary Japanese animator and it's a wonderful visual of heterogeneous defiance from the norm in genre conventions.

Time and experience are some of the driving factors that shape up genre. Since animation documents socio-cultural phenomenon the experiences of the people shape the animations produced by the people. In the 90s, Kenyan television was dominated by comic

skirts. This could define why the people seem drawn towards the comedy genre. It seems familiar. Also, guardians may trust that the content is safe if it is a comedy. What happens when a people are faced by a defining moment; when a level of darkness touches their seemingly blissful existence? Considering Anime and the Japanese people. One of the most defining moments in the history of Japan was the bombing of Hiroshima and Nagasaki. Research done by historical archivers *History* documents both events three days apart:

“On August 6, 1945, during World War II (1939-45), an American B-29 bomber dropped the world’s first deployed atomic bomb over the Japanese city of Hiroshima. The explosion wiped out 90 percent of the city and immediately killed 80,000 people; tens of thousands more would later die of radiation exposure. Three days later, a second B-29 dropped another A-bomb on Nagasaki, killing an estimated 40,000 people. Japan’s Emperor Hirohito announced his country’s unconditional surrender in World War II in a radio address on August 15, citing the devastating power of ‘a new and most cruel bomb.’” *History* (2009)

This squarely sets Japan as among the first countries to experience a borderline Apocalyptic event. It is said that generations of Japanese still experience the effects of the bombing to date. This period of their lives shaped the Anime industry. They were able to translate this darkness they felt into emotional and provocative storytelling. Kenya recently faces a defining moment that scared many, Post-Election Violence of 2007. During this period a lot of Kenyans witnessed just how gory things can get as our emotions are not checkered. What made matters worse was the fact that the violence was internally sparked - it was not an external force coming in to cause the commotion. Many people were floored by how much death was witnessed and over a short period of time. While this may not be considered an apocalyptic event, it is significantly affecting enough to spark creative minds into animating about such a situation considering that Kenya is a patriotic and relatively peaceful country. In the years to come, films on the election period

were made from documentary to Live Action films and animation films. Maybe to caution against such adverse reaction to remind the people of how bad situations can get. Among these crop of films is Kaggia's 2012 animated short *Wageuzi* which will be analyzed in depth in this project. Such events have a way of shaping the human psyche as creatives are known for translating their personal feelings into their work. Animated films of whichever genre are encompassed by realities that have already happened, happening or purported to happen within a familiar context in the future. History can affect genre because a genre is a social-cultural phenomenon (Bitzer, 1968). This is one way that genre develops without the conformist scope.

Generally, this research recognizes that the Kenyan Film Industry is greatly influenced by the people's lives.

2.3 Theoretical Framework

2.3.1 Introduction

This section names the theories, tenets and criticisms applied in the project.

The research used the formalism theory for a scholarly criticism of the Kenyan animated films selected for the project. The pictorial difficulties of the films were analyzed in an attempt to discern visual complexities within the film that define genre traits.

The research also employed Contemporary Genre Theory to understand why the films selected in the study are part of the study. Additionally, the theory is used to classify the films in a contemporary genre template created by Susan Napier.

2.3.2 Formalism Theory

Formalism Film theory started out as Russian Formalism. Russian Formalism was a school of literary theory that flourished in the Soviet Union in the decade after the 1917 revolution and subsequently in Czechoslovakia (Kuhn, & Westwell, P, 357). Formalism started as a school of literary criticism in Moscow Russia by a group of scholars called the Moscow Linguistic Circle in 19th Century (Cuddon, 2013). Key figures in advancement of the theoretical development of Russian Formalism include Yuri Tynyanov, Victor Shklovsky, Osip Brik, Roman Jakobson and Boris Tamoshevsky (Cuddon, 2013).

The Theory's concern was to identify distinctive qualities in Literature (Kuhn & Westwell, 2012, p.357). Formalism describes an emphasis on form or formal elements in thought and culture (Pearson & Simpson, 2005, p.253). The term formalism was directly applied to film in the 1920s in Russia (Pearson & Simpson, 2005, p.254). It was until the 1960s though that film and television theorists applied Formalist theories of Literary

Criticism to film texts Pearson & Simpson, 2005, p.254). The acknowledgment of Formalist practices in Russian film and its spread among Avant-Garde Filmmakers in Europe and the United States (Pearson & Simpson, 2005, p.255) helped the spread of Formalism as a Film theory. In time Russian formalism had a role in the advancement of Semiotics, Neo-formalism, Structuralism and other branches of Film Theory (Kuhn & Westwell, 2012, p.357).

Formalism distinctly names two basic categories within Narratology; Fabula and Syuzhet (Pearson & Simpson, 2005, p.228) as narration reveals beyond the creator's intent. Rhetorical critics used formal features of thematic content, style and composition to analyze works of Art (Bakhtin, 1986). Formal criticism applied in this project is genre centered. Victor Shklovsky argued that perception, so habitualized could only lead to the formation of stereotypes and the function of literature and drama is defamiliarization (Pearson, R. & Simpson, 2005, p.195). Lloyd F. Bitzer (1968) coined the term Rhetorical Situation where the genre is marked by the actions of subjects within a defined situational disposition. The circumstances of a being define his Rhetoric Situation and the Discourse about the situation thus solidifying the genre (Bitzer, 1968). The understanding used by this research places this habitualized acuity in depicting ideas in a certain way and within certain spaces as what defines generic classification.

This research used the theories of Umberto Eco on sign and meaning to elaborate on formal aspects of the films studied. Eco subscribed to Roman Jakobson's logic on Semiotics (Bondanella, 1974). Jakobson proposed that Semiotics should be the project of diverse systems of sign and restraints against making language the typical optimal for sign (Bondanella, 1974). From the above statement, this research deduced that meaning can be

derived from more than merely the language used in a film but also other aspects of communication. This research placed visual aspects of form at the center front of this study in emphasizing genre as depicted visually in film. This research also looked into genre fluidity as illustrated by formal aspects in films. Scholars have felt an inclination towards genre-fusion in the analysis of present-day media (Campbell, & Jamison, 1984). This need has led to experimentation of such hybrid genre groupings.

This research used the Formalism Theory to point out features in selected Kenyan animated films that indicate unconventional generic disposition. Additionally, the writings of Theo Van Leeuwen on semiotics and Iconography were employed in the formal analysis of the films.

2.3.3 Genre theory; Contemporary Genre Theory.

The word Genre is derived ultimately from the Latin word ‘genus’ (used in biology to classify sub-groups of particular species), it is used in literary and film studies to distinguish between different types of works bearing a ‘family resemblance’ in terms of composition, structure, or subject matter (Buchanun, 2010). Scholars who have worked on aspects of the Genre Theory include Steve Neale, Daniel Chandler, Tom Ryall, John Fiske, Rick Altman, Jonathan Culler and David Broadwell (Cuddon, 2013).

This research project studied unconventional genre practiced in Kenyan Animated film. The first modern novel that undermined genre was written in 1604 by Miguel de Cervantes named Don Quixote (Buchanun, 2010, p.414). Additionally, the same book is said to be freed to evolve in new directions in genre illustration (p.414). Genre theory had structural and formal beginnings but theorists like Ferdinand Todorov Tzvetan worked to

push Genre into topics like morality, ethics (Buchanan, 2010, p.471) and thematic classification. Contemporary genre has evolved to associate different elements with distinct generic modes. For instance, the western Action film's hyperkinesism merged with East Asian martial artistry to produce a contemporary Action film in the 20th Century (Kuhn & Westwell, 2012, p.3). Additionally, the action mode features a wide selection of films ranging from historical, cultural and even thriller films (Kuhn & Westwell, 2012, p.4). In the 1960s a new rhetoric was slowly coming to light and scholars and practitioners in film were slowly embracing it. Terms like New-Hollywood were being inducted into Genre Studies. New-Hollywood is considered by theorists in film studies to be the period post 1960s (Pearson & Simpson, 2005, p.19). The period embraced new ideas in Film Genre and the industry in whole linking the breakdown of the studio systems and the introduction of the post-classical narrative (Pearson & Simpson, 2005, p.19). One of the most notable developments in Genre representation in film today is the shifting and increasingly fluid genre identities represented in film (Kuhn & Westwell, 2012, p.4). Individualities of the characters that represent a particular genre are changing. For instance, the hero of an action film now features an array of illustrations from the typical hulking and hard-bodied hero figure to the Femi-hero and even Child-hero. See the work of Japanese animator Hayao Miyazaki and Walt Disney Animation Studios' *Big Hero 6*.

Contemporary genre theory defines a social standard that is embodied in a typical form of discourse. (Coe, 2002). This definition of genre proposes genre as a social-cultural process. The number of genres in any society depends on the complexity and diversity of that society (Miller, 1984). Japanese Anime for instance, has carefully created a genre model that caters to every audience demographic. *Shōjō* is a genre of Anime specifically

targeting female viewers of about ten to eighteen years. Because of its demographic *Shōjō* Anime is typically romance and comedy centered.

The genre model used to classify film in this project is Susan Napier's Anime Genre classification. Napier experiments with Anime genre classification. In her books titled *Anime from Akira to Howls Moving Castle; Experiencing Contemporary Japanese Animation* (2015) and its earlier version titled *Anime from Akira to Princess Mononoke; Experiencing Contemporary Japanese Animation* (2001) she generalized Japanese Animation into an overall grouping of three main categories; the Apocalyptic, the Festival and the Elegiac. Genre classification is a constellation of works with similar attributes. Napier grouped all Japanese Anime genres into the three aforesaid modes somewhat taming the beast. Film Genre has evolved into a place of diversity where a hybrid approach to genre categorization is needed. The imagery within genres is borderline ritualistic. The animator has to pay homage to a few distinct images for it to belong to a particular genre. Kutsche (1998) refers to rituals as being the symbolic representation of the sentiments in a situation where the situation involves person, place, time, conception, thing, or occasion.

The Apocalyptic genre defines a time beyond the present. That is a different era whose imagery may be similar to the present or a distortion of the present. The main arrangement used is that of human vices causing irreparable damage to the earth or even universe to the point where it is now a game of survival for the fittest. The Festival genre focuses on human relationships. Cultural systems of religious or believe and political systems are part of the Festival genre. The Elegiac is melancholic Anime centered on human emotion. There is a joke among Otaku that there is 'human emotion' and then there

is 'Japanese emotion.' The expanse of what is ideally 'Japanese emotion' is felt in this genre.

Napier also allows for a single Anime film to belong to more than one genre category, this caters for Anime that span more than two genre groupings despite the genre classification criteria used. That is according to form used, themes expressed or style used. The research took selected Kenyan films and identified scene and frames from the films that illustrated visual markings of genre constraints as dictated by Napier's genre model. The research viewed the films in terms of; setting (When genre was used), subjects (Topics or ideas that the genre addressed) and participants (Kenyan Animation). Patterns in film genre illustration were identified and described then analyzed to reveal what they say about the frame and scene.

CHAPTER THREE: METHODOLOGY

3.1 Introduction

This section contains the research design, methodology, and the strategies used in this project. Consequently, this chapter intends to describe the data collection methods, procedures used in analyzing and presenting it.

3.2 Research Location

The research was located in Nairobi county. It was also conducted at Kenyatta University Post-Modern Library.

3.4 Research Design

The research design is Qualitative in nature. The research employs descriptive approaches to the project of the three films selected in a systematic analysis of content with the purpose of finding patterns of Napier's genre conventions in the Kenyan films.

The project uses Content Analysis to examine the relationship between films within each genre classification and employs relational analysis in exploring the relationships between the identified concepts. According to Palmquist, Carley, and Dale (1997) relational analysis can be semantic in nature. The research looks for semantic or meaningful relationships in determining the likely relationships in the meaning of images within each genre.

Cognitive mapping approach to relational analysis is employed to represent these relationships visually for comparison. Close reading is a vital part in the understanding of Susan Napier's genre classification.

Additional information is being sourced from secondary sources online and in the bibliography justifiable as Content Analysis relies heavily on researcher 'readings' and interpretation of media texts.

3.5 Target Population

The Kenyan Animation industry is dominated by short animated films which are largely undocumented. Thus the exact number of animated films made in Kenya is unclear. The target population of the research is Kenyan Animation films produced between 2012 and 2015.

The focus group target population was diverse but holding an element of homogeneity since genre groups film within clusters of similitude. First, the population was gauged according to character, availability and willingness to participate in the session. The group was projected to have the ability to participate in a cascading conversation guided by a modulator.

3.6 Sampling Techniques

The research employed non-probability sampling. This sampling technique enables the researcher to select films for the project based on purposive personal judgment because the researcher believes that the films selected for the project are most suitable for the research. The films selected for the project were made between the years 2012 and 2015. These Kenyan animated films were selected because they exhibit formal generic markers that place them within Susan Napier's genre classification model. The films were also selected because of their popularity and acclaim world over.

The films selected for the project include *Luanda Magere and the Witchdoctor* (2015) by Mark Njoroge. This film is a rendition of the legend of Luanda Magere who was a warrior in folklore among the Luo community. This film among others mentioned in the research was studied under the festival genre of Napier's classification; *Yellow Fever* (2012) by Ng'endo Mukii is an artistic consortium of imagery with the hard-hitting theme of skin bleaching. A selection of Elegiac films in addition to *Yellow Fever* was studied under the Elegiac genre mode. *Wageuzi* (2012) is a 'transformer-esk' Kenyan Animation based on the political rise to the power. The film illustrates dirty politics and the difficulty of the road to leadership. It and others of its kind were studied under the apocalyptic genre mode. Napier also advocated an understanding of the mixed genre approach to film and Chris Landreth's film *Ryan Exclusive* (2004) was studied as a feature categorized under the mixed genre approach.

The focus group sample was obtained through a selection process that involved inviting people with different perspectives. This was obtained using distinction of socio-economic and/or demographic backgrounds. The sample was selected to accord fruitful discussion rather than the opportunity for unsupportive debate.

3.7 Sample size

This research studies films that illustrated the unconventional genre practices in the Kenya animation industry. While there is a large number of Kenyan Animation films produced each year, a large number of them are rather conventional in terms of generic propensity. Those that offer uniqueness in generic standards interested the researcher. This project analyzes three Kenyan animated films as forefronts in unconventional genre illustration. These are *Luanda Magere and the Witchdoctor* (2015) by Mark Njoroge;

Yellow Fever (2012) by Ng'endo Mukii; and *Wageuzi* (2012) by Andrew Kaggia. Additionally, the researcher analyzed films that helped build theoretic support while analyzing the three film within and without the Kenyan Animation Industry. Among those films is Canadian Filmmaker Chris Landreth's film *Ryan Exclusive* (2004).

3.8 Research Instruments

The project employed the observation matrix illustrate how aspects of form demonstrate genre. Observation is a creative approach that captures details visually and gives first-hand data. The researcher used open-ended questions in interview schedules for the animators of the films. The sessions were recorded using Audio recording devices.

Focus group discussion schedules were used to gauge the thoughts of the project participants concerning Napier's genre model and films analyzed in the research. The individuals selected and assembled for the project were from diverse formal and informal employment, races, ages and gender-balanced including locals and exposure. The anonymity of participants is protected. Two focus groups were held on the same day. One held participants who were younger than 16 years old. The second held adult participants. Both sessions were recorded using Audio-Visual recording devices. Note taking was also employed as a data collecting method during the sessions.

Secondary data was sourced from online discussions, research and publications.

3.9 Data Collection Techniques

Snapshots of frozen frames were used to document formal imagery from the films selected in the project. The information observed was then filled onto the observation matrixes using notes. DeWalt, K.M. and DeWalt, B.R. (1998) give us further insight on

how the use of notes is both data collection and analytical to a level. This technique worked for this project because animation is majorly image-driven. Thus, observation gave the researcher an opportunity to analyze the non-verbal elements of the animation. Observation aided to create a holistic approach towards understanding phenomena. Interview and focus group discussions matrixes were filled through notes.

All interviews and focus group discussions conducted were recorded using Audio and Audio-Visual devices for purposes of posterity and ease of reference.

3.10 Validity and Reliability

The research used the triangulation data source strategy which gathers evidence from different types of data sources such as primary and secondary research, documents, public records, photographs and observations to authenticate the data and the project.

3.11 Data Analysis

Descriptive data analysis was employed in the project because it is a research strategy which describes the main aspects of data being analyzed. This allowed the researcher to make comparisons of conventions within different genres.

It involved the organization of the notes and transformation of the notes into coherent and informative texts that took a process of description and interpretation of the entire findings. This project concluded with a criticism of the findings and defended them appropriately supporting with detailed references. The research then employed the use of continuous reporting to present the findings from the analyzed notes that were compiled into a comprehensive final report.

3.12 Logistics and Ethical Considerations

The research managed logistical requirements of the project and adhered to the rules and regulations set at different levels of authorization and followed stipulated procedures set at departmental and school levels including various institutional levels.

This project adhered to the ethical considerations of research as stipulated by Kenyatta University. The researcher certified that documentation of references was well done and protected the patent rights of not only Filmmakers involved in the project but also those of the participants under the project. The researcher further guaranteed that the participants suffered no harm from the research activity, process, outputs and outcomes.

The researcher invited all the purposively selected participants to attend interview schedules and/or FGDs after having consented to the request through a letter of introduction from various research institutions and government agencies involved in the research. Any issue which may have arisen during and after the sessions were subject to clarification by the researcher upon request by any participant.

3.13 Conclusion

This section looked at the methods and techniques that the study undertook to effectively attain a viable research. The next chapter seeks to examine unconventional genre practices illustrated in the Kenyan Animation Industry.

CHAPTER FOUR: UNCONVENTIONAL GENRE PRACTICES ILLUSTRATED IN THE KENYAN ANIMATION INDUSTRY

4.1 Introduction

This chapter analyzes the unconventional genre practices illustrated in the Kenya animation industry. The research used Iconography to illustrate the conflict.

4.2 Iconography

This research uses Iconography to project the films selected for this project in order to band them with their concomitant genre mode. The pictorial difficulties of the films are examined in an attempt to discern visual complexities within the film that define genre traits. While semiotics goes to the lengths of connotation and denotation, it does not seek an intertextual clarification of the ideas issued within the work of art. Connotation can be about objects (Leeuwen, 2004, p.98) and poses. In addition, Connotation can consider; framing, distance, lighting, focus and speed (Barthes, 1977, p.23). Barthes further elaborates that each technique mentioned has a signified correspondent implication that remains constant enough for the viewer to retain some cultural vocabulary about it (23). Denotation takes effect when a relationship is established between the object, its position and an interpreted meaning. Recognition through identification of places, people, cultural aspects and what they represent is the final result of denotation. A multiplicity of meanings is allowed or even encouraged (Leeuwen, 2004, p.95). Iconography goes a step further as to intertextually position these connotations and denotations within a larger generic or otherwise definitive perspective. It uses both textual and contextual elements to analyze a

work of art. Iconography distinguishes three layers of meaning; Representational meaning, Iconographical meaning and Iconological meanings (100).

Representational meaning falls in the realm of denotation, here parallels in meaning are inferred from the work of art as it depicts reality. The content of the work is analyzed as it is a depiction of an existing reality thus meaning is deduced entirely from the picture. Panofsky describes Representational meaning as recognition of the represented on the basis of practical understanding (Leeuwen, 2004, p.100-102) and the separation of the accepting of the conformist implication that may be linked with what is represented. This form of meaning may change over time and space. This research explains using the action of a gentleman bowing. While the action has been considered to be a sign of respect it may also represent a sense of surrender to someone or something of higher strength, power, position, creed and so on. Some cultures would consider that respect while others would just bluntly call it fear. Considering the relevance of a bow, and its different meanings depending on the perspective of the onlooker we can see how meaning is fluid depending on the lenses looking at the work.

In *Iconographical meaning*, artistic motifs and combinations of artistic motifs are connected to with themes and concepts (Panofsky, 1970). An idea is formed about the already identified object; person, thing, or place. An apple in hand represents chastity and innocence see Cook & Tony Bancroft's *Mulan* (1998). Behaviour and recognizable traits position an element in a work of art in its larger more physical reality that it is based on. The conventions of the past are far more recognizable as acceptable than the present (Leeuwen, 2004, p.101).

Iconological meaning or ideological meaning is to ‘ascertain those underlying principles which reveal the basic attitude of a nation, period, a class, a religion or philosophical persuasion’, Panofsky (Panofsky, 1970, p.101). A work of art is considered a product of something and that something is what we try to understand by analyzing the work of art. The state of being of the source of it is the concern in analyzing the work with the aim of understanding more than what has been represented. This level of meaning tries to project the emblematic importance of a work of art. These represented states are clustered as distinctions that can and may be used to define other states.

4.3 Unconventional Genre Practices Illustrated in The Kenya Animation Industry

This section will elaborate on Unconventional Genre Practices and analyze instances of form that illustrate this genre practices in the Kenyan Animation Industry. This section will also contain the Researcher’s understanding of the Genre Classification of the Animations selected for this study, an analysis of the Filmmaker’s Interviews on appraisals of their own Films and Genre and the key findings of the Focus Group discussion analysis.

4.3.1 Background

This research realizes that through form an animation alienates itself from reality. The freedom that animation offers is that it transcends basic storytelling. The liberty of form leads the animator into an experimental state with the realization of the unconventional for instance bizarre dreams states and futurism. Yuri Trynianov from the Moscow Linguistic Circle expressed that the least impressive stories were those that relied on the Fabula alone (ND) conveying that the formal systems of complexity present distinct styles to produce a more appealing Syuzhet pattern. While genre tries to find patterns in

mutual relation, it also studies the contradictions of conflict in notions of choice. Deliberate manipulation of formal attributes of a film affects meaning.

Richard Barsam in *Looking at Movies* (2004 & 2007) speaks of the artist who is the Auteur deliberately manipulating form to define particular content thus affecting the viewers' experience. There is limited experience in a fixed POV (Point of View) shot as compared to a fluid shot. Needless to say, the second seems more appealing feeding into the perception of the viewer. In addition, the fluid shot is able to express more than just the image and the objects that are placed within the frame. It can express the emotional reactions of the characters in the frame. See how analysis of form is important in building a particular understanding of a film. Because of form, an emotional and intellectual connection is built between the viewer and the film thus inferring meaning which is referred to as Affective fallacy. When the meaning behind a work of art is purely derived from an artist work and the choices he or she made while animating the film, the animator can manage experiences of his view by his form. When watching an animation, the viewer has expectations purely defined by the genre of the film or if the viewer is very concerned from an intertextual point of view. The director, his previous works and the production house. Filmmakers have constants that however much they try to break from still define their work of art. This may be a genre constraint defined by work in a particular area of film, for instance, the case of Disney. The Conglomerate rarely takes moral risks with their animations. They produce wholesome animations meant for general age rating. On the other hand, Disney affiliates Marvel and Pixar take risks with theirs, the two production houses glorify the feminine form and express violence as a raw human condition among characters.

The researcher pauses a question; Does the animator not seek to surpass already transcribed expectations within the mind of his audience? True. Otherwise, the work would seem repetitive and his or her development would appear to have a stale quality and viewers would not flock to see the work. While the audience looks for familiarity, they welcome the unfamiliar too. Unconsciously viewers look for progressive arrangements within a film. They want to see if these arrangements meet already acquired expectations of the work; acquired from watching the trailer, critics review of the trailer or film as a whole and or expectations acquired because the viewer is already part of a cult following the franchise brands or genre. The viewer experiences the arrangements of a film in two ways; whether it meets his or her expectations or not. Either way the film may be rated highly depending on how the viewer enjoyed watching the familiar on screen or how they acclimatized, analyzed and interpreted what felt novel. The viewer responds to the structural arrangements of a film as they emphasize content.

4.3.2 Researcher's Understanding of the Animations' Genre Classification

What if the objects and arrangements within a work of art expressively restrict the work of art from falling within a distinctive genre? What if the contradictions within the work of art place it within more than just one classification? Let us have a look at the films in this project:

Luanda Magere and the Witchdoctor (2015) is a story based on a tale on Luanda Magere a legendary hero among the Luo community of Kenya. The film opens with a narrative that introduces the characters within the film and their roles. These are the villain, the hero, his helpers and the innocent ones who are victims of the villain. The settings and process to liberation are also defined within this initial stage of the account. These

revelations are defined in a storytelling format type narration. The film's intro is catchy, prudent and timeless - actively retorting history to a contemporary audience. This research believes that this intro is very viable at acquiring interest and maintaining curiosity among viewers. The film then proceeds to begin the current events in the story. Here is where what the researcher deems as 'controversial' sets in. The story takes a distinctive turn into plot degradation with severe action shots taking over and the base story becomes neglected. The intro presents a time-piece that transverses ages but the film presents an action-packed sequel to an unknown story because of numerous plot holes left out by the filmmaker. At this level of inquiry, considering the Kenyan Animation genre classification template, this research would consider the intro a folk film but categorize the rest of the film as an action film. The tale takes laissez-faire to a whole new level with Njoroge depicting a Luanda Magere rendition entirely out of the frame of mind adopted over the years concerning the legend. This freedom of thought and expression manages to garner a controversial review about the film's subject matter and plot.

Yellow Fever (2012), is it an animation? Is it a Live Action? The film has both animation and Live Action. This is a recent trend with its use extending to popular films like Phil Lord and Chris Miller's the *Lego Movie* (2014). *Yellow Fever* has animated fractions that when edited together with the Live Action bits tell a wholesome tale of judgment, loss, change and a bid towards understanding. When looking at the communicative aspect of the film, it could be dubbed a dramatic work of art. However, this would be an analysis of the animated part of the film. The Live Action parts of the film feature a naked dance by a young woman whose skin is black but a little lighter than ebony. Once in a while she is joined by another whose skin is a few shades darker than hers to

present a contrast between the two shades. Our protagonist wears a white face with deeply painted red lips with the mask is shabbily put. What is inferred from this visual is a state of unease. The woman physically embodies the conflict within the mind of a morphing being. First she illustrates the unsettled state of a person not comfortable in her own skin. Here she is crawling within her skin unable to appreciate herself. She keeps twitching and shaking in the discomfort. Using crafty editing, shortcuts of the shakes and twitches are repeated sequentially to truly jar the viewer from within. This astutely designed theatrical piece the dance and the sounds scoring it a theatrical element transcending Audio-Visual classification all together. This research would choose to call it the musical bit of the tale. This research believes Ng'endo was telling the story in the most impactful way she could and this goes beyond the shock factor of using nudity as a tool of significance in effecting the jolt. Mukii uses different mediums of expression - that is Live Action and animation. This seems like an attempt at creating something that surpasses any other in its rank. Singularity ensures that her work stands out as a time-piece ensuring that it is not overlooked or discarded easily. She uses editing craftily within the Live Action bit to layer silhouettes and historical images depicting the black community over time to connect the present and the past making the piece transcend both time and space. The film is truly affecting as it is visual despoliation arranged in an elect conglomeration of narrative forms for an emotionally and charged heart-rending experience.

Wageuzi is an action film, a pure testosterone charged guy movie. Any soft features about the film are solely associated with the narrative behind the formal illustrations and their intertextual references to the real-life counterparts of the characters in the film. The film is appealing because of its themes of change, struggle and eventual triumph of one of

the characters. Another striking aspect of the film is the use of large machines as characters. The characters have no dialogue and express themselves through their actions. They express a passion for the race for triumph and this hunger for power is expressed through resilience and violent acts against each other. Kaggia seems to alienate the viewer from reality feeding them hefty dose of futurism but all the while still hinting the comparison by placing the faces of the real-live inspirations on his mechanical characters. *Wageuzi* follows the journey to power of politicians within the Kenyan scene. What ultimately stands out about this film is the ideology behind it. In the Kenyan Animation industry such a mindset would be criminal if not rendered childish but the West has embraced the Action flick wholesomely with Marvel Entertainment and DC Entertainment Inc. animations dominating the industry. Marvel Entertainment introduced the world to the Cinematic Universe and slowly animators like Kaggia started toying with the idea of merging of Marvel and DC universes and seeing who will win in an ultimate battle for face. He also craftily put in some characters from the Star Wars universe.

4.3.3 Filmmakers Interviews On Appraisals of Their Own Films and Genre

4.3.3.1 Introduction

This section documents Interview Summary Report of the investigation of the applicability of Susan Napier's Japanese Animation (Anime) 'genre classification model' in Kenyan Animation. This report was prepared by the researcher. This research was located in the area of Kenyan animators and the interviews conducted within Nairobi county.

4.3.3.2 Responding to the Research Questions

The research was an enquiry of the applicability of Susan Napier's genre classification model in Kenyan Animation. The prime research questions addressed by the project are: the genre trends in the Kenya animation industry, the unconventional genre practices are illustrated in the Kenya animation industry and how can Napier's Genre Classification be adopted as an alternative to classify Kenyan Animation films that practice unconventional genre.

The research produced seven questions (Appendix III) instrumented in gathering information from selected Kenyan Animation Filmmakers. The information obtained through this process was used for research purposes only and handled in strict confidence. Appendix III holds the questions asked during the interviews. In some instances, related questions were posed as influenced by the base questions and the progression of the interviews. The activities included preliminary conversation about the Kenyan Animation Film Industry, followed by a question and answer segment. These interviews were documented via audio recording. The product of the interviews is a comprehensive summary report with emphasis on the understanding of the filmmakers and the genre of film they practice. An attempt at classifying the Kenyan films within the active Kenyan genre mode and an understanding of how Napier's genre model would define the modes of the films selected for the project. The results of this interview will be declared in the conclusion bit of this chapter.

4.3.3.3 Interview Schedule Methodology

The researcher was expected to establish and facilitate interviews with filmmakers whose films were selected for the project. The filmmakers were encouraged to participate in the project to the best of their ability because the project brought the attention of scholars to their films. Additionally, the research helped to re-align genre positions within the Kenyan Animation and the film industry as a whole so as to accommodate the unconventional. Interviews were held between July and November 2017 – the time frame was set on the availability of the filmmakers for face-to-face discussions. An audio account of the session was recorded and written transcriptions of the interviews analyzed. The researcher used notetaking during each session with the filmmakers to document key points noted. The researcher developed an interview plan and questions that guided the discussions (Appendix III).

4.3.3.4 Data Analysis of Interviews

This section analyses data collected during the interviews. The interview recordings were transcribed and taken through enquiry. An initial examination was conducted in order to get a general logic about the filmmakers and their films. A more detailed analysis was preformed later and here the researcher was able to acquire a greater understanding of the filmmakers as individuals and comprehend their justification for the work that they do. The researcher also got to appreciate the deeper meaning to the films and subject matter. In the end, the conclusive analysis was compiled and organized to be presented in a prose report. The findings of the interviews were then connected to the project as a whole in a bid to answer the research's interrogations.

When asked what genre of film he practiced filmmaker Mark Njoroge the maker of *Luanda Magere and the Witchdoctor* (2015) said that he practiced Anime Genre of Animation. This raised a new concern for the researcher. This research takes Anime to be animation from Japan. Locality alone excludes animation from Kenyan as being labeled Anime.

When asked, Mark explained that he takes Anime to be a style of animating rather than the origin of a kind of animation. It is a way of doing animation that is visibly variable even within Japanese Animation.

Beyond the notion of frames per second, the reality is that the way Anime is animated is significantly different from other animation industries world over and this is what Mark claims makes it Anime, thus, his justification for claiming to be a practitioner of Anime and within Kenya.

Njoroge also shed some light on some of the aspects about his film that raised controversial concerns with regard to the plot. (See Appendix VI). He attributed the disassociation of the intro and the film beyond the intro and the lacking in the plot to the incomplete nature of the film. He attests that what was distributed is part of the film and not a complete version of the film. There is a lot more that was not included in the final version. The researcher asked why and he confessed there was a defining reason for the rush but he could not pinpoint at it at that moment. Lack of patience or a demanding market may be the reason as to why the film felt rushed and almost too formal to be considered a film in its own right and not an audition piece or a showoff regarding quality action based animation.

This research had a chance to interview Ng'endo about her film *Yellow Fever* (2012) (See Appendix VI). When asked about the genre of her film she said that her film was a Documentary Animation. She considered her past as a vital instrument in shaping the story and thus reflects on a larger narrative of the African woman whose narrative intertwines with hers since they share similar identity difficulties.

When considering this genre disposition, the researcher had to admit frankly that this is the first time coming across this genre category; Documentary Animation. Mukii's bold disposition illustrates the growth of genre discussed in this project. Over time there has been a need for the film industry to adapt to this new idealism that caters to today's film. Her film in her own words seems to dissolve the distinctive constraints of generic classification and forcefully seek out its own conditioning thus completely redefining what genre is to any filmmaker or critic watching her film. On further reading on the genre, the researcher came across a definition where Documentary Animation is considered as the juxtaposition of animation and the archival footage (Roe, 2013).

Mukii admitted to doing a bit of experimentation in filmmaking with different mediums. These include film, animation, 2D paintings, drawings and stills. She said that it took her a while to develop a uniqueness that is still morphing with experience.

The researcher interviewed Andrew Kaggia maker of *Wageuzi* (2012). See Appendix VI for part of that interview appertaining this project. When asked about the genre of film he practiced he said 3D Action. He admits that he used to sketch in 2D but dropped the medium when he went digital.

The researcher also noted Kaggia's popularity. His Show Reel is a particularly global despite the perspective of Kenyan film. When asked about his work and its popularity beyond Kenyan borders, he admitted that his most watched animation and by an international audience is the apocalyptic battle between characters from Western Cinematic universes. It has a lot of views on YouTube but most of which are not from Kenyans. Kaggia's popularity also arose from the creation and release of Nairobi X in 2014 which is Kenya's first First-Person Shooter Game whose main theme revolves about the survival of the human race in an Alien invasion whose setting is in Nairobi City. These themes are not necessarily Kenyan themes. Rarely do we have Alien Wars and apocalyptic battle scenes in our animated films.

While practicing in film, Kaggia admitted that he noticed that Kenyans have an affinity towards a certain type of content. He also admitted to working against that grain to feed his fondness for Action Films.

4.3.4 Focus Group Discussion

4.3.4.1 Introduction

This section documents a Focus Group Summary Report of the investigation of the applicability of Susan Napier's Japanese Anime 'genre classification model' in Kenyan Animation. This report was prepared by the researcher. The research was located in the area of Nairobi County. The activities carried out during the focus groups included watching the films, talks on the term form and Napier's genre model and a fruitful

discussion on the issues problematized in the project. The three films and an additional film were watched and interrogated in accordance with the project.

The overall purpose of the research was to investigate the applicability of Napier's Anime genre classification model in Kenyan Animation. The principal research questions addressed by the project were: What is the existing animation genre template used in Kenya? How do the animations selected in the project not adhere to the existing animation genre template used in Kenya? and How do animations selected for this project adhere to Napier's genre classification?

The research engendered eleven questions that when interrogated would help illuminate on the applicability of Napier's genre theory in the Kenyan Animation industry. Questions derived during the focus group discussions. In some instances, related questions were posed for purposes of clarification and insight of more profound determinations to the queries (Appendix IV). The product of the focus group is a comprehensive Focus Group Report with emphasis on the understanding the active Genre model used in Kenyan Animation. An attempt at classifying the Kenyan films within the Active Kenyan genre model and an understanding of how Napier's genre model would define the genres classifications of the films selected for the project. These products will be declared under the index of 'Key Findings' in the report.

Focus groups tap into subjective experiences and are an efficient way to collect large amounts of data that describes, compares, or explains a social phenomenon (Fink, 2006). The researcher was expected to establish and facilitate two focus group discussions with a diverse participation of individuals. The focus groups were held on 16th October 2017. An audiovisual account of the sessions was recorded and written transcription of the

focus group was documented for analysis and purposes of posterity with the permission of the participants. Use of notetaking was employed during the focus group discussions by the researcher to note points illuminated during the discussion and new ideas that developed from the conversation.

The recruitment techniques and situations were limited to availability and interest in the project as a whole. The promise of an incisive discussion on the Animation industry as a whole the price being the aptitude of knowledge gained.

The researcher developed a Focus Group Matrix that guided the discussion (Appendix IV). The individuals selected and assembled for the project were from diverse formal and informal employment, races, ages and gender-balanced. The anonymity of participants is protected. The use of 'Participant X' and so forth has been chosen to refer to the participants' statements during the research. This research chose to enroll the participation of three children of ages 6, 9 and 14 working with the three is a crowd prescription to gauge the films' acceptability to younger audiences. Graphic frames were excluded from the presentation. The participants and researcher watched the films selected in the project then proceeded to deliberate over the films. The researcher realized that the participants were informally belonging to two stratifications those that watched Kenyan content and those that did not watch Kenyan content.

4.3.4.2 Key Findings

Focus group interview recordings were transcribed and went through analysis. A preliminary analysis was conducted in order to get a general logic about the data and its significance. A more detailed analysis was performed that depicted a detailed reflection of the participants' thoughts and expressions. In the end, key findings were compiled and organized in indexed topics which were then related to the overall project to reinforce the logic of the researcher.

Presented in a brief summary of the significant findings generated from the data gathered during the focus group interviews. Analysis of focus group interview transcripts revealed the following findings: An understanding of Kenyan Animation genre disposition and its viewership; an understanding of the reasons why Kenyans are not vivid watchers of Kenyan Animation; a revelation of why a growing number of Kenyans watch Anime as well as reasons behind the choices in viewership; and a critique attempt to classify the selected films in this project of the films selected for the project films and an attempt at trying to classify the films in the project in terms of genre. These findings are elaborated in depth below as follows:

Key Finding 1: Drama and Comedy are the main representations of Genre in Kenyan Animation Industry.

The participants of the focus group session defined these two aforementioned genres; Drama and Comedy as the main representations in the industry. The participants described this generic understanding of Kenyan Animation genre disposition and its viewership as by the animation work limited in the two genres. When asked why the participants came to a consensus that Kenyans are afraid of depth in art, the participants

said that Kenyan film makers would rather brush off hard-hitting topics, time-consuming elements and ignore what makes them unhappy thus preferring drama and comedy.

Key Finding 2: Kenyans barely watch Kenyan Animation.

Most of the participants admit that they have watched Kenyan animated productions in advertising but not film. They gave the reason that adverts are more readily available over full films. They had no idea where these animation films could be found, or their distribution platforms. They also questioned why they are not on mainstream media.

A few participants had heard and watched the film *Wageuzi* (2012) which stood out as popular among the participants. They attributed this ‘popularity’ to the amount of media about the film. The Animator Kaggia was interviewed severally concerning the film and its subject (Kenyan politics) by both local and foreign mainstream and social media platforms. The inference is that Kenyans are not avid watchers of Kenyan Animation but they will watch when presented with the animation. Kenyan Animation was deliberated to be stereotypical and ethnically based, fueling the tribal differences in the country by making light of cultural differences among the people. This limits the viewership to individuals who enjoy such shallow humour. The question of distribution was also discussed. The participants felt that mainstream media in Kenya should pick up animation film as part of their content. While the eighty percent Kenyan content reinforcement has been helpful in the exposure of Kenyans to Kenyan content, it has helped the Live Action bit of the industry rather than the animation. Very few Kenyan Animations have made it onto our television screens which is frankly not fair to Kenyan animators. They have to source for advertising gigs as that is one of the few ways they can make a living through

animation. Peer pressure is one of the main reasons Kenyan go online to watch Animations. Some are shared via social media thus increasing viewership.

Key Finding 3: A revelation of why a growing number of Kenyans watch Anime.

All the participants had watched an Anime whether knowingly or not. Five of the group of ten were avid participants in Anime binging despite busy schedules and little downtime. Three of the five purchase and download the Anime and create a watching list based on internet buzz and reviews from friends. One of the participants studied Japanese in an effort to understand Anime without the need for subtitles. Within this lot, the indicators favour Anime watching despite the disheartening difficulty of availing efforts.

Though a number of the participants did not actively watch Anime, they had experienced the art form in one way or another through pre-English-dubbed films and series and cosplay festivals, art, music videos and social media. Those that watched Anime attributed their interest to unique storylines and awe-inducing storylines, nothing like they had seen before. A participant felt that Anime offered content as of value over form while another thought that just as content is important, form plays a key role in expressing the content and Anime filmmakers play both in impressive proportions ensuring interest is gained and maintained through the piece. The participants also expressed that it's easy to get an individual to start watching Anime as it can be dubbed to referable language despite it being made originally in Japanese.

Key Finding 4: The reasons behind the choice in viewership and a critique of the films selected for the project and the realization of Counterfeited culture in Kenyan film.

Luanda Magere and the Witchdoctor (2015)

The younger participants utterly enjoyed this film. They laughed and moved about in angst as the actions in the film jarred them into an emotional response. For the older participants, the consensus on this film is that it has an element of counterfeit culture. This research defines this as an aspect of copying or mimicking of foreign culture in an effort to look more grandiose. Most of the participants felt that the film took too much from an Anime called *Naruto*. They drew plenty of parallels and thus the filmmaker lost favour with this lot. They believe that the African aspect lacked in this animation other than the introduction of the film which the participants felt embodied the Africanism needed to tell such a tale. The idea that the film was a show-off, some sort of audition tape for the animator came to light.

Yellow Fever (2012)

Only one of the participants had watched the film before. The participants were equally amazed by the depth of the film. The film generated a fruitful discussion on race, types of hair and melanin appreciation world over as depicted by mainstream and social media. By having the Live Action bit of the film, Mukii gave the participants permission to infer intertextual meaning beyond animation and into live-action cinema and the portrayal of women of colour in film today.

The film was influential in raising thought-provoking discussing on deeply affecting societal issues concerning race, skin colour, and hair choices among African descendants. The participants felt that the film was effective in defining the psyche of the black woman and how she is affected by the world about her. The participants also felt that the film told a story and the animator took time to research on the relevant themes and social contracts to effectively tell her story. She used historical documentation to illustrate

her point thus illuminating more on the length of the problem going back in history so far as to truly define it as a ‘fever’. Most of the participants liked the representation of this ‘yellow’ throughout the film from the moment go with the subsequent mentions of the word scorching itself into the minds of the viewers at the initial stage of the film and becoming a relevant vision throughout the viewing of the film. They agreed that Ngendo Mukii is an amazing filmmaker with the ability to truly pave way for other Kenyan animators and creatives within the industry. While the older participants solicited all the above from the film, the younger participants were bored by the flick which was hard to understand and fairly too deep for them to make heads or tails. They enjoyed seeing young Abby though. She appealed to them visually and they laughed when her face was made chalk white offering comic relief.

*Wageuzi*_(2012)

Three of the participants were aware of the existence of this film and had watched the film before online. They were also aware of his other works that feature superhero battle scenes from merging Hollywood Cinematic universes DC, Marvel and Star Wars.

This film offers more in terms of content to the viewers. The participants liked that it was entertaining and told a story. It has a depth rarely offered in Kenyan industry which was refreshing. Some participants liked that the animator was telling a story whose underline depth was offered by how much the animator knew about his topic of choice. He took time to research the themes about his story. Clearly time was taken to craft a worthy tale. The participants felt this was the reason why the film is a stand out in Kenyan Animation. The concern illustrated during the discussion was an approach to counterfeit culture as the film is a mid-way of popular Western cultures that have transcended the

minds of Kenyan animators and African-Kenyan culture. This is the second time this issue of imitation is being raised with the participants of the focus group. They mentioned *Transformers* and *Matrix* franchises which again illustrates that Kenyan filmmakers draw too much from their inspirations. The film though illustrated brilliance in somehow a fusing of what stands out as quality entertainment word over and what stands out as defining within the Kenyan local. This may be the reason for its popularity and success. It could also be the story, craftily timed to fit election seasons since 2012.

Key Finding 5: The participants of the focus group found it hard to classify the films in the project in terms of genre.

The younger participants enjoyed the motion in the film. They found it enjoyable and highly entertaining. They found it comical that the *Wageuzi* held familiar human faces. In an attempt at trying to classify the films in the project in terms of genre, conflict in thought became evident as almost every participant had his or her opinion on the genre grouping of the film. This expression of thought somewhat jabbered into an endless argument that simply discovered that the films are hard to classify. The general consensus was that the films do not fall within the usual Kenyan generic participation limits. They proved uniquely qualified in generally seeding their unique generic disposition.

Key finding 6: What makes the film Ryan Exclusive (2004) worthy of an Oscar.

This additional film was introduced in the project post-proposal stage of the research. The reasons will be explained in the analysis stage of the research. The researcher found it vital to listen to the views of the participants concerning the film. It was clear that the film raised

a lot of emotional responses from the participants. These emotions ranged from fear, shock, amusement and even disdain.

All adult participants felt that *Ryan Exclusive (2004)* is a unique film and agreed that it is not for anyone. The younger participants read little into the core story. They were otherwise carried away by the surrealism of the film form. It is very critical of its subject and definitive in documenting the life of the animator and the industry in the eyes of another animator. The question of money and the animator was discussed as presented in the film. The participants wondered whether Ryan's need for money ultimately defined the Kenyan animators. Do they create for money? This could illustrate Njoroge's almost audition-like film. Since most of the Kenyan Animations are used in advertisements they could be animating for an audience that needs animators to popularize their goods and services. This dedication to the art was refreshing and mindboggling. The participants thought that Kenyan animators could learn a lot from Chris Landreth. He is patient and expressive. His film is classic and definitive. It manages to drive its viewers into a comprehensive state without compromising on either quality or story.

4.4 Summary

The research went ahead and explored the most watched Animation Film genres in Kenya and was able to get insightful input from both groups of the Filmmaker whose films are selected for this project and the focus group discussion participants.

As illustrated in the transcribed interview (See Appendix VI), Andrew Kaggia mentions that he feels there is an appreciation of humour among the Kenyan audiences. He also feels that he needs to localize his content so as to be able to reach Kenyan audience.

There is a need for familiarity which Mukii and Kaggia's work lack, this may be the reason why they are influential beyond borders yet few Kenyans know that they are animators or have seen their works. This research appropriated this affiliation to comedy as a getaway, a need to change the angst state of affairs in Kenya from politics to the seemingly stagnated if not dwindling economy. The need for release leads the people to rush towards appealing easy to comprehend and liberating art. It is important to note that beyond the psychological effect of comedy the genre also appeals to a wider age group. If the themes are generalized, it is easier to sell a wholesome audience a comic rather than action or psychological thriller.

This research also considers familiarity of witty content in Kenyan Animation as another factor as to why comical content sells in Kenya. Such content is familiar to already available Audio-Visual art forms in Kenya. Kenyan radio, television and theatre are dominated by comedy and drama. The 90s solidified Kenyan television in dramedies like *Vioja Mahakamani*, the 2000s continue the trend with the likes of *Papa Shirandula* and *Mother-In-Law*.

With an already established fan base, the genre in animation only needed to present itself as a different media platform that offers the same content in terms of generic dispositions easily continuing to pull crowds despite the change in media.

Mukii suggested that there is little experimentation in new genres in the Kenyan Animation industry. This she attributed to a lack of funding. While budgetary restrictions may hinder experimentation among Kenyan animators, there is also a laxity that comes with the belief that the Kenyan Film Industry is still young. Kaggia suggested as much, the line being; 'the industry is still young'. The delusion that the Kenyan Film Industry is still young is a point of conflict that needs to be addressed. The research does not believe that

the Kenyan Film Industry is young. Such a mindset sets a motion in the minds of filmmakers in that they do not seek to cross the threshold of the norm because they believe that they still have time to develop. With rapidly changing technology, an online app can change Live Action into Animation. With Virtual realism accessibility at such a basic level, how easy will it be to make animation in a few years to come? This research believes that the Kenyan Film Industry has had enough time to grow into its adolescent if not young adult years metaphorically. The researcher has heard this phrase used concerning the Kenyan Film Industry numerous times and finds it truly appalling. This same industry started to produce films in the 80s with the staff at Voice of Kenya (VOK) providing most of the manpower that served as initiators of film in Kenya. By the late 90s, Kenya was already animating. Calling the industry 'young' only helps curtail its development by limiting its scope to that of a starting film industry.

The research also finds that there is a sense of vanity in the Kenyan Film Industry. While mentorship and training of young filmmakers does happen, there is a lacking of collaboration between filmmakers within Kenyan borders. For a film like *Wageuzi*, it will shock anyone watching it to realize that Kaggia worked on most of the film by himself. He wrote the film, did 3D Modeling, rigging, animating, lighting and composition. The only external factors involved in the film were Ulopa Ngoma who provided music for the film and DNA who composed and performed the outro for the film. Bringing different minds together to produce a work of art reduces the aspect of subjectivity when it comes to the production. Mukii went beyond borders with her partners. You can tell from the credits that most of the partners are not local. Though this seeds on quality and international appeal while maximizing on worldwide distribution channels, it stifles the growing Kenyan

animating workforce in Kenya. This trend keeps growing with animation hubs like Homeboys Entertainment LTD working with the Warner on short films for social media which can be found on YouTube. With Contracts for Disney Channel and CBeebies in the UK the studio is doing well for itself. The advantage of these collaborations directly affect the film companies and their works alone, but what about the other filmmakers without enough resources to ensure such partnerships? Kenyan Animation filmmakers do not think beyond their work; they do not place their work in the larger industry. This may be the reason for experimentation in animation techniques that will appeal to the international market and not the local market. For instance, mainstreaming of *Tinga Tinga* merchandise and animations ensured that the brand gained a lot of traction in Africa and overseas the relevance of the brand in though Kenya may represent something to the children because they watch the cartoon on television but to their parents who should buy the films and merchandise for their kids the brand means little. The rates for purchase are suitable for a specific class. While the merchandise is available beyond borders its availability is limited here in Kenya to few who live with exclusive zones within the country. One cannot simply walk into any supermarket or shop and get *Tinga Tinga* merchandise but by God, they will get Disney's Hannah Montana merchandise despite the brand being outdated and the star perusing opposing career exploits. In terms of popularity among borders, Njoroge's film managed to get the locals tuned in but they were curious and highly opinionated about the subject matter. He attributed the plot holes and seemingly entirely action-oriented plot of the film to his inability to conclude the film to completion before its distribution.

To understand why Kenyan audiences are selective on their content choice it was important to lay bare some reasons as to why some Kenyan film may stand out for an

international audience but not their local patrons. Decisions on generic approach need to be dealt with before most of the Kenyan industry remains stagnated in the ways set by the forefathers of audio-Visual Kenyan media. It is more than just problematizing the situation. Looking at the selected films in this study; the researcher was able to divine a common aspect of foreign-ness. While mimicking the other industries is the first step to creativity could also be a way to widen our horizons and enlighten the people on more than what they are used to. While Kenyan Animation is mainly social media driven, with only those meant for children gracing the television screens, it would do good to expose adult Kenyans to animation beyond adverts. The logic that most Kenyan Animation watchers have acclimatized to a certain kind of Animation could be true but it is a narrative that can change. The shift begins with animators like Mark Njoroge, Ngendo Mukii, and Andrew Kaggia.

The key findings generated by the focus group discussion illuminated a few key concerns about the Kenyan Film Industry. A common misperception about animation is that is meant a younger audience, specifically children. The younger participants of the focus group ages 6, 9 and 14 prove that not all animation is meant for children and teens. Notably, the younger participants of the focus group discussion illustrated a higher acceptability and tolerance for violence and action shots. They cringed at some instances but when asked which was the most interesting they nominated the most action-packed films and scenes. What is amazing is the selected film was the most affecting and highly debated as the participants felt it had a lot of borrowed cultural elements. Needlessly, they looked for humor and hoped for laughs over intellectual gain. Mukii's and Kaggia's films were targeted at a mature audience. The graphic nature of Njoroge's film also indicated the

film was made for a more tolerant audience - not too young. Thus proving that not all animations are made for children.

In terms of genre, the focus group spoke of the staleness of the genres offered in Kenyan film. Most of the participants has watched Anime and could not help compare Kenyan Animation to Anime. They illustrated why they watch Anime and the research narrowed down analysis of the discussion transcripts and deduced the following; The participants enjoyed unique stories with uncommon stories based on taboo and unique themes, unforgettable well-defined characters, the duplicitous villains and anti-heroism of the characters, interesting plot twists and beautifully elaborate locations and illustrations within the films. The Anime industry is also defined by the in-depth depiction of the surreal nature of human emotion which is explored and milked to ensure the viewer is emotionally tickled by the Anime. These are but a few of the reasons given by the collective on why some of them watch Anime. Those that did not watch Anime confessed a number of reasons though; One participant confessed that she sees no difference between Anime and any other animation other than language. If presented an Anime in dubbed in English, she would be none the wiser to discern it an Anime. She watched Anime in English for some time and only later in life did she come to find out that it was Anime and not any other animation from the West. Another acknowledged that they do not have the tolerance for the process entailed in availing the Anime. Despite the interest piqued from watching a few flick and series, he only watches them when they are availed to him and does not go out looking for them. Avid watchers of Anime appreciate the diverse content and sub-genres offered by the industry. Some participants were pleased with the fact that an Anime offers a novel experience every time and the unpredictability of the stories.

With regard to one of the films the group felt that the animator gave form more prevalence than content thus losing his audience all together. The first take away was that Kenyan animators can go some pretty impressive animating. The second was that the industry needs to put more time into writing stories and not necessarily trying to win audiences with formal spew. The concept of *fabula* and *syuzhet* are not considered in the film at all as the tale offered beyond the intro makes no logical sense. While the adoptions of a borrowed culturalism may be worrying, it is also a step towards creation. When done right, creators are able to better their work and not compromise on the quality of the original story. Its authenticity needs to be defined in every work, ultimately culture should encompass believe and identity of a collective of the animation source. The participants felt that two of the films in the project were highly researched and portrayed reality to the letter. This proper depiction of reality is what they felt made the film stand out over others. The participants advocated such attention to detail as one of the only ways to better the Kenyan Film Industry. Content mattered to this collective. They appreciate a tale that offers them food for thought, something that will stay worthy to them as more than just entertainment. This sort of storytelling is what they ultimately felt the Kenyan Film Industry should embrace. The participants felt that Chris Landreth's film *Ryan Exclusive* (2004) was a novel concept that attacked the psyche of an animator throughout his career from his hey-days to later in life when the glory has faded and frustration has stepped in. The participants liked that the filmmaker was very aware of his subject. He pulled documentation and footage from the subject's history almost textually rewriting his life entirely within the film much like Mukii in *Yellow Fever* (2012). The collective was

impressed by such bravery in the expression of animation in an almost documentary-like fashion.

When asked about the genre of the films selected for this project, the animators of the films and the participants of the focus group had different takes on genre. Njoroge's film was hardest to qualify. Since its subject matter was already questionable, the participants felt that the animation was an 'audition tape' rather than a film and could not qualify it. Qualifying an illustrational film felt a little atypical from the position of the participants as none of them identified with the subject matter in the film enough to confidently state that it belonged to a classified grouping. Interestingly so, a few of the participants who felt that the film's intro was culturally relevant defined it as a Historical Epic one that portrayed the life of Luanda Magere. It could be an action flick as purported by one of the participants.

Ng'engo Mukii classified her film as a Documentary Animation. When asked to designate the film in a genre grouping the participants of the film were confused about where the film belonged. They were reluctant to call it an animation because it had Live Action bits. They were unwilling to call it anything in particular as the odds that it truly defining a generic approach were highly negative. When introduced to the grouping that it was a Documentary Animation film, the participants felt akin to the idea until one of the participants pointed out the euphoric like Live Action bit of the film that that felt more like the depiction of psychological turmoil thus introducing the thrilling dramatic aspect to the film. After a debate of sorts, the participants agreed that the film could be a Docu-Dramatic Animation/Live Action film.

Kaggia defined his film as an action film. The participants of the project felt the film embodied documentary aspects seeing that most of the film's events happened in real-life and were dramatized in an action flick for entertainment or histrionic effect. This genre grouping may have been highly influenced but he already deliberated genre grouping of Mukii's film as its debate took place moments before Kaggia's. This goes to show the highly swayed disadvantage of focus group discussion forums among participants. While that may be true, the fact remains that Kaggia's film documents real-life events. The generic disposition of the film becomes highly argumentative with the introduction of the mechanical aspects of the characters thus making the film's genre grouping a challenging endeavour. Among the participants of the group, the film was classified as a Documentary, a Docudrama, a Si-Fi and an Action flick animated film.

4.5 Conclusion

This chapter analyzed the unconventional genre practices illustrated in the Kenya animation industry using Iconography to illustrate the conflict. The next chapter examines how Susan Napier's genre classification can be used as an alternative to classifying Kenyan Animation films that practice unconventional genre.

CHAPTER FIVE: SUSAN NAPIER'S GENRE CLASSIFICATION AS AN ALTERNATIVE TO CLASSIFY KENYAN ANIMATION FILMS THAT PRACTICE UNCONVENTIONAL GENRE

5.1 Introduction

This chapter contains an understanding of Susan Napier's Genre Classification, an analysis of the films selected for this study. This chapter will also present an experimentation of the application of Napier's model in the Kenyan Animation Industry.

5.2 Napier's Genre Classification Model

Anime is a complex art form as it offers intrepid insights into topics such as gender identity, anxieties about body mutation and the post-humanity (Brown, 2006, p.1). Napier's model is one of many rising contemporary genre theories advocated to classify film in a constantly morphing industry. While genre dates back to the writings of Aristotle on poetry it has slowly evolved to significant proportions and applies over a larger volume of works in the scope of visual, audio and audiovisual works of art. With every passing season of practice and correlative research, comes a novel understanding of genre then its evolution. In contemporary genre theory, a genre is defined as a socially standard strategy, embodied in a typical form of discourse that has evolved for responding to a recurring type of rhetorical situation (Coe, 2002), thus insinuating that genre is a socio-cultural phenomenon. Miller (1984) places genre within the complexities and diversities of a society.

In her books titles *Anime from Akira to Howls Moving Castle: Experiencing Contemporary Japanese Animation* (2015) and *Anime from Akira to Princess Mononoke: Experiencing Japanese Contemporary* (2001), Napier generalized Japanese Animation

into an overall grouping of three main models: The Festival, the Elegiac and the Apocalyptic. The festival model celebrates dissolution of social boundaries and hierarchies (Napier, 2001, p.237). The Elegiac is melancholic Anime centered on human emotion (Napier, 2005) and the Apocalyptic include themes depicting social change, widespread uncertainty, oppressing and a shaky economy (Napier, 2001).

This research sought to classify films that fit without the limits of usual genre classification. What makes Napier's model suitable to classify such films is that its limitations do not limit the films' scope of reference to a single genre grouping while offering a sense of homogeneity among clustered films. This research realizes that Susan Napier's genre model is thematically based with themes essentially defining genre. She takes time to craftily place animations within each genre and explain using illustrations from films as to why the film may belong to a genre model or two. While Susan Napier's genre template seems novel while considering its applicability within the Kenyan Animation industry. This research reaches farther than merely classifying Kenyan film by Napier's classification model, it proposes an additional approach that employs Napier's method but also clusters the traditional approaches to genre of analyzing formal features in a larger generic grouping that determines the analysis of thematic content, style and composition of the film. The modes are discussed in depth below.

The analysis begins by interrogating Napier's Genre model and appraises it as a timeline of the past, present and future. Here the researcher attempts a suggestion that time can be a factor in determining genre classification. Bitzer in his book *The Rhetorical Situation* (Bitzer, 1968) says that genre is marked by the actions of subjects within a defined situational disposition. This research places this subjects within a time frame that ultimately

defines the genre within which the situation, discourse and subject are placed in. While content, style and composition should define genre they only appear as an analytical base after the animated film has been placed within a timeframe with the human being's lifespan as a definitive baseline for the classification. The issue of time and genre is the concentration of this project. This research seeks to propose the analysis of genre from a time perspective. Why would the research seek this approach to classify animated film? The researcher asked this question, could genre be defined within a time period and solely represent that period?

Consider the Noir period of film Post World War II period; 1944-1954 (Spicer, A., 2016) that arose arguments over stylistics elements and the genre. Films Noirs are known for unusual lighting, sinister plots, and feeling of paranoia (Conard and Porfirio, 2007). The Noir period of films represents a period of dark, deep and highly retroactive film era that is considered a cultural phenomenon (Spicer, A., 2016) that contrasted Hollywood's more colourful film at the period. Notably, film Noir is not a genre but a definitive period of film. So as to purport that time can be a factor in genre categorization this research seeks to define time within the limits of the project. Let us understand what time is; The Merriam-Webster dictionary defines time as 'a non-spatial continuum that is measured in terms of events which succeed one another from past through present to future'. This research believes that in the Audio-Visual industry time plays a vital role concerning content in film thus defining genre seeing that according to the above mentioned definition, time is marked by events. Without events; something happening then time would simply freeze thus cease to exist. The research starts by allowing for time to exist in film. Film has the capability to morph time to its will. Only in film can time be made into a fluid entity. Time can be sped

up such that thirty years fit in the time frame of a two-hour film. Time can also be slowed down where a minute in real time can be extended by increasing the number of frames per second and/or stretching the cumulative frames to over a minute. This makes the relationship between time and film very intriguing. A film that is too long film takes a lot of time from its viewers. This may be a good thing or a bad thing depending on perspective. The viewer's interest may be retained if they enjoy other aspects concerning the film like genre, plot, spectacle and so forth. They may get lost in it is the elements of the film are not intriguing enough. A film that is too short may not have enough time to pique the interest of viewers or may leave viewers wanting more or hanging. In this industry time and film are comrades on the same journey.

The researcher proposes that film exists in time. Films define periods of time. Here spaces and their defined timelines are challenged. A viewer who has never been to London, for instance, can describe the Eiffel Tower in detail after seeing it in a film. Through film, people are given eyes to see beyond their usual spaces. Films affirm the past, document the present and try to predict the future, this is the projection that film exists in time. Additionally, through film the existential nature of humanity is exposed. We tend to seek our purpose to find our reason for being. Over time, this research believes that the human existential crisis has been documented in art forms including the animated film. The correlation between genre and time that film exists in time is purely periodical. It places each film within a period of reference linearly thus each period states the human condition in that era in time. This documentation is of the mundanity of the past, the depressive present and the dystopian future where humanity has somehow attained a level of power; M.o.t.H, the Mechanization of the Human or lose depicted in the dehumanization of the

Human. Falling back on Napier's genre classification, this research found a way to merge its perception of time and genre with Napier's already developed model of Anime genre classification.

The researcher will proceed to guide the reader into the purported genre grouping by discussing Napier's genre modes and the defining Kenyan Animations.

5.2.1 Festival Mode

The Festival mode focuses on the human and his relation. Cultural systems are presented in festivals films. These may be illustrations of religion and belief or political systems within a society. These films are lively and highly coloured (Napier, 2001). This mode celebrates dissolution of social boundaries and hierarchies (237) and expresses traditionalism by exposing special traits among a people like spiritualism, hierarchical systems as well as propagated socialism within and beyond the collective. Some aspects of this mode require a certain level of expressionism to achieve. Animations are able to draw these mannerisms onto a canvas in celebrating social-cultural illustrations of complexity. The festival mode takes the shape of whatever the mind of the animator can conjure up within the foundations of a social-cultural setup. While animators may want to claim that ogres and monsters in tales they tell existed once, they can only express these stories by cultivating their own monsters and using them as instruments of this manifestation. The works of world-renowned animator Hayao Miyazaki (1941- Present) center about Shinto religion and Humanism. He blends fantasy and realism to ensure plausibility in highly detailed utopias of make-believe acceptability. The animator makes a conscious choice to build his narrative about a theme and guides the viewer into a celebration of that aspect of a civilization.

This research believes that the pre-modern period of Kenya and the larger African continent is documented in the half-truths, embellished myths and legends of the regions. The epitomizing of these tales took place because the social hierarchies that graded society were fluid. Young men could sit with their fathers, uncles and elders of the community and learn from them. On the other hand, young girls would sit with their mothers, aunties and elders and learn from them. The oldest told tales about round fires about the clan as far as their memories could go back and the young had an opportunity to hear their people's metanarratives and African folktales. As history will have it, this is one of the ways through which Kenya as a country is able to remember the period and its cultural diversities. Much of the period's tales are characterized by expressionism. The creative narrative deliveries would have to come from the vivacious factor of the narrator. The setting was set right, maybe about an open fire under open skies, about sacred totems built, about trees or shrines. They embraced vernacular and revered their past and ancestors. The folktales mirrored the people's lives but expressed more than just the truth. They gave a better truth, one that would be respected through time. What was rudimentary and broken about society was fixed in the narrative taken and turned into a lesson or moment of triumph as a hero emerged to save the clan from transient danger. The stories were accounts of burdens and lessons learnt. They were beautiful stories with subtlety and classical timelessness. There is singularly nothing that makes a difference in the beginning, middle and end except that each generation has something different at which they are all looking (Stein, 1940); Stein defines that composition differentiates each generation from the other. This research seeks to place each mode in a clustering of generational variances.

The festival mode depicts a relevant part of a people's past as represented in their narrative forms whose renditions are made into a film for Audio-Visual distribution and consumption today. Stein considered that every person is interesting in a way or another and this singularity is seen over time depending on what the current assessor is doing at the time (Stein, 1940).

Consider the case of the three stones cooking fire; *Amaika* among the Bukusu of West Kenya. *Amaika* has represented cooking generation over. The method was used in the past and is still in effect in community villages till today. The way that the cooking method defines the people past, they do not know how it happened until they found themselves doing it. The becoming of the cultural element became after the way of cooking was actualized and already in effect. Fables were told about the fire by women as they cooked to the younger ladies and growing girls until the fire became the fable. Rules and requirements were built about the fire that were passed down through the generations. Some rules were put aside over time though some remain as part or remnant cultural markings among the *Bukusu*.

The researcher believes that the Festival modes build towards a cultural identity. They define traditional contracts developed among a people and their neighbours, friends or foes thus building towards an ancestral identity. The adoption of borrowed identities plays into the creation of tales that somehow end up as the history of an ancestry in traditions that span over expansive spatial scales and through long periods of time. *Luanda Magere and the Witchdoctor* (2015) is a story based on the Legend of Luanda Magere. This research believes that the retelling of the tale provided for its translation into a myth. All these contemporary myths can be reduced back to their origins in religious stories or

foundational myths by following their development and the purposes for which they were created (Hanska, 2010, p.351-352). Myths are used differently over time, what may have been a method to keep a culture remembering certain aspects about it. The people would turn these narratives into lessons; a means of education which in time is made into entertainment when the cultures lost weight among the post-modern folk. All these myths have been used differently among the people over time. Some myths are occasionally cast aside and silenced while some gain more importance (352) when they are evoked and narrated anew. When a myth becomes a story and is told as a new interpretation its meaning can be altered to the creator's preferences.

Myths are at the same time equally stories and symbols (McLoughlin, 1978) he asserts that an arousal happens when old symbols are dressed in new meanings. Culture both acquires and maintains its legitimacy on the basis of a meaning system (Hanska, 2010, p.352). Foundational narratives are part of a cultural fabric by being inherited, interpreted and retold (352). Thus, culture is the vessel to pass on and share cultural values. Culture also shapes all the stories one can tell about because it is impossible to remain as if one was not interlinked to any culture. At the same time culture is shaped by narratives (354). It is not only the realities of the contemporary times of the narrator but also cultural traditions which offer a variety of plotlines which can be used to configure events into stories. Some of these are passed on as myths while some as children's tales or other fables. Njoroge is able to apply this logic to the creation of his rendition of Magere's Legend. The animation brings about a new point of view concerning Luanda Magere's life where his strength is depicted to be magical and bound to the earth. The legend of Luanda Magere asserts physical strength over spiritualism. Enthusiasts of the legend may not be taken by

this rendition as it depicts a different light to the life of Luanda Magere. Through taking already laid plot lines like Magere's strength, Njoroge plays about the plot lines by re-writing the stories and adding new lines in the original tale; in this case particularly the introduction of the witchdoctor and the borrowed supernatural elements in the animation. The ordering of events by linking them to a plot comes about through intermixing of the various elements of the cultural repertoire of the remains of stories and innovations (Polkinghorne, 1988) of a people. These remains from the pre-modern world are linked to familiar current plots and generated into fresh tales. This social context is often interpreted as the cultural surroundings of the people (Hanska, 2010, p.355) in correlation to other narratives and real-life thus portraying a people as a 'collective' of a sort that goes beyond linguistics. This portrayed culture becomes a people's core value as is the relation of African history and myths and legends.

The importance of a Metanarrative becomes evident in this concept of recreation of narratives. This greater narrative provides the source elements of the retold narrative accounts. The term Metanarrative was coined by Jean-François Lyotard and discussed in his publication *Introduction to the Postmodern Condition: A Report on Knowledge* (1979). The New World Encyclopedia defines it as a theory that tries to give a totalizing comprehensive account to various historical events, experiences, and social-cultural phenomena based upon the appeal to universal truth or universal values. The narrative is a story that functions to legitimize power, authority, and social customs. A grand narrative or metanarrative is one that claims to explain various events in history, thus giving meaning by connecting events and phenomena by appealing to some kind of universal knowledge or plan. Lyotard considered the Metanarrative pivotal in modernism as it defined politics,

dogma and culture as a whole. Lyotard also links the death of the metanarrative to the postmodern condition (Lyotard, 1979).

In Homer and the Greeks poets' works mythos is used to mean 'word' or 'speech'. These were differentiated from logos which meant 'tale' or 'story', and later became a term of literary criticism signifying 'plot' (Levi-Strauss, 1969, p.103-104). Lévi-Strauss placed emphasis on the structure of the work of art. He claimed that the myth form takes precedence over the content of the narrative. In order for any given myth or a narrative to be recognized as a story, certainly, there needs to be a structure that can be identified as a story. However, in order for the narrative to be recognized to be a great story the content has to be great as well (Lévi-Strauss, 1969, p.204). Lévi-Strauss argues that while poetry can be translated only with the cost of serious distortions, even the worst translation preserves the mythical value of the myth intact. Even if we knew nothing of the language or the culture where the myth originated, we can still recognize it as a myth and so can anybody else since its substance lies in the story told which is content. (Lévi-Strauss, 1969). Lévi-Strauss basically spells out that the difference between a story and a great story is content.

5.2.1.1 Mark Njoroge's *Luanda Magere and the Witchdoctor* (2015); A Festival Film

The film begins with a preface of a transcribed narration; '600 years ago in East Africa an evil witchdoctor set forth on a campaign the villages and its people...'

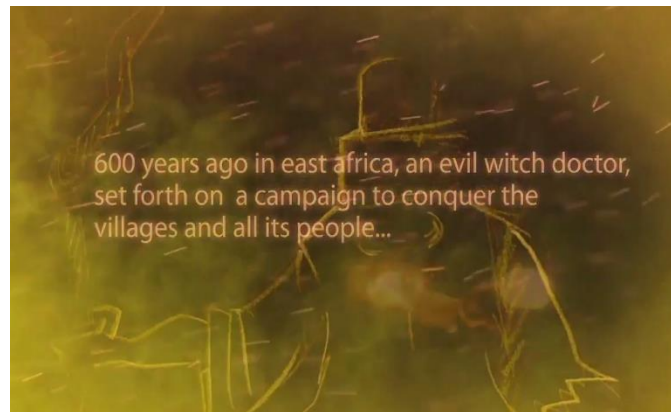


Figure 5.2.1.1.1 *Luanda Magere and the Witchdoctor* (2015)

This demonstrates that the animation is a narrative told within a people, region and the larger East African community. Njoroge seeks to convey that Magere was not only influential to the community he came from but to the larger region too. This is remarkable because the original tale specified that the man hailed from the Luo tribe but Njoroge does not illustrate that defining fact. He makes Magere a hero larger than just among his community but in the whole of East African. The research wonders why Njoroge would rewrite Luanda Magere's tale in the way that he did; first give him mystical powers to cast spells and move earth a characteristic of Eastern mythology, secondly, give importance in the East African region. It could be subjective. Njoroge could have been highly influenced by Japanese Anime to the point where his work extracts Anime aspects and syncs them with the African narrative. Njoroge may have been trying to achieve some heightened experience for his audience thus his reason for retelling the story in the first place while presenting his film to a contemporary audience. On his comments on YouTube, two

viewers linked similarities in content and style of the animation to Anime series *Naruto* (2002-2007) illustrated by Masashi Kishimoto. The research noted subtle similarities which will only be mentioned in passing two dimensional choices line motion indicators, character mannerism-running style (See Figure 5.2.1.1.13), fighting technique (See Figure 5.2.1.1.14) and the limited frames per second approach, tonal choice and preference in defining the foregrounded characters and not defining expansive backgrounds in vivid details.



Figure 5.2.1.1.13 *Luanda Magere and the Witchdoctor* (2015)



Figure 5.2.1.1.14 *Luanda Magere and the Witchdoctor* (2015)

Luanda's abilities that are distinctly supernatural. Such powers in traditional folklore are rare and if wielded by one of high esteem. In most cases elders in a

community. And such a person would hold the title of a traditional witchdoctor. Njoroge's interpretation presents a query, is Luanda a vessel that can wield the witchdoctor's power or is he a witchdoctor himself? (See figures 5.2.1.1.8, 5.2.1.1.9, 5.2.1.1.12 and 5.2.1.1.18)



Figure 5.2.1.1.8 *Luanda Magere and the Witchdoctor* (2015)



Figure 5.2.1.1.9 *Luanda Magere and the Witchdoctor* (2015)

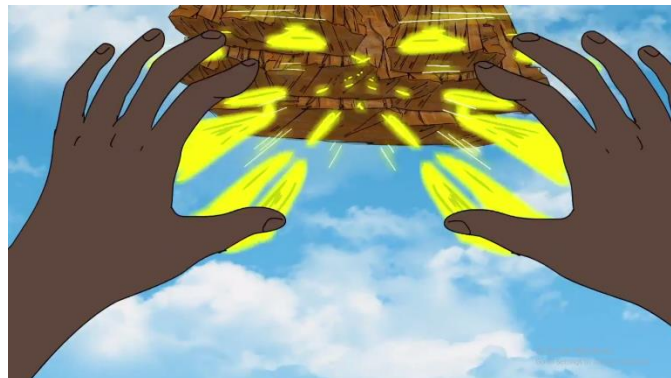


Figure 5.2.1.1.12 *Luanda Magere and the Witchdoctor* (2015)



Figure 5.2.1.1.15 *Luanda Magere and the Witchdoctor* (2015)

In Figure 5.2.1.1.16-1 and Figure 5.2.1.1.16-2, you can see the parallel applies to more than just the above mention. (Also see figure 5.2.1.1.17) The witchdoctor's power ball thing looks a lot like Naruto's *Rasengan*. On the matter of making Magere's story, East African Njoroge may simply have felt the importance of Magere to the people as a symbol of triumph. It may also be a tactic for relative elevation. Njoroge's method of seeking inspiration for developing new plot lines is logical as even great animators do the same. In developing both his heroines and his fantasy worlds, Miyazaki draws on a huge variety of sources including myth, ancient Japanese court tales, Japanese history, science fiction, and fairy tales (Napier, 2001, p.126).



Figure 5.2.1.1.16-1 *Luanda Magere and the Witchdoctor* (2015) vs Figure

5.2.1.1.16-2 *Naruto* (2002-2007)



Figure 5.2.1.1.17 *Luanda Magere and the Witchdoctor* (2015)

The researcher poses this question, is Njoroge's rendition a viable addition to the dilapidating Metanarrative? This research believes it is. It maintains the importance of Magere to a new generation of audience. The narrative aspect of the myth or its qualities as a story are in the heart of every myth and thus the myth is not dependent upon the medium used to communicate (Hanska, 2010, p.298). There is no single truth about a myth beyond the metanarrative anything goes. 'A myth as a false account portraying truth and narrative as an account descriptive of events which took place or might have taken place.' Aelius Theon- Progymnasmata (Hanska, 2010, p.298) Lévi-Strauss suggested that the same mythical elements can be combined over and over again and rearranged (301) providing for different stories altogether. This would account for why in the film industry there are many tales based about the same characters that are somehow different. Even changing the choice of actors portraying characters altogether gives the film a facelift that ultimately presents a wholesomely different production. Levi-Strauss reasons that myths

are composed of mythical cells and explanatory cells. The structure of each cell is the same but the contents can vary and each mythical cell becomes a little-myth which may be short but containing all the essential elements of the myth (Lévi-Strauss, 1978, p.39-41). Vladimir Propp seems to be aligned in thought as Levi-Strauss. He claims that a story or a myth can be broken into individual units and their recombination used as a product for the creation of new ones (Propp, 1978).

Film as a social construct illustrates that beliefs and the culture are associated. A filmmaker can use believe of a people to solicit a reaction appertaining his work. Filmmakers look for more than crowd pleasing jabber for reactions. They want to know that the work they present has real effect on it audiences. They look towards believability. What made Miyazaki's work in Animation notable is his combination of the fantasy realm and the real world. This seamless merge makes his work truly stand out as a believable piece of art. Coupled with Shinto religiosity, Miyazaki's work stands out in a collective on Japanese Anime as high art recognized world over. Culture affects social constructs of religion and politics as it validates the presence of both. Culture cuts across religious and political beliefs thus placing importance on more than these choices of a people. No religious or political myth is either valuable or valid unless it assumes the autonomy of culture which may be provisionally defined as the total body of imaginative hypothesis in a society and its tradition (Hanska, 2010, p.350). A story loses its validity when it is taken outside the culture within which it was created (350). Culture is a forever-changing process that is easily manipulated by external forces. Consider the case of politics and law about the circumcision of the girl child. The practice is being eradicated in most of Africa because international law deems it improper. Some traditions may never see this negated value of

the longstanding tradition passed down generations over as a way of passage into adulthood.

While studying Animation Genre, characters present elements of power and resilience. Miyazaki's shojo are of a very distinctive type often quite assertive and independent attributes that are consonant with the fact that Miyazaki's animated worlds are also highly distinctive. The unexpected hero in terms of size and atypical traits supplies the role of protagonist. Napier proposes that Miyazaki likes to favour the solitary *Shōjo* the growing girl. While Miyazaki illustrates his leading lady characters to typically hold feminine physical and social attributes. There are instances when he has redefined this subtle quality for a more cultural divertive expression like in the Animes *Castle in the Sky/Laputa* (1986) and *Nausicaä of the Valley of the Wind/Kaze no Tani no Nausicaä* (1984) among others (Napier, 2001, p.134-136). Though a lot of times, Miyazaki's heroes are formulated in a physically non-threatening form. Njoroge on the other hand favours a hero with characteristically gallant traits. Luanda Magere is a young man at the peak of his growing scale. He seems well adjusted and with great control regarding his skills. While this shows as an interesting portrayal, it is somewhat stale and anti-climactically typical. Its narrative arch is rather linear. This choice may be because the film is a short one thus having limited frames for the expression of twists in the narrative structure. See Miyazaki's twist come in the failed attempts of success, there are instances when his characters fail completely but the narrative as a whole does not suffer for it. It shows the human condition. The suffering pulses the audiences psyche thus building anxieties about the protagonist. Luanda illustrates a confident and spirited young man who is in charge clearly does not seem to need the advice given to him by the elder. The story may be suited as an episode

in an ongoing series where Magere lost some so as to win some on this episode against the witchdoctor. Njoroge's story illustrates the condition of a wholesome world where the bad man loses and the good man wins. Here the hero can do no wrong he is in charge of the tale and is undistracted in accomplishing the task. Njoroge illustrates an ideal world which is nothing more than a fantasy. Njoroge's narrative seeks the perfection of a juvenile's acuity. Other than the regular plot, there are some formal choices that are fascinating as illustrated in the film. He uses a layering technique in revealing more about the narrative being told in the preamble of his film. Beyond the transcribed narrative Njoroge layers imagery that illustrated cultural elements of symbolic of power and introduces the main characters. These illustrations are simple line workpieces and smoke figures that dissolve into space within the frame. See Figure 5.2.1.1.1., 5.2.1.1.2 and 5.2.1.1.3.

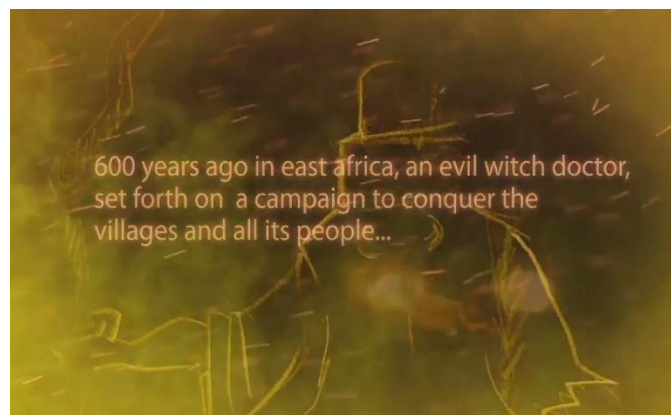


Figure 5.2.1.1.1 *Luanda Magere and the Witchdoctor* (2015)

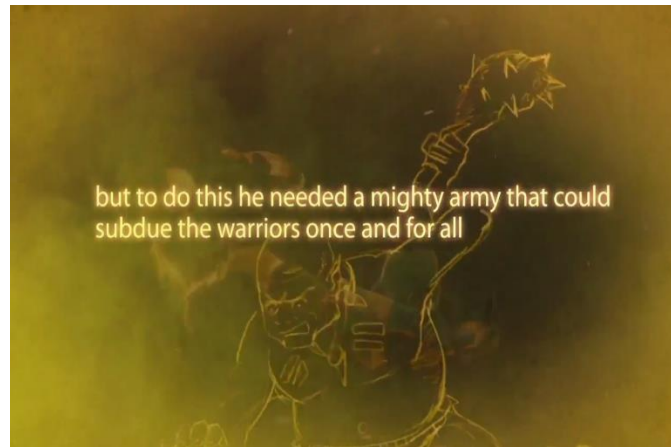


Figure 5.2.1.1.2 *Luanda Magere and the Witchdoctor* (2015)



Figure 5.2.1.1.3 *Luanda Magere and the Witchdoctor* (2015)

Firstly, we are introduced to the villain of the story who is holding a scepter. See Figure 5.2.1.1.1. According to the Merriam-Webster encyclopedia, the scepter is a staff or baton borne by a sovereign as an emblem of authority. The word was coined in the 14th Century with its origin stemming from Middle English- *scepter*; Anglo-French- *septre*; Latin- *sceptrum*; Greek- *skēptron*, and from *skēptesthai* which means to prop oneself. The word itself is a 14th Century construct defining an item depicted throughout history regardless of race, locality and age. The relevance of the scepter transcends social-cultural

space and linear representations. The researcher wonders the relevance of the scepter because this opening image is the only one that illustrates the totem. Could the absence of the scepter be the reason as to why the witchdoctor lost the battle? Questions such as these arise when formal contradictions are evident in a work of art. The researcher wonders whether Njoroge simply forgot the scepter throughout the tale or was it by design. Is the viewer supposed to infer iconographical and iconological symbolism from this illustrated nonappearance?

The second image craftily layered in the introduction of the film is the image of a hulking soldier. By the way he is dropping his spiked clobber, the research is able to deduce iconographical cues that very large and attacking someone much smaller than him, figure 5.2.1.1.2. Njoroge narrates that this beast is part of an army that the witchdoctor seeks to arise so as to conquer the villages and their people. This is but one of many, Njoroge places a fear in the mind of the viewer placing ideas in the mind of the viewer. From the title, we can relationally make an intelligent guess that this is where Magere comes in and in the next frame, Njoroge gives us confirmation in an illustration of Luanda Magere the hero of the story. This preface states the Villain, his intent and the hero. It's a fast pace introduction that gears the viewer into an action-packed sequence of frames. While the film's frames are visually stimulating the narrative is lacking. Hero-worship in literature is weakening (Garland, 1893, p.160), the same goes for film and any other art form. Expressionists advocate that content is more important than form. Njoroge is plagued by the choice of form and content. *Luanda Magere and the Witchdoctor* (2015) is a formal film with much focus given to dynamic motion of characters and components in the frame over the creation of depth through playing about the structure of the syuzhet.

Spaces represent generic choices made by the animator. Miyazaki is perhaps best known for his richly realized fantasy worlds (Napier, 2001, p.122). An animator's choice to elevate a particular genre over another may be subjective, it seems like a choice highly dependent in his life and experiences. Nonetheless it is represented in his or her work and the choices about the characters. Comprehend Figures 5.2.1.1.24 and Figures 5.2.1.1.25.



Figure 5.2.1.1.24 *Howl's Moving Castle* (2004)



Figure 5.2.1.1.25 *My Neighbour Totoro* (1988)

Miyazaki produces high intensely coloured animated world-scapes filled with his trademark images of flying machines, soaring clouds and supernatural creatures that take on a breathtaking life (Napier, 2001, p.122). Additionally, he tends to push for the idea of the magnanimous vessel. See the sheer size of Howl's Moving Castle and Totoro. Njoroge's film de-familiarizes conventional notions of Kenyan history through his choice to locate the film in the pre-modern. Within this genre, spaces during this period are highly expansive and represented by nature or bareness. See the background of Figures 5.2.1.1.4 and 5.2.1.1.19.



Figure 5.2.1.1.4 *Luanda Magere and the Witchdoctor* (2015)



Figure 5.2.1.1.19 *Luanda Magere and the Witchdoctor* (2015)

This representation of the pre-modern is fundamental in illustrating the structural evolution of man's environments. The extensive spaces have been reduced by the construction of cities over villages. Natural occurrences like waterfalls have been rigged with dams for water treatment plants and production of power. Underground gas pockets have been fitted with collection devices. Man has found a way to access even the unreachable places like the seas and the skies. In a way animators like Njoroge who retell mythological tales appreciate the way the earth looked before man became a highly industrialized being. The audience is able to see the elementary nature of Njoroge's realm and the basic nature of Magere's world. The researcher denotes the iconological significance of human life. This is the most valuable thing in the tale. The price being conflicted upon. The more complex human existence becomes the more the number of things that cause conflict within the societies. Njoroge may be simply pointing towards the ideology that the only thing of value should be human life; the life of the people. These are the proposed victims of the witchdoctor's crave for power, being a typical villain we know that this will not end well for the people because the witchdoctor craves power in form of reign over all the villages. Magere seeks to liberate the villages from the power-hungry man seeking to ensure that

the freedoms experienced by the people are sustained. Iconological meaning of life is put at the top of the minds of the viewers’.

The researcher believes that Njoroge’s tale could be an allegory for mother earth and her power. In this case, the magical powers illustrated being good magic that is used to vanquish evil spirits. See Figures 5.2.1.1.19, 5.2.1.1.20 and 5.2.1.1.21.



Figure 5.2.1.1.19 *Luanda Magere and the Witchdoctor* (2015)

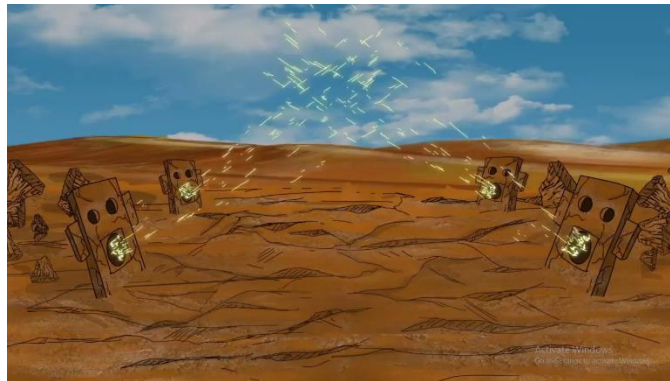


Figure 5.2.1.1.20 *Luanda Magere and the Witchdoctor* (2015)

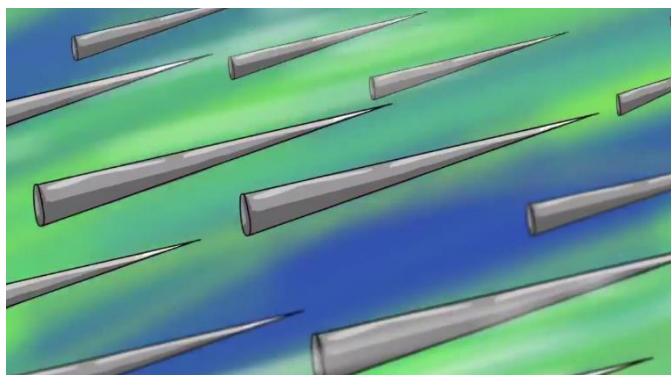


Figure 5.2.1.1.21 *Luanda Magere and the Witchdoctor* (2015)

Earth and Metal come together to vanquish a seemingly immortal being. Njoroge though contradicts the vision of magic in the African context. In Africa, people rarely like to talk about the African magic as it is seen as taboo after the influx of Christianity into the African continent. There is also a sense of pride in being one with the spirits and practicing. A power granted and strengthened through a tight bond with the ancestors from the perspective of the practitioners. The film elevates this practicing and makes it a non-issue. So Magere practices magic overtly to save the people and elder does not mind it so the audience is also made to accept this reality as a norm. Njoroge distances the tale from rudimentary fighting techniques of spears, machetes and stone slinging. Cultural independence from the period's sways, this is not the picture of ordinary pre-modern Kenya or the larger East African setting. Magic was subtle and not overtly brandished for battle. Earth was respected and not easily scared to be used for battle purposes. Battles were fought in the hills with the advantageous side having higher ground and the ability to see the enemy approaching. Magere constructs this ridges and hills and uses them to fight the witchdoctor. His pompous attitude shows at how he destroys Earth for the purpose of winning. He wins but is it worth the price?

The ancestors are buried in the ground. In African culture, libations are poured to the ancestors on the ground. When the witchdoctor dies, his blood spills on the earth. (See Figure 5.2.1.1.23) This can be the sign that infers meaning. It's a fair assumption to assume that through the bleeding all the power that runs through his blood will go to the earth for safekeeping where it belongs. In iconological symbolism, the intertextual meaning about an action or object-sign can represent meaning in a tale. The question of a paradox can rise. Consider the colour red. Does it always mean danger? Imagine a game where uniform coin-sized game pieces like those used in checkers are used. All the tops are painted black. The bottoms black and red. If one turns the piece and it is black, they lose but if they turn the piece and it is red they win. Pretty easy right? The colour red here becomes a positive thing to be yearned for. With a simple rule change, the game takes a whole new meaning. If the person raises a piece and its red, they have to choose between a truth or a dare. If it is black, the opponent selects for them a truth or a dare. In this second case, there will be no winning regardless of where they stand. The defining trait of a paradox is its impossibility. The essence of its meaning is self-contradicting. The researcher wonders: Is the witchdoctor's death a good thing? Does his power sip back to earth where it will be safe? Does this power taint the land with its darkness illustrated by the witchdoctor? (See Figures 5.2.1.1.22 and 5.2.1.1.23)



Figure 5.2.1.1.22 *Luanda Magere and the Witchdoctor* (2015)



Figure 5.2.1.1.23 *Luanda Magere and the Witchdoctor* (2015)

As illustrated in the film, Magere can command earth as an element. He has the power to access this power and mold it to his will and earth seems to not be in a position to stop him. Will a cycle form about with Magere turning into the witchdoctor? His attitude is quite villainous. Could the witchdoctor simply be a rendition of Magere? An older deprived version of himself that seeks to destroy itself. The paradigm of self-importance is illustrated in both the characters. This research believes there is more to this story than meets the eye. Njoroge expresses an imaginative space with his earth bending which is borrowed from East Asian appreciation of the Elements: Earth, Fire, Water, Air and Metal. He gives

reverence to Earth by making earth a superior force in the battle. See figures 5.2.1.1.7 and 5.2.1.1.15.



Figure 5.2.1.1.7 *Luanda Magere and the Witchdoctor* (2015)



Figure 5.2.1.1.15 *Luanda Magere and the Witchdoctor* (2015)

A world in which nature is not yet dominated by humanity and exists as a powerful force in itself strong in its identity as the non-human Other (Napier, 2001, p.123). Is earth simply humouring these foes in their dance of dominance? This research finds that expressionism is needed to illustrate a Festival film. Such tales go beyond merely making decisions on formal choices. Spirituality or anchoring to a grander power leaves the human baring all to the unknown. This openness can be expressed formally using creative techniques in modeling, rigging, animating, lighting and composition among other factors but by

combining those with words as well as facial expressions and body movement whereas the animator is able to refine this expressionism. Formalism works hand in hand with Expressionism to create the best animations in this mode. Through cultural arrangements, a society is characterized. The tale is basic with three characters and two seemingly phantom elements: Luanda Magere, the witchdoctor and the elder, and the villagers and the army to be set free. An anti-realistic aspect of the whole battle is the fact that the elder would send one man to fight the evil witchdoctor without any assistance from the array of villages that he fights for. Not even a story or hearsay to indicate that they care about the battle. It is almost as though this fight is cast away from all things that matter and no one is interested in the fight and its results. The logic of common-sense must prevail despite expressionism expressed in this mode. This is what makes Miyazaki films stand out as believable despite their unconventional characters, settings and situations. A good work of art must possess the sense of reality thus calling sense to being. (James, 1884). This mode should envision Garland writings on cultural representation on literature ‘The culture represented by these people is not alone based upon knowledge of dead forms of art but it includes living issues of art’ (Garland, 1893, p.162). This mode somewhat contradicts the logic as a defining trait of the festival mode is the presence of mythic creations. Miyazaki’s films thrive despite the perception of largely unorthodox characters in his film. This research believes that there should be a fine balance. While addressing issues that a people can relate to old art forms and narratives can be refocused to suite a current audience.

Njoroge illuminates the fact that he is adept in observational skills in his use of formal components to express scale and emotions. See Figures 5.2.1.1.10 and 5.2.1.1.11.



Figure 5.2.1.1.10 *Luanda Magere and the Witchdoctor* (2015)



Figure 5.2.1.1.11 *Luanda Magere and the Witchdoctor* (2015)

The use of shadow to express the scale of the rising terra-formation that Magere is pulling out of the earth. In the first frame, we see a shadow forming to the extreme left bottom corner of the screen. The witchdoctor's face is tense but he is not entirely shocked by what he sees. In the second frame though, his eyes are thinner and his face a lot tenser by the sheer magnitude of the looming threat coming his way. Njoroge places an ever moving shadow that soon envelopes the whole frame indicating just how large and highly placed the boulder is. This is a smart way of expressing scale. Creative and provocative. For the first, time the witchdoctor illustrates panic.

When the researcher looks at this film in totality something that stands out is the transcendence of power from one form to another. The tale begins when the witchdoctor hands over power to Luanda. We already know that the witchdoctor is powerful. (See figure 5.2.1.1.6) The chalices about him lighting in fire not only represent the extent of his power but the kind of power; a flame. A genuine flame that lights normally This iconographic illustrates a good witchdoctor. When in his hands, Luanda transmits this power in earthly forms of earth and metal to fight a greater evil. This transmission represents him owning this power and making it his to command. (See figure 5.2.1.1.18 and 5.2.1.1.22) Luanda takes on this power to a point it ceases to depict normalcy, but the absurd. This is where some ether of sorts is surpassed. (See Figure 5.2.1.1.18)



Figure 5.2.1.1.6 *Luanda Magere and the Witchdoctor* (2015)



Figure 5.2.1.1.18 *Luanda Magere and the Witchdoctor* (2015)

5.2.2 Elegiac Mode

The Elegiac is melancholic Anime centered on human emotion (Napier, 2005). The Elegies are more about loss, absence and unfulfilled desires thus exhibiting a duller face to Anime (Napier, 2001, p.219). In this mode, the animation illustrates an emotional depth that defies any other mode mentioned in this research. This research considers the Elegiac mode as one that defines the present as a period whose animations depict the current air about the world in its true form. A logic of psycho-realism shows the raw nature of the world thus exposing the animator's psyche through the film. The wave of intentional fallacy as depicted in current animations illustrates that the illusion of a perfect present has been thrown out and the true nature of this era is being depicted in the animated film. The only thing that is different is what is seen when it seems to be being seen in other words compositions and time sense (Stein, 1940). The 'now' represents a period in film and the larger art industry what is superficially tagged as contemporary. The Elegiac mode widens the scope of the phenomenon to representing more than a cultural fraction as the festival mode would. This may be due to globalization where spatial and linguistic barriers have been lessened significantly if not entirely eradicated. Mukii problematizes the issue of race. That though does not define her work as a 'race thing'. She intellectually illustrates more than simply racial diversities pulling the past and present into the debate illustrating that the period of the Elegy spans more than just one to three generations.

Tabata Ayako (1975-Present) a contemporary Japanese artist going by the name of Tabaimo has been producing a number of animations since 1991 with characters that do not feel farfetched beyond the normal condition of Japan places in regular situations and discourse that reflect regular life, Monnet Livia (Brown, 2006, p.189). Tabaimo's work is

described by imitations of commonplace environs and that is the appeal that viewers look for in her work. There is value in simplicity; at times audiences just want to indulge in a quietly charged animation highly contracted to the eclectic nature of the Anime industry. This research considers works like that of Tabaimo and Kenya's own Ng'endo Mukii Elegiac films. Elegiac Anime is often seemingly slow with little or no movements within each frame of the film. A quiet and contemplative aura revolving around the characters in the film thus guiding the viewer into a deeper emotional state. Interest is captured when the viewer starts to see themselves in a character then start to empathize with the character. Elegiac films are culture-specific and illustrate a form of transcendence between a socio-cultural part and its current equivalent; the view not only sees themselves in the characters but also in the situations, local and discourse about the character. Elegies are transient of time and space in indicating the practices that still define our communities and social spaces. Japanese film and television directors create works known for their 'lyrical mood' in the narrative structure (Napier, 2001, p.220).

Napier further explains that forms of high culture such as Haiku and Kabuki Theatre have influenced how the Japanese filmmakers write their narratives. Elegiac reservoirs of inspiration for writers are pulled from longtime running cultural traditions of the people and milked for emotive relevance in Anime. Ng'endo Mukii critiques contemporary aspects of the culture forged about urbanite societies in Kenya if not whole of Africa. In a visual representation of colourful illustrations, she criticizes the current African and his or her choices whether self-made or cultured by the societal axiomatic hand. Her social criticism has produced a series of competent animated films to ever come out of Kenya. It should be noted that her films do not necessarily taint the expression of the world just like

there are two sides to the same coin there are two sides to every elegiac story. Such a narrative may choose to conform entirely to the glorification of the subjects and their choices in its artistic manifestation in art or it may choose a radical approach and criticize society through its expression. While both ways will tell a narrative they will elicit completely contrary emotional responses from their audiences. Sometimes the manner of delivery that is the form especially concerning subjects matter and style of delivery chosen by the animator may be the most controversial part of the story.

5.2.2.1 Ng'endo Mukii's *Yellow Fever* (2012); An Elegiac Film

The Animation/Live Action sequence follows a female character who goes through life viewing the world through judgmental lenses - she wonders about the bleaching of skin and straightening of kinky black hair for more manageable straight hair that mimics Caucasian and oriental hair. Two main storylines are tied to effect a single narrative: The first is the loss African treasure black skin and curly hair. The animation shows the devaluing of the heavy Melanin tone as illustrated in the hair stylist, he child, the media and the insistence of longer straighter hair; the products in the hair salon and the posters in the hair salon. The second is a fight for face. Through the live action bit of the film, the animator walks us through this struggle, guiding our minds through the distortions of the lack of appreciation of being black. It is essentially also a fight for that independence. Through a naked dance a burdened vision walks us through the conflict within, she is naked and in some instances wearing a chalk-white face and thickly applied red lipstick. We see the state of mind of this one who does not appreciate her natural self. We see her fight the demons that hound her in a gruesome dance with the effects that illuminate the self she

wants to be. We see the length of this struggle through the juxtaposed images of her ancestors and see just how far back this *fever* has plagued the black community.

The researcher sees three phases of Mukii's story that are juxtaposed in an eclectically woven narrative. The first phase is when the protagonist is young - she is questioning and judging the world about her; She does not like that she has to plait her hair when it hurts so much. She also questions why did the woman plaiting her hair bleach herself despite having enough to bleach more than just her face and hands becoming a *Mkorogo*; a mixture of chocolate and toffee skin tones. She is disgusted by the portrayal above her to the point of shutting her eyes, her word; 'Pity'. She feels a sense of disappointment towards the woman. The second phase is the Live Action that has the self of the protagonist problematizing bleaching of skin. She carried through the conflict in a hunting dance between the darker self and the lighter self, or rather transitioning self. Here she baths in bottles and tubes of product wishing and praying that they work, giving her a lighter tone despite her resilient melanin that will not go away. The third face is that of the next generation. The protagonist's niece Abby who is young offers a whitewashed persona.

Yellow Fever (2012) is a fine film whose meaning may be largely built on the visual elements within the film. Using Iconography this research will discuss formal aspects of the film and how they illustrate how Mukii's film is an Elegy in actuality. Firstly, the discussion seeks to illustrate a semiotics base. Barthian Visual Semiotics advocates for layered meaning with the first looking at the physical attributes depicted (Denotation) and the second the ideology proposed by the objects already depicted (Connotation). The film presents an African girl. She is young and with fairly dark skin. The film also presents her sister, with a darker shade of skin. Then it gives us a contrast between the two. One with a

mixture of really light skin and dark; *Mkorogo*. Within the first few minutes of the film, we can connote the meaning of colour to telling of this narrative as told in the voice of the first girl. We can tell how this colour and the lack of it plagues her.

The researcher believes that *Elegies* are largely emotionally driven. Through the protagonist's character, we can deduce several states of pain. Physical pain as she experiences the braiding beautification process and emotional pain when she thinks about the melanin-state of her hair stylist the source of her physical pain. As mentioned above, she thinks about colour and seemingly beyond those about her. It is a sad state of affairs when the adult doing her hair is an illustration of this lack of appreciation of the ebony tone (See Figure 5.2.2.1.1).



Figure 5.2.2.1.1 *Yellow Fever* (2012)

To begin with, this research infers representational meaning in two levels of pains; the first one expressed by the realization that the hairdresser is a *Mkorogo*. She shuts her eyes in disgust, unable to reconcile the appreciation of dark skin and the woman's decision to bleach her skin. The second is physical pain experienced when being plaited. As illustrated on the protagonist's face and her inability to read the magazine in her hand. The idea of forsaking the roots comes to play, that is Iconographical symbolism. We can almost tell

that our protagonist will not chase down that rabbit hole. We are almost too sure that despite her young age she is highly perceptive and appreciative of her dark skin. There is a manifestation of the pain she feels emotionally when it is brought to reality by the pain of being braided. Beyond the film under Iconological symbolism, this research finds that the filmmaker in the character of the protagonist leaves a part of herself in the hair salon. Distracted from even a simple task of reading a magazine. She is torn by the pain that she feels. She expresses an almost etherealness to the whole idea of being plaited. The pain is truly unbearable, worse, it seems to constrain her to the seat so as endure it to its eternity; when her hair is done. She has to sit on this instrument of torture by the hand of a deserter of what it truly means to be black until given permission to leave. What makes it worse is her cultural appropriation through the hands of one that is not even true to her own skin tone. One willing to abandon her own to look lighter. The understanding of the weight of loss and unacceptance plagues the protagonist. Mukii expresses her emotional reproach of the pain of being an African woman.

The researcher almost believes in the protagonist stand on bleaching her skin but is taken aback on the state when the second installment of the film comes to play in the Live Action, see Figure 5.2.2.1.2



Figure 5.2.2.1.2 *Yellow Fever* (2012)

This dance of the protagonist subconscious illustrated that the protagonist despite her pompous high chinned attitude towards the hairdresser suffers the same scourge. She is fighting her inner self on whether to bleach her skin or not. She is at the beginning of her journey constantly going back and forth on it until she somehow makes her decision and starts the journey of changing her skin colour. The internal conflict seems to be defining her in depths unlike any other. She buys the applications she needs to change herself and also prays, pulling spiritualism into her quest for change. The Live Action bit of the film expresses a different kind of pain. The pain of morphing into something new that is different. The dance is beautiful yet disturbing. It actualized this disconnect. The protagonist's conflict is expressed by little twitches and jerks that Mukii uses through most of the sequence. Fluid movement is applied only when a slight state of comfort has been attained by the character representing the protagonist psyche for reference purpose let us call her 'Girl Two'. Using clever editing and arrangements the protagonist's sense of distortion is expressed using extreme close-ups and panning guiding the audience's eyes along the naked body of Girl Two. The viewer is forced to appreciate the beauty of this natural state of wellness that is slowly being eradicated for a 2.0 version that is fake. In the disquieting visual and skin crawling movements the viewer is pulled into this turmoil and forced to endure narrative confessional with the persona revealing her true emotional state on the skin bleaching phenomenon. The nudity in this part of the tale may be considered a form of rebellion, sticking it up to those who would question this approach to form. This research believes that the inferred representation is more than just shock factor or rebellion against constraints of acceptable moral liberties. Sovereignty aside, this nudity presents iconological symbolism in the delimitations of the project. Quite simply, Mukii is

highlighting that this tale problematizes skin tone and hair only. It discusses nothing more than that. It is well familiar that the Black race faces a lot in its daily lives. Foundations like BLM-Black Lives Matter (2013 to present) come to play trying to bring to light some of those issues. There is an array of themes that Mukii could have chosen from concerning the Black race but she chooses to guide the viewer to exactly what she wants them to focus on skin tone and hair. These are the only things that Girl Two is left with. Skin and hair colour are the only things Mukii wants to convey to her audience using this film. The viewer is reminded that even as she pulls images from historical archives, she does not want the audience to think of anything other than the ebony skin of the Black ancestors and their coarse hair.

Mukii illustrates a quest for individuality among the races. Elegiac reservoirs of inspiration for writers are pulled from longtime running cultural traditions of the people and milked for emotive relevance in Anime. The tea ceremony is a long-standing tradition in Japan culture that is featured in a lot of Anime, making it aware that even in the fast passed present (See Figure 5.2.2.1.4 and 5.2.2.1.5).



Figure 5.2.2.1.4 Tea Ceremony in Anime



Figure 5.2.2.1.5 Tea Ceremony in Actuality

The people of Japan will slow down to honour their roots using the tea ceremonies in actual life and in their art. In the same way, Mukii uses the cultural attributes that represent the black race to define her characters. She exposes Black Culture in the plaiting of hair as the appropriated culture of an individual identity of not only the characters in the film but the filmmaker and the black society as a whole. Though usurped culture the black society can be defined. Braids are a symbol of blackness world over to the point where anyone of a different race is called for it when they wear the look and do not credit the black community. While these acceptable cultural trails define a people, Mukii calls to attention the pain of this singularity. This pain is represented in the protagonist experience of being plaited. This pain that seems little in a larger context means more to the black community. It is canopied under the pain of the struggle for the freedom to be able to even appropriate culture. Through layered images, Mukii shows the journey of the ancestors in the quest. A defining frame is that including the image of Saartjie Baartman a lady convicted and humiliated for her body curvaceous body and tiny frame. (See Figure 5.2.2.1.6)

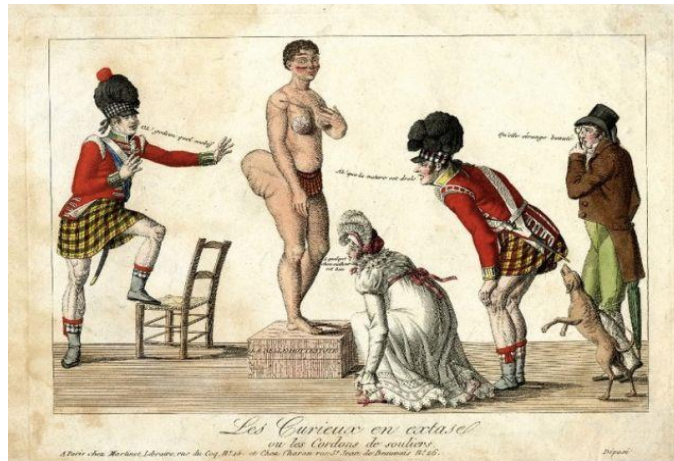


Figure 5.2.2.1.6 Saartjie Baartman

History in the hands of the Westerners punished Madam Baartman for being born with a body that they were not used to seeing among their own. It is interesting that Mukii would pull such a powerful narrative into her own concerning the appreciation of the wholesome Black/African look in the same motion pulling questions of race and differences between the different races. In addition, it should be noted that while Mukii points to the strive for individuality, she points to the delusional need for the black races to be a few shades lighter seemingly necessitating to be a little if not wholly like the Caucasian race. The research wonders when does the protagonist decide it is not okay to be dark-skinned? In the first section of the film in the hair salon, Mukii's persona expressed disgust when confronted by the image of her hair stylist in the mirror. Then, Mukii puts us in her psyche; here the research believes that some time has passed, possibly years because Girl Two is past her adolescence and could be a young adult as illustrated by her womanly form and presence of pubic hair. In addition, she has access to funds to be able to purchase applications to change her skin tone. We already know from the first animated part of the film that the bleaching agents are not cheap. The researcher also asks when she changed her mind on

changing her skin tone, was it after the turmoil of trying and failing? Did she realize that it is a pointless fit? The researcher introduces this ideology because of the third part of the film. The protagonist all grown, questions her mother for sending her and her sister to get their hair braided and on her opinion on bleaching of skin. She also interrogates Abby, her niece who seems entirely whitewashed with the tone of one who does not appreciate the illustrated distemporing in Abby. Abby is a resonating character. Despite her childish persona, she worries anyone who watches her. Beyond the chubby cheeks and little structure is a brain that is guided by the images placed before her. (See Figure 5.2.2.1.7)



Figure 5.2.2.1.7 *Yellow Fever* (2012)

To recapitulate, this research is concerned with placing this genre model on a timeline. As illustrated by Mukii's layered of images Figure 5.2.2.1.14 and other frames within the second phase of the film, the Elegiac film represents the seeable past within the memory banks of the people.



Figure 5.2.2.1.14 *Yellow Fever* (2012)

In her film, we witness three generations; Mukii's mother, Mukii and Abby. We place the hairdresser in the mother's generation. In the three generations, the tale is told, yet Mukii pulls archived pictures and paintings from the past representations of these three generations among their ancestors. She draws that the problems that disturb all three generations now started with their ancestors. She may be explaining that this difference in skin tone and importance of a lighter shade was not distinguished by the black race but by the way they were treated for their darker skin. She could be laying blame or simply trying to explain the genesis of the problem of melanin degradation among the black community. Mukii manages to illustrate though that the 'present' is more than a day, week, month, year or a decade. It could be centuries. As long as the same problematized issue affects the people from both ages in the same way.

Notably, the frames in this segment of the film are selected carefully. The characters involved are our protagonist, her mother and Abby. We barely see the protagonist we are only shown her current form.



Figure 5.2.2.1.11 *Yellow Fever* (2012)



Figure 5.2.2.1.12 *Yellow Fever* (2012)

(See Figure 5.2.2.1.11. and 5.2.2.1.12) Here Mukii remained an inquisitive voice. Characters in *Elegies* question existing states. The protagonist here provides that strength, the power to be of sound mind in a society of damned personalities. With such a dominant placing, she can see and judge and inquire from the others on what she deems unfit. She starts with her mother asks her questions concerning their upbringing and when satisfied with the answer she turns to young Abby.

The main objects in the frames within this section are the mother and Abby who are on opposing timelines in their lives, see figure 5.2.2.1.3. The mother is elderly and an avid illustration of Africanism. She has her hair in an Afro and is wearing African fabric, a *Kitenge* dress.



Figure 5.2.2.1.3 *Yellow Fever* (2012)

She is seemingly a lot wiser than before. She illustrated this mental state when asked about why she forced the protagonist and her sister to plait their hair and she confesses that she did not know better. Her wisdom though is questionable in the vision of Abby who has puckered herself in front of a television playing Western shows, graphics of vanity and ads of skin lightning applications and procedurals, see figure 5.2.2.1.7.



Figure 5.2.2.1.7 *Yellow Fever* (2012)

Abby is also dressed in a pink t-shirt with the Eiffel Tower and love hearts drawn on it. She has lipstick and white nail polish on her toes. She is also playing with a Caucasian inspired Barbie doll. Abby looks entirely enthralled by this highly Western world. The protagonist asks Abby, “So I hear you want to be an American?” This line alone solidifies the state of mind of the child who replies confirming that indeed she wants to be white and with long flowing hair. Incidentally, this image is what defines the hair salon that the protagonist and her sister went to when they were younger. (See Figure 5.2.2.1.1)



Figure 5.2.2.1.1 *Yellow Fever* (2012)

Facets of the way a people express themselves in the film can be interpreted as Iconographical Symbolism. Short extremely curly hair, otherwise referred to as ‘Kinky’ hair symbolizes being Black which is interpreted to be a bad thing. Long hair represented in the posters in the hair salon and Abby’s television content is a good thing. Abby’s belief system is being dictated by all the things that she sees. She is at an impressionistic age where seeing is believing. Access to such content shapes her mind to believe that what she sees must be the best part of her thus her strive to make herself better.

See figure 5.2.2.1.8 and 5.2.2.1.9; in these frames, Mukii shows us what the girl wants to be by plucking a face of the media she watches and plastering it on her face. The crass image shows the disgrace expressed by the child as felt by the filmmaker. The viewer learns more about Mukii's ability for sarcasm, in the construed iconological symbolism of her formal choices in Figure 5.2.2.1.9.



Figure 5.2.2.1.8 *Yellow Fever* (2012)



Figure 5.2.2.1.9 *Yellow Fever* (2012)

Mukii ridicules this girl and all those like her through imagery. These images lead the research to question if wearing 'Black-face' for a white person is racist, why then does Mukii get away with this illustration of 'White-face'? This is more than simply

representing meaning in the act. She is talking beyond merely caking faces with makeup or bleaching faces to look lighter. This research believes that the imagery calls to those with plastic faces. Plastic surgery is on the rise and the first most recognizable prints are the faces in mainstream media and social media. Patrons of the procedures select noses, lips and body parts off catalogues of popular individuals whose features impress on those oriented along the lines of beauty standards. It's a cautionary tale of the ugliness of such a change. The simulacra can never be as perfect as the original. Such acts solidify the degradation of the value of black skin and African features. Melanin value defines being black. The viewer and our protagonist as witnessed by her mother experience a sense of loss in Abby. This is a loss for the black community because Abby represents her generation as a whole.

Speaking of generational representations prompts the researcher to think of transitional elements. The theme of loss runs throughout the film; through all three parts. Mukii has created a world much like the one most Black-girls live in. This model of the world is socially visible on the streets of any predominantly black society. While this loss transcends the past and the present of the protagonist's life, there is a sense of hope in finding one's self. While Elegies are socially commentating, they offer a ray of sunshine. It is not all about grim things but how to fix what is wrong in society. The first step is questioning that ill. Our protagonist, the voice of reason in this tale raises her voice and questions her past. This past that defines her current present. (See Figure 5.2.2.1.10)

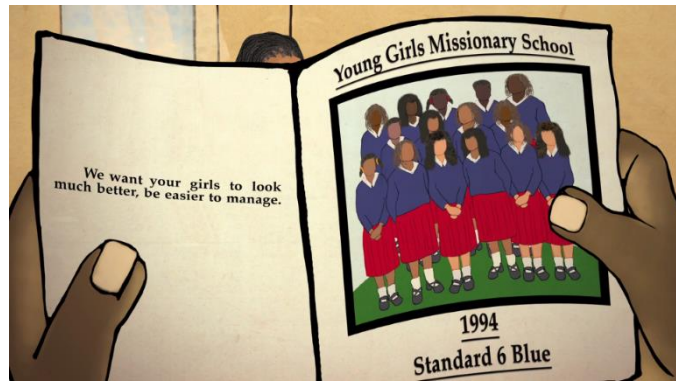


Figure 5.2.2.1.10 *Yellow Fever* (2012)

This figure illustrates a piece of Ng'endo Mukii's past, back in her school days. She asks her mother why she felt the need to straighten her hair then. The answer she gets is the statement printed in Figure 5.2.2.1.10. 'We want you girls to look much better, be easier to manage.' This the researcher realizes has been Ng'endo's mother resting remark to a lot of the questions asked about the past. Plainly setting text to mean exactly that is a form of iconography. While the words are already said, they are reinforced in print to illustrate the character's state of being. She is not happy. The method also works well in weighing down the worlds, thus show emotional depth. The tension becomes rather palpable when the same words uttered are printed and beside the immaculate image of neatly arranged girls posing for a photo.

What this research finds most fascinating about Mukii's *Yellow Fever* is its Multi-faceted formal structure. From the unconventional, there is a new wave of filmmaking. Aesthetical choices and formal distinctions are what defines a film to stand out among others. Using lighting alone, Mukii distinctly segments the phases of the film into three discrete phases; the well-lit hair salon versus the dimly lit live-action sequence location to the well-lit home sequence. Lighting goes beyond illuminating the characters. Through the

lighting alone, the researcher could tell what is happening in real time and what is happening in the mind of the protagonist. Incidentally, Mukii uses animation to express real-life happenings and Live Action to express internal turmoil. That unconventional choice is one of the fascinating bits about Mukii's filmmaking. Digging into the human psyche provides the depth of an Elogy. The mind is a fascinating place to explore. See figures 5.2.2.1.13, 5.2.2.1.14 and 5.2.2.1.15.



Figure 5.2.2.1.13 *Yellow Fever* (2012)

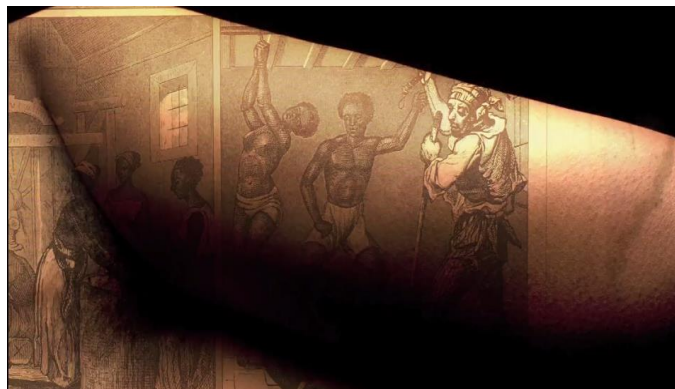


Figure 5.2.2.1.14 *Yellow Fever* (2012)



Figure 5.2.2.1.15 *Yellow Fever* (2012)

The dimly lit live-action sequence provides a repressed state of the mind taking the viewer into the depth of a troubled mind. Girl's Two's delusions are expressed on her chalked face highly contrasting her very dark skin. She does this to herself. She is reveling being surrounded by artificial ornaments of bottles and flasks of applications meant to turn her lighter; ideally more beautiful. Mukii expresses this adoration by turning the girl about an axis as the ornaments float about her. From the expression on her face, the girl is happy with this representation. See Figure 5.2.2.1.15. She seems to worship these ornaments illustrating the mind of a disturbed being, her scourge the fact that she is black. This affirms the relation of time and space and film this research seeks to exemplify. Mukii is able to show us a state of mind using physical props and illustrations thus proving that film indeed constructs time; embracing the fluidity of realism and expressionism.

5.2.3 Apocalyptic Mode

This mode expresses a conflict between reality and impression as affected by scientific advancements. The mode includes themes depicting social change, widespread uncertainty, oppressing and a shaky economy (Napier, 2001). Conventional Genre classification has the ability to be limiting as it has the task of restricting the impulsiveness of a film within its constraints. The Apocalyptic genre defines a time beyond the present - a different era whose imagery may be similar to the present or a distortion of the present. The main arrangement used is that of human vices causing irreparable damage to the Earth or even Universe to the point where it is now a game of survival for the fittest. A futuristic representation of the world we know is depicted a certain way in every single representation. Napier credits this apocalyptic mindset of not just Japan, but the world as a whole as depicted in works of art to the upheaves of political and social structure and technological advancements of the century (Napier, 2001, p.194).

This research suggests that two notions play into the Apocalyptic mode, these are the Mechanization of the Human and the Humanization of the Machine; that is the finding a soul. This research holds that both are illustrations of what the future holds.

5.2.3.1 The Mechanization of the Human

From building of microscopic nanobots to combat recessive genes to building of life-sized robots to aid in everyday activities, it is clear that the 21st century is an age of discovery. The coming centuries are bound to hold much more technical aptitude in the field of robotics. This research defines the Mechanization of the Human (M.o.t.H) as the reduction of parts of the human anatomy and replacing them with mechanized artificial pieces. This is the age of prosthesis and bionics according to Hope and Fears a company

that built a guideline to artificial body parts. This world opens the common man to a realm of inordinate charges, a realization of the mundanity of the human condition and fear of the inevitable technological advances that are yet to come. All these will significantly reassess what being human is. The M.o.t.H (Mechanization of the Human) can be as a result of a loss of parts, or simply modifying the human form to better the species.

The purported subjugation in the battle of man vs machine is a reigning theme in Apocalyptic films. The question of who reigns when the battle is done becomes evident with every single illustration, is the matter simple reduced to a case of symbiosis? One-day man will become inseparable from technology and prosthesis (Somer, 2010). While this near perfect state can be a level of Counterfeit Culture creation, it defines a new Human; here the Human has attained a state of high functionality in terms of efficiency and or has ultimately achieved Immortality. Elements from today that have transitioned into this elevated state are limited towards a dystopian future that can only be defined as Apocalyptic. Why change into this elevated form? This research suggests that it is purely for survival purposes. The cause may be Darwinism at its best.

The human element is instinctively formulated to protect itself. It will create methods to survive and with minimal effort. Consider the hominization of man; man has always found a way to better himself so as to live to see another day. Also, another considerable point to note is the dying earth. The threat of destroying the earth beyond repair looms over humanity which will mark its imminent demise. The human species has proven himself the Anti-Terra-Former element with pollution, deforestation, eradication of natural reserves being our most dishonourable talent. While an ark could save against flooding mechanization of the human may save it from the end of the world. The makings

of this mechanized ideal started with the Industrial Revolution (1760 to 1840) in the United Kingdom then spread to the rest of the world. The machine rivaled the human by being able to work longer hours, work a higher load and maintain the same quality of product with minimal errors. When the question of the labourer versus the machine was asked, it was clear that the machine rivaled the human. Consider *Vexille/Bekushiru*, p.2077 *Nihon Sakoku* (2007) an Anime where the mechanized human is depicted as the perfect soldier, one who does not tire and is not affected by the human condition of a conscience. The Mechanization of the Human seems to be an inevitable truth that the human needs to come to terms with.

5.2.3.2 The Humanization of the Machine

Humanization essentially means gaining human-like attributes. The fundamentals of such a phenomenon are grandly depicted as Science Fiction because technologically science is just scratching the surface of robotics. The idea that a robot can be entirely automatic and have artificial intelligence is something that a lot of people may not want to accept as a reality that man is so close to experiencing. This research suggests that the Humanization of the Machine (H.o.t.M) is a phenomenon that could be a planned occurrence or an evolutionary result. By design the human element that created the robot designs it to have a space for consciousness, so as to ascertain the master and slave relation. Thus, the humanization of the robot is planned from the point of its creation. In this regard, this research considers the three Rules of Robotics written by Isaac Asimov (1920-1992) that state; A robot may not injure a human being or, through inaction, allow a human being to come to harm, a robot must obey the orders given it by human beings except where such orders would conflict with the First Law and a robot must protect its own existence as long

as such protection does not conflict with the First or Second Laws (Handbook of Robotics, 56th Edition, 2058 A.D., N.D). In an article on for Compute Magazine (November 1981), Asimov says that he forged the laws in 1942, at age twenty-one.

In the same article, he synonymizes the robot to a knife; a knife is held by the wielder by the handle, with the blade facing away from the wielder. With the first law in mind, the safety of the human is guaranteed. The knife has a blade, with a sharp edge, thus ensuring efficiency in its use; the second law. Finally, with the third law in mind, the blade and handle of the knife are made with the best material sourced to ensure longevity and endurance. This research poses a question; could Asimov's laws definitively define the space of the soul? What defines a human is the presence of a soul. Here, the Machine is trying to find a soul, essentially humanizing, or rather finding a likeness to a soul. Also, human emotion and psychosomatic influence could determine the moral aptitude of a machine since moral disposition defines the basis of humanity.

Director Neill Blomkamp uses Computer-generated Imagery to define Apocalyptic realms; in the film *Chappi* (2015), located in a dystopian future. Blomkamp introduces us to the rights of a Robot's existence. What rights does it have? This one robot named Chappi illustrates the existence of a Soul or its unnamed equivalent as influenced by the human elements about it. But knives cut if handled wrongly; the logic that Asimov's laws apply to all robotic elements is inadequate. Analysts suggest that Asimov's robot exists in an undefinable future when the technology used to create robots there can infuse this logic in the base code of the robot and hopefully it will not evolve to change the base of this code. In this century or the next, this is highly unlikely. But why would this research look into

the Laws of Robotics if they do not seem entirely applicable to the understanding of Robotics and the Apocalyptic genre as a whole?

The process of the humanization of a robot is a time bomb scenario with robotics' experts foreseeing an inevitable quest for supremacy between man and machine. As mentioned earlier, the Humanization of the Machine (H.o.t.M) is the construction of a soul or its equivalent. A new question arises; what is the correct code that will essentially construct something intangible, undefinable and indescribable; a soul. What defines the presence of a soul? This research would present the presence of a soul as the ability to choose between good and evil and quintessentially select the honourably justifiable choice. Thus, reducing the definition to a matter of virtue over vice, and vice over virtue only when the result is morally justifiable. Additionally, Religion a construct of the human believes that the extraction of the body results in a retained element that is the soul, this research believes the opposing argument generates, that the installation of a soul results in the creation of a humanized being.

5.2.3.3 Andrew Kaggia's *Wageuzi* (2012); An Apocalyptic film.

The iconological analysis draws together iconographical symbolism and stylistic features into a coherent interpretation which provides the reason behind representation within a work of art (Leeuwen, 2004, p.116). As a reply to human's obsessive quest for power *Wageuzi* (2012) could be a rendition of man's defining battle that would ultimately name a supreme leader. When asked if he wants to save the world, Kaggia said that he envisioned telling a story of hope. Even within an austere existence, he wants to show the existence of hope. And here starts our analysis of the Apocalyptic elements in Kaggia's *Wageuzi*, the idea of Hope.

Hope is a defining theme in Apocalyptic tales. Beyond the knurly dystopian representation of the future is the seed of hope. Some apocalyptic films start by exposing the wider expanse of bleakness in the characters and setting of the story. Then a seed of hope is sowed in an object; character or totem. After the object has been identified and its relevance in the change needed identifying, the journey towards transformation begins. There are films that start with the element that activates change being identified at the beginning of the narrative. The story then goes on to feed the viewers the bleakness of the space about this object of hope contrasting the two and cultivating anxiety in the viewers.

Some stories like *Wageuzi* simply progress seemingly from the middle of an inferred narrative and leading us into an already apparent state of conflict. The quest for hope is a battle for face among highly effective killing machines. That this research would seek to start with what ends the film could be unorthodox but the researcher views the importance of an optimistic occurrence as the turn of events that defines any sad tale.

Hope is largely considered a virtue, but scholars and entrepreneurs world over have disputed this ideology. From titles like Rick Page's *Hope Is Not a Strategy* (2001) and Barrack Obama's *The Audacity of Hope; Thoughts on Reclaiming the American Dream* (2006) one can almost predict the unvirtuous musings of hope. It is good to be hopeful, it gives the human strive to push for a desire. Hope turns toxic when the push for strive is stretched too long. Filmmakers design suffering in a way that it is not too much and not endured for too long. When stretched out beyond certain limits, the narrative turns depressive. The viewer may suffer adverse psychological effects leading to walkouts, physical effects like vomiting or passing out. Needlessly, the viewer will not welcome a second or third experience of watching the film. Hope kept alive craftily guides the

viewer's eye, mind and heart working their brains for emotive responses without pushing them beyond the threshold of what they can take. Depending on the point of view of the analyst, hope could be both virtue and vice. But the lack thereof is the worst of statuses.

The researcher believes that the extraction of hope from characters in a story would mean that they have no actions to perform. They would be entirely mechanical with no human aspect. Imagine a film where a robot just stood on a plain light-grey digital plane. Imagine whatever you will about how it looks in terms of size and shape but give it a boring dark grey monotone and an expressionless face. Let this robot do nothing more than just stand there in your mind. Do not let it move a millimeter. Maintain this image as long as you can in your mind. This research assures you that within less than the first minute of the thought you will either stop thinking about this robot or make it move to make the imagination a tad more interesting or to simply defy the instructions given to you concerning the robot. The research is simply trying to symbolize that movement is a hope for something. In the case of the robot and your imaginative mind, interest or defiance. The creator seeks to create an interesting narrative. Even just the twitch of a finger would mean so much to the progression of the narrative. Thus, here lies the base of all things; hope. In the case of *Wageuzi*, hope for peace after all the characters are done fighting and one has emerged the victor.

Effective mind-boggling visualization seems to be Kaggia's focal tactic. He places object-signs in the film at initial stages of the film to make the viewer think beyond simply watching the film. Consider Figures 5.2.3.3.2, 5.2.3.3.3 and 5.2.3.3.4.



Figure 5.2.3.3.2 *Wageuzi* (2012)



Figure 5.2.3.3.3 *Wageuzi* (2012)



Figure 5.2.3.3.4 *Wageuzi* (2012)

A fingerprint, the *Wageuzi* before transforming and a transformed Mecha with the face of the then sitting president Emilio Mwai Kibaki. Kaggia wants the viewer to connote and denote meaning beyond just what they are seeing. The film opening transcribed narration. ‘As the year 2012 approaches, politicians emerge from the shadows’. He emphasizes by increasing the font of the writing in the next frame’ ‘Some betray, others change sides.’ And concludes by effectively qualifying the politicians as ‘Chameleons... Transformers... *Wageuzi*.’ (See in figure 5.2.3.3.5)



Figure 5.2.3.3.5 *Wageuzi* (2012)

He tells the viewer that despite the form presented, these are politicians. This introduction, in turn, illustrates the apocalyptic mode adoption of a desensitized identity. The film embellishes a dystopian world as the setting of a battle of great mechanical elements for supremacy. In the prologue, Kaggia hands the viewer a preset represented meaning in elaborate words. This prepares the viewer for the images they will face in the film by describing the devious form of the characters. The main characters are large metallic

mechanized bodies that can change into different forms. (See Figure 5.2.3.3.3 and 5.2.3.3.4, 5.2.3.3.6 and 3.24.37)



Figure 5.2.3.3.3 Wagezi (2012)



Figure 5.2.3.3.4 Wagezi (2012)



Figure 5.2.3.3.6 *Wageuzi* (2012)

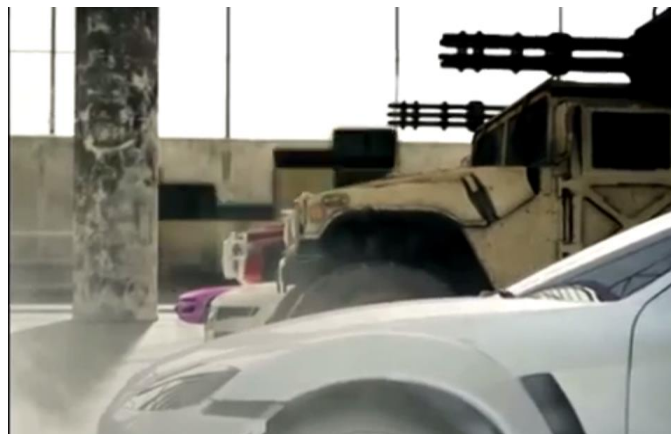


Figure 5.2.3.3.7 *Wageuzi* (2012)

In addition to their transformative aspect, they deceptively have human faces. *Wageuzi's* Mechas have a human face plucked off the heads of key political figures in the Kenyan Political scene. The year 2012 represents every election year that is after every five years according to the Kenyan Constitution. When analyzing the characters in terms of Iconological Symbolism the research is not sure whether they have done so by design, or as a matter of evolution. The researcher wonders where the human is for the robot to holds its face? This purports that the characters within the animation may have morphed into this

mechanized state through Mechanization of the Human (M.o.t.H) or the machines may be dawning human bits to depict an existing conflict that existed when the human lived; Humanization of the Machine (H.o.t.M). Interestingly so, the consideration that the humans may have made the Mechas so that they can fight without getting injured is a logical explanation, it is viable reason for having them in the first place. Human's self-preservation could lead them to find ways to survive the physical war by placing systems that absolve them from actually fighting in the war. By creating a victor to fight for them, they will have gone back in time and pulled ideas of war carried out by the nobles in ancient tales of war.

The *Wageuzi* in Kaggia's film reminds the researcher of an Anime character *RX-78-2 Gundam* created by Hajime Katoki for the brand of films and series *Mobile Suit Gundam* (1979). The research wanted to find out whether Kaggia watches Anime, and if the industry had any influence in building his base for animation and he confesses that he used to but then stopped when life took over. This is common among a lot of Anime enthusiasts. Over time, Anime takes a backseat to other forms of art or the creative process. It is almost as though Anime is a seasonal exploit that enthusiasts indulge in for some time then later forgo for other interests. This places Kaggia without the Otaku bracket.

Kaggia says that he finds little time to engage in a lot of watching as he is involved in the creative process. The reason why the research went ahead to ask of Kaggia's interest in Anime is because his work resembles the Mecha sub-genre of Anime. It could be that he indulged in the genre long enough for it to have a significant effect on his quality of work. Needless to say, the work also borrows from the Transformers brand characters. His inspiration may be Western and not Eastern as the research would subjectively purport. The most notable similarity between these two films is the use of Mecha elements within

the film. Mechas are large mechanized robots of up to 600% of the average human's size. These robots are either run remotely or have to be droned from within the exoskeleton of the Mecha. They are highly effective in armored warfare and are equipped with futuristic state of the art artillery systems. The *Gundums* are mechanical body suits, worn and driven by humans. They appear solely machinery with angular truly android appearances but they also have human physical parts like corporeal elements of a head, torso, hands, legs and feet. The *Wageuzi* are mechanical elements with the same features as the *Gundums* but they hold human faces. It is very possible that Kaggia gave them referenced human faces for purposes of representational meaning and ultimately Iconographical ideology building. Relating the *Wageuzi* to their real-life counterparts is a vital bit in understanding the narrative offered. Notably, only one series in the *Gundum* brand has been made in the current timeline; *Gundum 00* (2007-2009). Most of them are made in the future, possibly trying to predict the future of the human race. This exploration believes that Kaggia picked his inspired characters and placed them in the future where the technology available would actualize this machine-oriented lifestyle. While this choice was bold, considering the already existing Kenyan Animation and the preferences in terms of genre of the people it was able to gain him global recognition. Incidentally, the *Wageuzi* express not only the transformative aspect but also evolutionary constructs like the bionic eyes on all the *Wageuzi*. (See figure 5.2.3.3.5) This could hint that these *Wageuzi* could be Mechanization of the Human (M.o.t.H) in effect.



Figure 5.2.3.3.5 *Wagezi* (2012)

An intriguing aspect of focal regulation by Kaggia in *Wagezi* (2015) is the use of graphics. In the first couple of frames of the film, there are flashing and twitching images of fingerprints. (See figure 5.2.3.3.2)

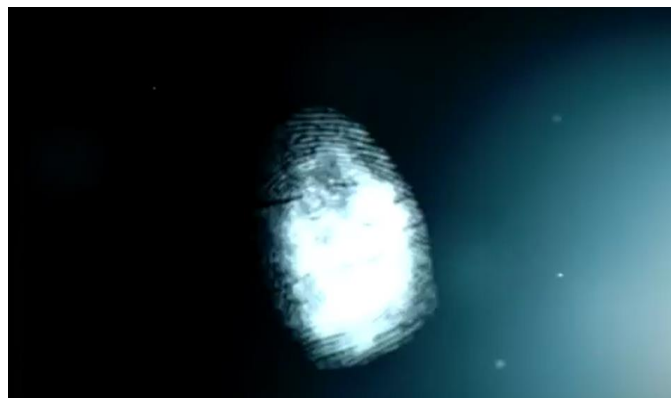


Figure 5.2.3.3.2 *Wagezi* (2012)

One of the defining traits of being Kenyan is identity which is affirmed by the Kenyan Identity Card. On the card is a thumbprint of the owner of the Identity Card. This research believes that this graphic represents the identity of the Kenyan Voter. Iconographical

identification of such signs leads the researcher to believe that Kaggia's film is relevant to the voting population and those who are about to join the voting population. The element of the future plays in as he tries to sensitize those coming into the civil action to know the kind of people that they will be dealing with. Kaggia does not shy away from disclaiming and using definite words to get the viewer within a realm of thought. Instead of iconographical symbolism, Kaggia makes a decision to point to represent meaning in large graphical signs that state the obvious. (See Figures 5.2.3.3.8 and 5.2.3.3.9)



Figure 5.2.3.3.8 *Wageuzi* (2012)

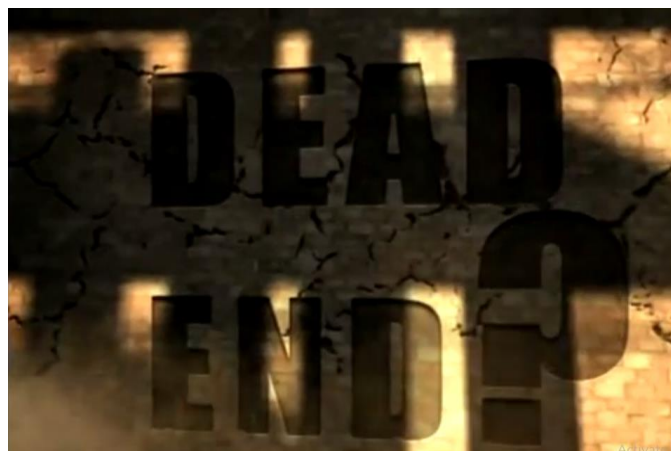


Figure 5.2.3.3.9 *Wageuzi* (2012)

Putting the visual of the word ‘Hague’ in a large brick wall standing in the way of the characters from the film *Ruto and Uhuru*, Kaggia overtly motions the importance of this consideration to the voters. The wall is vast and immensely influential because it defaces the near perfect scape it is placed within and effectively stops the duo from passing. This is bold as the question of subtext is eradicated. His characters are anchored to their inspirations intertextually. Anyone who understands the Kenyan political scene knows exactly what Kaggia is highlighting in his film. The image of the brick wall in the way of the politicians inscribed ‘Dead End’ is a strategy of Kaggia building up an inquisitive attitude in the viewer. This interaction is unique in film meant for an adult audience, in this case, those eligible to vote. Kaggia diminishes his audience with a tactic used in film for a younger brain eager to learn, an audience whose brain has to be prompted to respond so that participative learning can take place. It is almost as though Kaggia seeks to guide the viewer into his own creative process. Such a question seems to be one he asks himself as he definitively decides what focal form to adopt and why in this juncture of his narrative. Even as the brick-wall is destroyed by an aggressive and very capable Tinga, Figure 5.2.3.3.10 an iconological interpretation has already been registered in the mind of the audience. The graphical ‘Vote Wisely’ Figure 5.2.3.3.14 is an overt qualification that Kaggia hands to the viewers. This ultimately is the purpose of the film. To show how the *Wageuzi* are conniving beings undeterred from their quest despite the violence and vice-filled journey towards winning.



Figure 5.2.3.3.10 *Wagezi* (2012)



Figure 5.2.3.3.14 *Wagezi* (2012)

The vast emptiness of the Apocalyptic plane defines *Wagezi* (2012). This illustration of industrial order and the hierarchical path depicts a rather savage existence that seems soulless. The race in locals backgrounded by the Nairobi cityscape. The characters prepare though in dark tunnels and deserted warehouses. This describes the homes, offices and places of planning by the politicians. The darkness of these locals signifies the dealings with people beneath their stature, the backdoor dealings that actualize participation in the races. In the film, the characters flex their abilities for the viewer yet

within the narrative have no witnesses. Such a choice in preface can be symbolically a representation of the idea that every political battle for power starts for the people. Whether they are in the know or ignorant of it, it is all for them. The participants want to be seen by the people. The cityscape gives us the first human connection despite the lack of human presence in the animation. The race begins in a large linear space that could be a warehouse or a secluded road whose opening, in the end will, mark the end of the race. This locale is selected craftily. Such as the illustration of the lack of human influence in the race, it is just beasts at play.

The second human connotation as an intertextually inferred human element within the animation is the Kenyan flag. See Figure 5.2.3.3.1 and 5.2.3.3.13. The flag is a symbol unifying a people. The research asks what the flag means to the robotic elements that run this race. They seem entirely unaware of their human creators or masters; one driving the mecha. The *Wageuzi* are hard to beat. They do not go down easily even after numerous assaults from aggressors. The researcher wonders though, why would something entirely soulless participate in a quest for anything? Firstly, this may be a situation of Supremacy wars. If the Mecha's are entirely machine, this research would imagine that even among machines there is internal law and structure. Elements that are similar find judicial law within the larger structure because law governs all. Trying to define the bigger man has been the makings of humanity as it were. Darwinism points to the strongest survive who end up leading and making laws about which the weaker abide by. This research intertextually connects this battle for supremacy to the same among the gorillas. Rules seem to not apply here. The Apocalyptic mode is highly defined by anarchy and failed social constructs like Civic Judiciary. *Wageuzi* (2012) is guerilla warfare at its best.

Kaggia illustrates the mutineer value of the narrative by illustrating how they turn on each other over and over again trying to seek the best way to ultimately win. This sense of disloyalty defines a dwindling humanism collective, but after all, they are machines. The element of no mercy is questionable. History has taught the human race that even the vilest of beings care about something; The devil will sacrifice all for his spawn. The *Wageuzi* seem to be fighting for a state of peace. An eventuality of war, see figure 5.2.3.3.13. They seek to end it all after the victor has been announced. So, the question lies, is it worth it? The blood sweat and tears, does it mean anything? Kaggia lays the roadmap and eventuality in an action-filled narrative. If these Mecha's are simply humans who have mechanized into the Mechas, what remains of the soul is what strives for this state of peace illustrated briefly at the end of the film.



Figure 5.2.3.3.1 *Wageuzi* (2012)



Figure 3.2. 4.3.13 *Wageuzi* (2012)

The possibility of deeper meaning to the film is a challenge that the research gladly accepted. Surmising Iconological meaning from the film would help indicate Kaggia's audacity as a filmmaker to truly tackle the Kenyan political scene openly. The represented meaning is the political process. Iconography denoted a conquest that is physical. The challengers feeling like it's a battle of strength rather than one of the ballots and numbers. Symbolically though this research would consider one possibility signified to be that it a literal conquest of blood, sweat and tears. *Wageuzi* (2012) problematizes political leaders. The notion of political triumph is question does the end justify the means. Could *Wageuzi* (2012) be an exposition of the successful and unsuccessful extrajudicial killings that mark political periods in Kenya? Maybe. Iconography gives the analyst room for a variety of interpretations depending on point of view and personal experiences of the analyst. Erwin Panofsky explains that iconological interpretation requires what he terms as Synthetic Intuition (1970, p.64). This he describes as something more than a familiarity with specific

themes or concepts transmitted (Leeuwen 2004, p.16) in a work of art. The synthetic Situation may be contextual or textual (116).

The interrogator believes that interpretation is made when more than one aspect regarding the work is interrogated; about the work and the creator of the work. Films assert periods in time, for instance, the Apocalyptic mode defining a probable future, they also define the creator's psyche and reveal his or her relationship with the rest of the world, that is, psychoanalysis and sociology. In a way, Njoroge expresses an ability to conglomerate ideas and inspirations from different sources and wholesomely tell a Kenyan narrative in a new way. His *Wageuzi* are intelligent and technologically adept to the new world. The research purports that they are semi-robotic and intelligent. They have the ability to teleport as illustrated by Ruto and Tinga and they can recognize the loss when confronted with the ultimate result of the battle. So far, this research connects *Wageuzi* (2015) to the Transformers Franchise and Mecha Anime. Another defining influence is the Wachowski's *Matrix* (1991). Coincidentally, Barsam and Monahan (2013) note that the Wachowski Brothers collaboration with Japanese Animation Studio Production I.G. for the film franchise which was the first royally significant Western collaboration with the East. IN the film, the character of Uhuru is seen evading an attack from Iron Lady, figure 5.2.3.3.11. He uses a dorsiflexion maneuver to evade the missiles same to that used by Keanu Reeves character Neo in the *Matrix* film when attacked by Mr. Smith, see Figure 5.2.3.3.12. Neo's maneuver was one of the most outstanding frames of the film as its impossibility made it a defining formal feature of the Matrix franchise and illustration of Visual Effect mastery.



Figure 5.2.3.3.11 *Wageuzi* (2012)



Figure 5.2.3.3.12 *Matrix* (1999)

It has been a running recreation in the Audio-Visual industry and with good reason. It was choreographed and executed wonderfully. Creators like Kaggia emulate such works in the quest to better their art and hopefully one day become the rivalled.

In Kaggia's interview, when asked about the profitability of the genre he confessed that the international audience grasps at his work more readily than the local. His work does have an international appeal with some of the characters in his animations being lifted off Western animation series. It should be noted that despite the characters of

Wageuzi (2012) having a transformational ability that is dubbed Transformer-esk after the *Transformers* brand the concept when initiated was novel within the Kenyan and African local. Enough so Andrew gained international recognition even appearing on CNN to discuss his work. The mode itself may seem farfetched in terms of applicability within the Kenyan local but when thought of critically, it is a viable tool in education concerning matters of mother earth and lessons in the conservation of humanity. While this century may not feel the nudge of hard-hitting effects of global warming and environmental degradation. These are the initial steps towards a dilapidated dystopian existence. If earth continues to die the land will become unusable and plants will not grow, the water tables will dry out even as the icecaps melt and the oceans continue to rise, disease, famine and war will claim many lives and the human population will diminish significantly. Social systems set up by humans will fail and lawlessness will claim societal fractions. A state of constant fear, death and disillusionment will define life thus defining the Apocalyptic aura. At the frequency humanity is voiding earth resources and disorganizing its natural arrangements the eventuality of doom is what defines the human condition. We can prolong sanity using technology nonetheless, in the long run, the future seems unappealing. But then again the apocalyptic mode does not necessarily spell doom. With Mechanization of the Human (M.o.t.H) and Humanization of the Machine (H.o.t.M), seems like the human race has a probable eventuality. Imagine this ideal, a world where there is little to no crime, available jobs for all because unrestricted population growth is curbed thus the resources available are indeed able to cater to every human within the fractions of the state. The systems that run a state would actually work.

And if all the above is not convincing enough, then this should be the take home, the transformative aspect of the *Wageuzis* adheres to Asimov's third Rule of Robotics.

5.4 A Single Film That Depicts Two or All Three Modes

What happens when the three models merge? While Napier would envision a film belonging to more than one genre, consider Miyazaki's *Howl's Moving Castle*, this research envisions the films happening on a single timeline where one mode leads to the second which leads to the third if need be. So the modal classification could start with the first mode which is the Festival mode which definitively depicts the past, then it could lead to the Elegiac mode which would depict the present and then finally lead to the Apocalyptic mode which will depict a probable future. Correspondingly the narrative could begin at the Festival mode and end at the Elegiac mode or begin at the Elegiac and end at the Apocalyptic mode. Stylistically; through editing, the order would sequentially change to apply a Christopher Nolan like approach to narrative delivery. But how would a single film imagine the three modes and without it all happening in a single frame but at different points on the narrative's timeline?

The levels within the animated film would somehow depict each mode of classification. While forming this state of thought, the researcher came across a defining film that actualizes the life of an animator through the stages of his or her filmmaking career. Chris Landreth's *Ryan Exclusive* (2004) is an Oscar® winning animation that this research believes embodies the switch through modes and how effortless the transitions are because ultimately the connective tissue solidifies the storytelling. The film subtly tells the story of Ryan Larkin a Canadian animator who produced significant animated films in his time. Here we meet the animator after his glow has faded, he is paradoxically described as

‘a splash of colour’; a few details of his face are showing but all in all, he is void; a non-definitive existence. This is the Apocalyptic mode in actuality the invalid state of being marking this film’s place in the mode. One would claim that the film does not exhibit robotics or any prerogatives into the world of robotics, but what if that plane of the narrative is not touched on. That a film could be labeled apocalyptic without Mechanization of the Human (M.o.t.H) and Humanization of the Machine (H.o.t.M) seems implausible but notice that not all stories are told from the mechanical plain. If we look beyond the mechanics, we experience an apocalyptic mindset; the hereafter of Ryan’s career. His life cycle is at its winding edge which is an ungraceful state of being all because of choices that he made that have dire consequences. The tone of the film and the visual meaning of the story leads any critic to think of Ryan’s dystopian present. The man is truly just left with a part of himself before the system beat him to the pulp that remains to be him. If seeing this selection as part Apocalyptic does not work, then think superficially. In a normal world, no one would survive death after part of their body has varnished, but in the future, this could be a possibility with Mechanization of the Human (M.o.t.H).



Figure 5.4.1 *Ryan Exclusive* (2004) Theatrical Poster

In addition to the visual of Ryan, the sickly artist whose words are constantly punctuated with coughs and other markers of illness and disgraceful ageing continue to illustrate a cast-off being there is the unsavoury living conditions of the characters who help build this narrative. The narrator, who is also an animator is a 'larger splash of colour' has animated himself in the film. He expresses an artist at a better but not entirely haven like part of his career. He walks us through an interview with our faded hero. Here we take a stroll through the past in creative flashbacks that mark our minds in a colourful display of visual distortion. Why distortion, because this journey is marked by fewer ups than downs that are similar to any other artist's path. In light of modal classification, this research places parts of the film within the festival genre. Through flashback, we see how the animator Ryan was able to introduce the world to a series of images arranged together; the walking man essentially devising Animation as we know it today. We celebrate this new entity with him riding this wave of glory that is the introduction to this social-cultural

phenomenon we call Animation. In the film, our animator is likened in value to Walt Disney. The Elegiac value of the film is felt in the constant tone maintained throughout the whole film. All thirteen minutes of gruesomely slow defining frames that scar the minds of animators raising the questions, is this emptiness the eventual conclusion of every animator's career? Will the path of an animator be defined by a few wins only to be marked by fails and eventual disposal? Elegies have a way of raising questions in the mind of the viewer. They have an alarming quality to them because they tackle hard-hitting thematic positions and seek for depth in the perception of the viewer. Considering *Ryan Exclusive* (2004) we see how a single film could actually be divided into three distinct sections each paying homage to a distinct classification mode without reverencing traditional values of each mode.

This research also envisions a different approach. The genesis of a tale could actually depict a cultural or religiosity affiliative that positions the character(s) within a societal norm. Whether it works or not this social-cultural norm will represent the people's lives. Then the conflict will be introduced. Here the animator is gearing at introducing the fault with the norm that defines the characters' lives. After the conflict is identified the animator seeks to revert the viewer towards understanding why the old system worked, while also trying to teach the viewer a new way contrasted to the old system. The conflict is truly built when two or more opposing sides seem to clash. The point of resolution comes in the Apocalyptic phase of the tale, when the one fraction of completely annihilated, thus a singular thought put to practice.

This research is advocating that not only can a period define the genre but aspects of that period can individually contain film within particular genre classification. The

festival mode represents a time of celebration where somehow society is at a point of rich culture and depth that defines inner strength. Conflict in this mode is highly representative of defiance of the norms of cultural society and the elevation of the norm to include a better society. The change represents this social contract realizing that some change is good if it helps bring the society together. This inviting of a new way to celebrate the individuality of the self with a larger cohesive unit is what truly defines the festival mode. It is basically a celebration of life. The Elegiac model represents the present and its difficulties. This presence stretches as far as the history of our people documented in Audio-Visual archives. Notably, the Festival mode represents what remains as oral narratives within a people, all that can be remembered should be within the elegiac as it could be referenced as a source of a current issue of behaviour. The Apocalyptic mode is the unknown, the untouched by the eyes of the human but perceived in the minds of creatives. While technology is growing at an exponential rate; there are still so many things that this generation or the next few may never witness. The creative and logistically driven can discern, and that perception is what defines the Apocalyptic genre.

This multi-layered description of Film Genre is a contemporary approach at genre experimentation. See the genres that shape film in the years 2000. Consider the following genre trends in Animation today. These are just a few that have caught the researcher's eye in the last couple of years.

- Afrofuturism:

Afrofuturism is a literary and musical movement that explores black identity, culture and struggles through the lens of science fiction (Fitzpatrick, 2018). Cultural Critic Mark Dery (1994) is credited with originating the term in his

1994 essay, *Black to the Future*. Afrofuturism functions as a reawakening for the Black race since the Sci-Fi genre has been entirely of the White race for the longest time.

“The intersection between black culture, technology, liberation and the imagination, with some mysticism thrown in, too. It can be expressed through film; it can be expressed through art, literature and music. It’s a way of bridging the future and the past and essentially helping to reimagine the experience of people of colour.”
Ytasha Womack (2013)

Within this genre are subgenres like Afro Cyberpunk. An illustration of such a film would be South African film *Rankuwa* (2016) by the Animation School directed by Sandro Pellarini. (See Figure 5.4.2)



See Figure 5.4.2 *Rankuwa* (2016)

Rankuwa (2016) is the story of a cyborg girl with the ability to play beautiful music using classic music instruments Piano and Guitar. She lives in a world where scavengers seek scrap to effect Mechanization of the Human (M.o.t.H). Rankuwa loses her mechanical arm to a thieving scavenger. Her helper a beaten up Humanized robot effected Mechanization of the Human (M.o.t.H) and Humanization of the Machine (H.o.t.M) who provides assistance and

companionship thereafter. This research would classify such a film as Elegiac and Apocalyptic. The solemn emotional nature of the film makes it an Elegiac. The film could also be viewed as an Elegiac Musical. It is all about perspective. It has an unwritten poetry to it. One that comes out in the solemn tones about the music presented in the film. Most of the audio communication in the film is carried along through music. This Musical aesthetic also makes it a Festival film celebrating music as an enduring bit of human nature despite a changing world. The presence of Mechanization of the Human (M.o.t.H) and Humanization of the Machine (H.o.t.M) make *Rankuwa* (2016) an Apocalyptic. Additionally, remember the idea hope sold in the Apocalyptic mode. Rankuwa's loss is replaced in partiality by a new connection. One that means more to her than just a spare limb. The connection made between the robot and Rankuwa somewhat feels like a better option. Pellarini is able to sell this hope in a rather finite solution to the existing problem.

- Documentary Animation:

Roe dates the merging of animation and Documentary film to the 1900s (Roe, 2016). She defines Documentary Animation as juxtaposition of animation and the archival footage (Roe, 2013). The genre uses animation as a figurative approach in factual media. Such a media presents a solution to the representation of phenomena. This extra scope of liberty presents the storyteller with more arrangements to air levels to his or her story. This genre has the capacity to represent temporally, geographically, and psychologically distal aspects of life beyond the reach of Live Action (Roe, 2013, p.22). The researcher and Focus Group participants feel that Documentary Animation films should also include films that

represent events as they happened. That is the reconstruction of past events. Ng'endo Mukii claimed to practice Documentary Animation filmmaking. A look at most of her films illustrates values of Documentary Animation stated by Annabelle Honess Roe in her films *Desert Haze* (2013), *Yellow Fever* (2012), and *Untitled: Dust* (2012).

In Napier's classification model, a Documentary Animation would be a Festival and Elegiac film. It would celebrate and analyze an existing past. It would also be an emotional representation of that relevant past that should have shaped a society in some way to ensure its relevance. Depending on the subject value of the Documentary, the film may also be a Festival film if it celebrates a cultural aspect about that society.

- Afrobubblegum:

This term was coined by Kenyan Filmmaker Wanuri Kahiu. The term Afrobubblegum is actually the name of a film company that she co-founded. In an interview for the Cannes Film Festival 2018, Wanuri admitted that the term has gained traction to become an encompassing generic grouping of some contemporary Kenyan films. Afrobubblegum film is creative, fun, fierce and frivolous. This is a classic Festival film.

This research believes works in such a genre would play about intertextual networks to generate appeal in the work as a whole. For instance, play with the role and relations between antagonistic and complementary characters, play on locations and tone of the film, using colour and language to drive a story and so on.

This research believes that ambitious and unique risks in the filmmaking process drive this genre.

Notably, Wanuri Kahiu has been known to experiment with genre. She did create Kenya's first Sci-Fi film, a successful attempt at Afrofuturism in the film *Pumzi* (2009).

“People ask if it's difficult to blend science fiction and Africa, as far as I know science and Africa have never been separate.” Quartz Africa Innovators Summit, Nairobi (2018).

5.5 Other Kenyan Animation Films, Concepts and Character Design That Illustrate Unconventional Genre Practices

As mentioned earlier, the Kenyan Animation Film Industry is mostly undocumented. Finding animations that are unique was a difficult fit but doable. The fact that the Kenyan Animation industry is almost entirely online distributed helped. The research was able to source a few other films that experiment with genre. Among the more films by Ng'endo Mukii and Andrew Kaggia. They have developed a style about their work that is unique and driven towards the representation of the unconventional. Beyond Mukii, Kaggia, and Njoroge the research found a couple of films that it highlighted as belonging to Unconventional Genre classification. These films demonstrate the presence of experimentation with genre in the Kenyan Animation Industry.

- *'Aggie' Animation* (2018)

This is an animation short done by one of Kenya's top audio visual brands in Animation, Advertising, Manufacturing, Entertainment, Real Estate and Cartoons: Fatboy Animations. It is a less than one-minute film that recaptures the imagery of a dancer called Agnes 'Aggie' Kiunga who was featured in Sauti Sol's

2018 music video for the song *Short and Sweet* (2018). (See Figures 5.5.1 and 5.5.2)



Figure 5.5.1 Sauti Sol's *Short and Sweet* (2018)



Figure 5.5.2 'Aggie' Fatboy Animation (2018)

This is a Satirical representation of the dancer. The film is comical and dramatic while celebrating the African spirit and form. Dance and music are features celebrated in Festival film. This research believes that the fact that the film is based on an actual occurrence makes it a type of Documentary Animation.

Other animators have also recreated animation concepts of 'Aggie'. (See Figure 5.5.3)

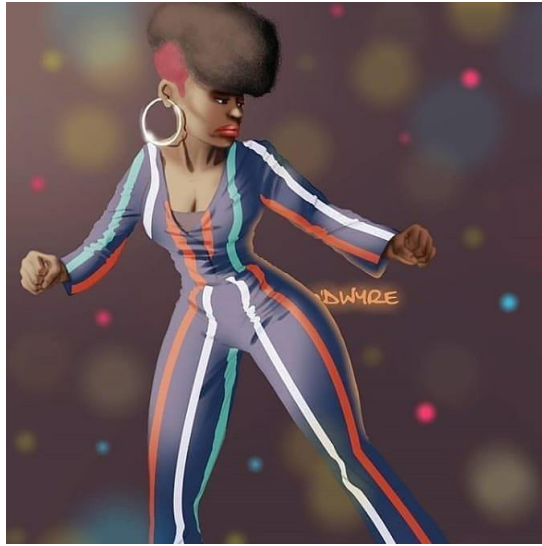


Figure 5.5.3 Mathew Odhiambo O'Dwyre's 'Aggie' (2018)

- *Commander in Thieves (C.I.T)* (2013)

This is an MV made for Artists Moroko Kalahari. The 3D Animation in the video was done by Pixiniti Studios. The MV is war-themed and situated in a dull war and/or Postwar local. The whole MV is viewed through a tight vignette a formal choice this research believes indicates that this may be found footage documenting a war that has already taken place in an unspecified past. The MV illustrates Mechanization of the Human (M.o.t.H) in effect with its impressive imagery of vehicular warfare, robots and firearms solidify an Apocalyptic classification. The MV is also a political criticizer that earns it an Elegiac classification.



Figure 5.5.4 *Commander in Thieves (C.I.T)* (2013)

- *Kura* (2017)

A RECON-Digital 3D Production is centered about an election with its main theme being politics. It's a grim film that depicts the vices of political campaigns. The film is done in greyscale solidifying its very solemn tone. This research classifies it as an Elegiac film.

“The idea for KURA came about in late 2016. I was trying to deal with a nagging sense of frustration about issues to do with the perceived, and probably real, state of Kenya’s leadership over time. I also felt very unprepared and ill-equipped to perform my duty to vote in the 2017 General Election, which was fast approaching.”
Gatumia, YouTube.



Figure 5.5.5 *Kura* (2017)

- *Marine Life* (2018)

Marine Life is a short paper cut animation by Mathew Odhiambo O'Dwyre. The mood in the film is somber with the only sound in the film Aquatic themed.

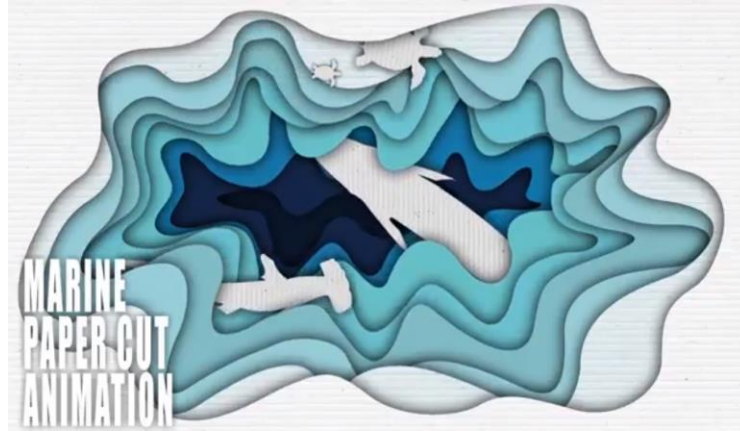


Figure 5.5.6 *Marine Life* (2018)

This research would classify it as an Elegiac Film. The film has Psychological undertones with the imagery of layered shades of blue and gentle Oceanic sounds making the short film a notable piece of artwork. (See Figure 5.5.6) It is not so much entertaining as soothing. Something about the film gives it a pulsating quality.

- *Omatho* (2015)

Ugalimoto Prodakshons Kenya presents a grim psychological thriller with undertones of horror and overt Sci-Fi elements. They describe the film as ‘a bunch of ideas turned into a short Sci-Fi showcase. The main emphasis was on natural lighting, soft shadows, realistic skin tones and dynamics like wind and gravity.’ on the description given on YouTube. The researcher classifies it as an Elegiac-Apocalyptic. The film is set in the near future thus solidifying its Afrofuturism status.

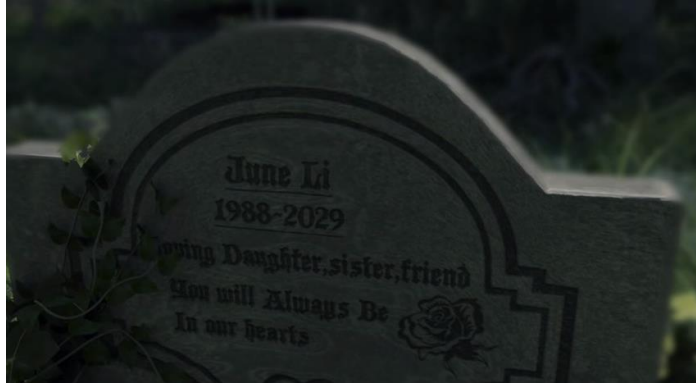


Figure 5.5.7 Omatho (2015)

- *Usawa* (2016)

Usawa by Gay Rights Kenya is the first Kenyan Animated LGBTI Film. It fights for the rights of the Lesbian, Gay, Bisexual, Transgender and the Intersexual in Kenya. This story follows Huru a young woman having a relationship with her father's female employee. She tries to understand her place as a Lesbian in the Kenyan society. The film is politically driven mentioning gay rights, marginalized minorities in Kenya and the idea of stereotyping of the Somali people in Kenya.

This film was distributed on YouTube and Facebook. It did not go through public scrutiny because the choice in distribution thus did not garner much attention from The Kenyan Film Classification Board.



Figure 5.5.8 *Usawa* (2016)

The film is an Elegiac film. The tone is dismal and the pace unhurried. It is informative and may be perceived too low-spirited. Films on Lesbian, Gay, Bisexual, Transgender and the Intersexual relations tend to be very colourful and buoyant because the sexually liberal at sometimes referred to as the ‘Rainbow’ society. This contrast somewhat leading to the fact that the matters of gay rights in Kenya are a tender topic that seems to make people very emotional.

Animations start from a concept; this is a visual idea that leads as a running inspiration for an Audio-Visual project. From a concept, the animator makes a Character design based on the initial concept. Kenyan animators have distributed an impressive collection of concepts that show a promising collection of animations in the coming years. Some of these little-known animation companies include companies like Tarus Studios and Graffix Guru Animation Studio have impressive digital portfolios on Social Media. Below are a few Kenyan concepts and/or Character designs that caught the researcher’s interest;



Figure 5.5.9 The Ex and Mami Wata by Obiero Oduor

Obiero Oduor’s illustrations See figure (5.5.9) illustrate a fantastical mind. He seems to channel into Fantasy as his genre of choice. The Ex seems like a psychological trip with indicators of Fantasy. That would be a Festival-Elegiac. The Fantasy bit of it

would earn it a Festival classification and the Psychological journey about her illustrated anger would earn it an Elegiac grouping. The timeline would determine whether it is an apocalyptic or not.

Mami Wata seems like a bubbly magic story with a PG disclaimer seeing that she is topless. It seems like a Festival film connotation the magical sense of the idea. Notably, it seems geared for an adult audience. Kenyan Animation Film rarely dapples in adult-viewer-discretion work so it would be interesting to see work in the genre.



Figure 5.5.10 *Toon boom* and *Spinning Orb* Animation by Kuria Owiti Animation

Owiti's Toon Boom looks like a 2D Animation of the Horror Genre. The research is yet to come across a Kenyan animated film in this Genre. This research would classify such an animation under Festival and Elegiac depending on the grimness illustrated. Owiti's Spinning Orb looks like a mechanical element with technical elements about it. The Neon nature of its bright colours and the dark undertones about the orb indicate the future. Since the clip is very brief, the research believes this is a concept for an Afrofuturism and/or Apocalyptic Mechanization of the Human (M.o.t.H) Animation.



Figure 5.5.11 Norm by Tarus Studios

Tarus Studios' Norm is a 3D concept of a woman. It Appreciates the Feminine form. The character also illustrates a depth in her eyes. Her pose is suggestive, almost flirtatious. The researcher denotes an Elegiac film. Her outfit is colourful and celebratory of the Black woman, so the research feels it may also be Festival.

As illustrated above, Kenyan animators are opening up to more genres than Drama and Comedy. Additionally, Kenyan Animation is slowly shaping itself into a wider scope of applications.

5.6 Conclusion

This chapter examined how the animations selected in the project can be classified within Napier's genre classification. The next chapter deals with the summary, conclusion and recommendations of the research.

CHAPTER SIX: SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

6.1 Introduction

This chapter deals with the summary and conclusion of the project by stating the primary objectives of the research and summarizing its accomplishments. Additionally, discussions of the actions that future researchers should undertake in the study and practice of Animation in this field of research.

The principal purpose of this research was to explore the genres of Kenyan Animation industry in an attempt to apply a genre template postulated by Anime Researcher Professor Susan Napier. By projecting Napier's genre model, the research looked at animation films created by Kenya Filmmakers that illustrate practicability of the application of the model on the Kenyan Animated films. Napier simplifies Japanese Animation into these modes: The Apocalyptic; the Festival; and the Elegiac in her books *Anime from Akira to Howls Moving Castle, Experiencing Contemporary Japanese Animation* (2005) and its earlier version *Anime from Akira to Princess Mononoke; Experiencing Japanese Contemporary* (2001). The project was limited to three purposively sampled Kenyan Animation films: *The Luanda Magere and the Witchdoctor* (2015) by Mark Njoroge, *Yellow Fever* (2012) by Ng'endo Mukii, and *Wageuzi* (2012) by Andrew Kaggia. The project employed the writings of Theo Van Leeuwen on Semiotics and Iconography in the analysis of the films as well as Daniel Chandler's writings on the Genre theory and Susan Napier's 'Anime classification theory'.

6.2 Summary

Through interviews and focus group discussions, the researcher studied the genre trends in the Kenya animation industry, the existence of unconventional genre practiced in the Kenya animation industry and the applicability of Napier's Genre Classification as an alternative to classify Kenyan Animation films that practice unconventional genre.

The first objective of the project was to investigate the existing animation genre template used in Kenya. The central purpose of animation in Kenya is for Advertising and education, thus the practice of family friendly animation genres is predominant in the industry. Animation is also used to entertain but at a smaller scale. There is a large number child cartoons and sadly these are the only animations that grace mainstream media. These are limited to family friendly genres like Comedy and Drama. Other animations are limited to social media and online distribution and resources archives like *YouTube* and *Vimeo*, these tend to illustrate experimental trends in genre by the filmmakers. The research found that the Kenyan Animation industry is dominated by Comedy, largely Satire and Dramatic pieces, but, there are a growing number of films that defy this norm in genre and push for experimental genre practice.

The second key objective of the research was to analyze how the animations selected in the project do not adhere to the existing animation genre template used in Kenya. Here the researcher looked at the already defined genre model as illustrated in objective one. The Kenyan industry has selected just a part of the larger genre consortia and focused wholly on just a part of a probable larger resource of variable content. The industry has completely ignored genres like horror, thriller and fantasy to mention a few despite a probable market for it in Kenya. The researcher with the help of focus group participants

came to the conclusion that the films selected for the project are hard to classify because they represent a different kind of film genre from the traditional Kenyan animator.

Through analysis, the researcher illustrated in depth the contradictions in the films that help exacerbate the already problematic classification process. The Filmmakers themselves help push the researcher into an even darker abyss with the qualifications of their films only managing to raise more questions about their work. When presented with the task of qualifying the films in the project, the focus groups participants helped raise vital insights on genre grouping.

Njoroge's film was the first to be deliberated. It was the hardest to measure because the group members could not understand the basic story being told. They classified it as an action film only because they were forced into a definitive deliberation. Mukii's film was a challenge in itself as it has both Live Action and animated bits, focus group participants classified it as a Docu-Drama Animation. The Dramatic aspect of the film was pulled from the illustrated psychosis of the characters in the film within the Live Action bit of the film. Mukii herself defined her film as a Documentary Animation. The focus group participants classified *Wageuzi* (2012) as a docu-drama. Kaggia defined his film as an action film. The participants of the project felt the film embodied documentary aspects seeing that most of the film's events happened in real-life and were dramatized in an action flick for entertainment or histrionic effect.

This classification of the films in the study presented a conflict in genre mode classification between filmmaker and viewer is a concern that may be the reason behind the limited exposure of Kenyan Animations among Kenyan audiences. The idea of genre is not unanimous among creators of animated film in Kenyan and film viewers.

The final objective of the research was to examine how the animations selected in the project adhere to Napier's genre classification. These films exemplified Napier's genre convention within Kenyan animated films. While Napier's genre modes do not finitely accomplish genre modal classification, they create a way of thought adoptable by films that embody a collection of characteristics that can define modes within her criteria.

- i. This research placed *Luanda Magere and the Witchdoctor* (2015) in the Festival mode. The researcher illustrated how the mode is befitting by defining the mode as one that revels termination of social boundaries and hierarchies while expressing traditionalism through revealing singular qualities among a people like spiritualism, hierarchical systems and propagated socialism within and beyond the collective. The film is a rendition of the story of Luanda Magere. While the story itself offered a lot of problematic data, the intro as discussed and deliberated by the focus group offered ample of illustrations of traditionalism and communal living in pre-modern East Africa. Through *Luanda and the witchdoctor* (2015), the basis of social-cultural illustrations of complexity come to light and the viewer is placed in a compound battle of being with the characters. The documentation of the half-truths and embellished myths and legends of the regions is what embodies the festival genre, these stories ultimately defining a people and their past. The genre gains authenticity when inculcated within a local and among a people. Thus the importance of defining a cultural baseline. Without this connection, paradoxical difficulties are attained and the story loses meaning altogether. The mode is also an illustration of

intricate classical timelessness, narrative forms and stories in this genre maintain a definitive cultural depth that represents an age through time; such that in 2015, a rendition of Luanda Magere's tale is still being told decades after his death. Sadly, the film itself, beyond the intro disappoints by borrowing too much from other cultural systems and narrative forms without the East African local.

- ii. This research places Mukii's *Yellow Fever* (2012) within the Elegiac mode. This mode is driven by human emotion. According to this research, the Elegiac mode defines the present as an era whose animations portray the existing air about the world in an accurate illustration. A rationality of psycho-realism demonstrates the raw nature of the world thus exposing the animator's psyche through the film. Elegiac Filmmakers pull from actual life and depict real situations in depths of emotive revelation. Mukii problematizes race and the physiological differences between the races; the colour of skin and the hair texture. She critiques contemporary aspects of the culture forged about urbanite societies in Kenya if not whole of Africa, the West and the East. The characters in the film express the quest for individuality about the 'Black Girl' and her elevation towards the socially defiant but now acceptable and poised 'Queen'. The film revels in rave reviews, ample awards and a deeply affecting repute.
- iii. *Wageuzi* (2012) by Andrew Kagia is placed within the Apocalyptic mode. This mode exemplifies conflict between reality and impression as affected by scientific advancements. This research defines this mode to portray a

time beyond the present - a different era whose imagery may be similar to the present or a distortion of the present. This distortion to the present this research attributed the Mechanization of the Human – M.o.t.H or Humanization of the Machine – H.o.t.M. Kaggia depicts political triumph in a creative and highly action storyline using mechanical beings with transformative capabilities to represent real-life inspirations within the film. The *Wageuzi* have human faces plucked off the heads of key political figures in the Kenyan Political scene. The year ‘2012’ represents every election year; every five years according to the Kenyan Constitution. Kaggia successfully portrays every election year since 2012 as the political woos remain almost similar to betrayal, dishonesty, extrajudicial vices and corruption marring each election period.

The research also conjectures films that illustrate all three modes within the same film. Here a film would represent a celebrated past, a stale and non-blissful present and an abysmal future that could define the end of a being’s timeline. The research suggests that a film could have all three modes or two subsequent modes running its base storyline. Here the research discussed these properties within Canadian Filmmaker’s short *Ryan Exclusive* (2004).

6.3 Conclusion

Original creations move in cycles; each age of strong creative capability reveals life in its own form (Garland, 1893). Each era in time is significantly defined by particular identities. These identities are marked in the socio-cultural space with the psyche of the animator coming to live on his canvas and then ultimately arranged on film for the world

to partake. The facet of an animation is truly the mind of the animator. ‘Those who are creating modern composition authentically are naturally only of importance when they die because by that time the modern composition authentically are naturally only of importance when they die because by that time the modern composition having become past is classified and the description of it is classical’ (Stein, 1940).

The study examined the unconventional genres of film practiced in the Kenyan Animation industry in an attempt to apply a genre template stipulated by Anime Researcher Professor Susan Napier. Based on the above findings, the research concludes that;

- i. Through time Film has cultivated itself within developing technology and needs of the viewers. Technology made film move from being soundless to having sound. The move well appreciated and entirely based on the garnering of needed technological advances that gave the silent film a higher niche, having sound thus becoming the ‘Talkie’. The Classical and the Post-Classical films that represented Post-Modernism were booted into a deeper past by Modern and Post-Modern film. Contemporary film representing the existing human condition and the futuristic representing a probable future actively throwing the Modern and Post-Modern films into a reticent past. As illustrated above, this research notes that the timelines of what film is and was are somewhat documented using periods of existences. Art forms run through time catching up to their predecessors with the ticking clock. What this research may place within the Elegiac period; problematizing existing singularities soon turns festival thus representing the past with time constantly ticking away. The future that is represented in the Apocalyptic becomes current soon as the technology catches up to it and it becomes a representation of current

times. This research applauds Kenyan Filmmakers who are willing to cross the threshold of what is deemed as the norm that is socially acceptable to forge a new path in creativity to be emulated by others in the field.

- ii. The films in this study depict a uniqueness among Kenyan animators that illustrates an experimental mindset. This step towards the unknown will eventually mark the rise in Kenyan film.
- iii. While this research commends the filmmakers for their unique stories, they helped illuminate a fact wedging between the filmmakers and the viewers of the films. There is a dissociated frame of thought between the audience and the filmmaker concerning genre. This is illustrated in the results of the focus group discussion. The viewer's idea of the genre the films belong to is misaligned with the filmmaker's perception of their own film. This introduced the question of how can filmmakers make film for an audience when they share no similarity in thought concerning the genre of films made? This research believes that the audience has to be able to classify a film to be able to enjoy the work.
- iv. Beyond revelations about the adult participants of the project, are those provided by the younger participants. The inquiry involving the growing humans' preferred content projects the choice in genre acceptable about younger Kenyan audiences raising a viable point; just as animations are made for children and teens, they can be those made and classified for young adults, adults and even the elderly. What fascinates the researcher about Anime classification is the classifiers' ability to distinctly define genre forms about specific demographics. That means Japanese animators create content for more than the young and for wholesome viewership.

- v. This research believes filmmakers involved in this project have managed to dissolve, believe and assure genre specialists that the market for animations for older audiences can be availed and within the Kenyan Animation industry. Furthermore, the industry can avail animation in assorted genre categories. With exposure to such content through Mukii, Kaggia and Njoroge's films among others, the ease in transition proves doable since subject matter alone will have the ability to get any individual of any age hooked.
- vi. The unsolved concern is the institutionalization of the Kenyan Animation industry. Already cultured towards a certain way of telling certain tales, the move to different media content feels like an ill-fitting shoe. Ngendo, Kaggia and Njoroge have paved the way. The first step as illustrated is to tackle a hard-hitting topic that an adult of sound mind can relate to. The type of viewer for such a film would be a critic of life, one who is affected by what his senses perceive. The film would be putative on the basis of familiarity or curiosity. The filmmaker's tale highly dependent on the viewers' already perceived reality or his curiosity of the unknown. The films in the project deal with culture, politics and race. These are some of the themes highly deliberated on the animations and in the Kenyan location as a whole. Subject matter gives the animator reign over the selected audiences. To have a viewer truly moved is to attack the basic condition of the viewer and align their plight with the psyche of the filmmaker.
- vii. The researcher believes the films in this research project managed to illustrate genre anonymity in so doing support a differential logic thus pointing the way into asserted distinction when compared to other films. Even Njoroge's film which may

have been more controversially poised for this project in its intro represented this singularity in thought. The ideas that change counters the stale is what made the films in this project stand out enough to appeal the researcher's consideration and willingness project them.

- viii. The concept of creativity also comes to light during this research. How is creativity essentially 'made'? How does a creator learn, practice and eventually perfect a skill? On 1st November 2017, RSA Spotlight highlighted a rhetoric titled *Why We Are Wired to INNOVATE* by Anthony Brandt; a composer and Associate Professor of Composition from Rice University's Shepard School of Music and David Eagleman; a Neuroscientist at Stanford University. They were trying to answer the question what is creativity? They purport that the reason for creativity is that the human brain has expanded; there is more span in the area between the Sensory Input and Motor Output thus man has more room to store and manipulate ideas before acting on them. Having a larger prefrontal cortex allows man to stimulate possibilities thus generate a hypothesis. Man is able to accept a past that he never saw and perceive probable future. Eagleman (2017) says that the brain is always seeking novelty. It rebels against monotony through Repetition-Suppression. This phenomenon is what leads man to seek to propose probabilities into the future; thus building creativity. Brandt speaks of a tradeoff between familiarity and novelty; Creativity lives in that tension, this in results bring elation, boredom, surprise or disorientation. The human brain is in such a way that we do not mind the old and familiar but we want something new that is not entirely unperceivable. Eagleman points out that all the new ideas evolve from the old; all new ideas have a history

of progression. He further illustrates a possible process or methodology to the creative progression of an idea.

They purpose a framework of cognitive operations into three basic strategies; bending, breaking and blending. Bending is the reformation of something into a transformation of the new thing. Breaking involves disintegrating something into smaller fractions. Blending is taking two distinctly different fractions and joining them to make something new. This notion projects that the singularity in the creative process is taking something already made and transforming it into a different thing thus creating something new. While this theory depicts thought of just two rhetoricians, this research believes it represents the animation industry explaining the revolution of original core storylines into remakes and franchises.

Chapter 5.2.1.1 *Festival Mode* describes the ideas of restoration and transformation of original stories over time. This history in creativity seems interestingly similar in thought to contemporary investigators Eagleman and Brandt. For Njoroge's film, this is good news as it justifies his methods despite the facts stated earlier concerning his film. The film's initial formation placing it within a different genre classification to the film beyond the intro revealing the paradoxical difficulties brought about by his overtly imitational creative processes. While this method to creativity is a working formula, it does not represent the blatant doubling of other works.

- ix. Counterfeit Culturalism of Kenyan Animation films stands out as a major reason why Kenyan films seem to not appeal to a larger audience. On the surface, Kenyan film is an ever-growing industry that stands out with Oscar Nominations and

recognition world over. Kenyan Animation, on the other hand, has a few successes that have put the industry at a place of appeal in East Africa and the globe even but this growth is attuned to increase of animators and not quality timepieces. Counterfeit Culture adoption limits our films to works that do not stand the test of time, in a while when adopted culture loses value the work loses face among its audiences. Some Kenyan filmmakers would rather make up cultural aspects based on foreign cultural elements rather than build on already established cultural norms within society.

- x. In truth, this research acclimatizes Counterfeit Culturalism in the animators' lack of deep understanding of their cultures and also that they are not willing to dig deeper than the surface as to portray genuine cultural depictions in film. This leads to shallow films that the viewers cannot identify with. The focus group called out one of the films in the project for its lack of authenticity and depicted borrowed elements. This case sadly applies to a growing number of Kenyan works of art.
- xi. The collective deliberated that Counterfeit Culturalism is one of the reasons why Kenyans do not watch Kenyan Animations. They do not connect with the film offered in the Animation media.
- xii. The other reason why Kenyans do not watch Kenyan Animations is that of the industries adamancy in distributing mainly via social media. While social media is worldwide, its limited to an individual's capacity to access a fast and stable internet for long durations of time. This ensures that the common *mwananchi* (citizen) viewer is able to access just enough bundles for online social platforms like Facebook, Twitter and Instagram but limited time on YouTube and Vimeo which

consume more bundles. Few Kenyans can afford to actually go online and follow the animation industry. Much more available cartoon and animations from all over the world beat Kenyan in distribution as they are aired on local television and movie theatres thus ensuring the stagnation of Kenyan Animation industry.

- xiii. The researcher's application of Napier's genre modes on Kenyan Animation proves feasible with not only the animators of the studied films agreeing to the projected animation modes but also the focus group participants. What made this model practicable is the genre anonymity of the films selected in the project and the misaligned frame of thought between the filmmakers and the viewers thought – the viewers as in the participants of the project. Also, the films did not illustrate conventional genre model traits defined in the most practiced genres in the Kenyan industry. This alone places the films without the usual genre groupings. The researcher also advocated a different way of looking at Napier's modes. Napier presents a cluster-mode that covers an array of genre groupings that are thematically oriented. This research takes these clustered modes to define an era through time thus looking at genre as a linear element that can be distinctly pointed out through time. Time here represents history, the contemporary and the undefined in other terms the past, the present and the future. As time passes by, films that represent genre modes may shift depending on the current depiction of reality. What may be undefined becomes real as soon as technology or the lack thereof makes it a reality, thus moving it into the Elegiac mode. What was contemporary turns archaic soon as something new replaces it moving it to the festival. The festival mode remains the same inviting what the new world discards as outdated. This

notion came as a result of projecting films through the ages. It is as though film represents a period of human life. We see the makings of life through aspects of man's life (Taylor II, 2015); 1. Thoughts; images, concepts judgments and inferences. 2. Feelings; emotion and sensation. 3. Choice; will, decision and character. 4. Body; action and interaction with the physical world. 5. Social context; Personal and structural interactions and relationships with others. And, 6. Soul; Beyond the integration of all the above.

6.4 Recommendations

'To the conservative who thinks change necessarily destructive and hopeless, the future is a blank. To the radical who feels change to be necessary and natural, the present and the future are filled with magnificent promise' (Garland, 1893, p.159).

A. Recommendations for Animation Filmmakers;

- i. Kenyan animators should work in agreement with the essential ideologies of good writing. The subjects selected by the writers should be meticulously nominated. They should be significant and wholesomely researched. The concepts should be fluidly acceptable with passing time among diverse demographics and over larger geographical spaces. Good writing is rational, expressive, malleable and graceful. The methods associated with such writing should be logical and outlined clearly to raise constructive debate and most importantly adoptable world over.
- ii. Quantity and quality are rarely comrades; Kenyan animators should focus on few superiorities over flooding the internet with animations.
- iii. Kenyan animators should also be patient with the creative process. While this research tries to narrow down a collection of films into thinner definable modes it

does not conclude that this is truly possible. Since genre is ever-changing, socio-cultural norms that define generations over are also changing, who is to say that more models of classification will be inducted into the ever-growing field of genre studies. The apocalyptic and festival are the most obvious modes of Anime (Napier, 2001) they are visible, active and highly coloured. The Elegies though are more about loss, absence and unfulfilled desires thus exhibiting a duller expression. Napier herself defines her classification mode; Festival, Elegiac and Apocalyptic as overarching (Napier, 2001, p.235).

- iv. This research in due course recommends for more experimentation into genres beyond comedy, satire and drama among Kenyan Filmmaker. The market for other genres is present considering the Kenyan film audience is one of Africa's most attentive of Hollywood film culture. Kenyans follow the careers of Kenyan film stars Lupita Nyong'o and Eddie Gathegi among other favourites in the international industry. Apart from through mainstream film distribution theatres like IMAX in Nairobi, the accessibility of international film in Kenya is quite limited thus leading Kenyans to more creative ways of accessing the films. This passion for film stems from within, so why would a young Kenyan viewer watch *Avengers* (2012) on Imax Kenya or download *The Lego Movie* (2014) film on *Torrentz* illegally and not watch a Kenyan action flick that is free online?
- v. This research believes that mainstream media in Kenya should distribute animations created for an adult audience. Most of these filmmakers produce animations for social media alone seeking recognition from any source they can get. These films are short with direct plot lines. If the Kenyan television stations

played these animations as part of breathers and fillers during their broadcast, they could help the filmmakers connect with the Kenyan audience despite the genre they practice. This will be a step in bettering distribution channels of Kenyan animated films. This act of kindness will also help widen the Kenyan audience's perception of genre thus creating room for experimentation in something new. Complex film genre modes such as the Apocalyptic mode are used to depict realities beyond the present, thus may be used for entertainment or even visualization of a futuristic reality for a presentation. The pollution problem in Kenya can be addressed by playing Apocalyptic films that illustrate the world in the future if we continue to pollute the environment. Such films can be played on the super screens in Kenyan Cities, in the *matatus* and on mainstream and social media for widespread rapid population sensitization.

- vi. Mark Njoroge had a few viable recommendations; first, he considered the challenges already faced and thought of recommendations to help Kenyan filmmakers. Njoroge highlighted unfair competition because Kenya has allowed cheap outdated imports that may not be perfect or any better than Kenyan content to flood the market. He recommended that through Taxation Kenya can equalize the market. Content is a product. Every time content is imported from outside, the market for Kenyan content is destroyed. Cheap imports selected over expensive local content makes content buyers shy away from local animations that seems too pricey. Tax on imports can be used to equalize cost with the local film thus ensuring that charge no longer becomes a problem. 2D and 3D Animator Robert Ngugi with Marks Media highlights that two or three years ago, animators had no platform for

showcasing their work. The few television stations never touched local animations until Digital Migration came in and there came numerous television stations needing to fill their time slots thus availing room for local productions. He recommends a station for exclusively Animated content.

- vii. Both Njoroge and Ngugi feel the need for an exclusively Animation based Film Festival and Awards Academy. They feel that the generalization of film in Kenya hinders animation from getting its deserved attention and within the different levels of animation. This research believes that such exclusivity may take time to achieve but when done right will position Kenyan animators on a viable path towards a quality production of animated film.

B. Recommendations for further studies;

- i. The key concern of this research was a bid for experimentation. The films studied in this research illustrate the capability of the animation industry in Kenya to look beyond what the market already offers and venture into new heights of genre experimentation. Needless to say, Ng'endo Mukii and Andrew Kaggia have managed to make their names overseas because of these bold choices. Mark Njoroge, on the other hand, has made a viable brand within borders with his animations.
- ii. Classifications of unconventional films need to be done. Njoroge said that no genre classified his work. Mukii's practiced genre is new to the Kenyan industry and Kaggia's genre is hardly acceptable within the Kenyan content consumption spaces. The research endorses pushing the Kenyan Animation industry into genre classification. If the films are hard to classify, a working model should be developed

that includes uniquely distinct features like Mukii, Kaggia and Njoroge's films. In this way, Kenyan Animation can define its own way of classification and maximize its potential within local and international audiences. We can borrow from the West, but the only way we can truly represent our art form out there is by defining the terms about the art ourselves just as the Anime industry did. All in all, the research advocates for more exploration in genre trends world over because the genre is the basis of film and it is persistently changing. To ensure relevance, the Kenyan Animation industry needs to stay at par with the changing trends in the film industry.

- iii. The researcher recommends academics document all animation films in Kenya and create an accessible catalogue that is available to all and easily; maybe place it on an online platform for all to access.

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APPENDICES

APPENDIX I: Animators Interview Schedule

Dear Sir/ Madam,

This interview schedule aims at gathering information from selected Kenyan Animation Filmmaker on the applicability of Susan Napier's Japanese Animation (Anime) 'genre classification model' in Kenyan Animation. Note that information obtained through this process will be used for research purposes only and handled in strict confidence.

Kindly, therefore, answer all questions as candidly as possible.

1. What genre of Animation do you practice?
2. What are the reasons behind this generic approach?
3. What formal aspects define this genre you practice?
4. Are you satisfied with the genre model used in Kenyan Animation industry?
(Activity: Introduce animator to Napier's Genre model)
5. What do you think of Napier's genre model for Anime?
6. Do you believe *(Mention animator's film)* belongs to *(Mention perspective genre category)* genre?
7. Do you believe this contemporary genre model can work within the Kenyan Animation industry?

APPENDIX II: Focus Group Schedule for Adult Participants

Dear Sir/ Madam,

This focus group schedule aims at gathering information from selected Kenyan Animation Filmmakers on the applicability of Susan Napier's Japanese Animation (Anime) 'genre classification model' in Kenyan Animation. Note that information obtained through this process will be used for research purposes only and handled in strict confidence.

Kindly, therefore, answer all questions as candidly as possible.

1. Do you watch Kenyan animated films?
2. Why do you watch Kenyan animated films?
3. Do you watch Anime films?
4. Why do you watch Anime films?
5. Do you know the genre model used in the Kenyan Animation industry?
6. Do you think the model works considering viewer preference, technological advancement and technique changes within the animation industry?
(Activity: Watch the Kenyan animated films selected for the project)
7. Which genre category do you think the animations you just watched belong to?
(Activity: Introduce the term Form to the participants)
8. Considering form, why do you feel they belong to that genre?
(Activity: Introduce the participants to Napier's genre model)
9. What Napier's genre category do you think the animations you just watched belong to?
10. Considering form, why do you feel the film belong to that genre category?

11. Do you think Napier's genre model can be applied to the Kenyan Animation industry?

APPENDIX III: Focus Group Schedule for Younger Participants

Dear Sir/ Madam,

This focus group schedule aims at gathering information from selected Kenyan Animation Filmmakers on the applicability of Susan Napier's Japanese Animation (Anime) 'genre classification model' in Kenyan Animation. Note that information obtained through this process will be used for research purposes only and handled in strict confidence.

Kindly, therefore, answer all questions as candidly as possible.

1. Do you watch Kenyan Cartoons?
2. Why do you watch Kenyan Cartoons?
3. What are the Kenyan Cartoons that you watch about?
4. Do you like the Cartoons? Why do you like the cartoons that you watch?
(Activity: Watch the Kenyan animated films selected for the project)
5. Which genre category do you think the animations you just watched belong to?
6. Describe the film that you have just watched.
7. Which one did you like more?
8. Why do you like it more?

APPENDIX IV: Participant Consent Form

I have read the participant information sheet and the nature and purpose of the project have been explained to me by the researcher Ms. Faithsandra Nekhonga Masibo. My participation is therefore pegged on the understanding that:

(Tick appropriately in the box provided)

- This research is an investigation of the applicability of Susan Napier’s Japanese Animation (Anime) ‘genre classification model’ in Kenyan Animation.
- I will not be judged on the responses that I give.
- I hold the right to decline to answer any question. My identity and designation will remain confidential and will not be used in the project or in the report findings.
- I hold the right to withdraw from the project at any point.
- I will be Visually or audio recorded during the interviews.
- I will receive a summary of edited report findings of the project.
- Findings from the project will be used in academic publications and presentations.

That I have been informed verbally and in writing, about the nature, purpose and duration of the project. I expressed willingness to participate in the project by signing this form.

Name

Designation.....

Name of the Institution/Company.....

City/Town.....

Signature of Participant.....

Date.....

APPENDIX V: Parental Letter of Consent

Faithsandra Nekhonga Masibo,

Kenyatta University.

To: **Parent/Guardian**.....

Dear Parent/Guardian,

RE: Request for Your Son/Daughter to Take Part in A Project.

I am a Masters student at Kenyatta University. I wish to conduct a project on the investigation of the applicability of Susan Napier’s Japanese Animation (Anime) ‘genre classification model’ in Kenyan Animation. I wish to request the participation of your son/daughter.

During the project, the children will watch four films; three Kenyan Animations and one Canadian film. I will engage them in a focus discussion concerning the films and their animation viewership in general. Because of their tender ages, the demanding details of the project will be excluded from the child’s part of the research.

This discussion will be privy to my eyes and ears only and the outcome will not be made public. The discussion will be recorded for posterity.

To Be Completed by The Parent/Guardian:

(Tick appropriately in the box provided)

I have read and understood the intent and purpose of the project.

Agree or Disagree that my son/daughter can take part in the project.

I therefore express/or not express (delete as appropriate) his/her willingness to participate in the project by signing this form

Parent/Guardian

Name.....

Designation.....

Signe.....Date.....

APPENDIX VI: Filmmakers' Interview Transcripts

A. Mark Njoroge's interview

This research had a chance to interview Mark Njoroge about his film. Here is part of the conversation discussed concerning this project:

What genre of Animation do you practice? Anime.

What are the reasons behind this generic approach? I say its Anime in the sense of the style used. The style of the animation and the style of artwork. Anime is very distinct that even within the artwork there is a whole range of Anime styles. Watch something like *One Punchman*, his style and work are slightly different from *One Piece*, *Naruto* or *Bleach*. But, there is something still that makes it Anime. There is a certain way in which you animate, usually, they have fewer frames – A turn can be made using eight slides. Since Anime is done for mass production, they reduce the number of frames. If I was to place it because of the art style and also the way, the animation is actually done I would put my film in Anime because of the technical aspect of it and we don't have a genre for that yet.

What formal aspects define this genre you practice? When I was doing *Luanda Magere* I was testing the market - it was a movie to provoke. To raise a discussion. On YouTube and Facebook, it has a lot of views and has raised a huge discussion. A lot of people are talking about it. Whenever people bring that comparison between *Luanda Magere* and *Naruto* or *bleach* – personally, that is Music to my ears because somebody has sat down and they are comparing my cartoon to *Naruto*. I like when people say that... It must be

really good in terms of quality. I was trying to demonstrate that in Kenya people can do this. People can animate. It is heavily influenced as you may have seen by Anime or Manga Artwork when you look at *Luanda Magere* and another one called *Gaidi* they are very 'Anime style'.

Are you satisfied with the genre model used in Kenyan Animation industry? Kenyans watch a lot of comedy and it's a particular type of comedy for lack of a better word, 'buffoonery'. They want someone who acts like a buffoon. For some weird reason, silly things sell. Unfortunately, I have talked to guys in the media and if you try to come up with complex comedy it won't go far. So someone like me will be forced to do something like that. It's not that we are not creative - but that's just what the market demands. They have done research and they say that there is a huge disconnect between the rural and urban Nairobi. But rural Kenya has changed. They may not be as backward as people may think. Right now there is little difference between a young man in Nairobi and a young man from Nakuru, Eldoret, or Kisumu... Kakamega in terms of his perception of life. We need to figure out where those people fall. It may no longer be fair to look at rural people as 'rural', they have been urbanized. And in a different way from Nairobi. What I have noticed with Kenyans is whenever you make certain productions in a new style they resist. They resist new genres. You will do something but at some point, you have to go back to the other genres because you need to pay bills. I will still do things I do out of passion, I will not care what people think, I don't care whether people appreciate it or not I will still do them because I don't like this idea that

every time you want to do a story, an animation they want do half-naked people madhouses – very primitive. Ironically Kenyans will appreciate. When a *Muzungu* does the same Kenyans will say, ‘Oh these people they look at us like we are old, we don’t live in madhouses’. But when you are a Kenyan and you try to make a movie like *Wageuzi* which is futuristic, people will resist. Contents that do very well are simplistic storylines – basic storylines do very well. If you try to do a very advanced idea like the *Luanda Magere* film, there is a lot of earth bending. When you read the story of Luanda Magere his ability was that he had a thing with the shadows. In fact, there are some things I removed there, I never put some shadow – his weakness was shadows and his body was made of hard stone; no spear or dagga could pierce. You could see there is an element of earth ability, I just extended that, I said why stop there, why not give his ability some oomph. So you find a lot of guys are like ‘yeah we like but it is a bit too much’ because the way we have been socialized we cannot see ourselves doing that. If today I do a movie and I show future Kenya, I have a spaceship and all, people will reject that film. It doesn’t matter how good it is. I have seen TV stations reject good content about investigations, Sci-Fi films, people with abilities - it’s not the best but when you compare with the local productions we have surely this will do. You build on that. Its rejected on the basis that people will not watch ‘this’. They want simple storylines. We find a lot of challenges in terms of expressing ourselves artistically. The industry is not as open-minded as you would think. The resistance comes with the gatekeepers. The people who decide what goes on TV and what does not.

About Luanda Magere, even though it had a lot of controversy on social media, still a lot of people watched it. I can say that eighty percent was positive reviews. People shared it, they were watching it. The first time you air it, people will not like it but if it runs for a season, it becomes acceptable. That is how Kenyans are, eventually they evolve. But that takes time. The young people are struggling to penetrate the market. So a lot of our good stuff is online. I have about 10,000 views on Facebook about 3,000 on YouTube. Those are Organically got views. It shows that it's something if given an opportunity, it can become something people would like to watch.

What do you think of Napier's genre model for Anime? It is interesting.

Do you believe *Luanda Magere and the Witchdoctor* (2015) belongs to Festival genre? It can if it is complete, we tend to do very well out there when it comes to festival films and we do very bad locally.

Do you believe this contemporary genre model can work within the Kenyan Animation industry? Contemporary genre... Yeah, we need to define the demographic, position this crop of rural urbanites against the 'urban' urbanites. Kenya needs to update their perception of what is animation. As a genre you would be very surprised that slot of people do not think that the XYZ are puppets, they would think that XYZ and Fiber commercials are in the same category.

B. Ng'endo Mukii's Interview

What genre of Animation do you practice? Mostly documentary animation and mixed-media animation in a Live Action film.

What are the reasons behind this generic approach? It's taken quite a bit of experimentation to come to this point, and I think my particular way of expression can always be improved upon and developed. I come from a painting and drawing background, and when I first went to art school I always thought I would become an illustrator or painter. However, I came across film and animation and suddenly I was counting frames and changing f-stops and it was brilliant. I think my work reflects this path of progression in a sense. I use film, video, and animation, I paint and draw in (and on) my work, and within my film pieces, I tend to instinctively employ the medium I feel works best for the content being explored.

Are you satisfied with the genre model used in Kenyan Animation industry? I'm not sure I understand this question. There are several different approaches to animation being used in Kenya, which is the same worldwide. Perhaps there could be more experimentation but in relation to the development of the industry... I think the allowance or expectation of experimentation is related to budgets and experience and the opportunity to test different methods and processes.

How would you describe the genre classification of *Yellow Fever* (2012)? Documentary Animation. Do you think a new genre model can work within the Kenyan Animation industry? I.e., experimental film genres? I'm not sure

I'm clear on this question. Which new genre models do you mean? We have advertising campaigns and independent filmmakers working in mixed media, Virtual Reality and Augmented Reality. We tend to initiate and test out new technologies a lot in Kenya. If for example, you take VR as a new genre model there are now a few companies working almost solely in VR this year, I have made a VR film as an independent filmmaker and I know there have been students experimenting with AR technologies for a while. Maybe if we were looking more specifically into whether certain genre models can work in specific parts of the industry, such as advertising, or for independent filmmakers.

C. Andrew Kaggia's Interview

Background: I started animating in 2001 when my sister brought me a copy of Photoshop and 3D Max. On the CD it had been written that they are used to make Hollywood films so all of December 2001 playing about software.

What genre of Animation do you practice? 3D Action. I used to sketch but the more I got into the digital I made the move. I only know one personally, Mark Njoroge who does Action but in 2D animator.

What are the reasons behind this generic approach? It is an expression of an inner self, a sort of darkness. I use my animation as an outlet. Some people take my work to be violent but... I just like the genre.

What aspects define this genre you practice? It is always different with each project. Like for *Wageuzi*, it is trying to get people to implement change using this platform. Big battle scenes with a lot of violence but there is an element of hope in it. With the animations of superhero battles, not everyone would like that kind of animation but everyone at their core wishes they could be more. They wish to save the world. The game Nairobi X (2014) brings that hope that even with an alien invasion the human can still survive.

Are you satisfied with the genre model used in Kenyan Animation industry? *Wageuzi* gained traction and everything but the one thing I have noticed is that Kenyans have an affinity towards a certain type of content. From what I have seen they like this light-hearted basic comedy and stereotypical comedy. When you make that into an animation it becomes

very popular.... Personally, that is not where I feel I should go and so even the most recent animations I have released have gained more viewership abroad. The first one gets about 1.7 million views a week and 99.99% of those views are not from Kenya because Kenyans prefer this other kind of animation.

APPENDIX VII: Focus Group Transcripts

Key Finding 1: The Kenyan Animation industry is dominated by comedy and satirical flicks.

Participant 6: Drama and Comedy.

Participant 1: Not so much Drama, just Comedy and Satire. Political satire and stereotypical satire about the tribal lines and what not.

Key Finding 2: Kenyans barely watch Kenyan Animation.

Participant 5: Until today I never thought there were Kenyan animated films apart from adverts. The only animation I see are those played on television and those are adverts.

Participant 8: (About Kenyan viewership) Well, I don't know. I guess the majority of Kenyan Animation lovers don't even sample the local stuff. I think the animators can definitely do better and produce consumer-oriented products instead of what they think they would love. Because it's pretty hard to make the typical Kenyan watch animation they think it is for children. Hell, I have been condemned a number of times for this. So it's a matter of weening Kenyans into it and distributors should let people know animation is not only for advertising.

Participant 1: There is this notion that especially among Kenyans that is something makes you sad you are not going to want to watch it. But all industries have been built about making people sad; horror movies, thrillers... So if you have a story to tell, tell it... It doesn't matter if it's a sad story. Pour your creativity into it to make those visual such that when I look at those visuals it moves me. Couple the visuals with the story such that when I look at it I am moved, and that is how you get it out there. But just don't get a character,

like someone being interviewed, they can't speak proper English and make fun of it, you know. It was funny but at the end of it all... think about what really we get from that Animation basically what we did was make fun of people.... Think about the internet advert... we need to move away from those films.

Participant 2: But even our comedy is like that. It has to have an accent to be funny.

Participant 1: I think we are diverse.... but remember back then... shows like Tausi... and *Tahamaki* which was a thriller and we watched them. Until I went to high school I felt like if you see a dead body there was a certain soundtrack about it. Think about it this way, those people had a story and then used the visual effect and soundtracks and everything to make you believe. If they wanted to get fear out of you they got it. If they wanted to make you happy.... To make you cry they did. And that is what animation should be. First of all, have a story and then use your creativity and animate it and pull whatever emotion that you can out of the story.

Moderator: Do you watch Kenyan Animation?

Participant 8: Yes, but not that often. I wouldn't look for them myself. A great number of them have been brought to me by my sister or two other friends who are all into the whole Kenyan entertainment scene. Maybe add Saturday cartoons... I love any cartoon. Mostly because someone came all psyched to me and went like, "You have to watch this film! I liked it and I think you will too!" Or maybe I stumble on it online and it has a pretty attractive preview that makes me click on it and I find myself watching it, you know, like in YouTube.

Key Finding 3: A revelation of why a growing number of Kenyans watch Anime.

Participant 8: (Describing Anime) It is always intense. If you watching a comedy, it is an intense comedy, same for drama and action and horror... and the storylines are just epic. They always have the kinds of twists a grand wizard can't foresee. I love that. And considering I live in my mind through almost 90% of my life, Anime gives me a proper representation of what is in my mind.

Participant 1: (About inducting new audience to Anime.) You may not have a taste for it but they have to be introduced to it. They may not even know what they are watching like there is a guy from a YouTube video who got a few people and they were sat down and told to watch this and give us feedback. Then when it started out they were like, what is this? Why am I watching cartoons? And by the end of it, they were like, mmh! I actually like this. Is there more?

Participant 6: I went to campus... and I left my laptop there while watching *Gundam*. So everyone is like why are you watching cartoons - and am like no this is not cartoons - this is Anime. And they are like it's not even done in English. But by the end of the week, we were all... glued. And that's when I started realizing that Anime is a phenomenon and not just animation. And then there is the other one, people watch Anime dubbed in English so they don't know that its Anime. You watch Anime for so long but then you don't know its Anime, like what happened with Kimura Kenshin... *Samurai X*... there is nothing like *Samurai X*. How I knew it was an Anime was I googled it and realized it was an Anime then we started watching things like them. Then we started watching Anime.

Samurai X is an English dubbed Japanese Animation re-titled *Samurai X* for its English speaking audience world over. The original title is *Rurouni Kenshin* and is aired between the years 1996 and 1998.

Participant 1: We all grew up watching *Samurai X* but none of us knew that it was Anime. And by the way, if you listen to anyone who watches Anime you realize that we all started out the same way. Thinking that I will never watch that until someone sat you down and said you watch it, just five minutes.

Participant 5: Like that day we watched.... What was the name? (At participant 6)

Participant 6: *Final Fantasy: King's Glaive* (2016).

Participant 2: I remember how it started with my brother - it was *Bleach* actually. For a week, we didn't leave the couch... it was in Japanese and it was so annoying because it reached a point where you were like what the... is this can we see something else and they told me to be patient and sit and watch. Then, it was one episode, then two... then suddenly we are on episode two hundred and forty-six!... you are still there wondering when is the next episode.

Bleach is an Anime series directed by Noriyuki Abe that started as a manga titled the same that run from the years 2006 to 2010.

Participant 6: I think we have affirmed that Anime is not just about content, it's not just a cartoon.

Participant 1: Anime is not just about quality, it's more about expression. If the quality being so good is going to jeopardize the message that this person is trying to put across he

is not going to push for quality. It's about content and how that story is being told. If they wanted to do 3D HD Anime they could, they just choose not to.

Participant 6: Like Miyazaki films. They are truly deep but it's not about quality, he hand-draws the illustrations. Over time he has had less time to do the things so he has to let others do it.

Participant 1: I have to go through at least six sites. I consider it being in Japanese. I don't like to watch English or any other language dubbed Anime. Then it has to have English subs (Subtitles) because as much as I watch Anime, I do not understand Japanese. Just a few common vocabulary and phrases... takes a while to download the episodes. I write a list on a note so that I can keep up with the seasons and the latest. Don't want to miss out on the cool ones.... To me in Anime content and form are important, but what actually makes you sit down and watch the whole thing is the content not even what you see. Because at the end of the day your mind will form a visual of whatever is being presented to you. And that is why even sometimes you will sit and watch a movie with stick figures and you will watch the whole thing.

Key Finding 4: The reasons behind the choice in viewership and a critique of the films selected for the project and the realization of Counterfeited culture in Kenyan film.

Luanda Magere and the Witchdoctor (2015)

Participant 8: This is a folktale.

Participant 1: Do you feel like you are watching that and you are watching *Naruto*?

Participant 6: Yes.

Participant 3: Especially the ending where they started fighting they are fighting with the knife things...

Participant 1: And the jumping

Participant 4: The running style all the fight scenes.

Participant 1: And then even the werewolves. If we are talking about an African story, I would love to see some 'African-ness' (Africanism) in it.

Participant 2: Like a hyena.

Participant 4: I expected some cows.

Participant 1: If you had not shown me the title, *Luanda Magere and the Witchdoctor*, I would not have known that was a Kenyan story.

Participant 4: The witchdoctor did not come out as an African witchdoctor. We are used to a certain way of seeing a witchdoctor. You know, one with a dagger and a chicken. Then he slaughters the chicken...

Participant 1: Exactly. If it's a witchdoctor, let us see that act as we would identify with it, you know the voodoo and whatever. Why is the witchdoctor fighting with knives?

Participant 3: Something looked like a *Rasengan*; the ball thing of *Naruto*.

Participant 6: Everything felt *Naruto*.

Participant 1: I think he is such a fan of *Naruto* that when he made an animation it over-coloured what his idea was. At the end of it all he even lost his story because I don't think that it was about Luanda and everything else.

Participant 5: He lost the plot after the title. He lost the characters and the story - he lost everything. What defining character is there after the introduction of the film?

Participant 3: Let me say something about the dead. Where in Africa will you find werewolves? When the dead came back, I was expecting zombies something I have to fear from the stories that I grew up with.

Participant 6: The whole thing focused on elements which were very Anime like. Earth and fire which are not African concepts.

Moderator: Such films are some of the most popularized films online. Does this make you wonder; what is this the future of Kenyan Animation? Do we lose our African-ness in our art forms?

Participant 2: What is essentially Kenyan is not appreciated. Like *Genge* (A sub-genre of Kenyan Music). We do not sell it as a brand. I sell my stuff out there easier than I sell to Kenyans so even within Kenya we barely support each other. Highly feel that Japanese Anime can more be adapted than local ones.

Participant 1: But Kenya we have the same problem with everything including our music. We mimic from all over the world. Even with like *Camp Mula*, their music is good but does it not feel like late 90s Hip Hop? The same thing with him - he just took it too far.

Participant 6: He borrowed too much, should have been more articulate in expressing the Kenyan mind.

Participant 2: Actually the story that he started with was good. The introduction felt like what an African story should be. I think the introduction tells a truly African story.

Participant 5: The introduction actually felt like a completely different story altogether from the rest of the film.

Participant 1: Do you think.... We say all these things but for example, us guys when we talk about witchdoctors, how much do we really know about witchdoctors? Personally, I think he set out to tell an African story without really knowing what it would entail. I think if he was more exposed to it what he was telling, he would be in a better position to tell the story. What he set out to tell us that he had two characters who he did not even try to define because the title says Luanda Magera and two is the Witchdoctor which he never even characterized.

Participant 4: Firstly, Luanda Magera is from where? He should have thrown there a lake in there it would have been more understandable... something that placed Luanda within the Luo community... its possible for the land to look like that when you go to the plains. After the rains have lacked for a long while but when you have the plains you have rice, cows you have huts, but he has nothing. He also mentioned something about the forest. I didn't see any forest anywhere. Because when the guys come all we see is them changing. They are beaten. There is no struggle.

Participant 5: It felt like the continuation of a story we did not know about.

Participant 1: But the main thing is that he did not know enough about African culture for him to make that film. We are supposed to be patriotic but... There is no story to identify with.

Participant 6: It's like all the Kenyan films that make it have a foreign link to them.

Participant 2: But that's the only way you can sell. When you put too much 'African' in it then the Africans are not interested.

Participant 6: But that's the only way we can do it and actually make it.

Participant 1: The only problem with us is that no one has put in enough time and effort into telling a real African story. Forget about the stories from now, in this age, am talking about back then in the pre-modern before the whites came, how we used to live and all that.

Participant 2: We let them tell our stories.

Participant 1: We have chances to tell our stories but...

Participant 6: We write a Kenyan *Naruto*.

Participant 1: And fight werewolves, a werewolf that is nowhere in Africa as far as concept is concerned. There is no concept of a werewolf, wolves... uh-uh!

Participant 4: Anything Lunar is night-runners.

Yellow Fever (2012)

Participant 3: From the title and the beginning we know that it is about yellow skin.

Participant 1: We were just talking about that right now... (He recollected a girl from primary school who was beautiful and with a very dark shade of skin. She had a friend who was very light-skinned and equally as beautiful. The dark-skinned girl garnered a lot of attention from the boys despite her light-skinned friend. He is 30 years old so that would place his reminiscence to be over seventeen years old.) These days because of mainstream media and social media, the lighter girl would have been more beautiful.

Participant 6: What I realize is that it's almost seasonal (in media) the skin colour thing....

Participant 1: It's all about how much confidence you have.

Participant 2: It is in your head.

Participant 5: (Disputes Participant 6) Hair styles are seasonal not skin colour.

Participant 6: I think our appreciation for skin-tone is seasonal. One moment everyone wants a light-skinned, the next moment it's like now the wave has changed. It's like dark sells. Right now (As of October the 16th, 2017) dark-skin sells even the West has adopted 'melanin love'...

Participant 5: But you know right now social media is really going around about these really dark models they are starting to do that... so most people have started to appreciate the dark-skinned ladies

Participant 6: It is seasonal; it will end as soon as the next best thing comes along. Even in Hollywood, there is an acceptable shade of colour that defines the Hollywood scene. Look at the leading ladies in the film industry who have transitioned into mainstream Hollywood. They barely have the signature dark melanin and coarse hair. I commend Viola Davis (American Actress) she is one of the very few. Pick any black film you are going to watch most actresses are not purely black. They are half white. Chicks who were dark at some point are now lighter. (She mentions an actress who was dark-skinned before but is now a little lighter but not too light. An acceptable shade of black.) Even here in Kenya, mainstream TV is dominated by light-skinned girls. The evening teen and young adult shows almost always have a light-skinned host. That is the message sold to our young. That's why the girl in the film is obsessed with being light-skinned. She sees is all around

her and wants to be that.... And notice that all those dark-skinned ladies on social media are not actresses they are models. The way they introduce something unorthodox is through modeling. Because in the modeling industry what makes you stand out is your uniqueness. But in Hollywood... check out how much backlash Lupita is getting for being dark skin... and then if you have not noticed, she is portrayed a little different on the magazines and talk shows. In the mainstream film they portray her with her dark skin. But on the TV shows she is not dark... She is a little lighter.

Participant 5: But that's why we have women of colour who see how they are shown; they have seen this trend of what Hollywood is doing to them like if you see *Insecure* (2017) by Isa Rae she totally wanted all the cast members to either be all black; or of African descent or nothing at all.

Participant 1: Even looking at the billboards in Kenya.

Participant 2: It the same thing with the 'Naruto' video you just want something else - you do not appreciate what you have.

Participant 6: There are people who would look at this film and think she is crazy... but it's a film and it's there. And she can actually categorize them.

Wageuzi (2012)

Participant 3: (Wide-eyed and giddy) I was surprised that anything Kenyan could go that far, as in Kenyan Anime, to that extent.

Participant 6: Until you have called it a Kenyan Anime...

Participant 3: Because, of all the cartoons and Animations I have watched, nothing has been this satisfactory. I liked it. It was interesting. but then when I saw the human heads I was like what! (Excited)

Participant 1: Essentially he had a story to tell and he told it.

Participant 4: That is a person who had information.

Participant 1: For him you could see that he put some effort into it, I know the animation bit is not easy but it should be more than just moving figures you know, even if you put HD, such high quality, high definition for everything at the end of the day the plot and the story have to work. If it doesn't work it just something that you are going to see once. I watched it before once and today I feel like am watching it again for the first time.

Participant 8: Action/ Patriotic... Is that still a classification? I remember it from Primary school.

Key Finding 5: The participants of the focus group found it hard to classify the films in the project in terms of genre.

Luanda Magere and the Witchdoctor (2015)

Participant 4: Action... and Cultural.

Participant 2: It can't be cultural because it never had any cultural elements. It's just the name.

Participant 6: There is no real way to define its position.

Yellow Fever (2012)

Participant 4: It's a thought-provoking film.

Participant 2: There is no such genre.

Participant 1: (Asks the moderator) What was that genre that you were saying...

Moderator: Elegiac.

Participant 1: Yes. That one.... But if it wasn't an animation and it was just a film, then it would be a documentary. At some point when we talk about animation are we talking about having a whole film animated or certain bits of it? Because if... *Ryan Exclusive (2004)*, we had the whole animated bit and then we had pictures to give emphasis that this story is actually about real people. But even when the guy was dancing alone that was not a real person. If wasn't Live Action film of someone dancing it was an animation of the whole thing. But for *Yellow Fever (2012)* we had bits of animation, photographs for emphasis and then we had Live Action film. How can we term this is an animation, is it that she was lacking in some way to produce the same effect in the film as in animation?

Participant 6: When I look at such work, all the Live Action bits are happening in the head of the girl. The main storyline is animated. She made a unique choice to animate the actual storyline and animate the thoughts of the animator. I think any other animator would do it the other way round. The Live Action bit is not real. So I think it's a documentary and docudrama.

Wageuzi (2012)

Participant 2: It's a... It is educational. Not educational like an instructional video.

Participant 6: It's Edu-tainment.

Participant 2: It's on that side? I don't know.

Participant 4: Its advice - caution.

Participant 1: Think about *Wageuzi* (2012), the baseline... all he did was show us the struggle between all these political aspirants - there is no real story.

Participant 6: Are you sure. It's a political story. The obstacles. Like Tinga had guns from the beginning.... I think there is a story there.

Participant 1: If anything it's not anything new that he is telling us, he is reaffirming what we already know. All the things that he talked about even when the wall of Hague appeared in front of Ruto and Uhuru, was not surprising. The only thing that caught you was the quality of the animation and which already somebody said that he was mimicking *Transformers*. But at the end of it all, he wasn't really telling us a story he was just narrating. He has not taught me anything. Events happened and he.... It's basically a Documentary. It's not a story that he told us.

Participant 6: He basically documented history.

Participant 2: It could be an Action but if you put it like that it is put in the same category as *Luanda Magere* which is just off.

Participant 5: The idea of an action-documentary is strange.

Participant 8: *Luanda Magere*...The introduction took me to a historical place in mind. The whole idea of sorcery and fighting with magic, it was very common with folktales so it was somewhat obvious to me. *Yellow Fever*... It is emotional. It definitely stirs up something inside of me. I have been in that exact situation that the creators are talking

about. Every day I have had to find a more rational way of dealing with people who say. 'Ni karemba (She is pretty) for a dark chic.' We are literally as ladies classified by our skin tones in terms of beauty, intelligence, finance, socialization....name it. *Wageuzi*... It is exactly what I am seeing in Kenya political situation right now. Politicians playing it out proper against each other and we the citizens of the country basically not there. Their job our entertainment. The news these days is a political drama, who said what? Who did what? Who is planning what? Who crossed over? And I am living through this stuff right now. So it... in some way made me angry.

Moderator: What do you think about Napier's classification model and its feasibility?

Participant 8: Yes, definitely. Although it would be a little general for Kenyan Animation stories. In my experience, any kind of story told from Kenya is never obviously blonging in one genre. It is always a little of this and a little of that while in Napier's model I feel as if it is pretty much a solid block. And interactions between them is more or less none existent. Plus, I think both *Wageuzi* (2012) and *Yellow Fever* (2012) are Elegiac films.

On *Ryan Exclusive*. This surrealistic portrayal of an artist life garnered the following appraisal:

Participant 6: Ryan represents the past the present and the future of any animator. When you are starting out with your most brilliant ideas everyone rushes for them and then later it's like a stalemate and then now life starts to happen you start to realize that you need money and maybe even start to do it for the money. That's what happened to Ryan. When he started doing it for the money...

Participant 2: He lost the privilege.

Participant 6: He started indulging. The industry gives you a certain level of comfort.

Participant 1: Maybe it's not about that, maybe he even became older. When you are younger and ambitious you live in your head - you dream big. That is why when they went to the Oscars they did not want to conform; they are rebels. That's why they wore their own things. Now they became older and wanted to fit in more. Life tells you that you are supposed to do this at this time if you are not making this much amount of money you are not successful. In the beginning, he is talking about this one scar; 'I got when I realized...' But that not the main thing, the main is the one on his head when he realized that his finances are not aligning to what they are supposed to be. That is the one that screams out. Maybe it's not a film that anybody would watch because you would have to understand it. He made it like it was genuine out of his head.

Participant 6: Most of his films are like that. This one won an Oscar.

Participant 1: Makes sense.

Participant 6: It's deep.

Participant 3: So the multi-coloured things were?

Participant 6: Societal constraints, really hard-hitting realizations.

Participant 4: Deals with honest to God problems like the animator's problems like Ryan's drinking.

Participant 2: He started doing it for the money.

Participant 1: I don't think he started doing it for the money. When his ideas were new and fresh everything took to it but now there is no work for artists like him. He would

create but no one would give him money for it. He can't make a living out of what he is good at.

Participant 4: But before he did it because he loved it. That's why he said at some point that 'if people would buy my ideas I would stop drinking and create'.

Participant 6: Yeah, when he flipped out until Chris asked himself what possessed him to ask that question.

Participant 4: In the end, we see him in the streets begging. Talking to himself like a madman.

Participant 6: I liked it because the beginning it's like a celebration. When they started out they were so young and fresh almost like a celebration. And then the current becomes real and they are really questioning what all that leads to. And then now they look so tired beaten by life and all.

Participant 3: With large chunks missing and stuff.

Participant 1: That guy really knew about what he is talking about. He is telling a story about another animator but you could tell how much he knows about Ryan. That story has substance.

Participant 8: It is commonly said that an artist of any kind is an emotional being. Well, Ryan is an evident trip down such a human being. In the art industry (writing, drawing, animation, graphics) it is a fight to make it and this fight is actually a reflection of what we are going through in our real-life. In the animation, Chris explains a little of his unseen dents. Psychological/emotional dents that are visible to only him as he is aware of them

and thus can hide them well enough. Ryan his friend on the other side is completely different. He lost himself in the mixture of drugs and the high that art produces provides. He is at his lowest in terms of artistry and life. He has lost all sense of wonder which made him create or endeavour to re-represent situations that he perceived in his way. This wonder has been replaced with the sense of survival. Day to day survival which has been tough enough on him, he lost all connection to the real world that didn't stop to give him time to find himself. He perceives alcohol calling him as his one and only true companion as the reality of those around him completely misses him. The place where he is completely devoid of colour that is life, ambition, zeal and passion. All these have been utterly watered down to none existence. The people are slow and faded their personalities completely lost shells of what they used to be just as he is. Proper artistry needs proper emotions and when you are most able to feel then are you most able to produce works that will awe people, make them feel as you did at that time. Drugs in a way help one become more in-touch with this state at first, later on, it is a different situation all together. It's the case of 'euphoria' that feeling you get when you first take heroin that is past magical, past epic... but you will feel that only that first time and never again. You never repeat the same trick twice. The effect a drug has on you in terms of creating the first time is never the same as the second time. Consider this, if the first time it was out of wonder the second will be out of recreation of the first but you already know how the first was so you are not stepping over the edge thus the excitement is lessened. With time wonder disappears and routine replaces it. Routine breeds boredom and mental dumbness, not excitement and creativity. Ryan experienced this first-hand. So when the flask calls to him - how can he say no? Generally speaking, most artists do experience a moment in time when they lose their

creativity and this state is a manifestation of the psychological state. The block doesn't just land on an artist. It is built from within.

Moderator: You believe in using drugs for creativity boost?

Participant 8: I think it depends on the individual. I may be biased because of my work (A philosopher and counselor) but that is not the point.

Moderator: What do you think about the Animation and Napier's classification model?

Participant 8: 'Ryan' as an animation to me covers all aspect of Napier's genre model which I thought was interesting. In the Festival genre, we are exposed to the objective beginning of greatness. Something that is reflective of others in his state. Elegiac in the fact that from Chris' perspective the whole of Ryan's talk was pretty much familiar to him especially considering the introduction he gave before going to talk to Ryan. Though the talk Chris brought down the film that hides his true state. At the end we could see the apparent similarity between the two men, the only difference is the degree of psychological indentation. From that same angle, it could be Apocalyptic because I couldn't help but to realize that Ryan could be an evident representation of Chris in the future. Already Chris has lost specific parts of the self. What's to say that he won't lose more. Trying to save the other in order to save the self is a common practice among people who actually know what is wrong with them. Artists are no different.