

# general idi amin dada a self portrait

**\*\*General Idi Amin Dada: A Self Portrait\*\***

**general idi amin dada a self portrait** offers a fascinating glimpse into the complex personality and legacy of one of Africa's most controversial figures. Idi Amin, the former Ugandan dictator, is often remembered for his brutal regime and eccentric behavior, but understanding how he viewed himself through various depictions and narratives sheds new light on the man behind the headlines. This article explores the concept of a self-portrait of Idi Amin, delving into his own expressions, the imagery associated with him, and the historical context that shaped his rule.

## Understanding Idi Amin: More Than Just a Dictator

Idi Amin Dada ruled Uganda from 1971 to 1979, a period marked by widespread human rights abuses, economic turmoil, and political repression. However, beyond the common portrayal of Amin as a ruthless tyrant, there exists a deeper story told through his own self-representation and the symbols he chose to associate with himself.

## The Concept of a Self Portrait in Historical Context

When we talk about a "self portrait" in the context of a political figure like Idi Amin, it's not just about paintings or photographs. It's about how he curated his image—through speeches, public appearances, military regalia, and even propaganda. These elements collectively created a "self-portrait" that communicated power, fearlessness, and an almost mythical persona to both his supporters and enemies.

## Idi Amin's Self-Portrayal: The Military Man and the Strongman

One of the most striking features of Amin's self-portrait was his military background. He often appeared in full military uniform, adorned with medals and decorations, projecting an image of strength and authority. This visual self-portrait was a deliberate choice to emphasize his role as a protector and ruler of Uganda.

## The Symbolism Behind the Uniform

Idi Amin's military attire wasn't just about fashion—it was a carefully constructed symbol. It represented discipline, control, and dominance. His choice of flamboyant military

regalia often included elements that set him apart from ordinary soldiers, such as elaborate badges and unique headgear. This helped foster a cult of personality, reinforcing his image as an untouchable leader.

## **Public Speeches and Media: Crafting the Narrative**

Amin was known for his charismatic, albeit erratic, speeches. His public addresses served as another layer of his self-portrait, showcasing a man who was confident, defiant, and sometimes bizarre. Through the media, he projected himself as a nationalist hero, even while his actions contradicted the image he tried to maintain.

## **The Art and Imagery Associated with Idi Amin**

While there are no widely known traditional self-portraits like paintings created by Idi Amin himself, art and photography from the era provide insight into how he was visually represented and how he wanted to be perceived.

### **Photographic Portraits**

Photographs of Idi Amin often depict him with a stern expression, looking directly at the camera, which conveys confidence and intimidation. These images were circulated in official documents and propaganda materials, reinforcing his omnipresence and control over Uganda.

### **Propaganda Posters and Visuals**

During his reign, propaganda posters frequently featured Amin in heroic poses, sometimes with references to his military victories or his vision for Uganda's future. These visuals played a critical role in shaping public perception, acting as a kind of "self-portrait" by proxy, created by artists under his regime's influence.

## **Psychological Insights: What Does Amin's Self-Portrait Tell Us?**

Exploring Idi Amin's self-portrait offers a window into his psyche and leadership style. The exaggerated military image, combined with his unpredictable behavior, suggests a leader who sought to mask insecurities with displays of power.

## **Power and Paranoia**

Amin's self-presentation was inseparable from his need to assert dominance amid constant threats—both real and imagined. His flamboyant and intimidating images may have served as a psychological shield against the challenges to his authority.

## **The Role of Identity and Legacy**

By carefully controlling his image, Amin attempted to craft a legacy that would outlive his rule. His self-portrait was not just about the present but also about how future generations would remember him—whether as a strong leader or a feared despot.

## **Lessons from Idi Amin's Self-Portrait in Modern Leadership**

Studying Idi Amin's self-portrait provides valuable lessons for understanding the power of image-making in leadership. Leaders today continue to use visual and verbal tools to shape public perception and solidify their authority.

## **The Importance of Authenticity**

One takeaway from Amin's story is the danger of relying solely on image without substance. While his carefully crafted self-portrait projected strength, it ultimately could not sustain a regime marked by cruelty and instability.

## **Using Symbolism Wisely**

Symbols and imagery can be powerful in uniting people or intimidating opponents. Amin's use of military symbolism shows how these tools can be used effectively but also how they can contribute to a legacy of fear rather than respect.

## **Reflecting on the Historical Impact of Idi Amin's Self-Portrait**

The legacy of Idi Amin's self-portrait is a reminder of the complex relationship between image and reality in leadership. His reign disrupted Uganda's social and political fabric, but the way he chose to present himself continues to intrigue historians, artists, and political analysts.

His self-portrait remains a subject of study not just for those interested in African history but also for anyone curious about how individuals in power use imagery and narrative to shape their identities and control their environments.

In exploring the multifaceted self-portrait of Idi Amin Dada, we gain a richer understanding of the man behind the myth and the enduring power of image in the political arena.

## **Frequently Asked Questions**

### **What is 'General Idi Amin Dada: A Self Portrait' about?**

It is a documentary film that provides an autobiographical insight into the life and rule of Idi Amin, the former Ugandan dictator, using his own narration and footage.

### **Who directed 'General Idi Amin Dada: A Self Portrait'?**

The documentary was directed by Barbet Schroeder, a French filmmaker known for his work on controversial subjects.

### **When was 'General Idi Amin Dada: A Self Portrait' released?**

The film was released in 1974.

### **What makes 'General Idi Amin Dada: A Self Portrait' unique as a documentary?**

The film is unique because it extensively features Idi Amin himself narrating and presenting his perspective, giving viewers a direct glimpse into his personality and regime.

### **How was 'General Idi Amin Dada: A Self Portrait' received by audiences and critics?**

The documentary received critical acclaim for its candid portrayal of a controversial figure, though some viewers found the subject matter disturbing due to Amin's brutal dictatorship.

### **What historical context does 'General Idi Amin Dada: A Self Portrait' provide?**

The film offers historical context on Uganda during Idi Amin's rule in the 1970s, highlighting the political climate, human rights abuses, and Amin's leadership style.

# Is 'General Idi Amin Dada: A Self Portrait' available for streaming?

Availability varies by region and platform, but it can often be found on documentary streaming services or for rental/purchase on major digital platforms.

## Why is 'General Idi Amin Dada: A Self Portrait' considered important in film and history?

It is considered important because it documents a notorious leader's regime from his own perspective, providing valuable insight into the psychology of dictatorship and a critical historical period in Uganda.

## Additional Resources

General Idi Amin Dada: A Self Portrait of Power, Controversy, and Legacy

**general idi amin dada a self portrait** offers a unique lens through which to examine one of Africa's most infamous and controversial figures. Idi Amin, the former president and military dictator of Uganda, remains a subject of fascination and study owing to his complex personality, brutal regime, and the enduring impact of his rule on both Uganda and international perceptions of African leadership. This article delves into the various facets of Amin's self-portrait, exploring how he represented himself, the symbolism embedded in his imagery, and the broader implications of his self-presentation.

## Understanding General Idi Amin Dada's Self-Representation

Idi Amin's self-portrait transcends the mere visual depiction of a leader; it is an intricate narrative woven with elements of power, intimidation, and self-mythologizing. Unlike many leaders whose portraits emphasize statesmanship or benevolence, Amin's self-portrait is often interpreted as a manifestation of his authoritarian persona and his desire to project invincibility.

The phrase **general idi amin dada a self portrait** evokes more than just painted or photographic images—it encompasses the broader ways in which Amin curated his public image. From military regalia to public speeches and media appearances, Amin's self-portrayal was carefully constructed to consolidate his grip on power and craft a mythic identity.

## The Visual and Symbolic Elements of Amin's Self-Portrait

In surviving photographs and official imagery, Amin is frequently seen adorned in military uniforms, which symbolize his roots as an army officer and his embodiment of military strength. These images often include medals, badges, and other insignia intended to reinforce his authority and legitimacy. The military garb is not merely decorative but serves as a reminder of his violent rise to power and the forceful manner in which he maintained control.

Moreover, Amin's choice of posture, facial expressions, and settings in his portraits convey a deliberate message. His stern gaze, upright posture, and commanding presence evoke an image of a leader who demands respect and obedience. This is consistent with his notorious reputation as a ruthless ruler who tolerated no dissent.

## **The Psychological and Political Dimensions of Amin's Self-Portrait**

While the visual aspects of Amin's self-portrait are striking, it is equally important to analyze the psychological and political dimensions. Amin's self-presentation can be seen as a response to his insecurities and the need to legitimize his authority in a post-colonial context marked by political instability.

Amin rose to power in 1971 after overthrowing Milton Obote in a military coup. His regime was characterized by widespread human rights abuses, including extrajudicial killings, ethnic persecution, and economic mismanagement. In this environment, projecting an image of invulnerability was a political necessity. By creating a self-portrait steeped in strength and dominance, Amin sought to deter opposition and consolidate his rule.

## **Comparative Insights: Amin's Self-Portrait vs. Other African Leaders**

Comparing Amin's self-portrait with those of other African leaders of his era reveals stark contrasts in leadership style and self-presentation. Leaders like Julius Nyerere of Tanzania and Kwame Nkrumah of Ghana projected images of intellectualism, pan-African unity, and progressive governance. In contrast, Amin's self-portrait was grounded in militarism and personal cult.

This contrast underscores how Amin's self-portrait was less about national development or ideological vision and more about personal power. His portraits and public appearances often emphasized his military credentials and ability to instill fear, rather than promote a cohesive national identity.

## **The Role of Media and Propaganda in Shaping**

# Amin's Self-Portrait

Media manipulation played a crucial role in cultivating and disseminating Amin's self-portrait. State-controlled media outlets frequently broadcast images and messages that glorified Amin's leadership and masked the atrocities committed during his rule. This propaganda apparatus was essential in shaping both domestic and international perceptions.

## State-Sponsored Imagery and Its Impact

Through controlled press, radio broadcasts, and public ceremonies, Amin's regime crafted an image of a benevolent and invincible leader. Photographs and films featured Amin in heroic poses, often highlighting his engagement with the military or his "care" for the Ugandan people. This selective portrayal sought to legitimize his rule amid growing internal dissent and external criticism.

The use of propaganda also involved the suppression of dissenting images and narratives, thereby ensuring that the **general idi amin dada a self portrait** remained unchallenged in the public sphere. This manipulation of visual culture is a case study in how authoritarian regimes use imagery to consolidate power.

## Legacy and Modern Interpretations of Amin's Self-Portrait

Today, the self-portrait of General Idi Amin Dada is revisited with a more critical and nuanced understanding. Historians, political scientists, and artists analyze these representations not only as historical artifacts but as expressions of authoritarian psychology and political strategy.

## The Self-Portrait as a Tool for Historical Memory

In Uganda and beyond, Amin's self-portrait serves as a reminder of the dangers of unchecked power and the importance of accountability. Museums and educational institutions use images and stories from Amin's era to educate new generations about the consequences of dictatorship.

Artists and filmmakers also reinterpret Amin's self-portrait, sometimes blending elements of satire and horror to critique the cult of personality he fostered. This ongoing engagement with his image underscores the lasting impact of Amin's regime on collective memory.

# Challenges in Interpreting Amin's Self-Portrait

One of the main challenges in analyzing Amin's self-portrait lies in disentangling the constructed image from the complex realities of his rule. While his public persona emphasized strength and control, the regime was marked by chaos, fear, and economic decline.

Additionally, the scarcity of unbiased contemporary sources complicates a definitive assessment. Much of the available imagery was produced under state control, raising questions about authenticity and intent. Nonetheless, the self-portrait remains a valuable entry point for understanding Amin's leadership style and the broader dynamics of post-colonial African politics.

## Conclusion: The Enduring Power of a Controversial Image

General Idi Amin Dada's self-portrait is more than a historical curiosity; it is a powerful symbol that encapsulates the paradoxes of his leadership. Through military symbolism, strategic media use, and psychological posturing, Amin crafted an image designed to project invincibility and command fear. This self-portrait, while contested and fraught with contradictions, continues to shape how history remembers one of Africa's most notorious leaders.

By examining the layers of meaning behind the **general idi amin dada a self portrait**, scholars and observers gain insight into the complex interplay between image, power, and memory in authoritarian regimes. Amin's legacy, reflected through his self-portrait, remains a cautionary tale about the seductive allure and devastating consequences of absolute power.

## General Idi Amin Dada A Self Portrait

**general idi amin dada a self portrait: Idi Amin** Mark Leopold, 2020-11-10 The first serious full-length biography of modern Africa's most famous dictator Idi Amin began his career in the British army in colonial Uganda, and worked his way up the ranks before seizing power in a British-backed coup in 1971. He built a violent and unstable dictatorship, ruthlessly eliminating perceived enemies and expelling Uganda's Asian population as the country plunged into social and economic chaos. In this powerful and provocative new account, Mark Leopold places Amin's military background and close relationship with the British state at the heart of the story. He traces the interwoven development of Amin's career and his popular image as an almost supernaturally evil monster, demonstrating the impossibility of fully distinguishing the truth from the many myths surrounding the dictator. Using an innovative biographical approach, Leopold reveals how Amin was, from birth, deeply rooted in the history of British colonial rule, how his rise was a legacy of imperialism, and how his monstrous image was created.

**general idi amin dada a self portrait: In Idi Amin's Shadow** Alicia C. Decker, 2014-11-15 In

Idi Amin's Shadow is a rich social history examining Ugandan women's complex and sometimes paradoxical relationship to Amin's military state. Based on more than one hundred interviews with women who survived the regime, as well as a wide range of primary sources, this book reveals how the violence of Amin's militarism resulted in both opportunities and challenges for women. Some assumed positions of political power or became successful entrepreneurs, while others endured sexual assault or experienced the trauma of watching their brothers, husbands, or sons "disappeared" by the state's security forces. In *Idi Amin's Shadow* considers the crucial ways that gender informed and was informed by the ideology and practice of militarism in this period. By exploring this relationship, Alicia C. Decker offers a nuanced interpretation of Amin's Uganda and the lives of the women who experienced and survived its violence. Each chapter begins with the story of one woman whose experience illuminates some larger theme of the book. In this way, it becomes clear that the politics of military rule were highly relevant to women and gender relations, just as the politics of gender were central to militarism. By drawing upon critical security studies, feminist studies, and violence studies, Decker demonstrates that Amin's dictatorship was far more complex and his rule much more strategic than most observers have ever imagined.

**general idi amin dada a self portrait: *Queen Elizabeth II and the Africans*** Raphael Chijioke Njoku, 2024-09-05 The road to Queen Elizabeth II's implementation of African reforms was rough, especially in the first two decades following her ascension to the throne. In this book, Raphael Chijioke Njoku examines Queen Elizabeth II's role in the African decolonization trajectories and the postcolonial state's quest for genuine political and economic liberation since 1947. By locating Elizabeth at the center of Anglophone Africa's independence agitations, the account harnesses the African interests to tease out the monarch's dilemma of complying with Whitehall's decolonization schemes while building an inclusive and unified Commonwealth in which Africans could play a vital role. Njoku argues that to gratify British lawmakers in her complex and marginal place within the British parliamentary system of conservative versus reformist, Elizabeth's contribution fell short of African nationalists' expectations on account of her silence and inaction during the African decolonization raptures. Yet ultimately, the author concludes, she helped build an inclusive and unified organization in which Africans could assert and appropriate political and economic autarky.

**general idi amin dada a self portrait: *Encyclopedia of French Film Directors*** Philippe Rège, 2009-12-11 Cinema has been long associated with France, dating back to 1895, when Louis and Auguste Lumi\_re screened their works, the first public viewing of films anywhere. Early silent pioneers Georges MZli\_s, Alice Guy BlachZ and others followed in the footsteps of the Lumi\_re brothers and the tradition of important filmmaking continued throughout the 20th century and beyond. In *Encyclopedia of French Film Directors*, Philippe Rège identifies every French director who has made at least one feature film since 1895. From undisputed masters to obscure one-timers, nearly 3,000 directors are cited here, including at least 200 filmmakers not mentioned in similar books published in France. Each director's entry contains a brief biographical summary, including dates and places of birth and death; information on the individual's education and professional training; and other pertinent details, such as real names (when the filmmaker uses a pseudonym). The entries also provide complete filmographies, including credits for feature films, shorts, documentaries, and television work. Some of the most important names in the history of film can be found in this encyclopedia, from masters of the Golden Age\_Jean Renoir and RenZ Clair\_to French New Wave artists such as Fran\_ois Truffaut and Jean-Luc Godard.

**general idi amin dada a self portrait: *The End of Empire in Uganda*** Spencer Mawby, 2020-05-14 The negative legacy of the British empire is often thought of in terms of war and economic exploitation, while the positive contribution is associated with the establishment of good governance and effective, modern institutions. In this new analysis of the end of empire in Uganda, Spencer Mawby challenges these preconceptions by explaining the many difficulties which arose when the British attempted to impose western institutional models on Ugandan society. Ranging from international institutions, including the Commonwealth, to state organisations, like the parliament and army, and to civic institutions such as trade unions, the press and the Anglican

church, Mawby uncovers a wealth of new material about the way in which the British sought to consolidate their influence in the years prior to independence. The book also investigates how Ugandans responded to institutional reform and innovation both before and after independence, and in doing so sheds new light on the emergence of the notorious military dictatorship of Idi Amin. By unpicking historical orthodoxies about 20th-century imperial history, this institutional history of the end of empire and the early years of independence offers an opportunity to think afresh about the nature of the colonial impact on Africa and the development of authoritarian rule on the continent.

**general idi amin dada a self portrait:** *Elites and the Politics of Accountability in Africa* Wale Adebani, Rogers Orock, 2021-05-24 Studying elites through the framework of accountability

**general idi amin dada a self portrait:** Performing Ethics Through Film Style Edward Lamberti, 2019-11-06 Proposing a relationship between Levinasian ethics and film style, and bringing it into a productive dialogue with theories of performativity, this book explores this influence through three directorial bodies of work: those of Barbet Schroeder, Paul Schrader and the Dardenne Brothers.

**general idi amin dada a self portrait: Bringing History to Life through Film** Kathryn Anne Morey, 2013-12-12 Whether re-creating an actual event or simply being set in a bygone era, films have long taken liberties with the truth. While some members of the audience can appreciate a movie without being distracted by historical inaccuracies, other viewers are more discerning. From revered classics like *Gone with the Wind* to recent award winners like *Argo*, Hollywood films often are taken to task for their loose adherence to the facts. But what obligation do filmmakers have to the truth when trying to create a two-hour piece of entertainment? In *Bringing History to Life through Film: The Art of Cinematic Storytelling*, Kathryn Anne Morey brings together essays that explore the controversial issue of film as a purveyor of history. Examining a range of films, including highly regarded features like *The Last of the Mohicans* and *Pan's Labyrinth*, as well as blockbuster franchises like *Pirates of the Caribbean*, chapters demonstrate that the debate surrounding the role of history on film is still as raw as ever. Organized in five sections, these essays discuss the myths and realities of history as they are portrayed on film, from "Nostalgic Utopias" to "Myths and Fairy Tales." The fourteen chapters shed light on how films both convey and distort historical realities to capture the "essence" of the past rather than the past itself. Ultimately, they consider what role cinema plays as the quintessential historical storyteller. In addition to cinema and media studies, this book will appeal to scholars of history and fans of a wide range of cinematic genres.

**general idi amin dada a self portrait: Framing Africa** Nigel Eltringham, 2013-06-01 The first decade of the 21st century has seen a proliferation of North American and European films that focus on African politics and society. While once the continent was the setting for narratives of heroic ascendancy over self (*The African Queen*, 1951; *The Snows of Kilimanjaro*, 1952), military odds (*Zulu*, 1964; *Khartoum*, 1966) and nature (*Mogambo*, 1953; *Hatari!*, 1962; *Born Free*, 1966; *The Last Safari*, 1967), this new wave of films portrays a continent blighted by transnational corruption (*The Constant Gardener*, 2005), genocide (*Hotel Rwanda*, 2004; *Shooting Dogs*, 2006), 'failed states' (*Black Hawk Down*, 2001), illicit transnational commerce (*Blood Diamond*, 2006) and the unfulfilled promises of decolonization (*The Last King of Scotland*, 2006). Conversely, where once Apartheid South Africa was a brutal foil for the romance of East Africa (*Cry Freedom*, 1987; *A Dry White Season*, 1989), South Africa now serves as a redeemed contrast to the rest of the continent (*Red Dust*, 2004; *Invictus*, 2009). Writing from the perspective of long-term engagement with the contexts in which the films are set, anthropologists and historians reflect on these films and assess the contemporary place Africa holds in the North American and European cinematic imagination.

**general idi amin dada a self portrait: Tyrannical Minds** Dean A Haycock, 2019-04-02 An incisive examination into the pairing of psychology and situation that creates despotic leaders from the author of *Murderous Minds*. Not everyone can become a tyrant. It requires a particular confluence of events to gain absolute control over entire nations. First, you must be born with the potential to develop brutal personality traits. Often, this is a combination of narcissism, psychopathy, Machiavellianism, paranoia and an extraordinary ambition to achieve control over others. Second,

your dangerous personality must be developed and strengthened during childhood. You might suffer physical and/or psychological abuse. Finally, you must come of age when the political system of your country is unstable. Together, these events establish a basis to rise to power, one that Stalin, Hitler, Mao Zedong, Saddam Hussein, and Muammar Qaddafi all used to gain life-and-death control over their countrymen and women. It is how the leaders of the Islamic State hoped to gain such power. Though these men lived in different times and places, and came from vastly different backgrounds, many of them felt respect for each other. They often seemed to recognize their shared, "dark" personality traits and viewed them as strengths. Only in rare cases did they show signs of mental disorders. "Getting inside the heads" of foreign leaders and terrorists is one way governments try to understand, predict, and influence their actions. Psychological profiles can help us understand the urges of tyrants to dominate, subjugate, torture and slaughter. Tyrannical Minds reveals how recognizing their psychological traits can provide insight into the motivations and actions of dangerous leaders, potentially allow us to predict their behavior and even how to stop them. As strongmen and authoritarian leaders around the world increase in number, understanding the most extreme examples of tyrannical behavior should serve as a warning to anyone indifferent to the threats posed by political extremism.

**general idi amin dada a self portrait:** *A Companion to Werner Herzog* Brad Prager, 2012-05-21 *A Companion to Werner Herzog* showcases over two dozen original scholarly essays examining nearly five decades of filmmaking by one of the most acclaimed and innovative figures in world cinema. First collection in twenty years dedicated to examining Herzog's expansive career Features essays by international scholars and Herzog specialists Addresses a broad spectrum of the director's films, from his earliest works such as *Signs of Life* and *Fata Morgana* to such recent films as *The Bad Lieutenant* and *Encounters at the End of the World* Offers creative, innovative approaches guided by film history, art history, and philosophy Includes a comprehensive filmography that also features a list of the director's acting appearances and opera productions Explores the director's engagement with music and the arts, his self-stylization as a global filmmaker, his Bavarian origins, and even his love-hate relationship with the actor Klaus Kinski

**general idi amin dada a self portrait:** *Say What Happened* Nick Fraser, 2019-07-30 Documentary films are the rock and roll of our times. Why are they made? Who are in the tribe of documentary film-makers? Do their films really change the world? Eighteen years ago, Nick Fraser created BBC Storyville, producing films that won Oscars, BAFTAs, and Peabody Awards. He found film-makers from all across the world covering important subjects in documentaries. In *Say What Happened* he describes the frenzied, intense world of documentary film-making, tracing its history back to the early pioneers, such as Dziga Vertov and his ground-breaking *Man with a Movie Camera*. The book deals with the British documentary tradition founded by John Grierson, and discusses the work of American masters such as the Maysles brothers, Frederick Wiseman and D.A. Pennebaker, as well as Europeans such as Marcel Ophuls, Claude Lanzmann, Chris Marker, and Werner Herzog. He interviews acclaimed documentary film-makers and discusses the work of Ken Burns, Errol Morris, and Joshua Oppenheimer, among others across the globe, as well as listing his top one-hundred documentaries, and where readers can watch them. In a world beset with 'fake news', he argues documentaries are better at getting at the verities about life and death and that the new journalism will come from films made using new technology.

**general idi amin dada a self portrait:** *We Kill Because We Can* Laurie Calhoun, 2015-09-15 Welcome to the Drone Age. Where self-defense has become naked aggression. Where courage has become cowardice. Where black ops have become standard operating procedure. In this remarkable and often shocking book, Laurie Calhoun dissects the moral, psychological, and cultural impact of remote-control killing in the twenty-first century. Can a drone operator conducting a targeted killing be likened to a mafia hitman? What difference, if any, is there between the Trayvon Martin case and the drone killing of a teen in Yemen? *We Kill Because We Can* takes a scalpel to the dark heart of Western foreign policy in order to answer these and many other troubling questions.

**general idi amin dada a self portrait:** *The Gospel Sounds Like the Witch's Spell* Kiyoshi

Umeya, 2022-02-10 *The Gospel Sounds Like the Witch's Spell* is a highly detailed ethnography about how the Jopadhola in eastern Uganda talk about, interpret and cope with death, illness and other misfortunes. The book presents a provocative discussion that critiques the idea of the revival of witchcraft in the neo-liberalised contemporary world, as represented by the 'modernity model of witchcraft', and attempts to formulate a 'spiderweb model' that connects witchcraft to contemporary society in a more complex manner. The book is a unique ethnography of the collective memory of indigenous knowledge and local historicity. The author moves the reader from curse to misfortune to fortune as he plots the notion of 'curse' as deeply embedded in the Adhola way of life. He weaves between culture, religion, state and modernity with lived experience. Did the concept of witchcraft unwittingly endear the Adhola to the Christian way of life because of the presence of the notion of 'curse' in the Bible or make them less susceptible to the vagaries of modernity compared to their neighbours? These are some of the questions that the author puts on the table in a deeply reflective manner. The phenomenon of witchcraft is given an intriguing angle that invites the reader to reexamine earlier anthropological writings on the subject among African peoples.

**general idi amin dada a self portrait:** *Postcolonial Criticism and Representations of African Dictatorship* Cecile Bishop, 2017-07-05 The figure of the dictator looms large in representations of postcolonial Africa. Since the late 1970s, writers, film-makers and theorists have sought to represent the realities of dictatorship without endorsing the colonialist clichés portraying Africans as incapable of self-government. Against the heavily-politicized responses provoked by this dilemma, Bishop argues for a form of criticism that places the complexity of the reader's or spectator's experiences at the heart of its investigations. Ranging across literature, film and political theory, this study calls for a reengagement with notions - often seen as unwelcome diversions from political questions - such as referentiality, genre and aesthetics. But rather than pit 'political' approaches against formal and aesthetic procedures, the author presents new insights into the interplay of the political and the aesthetic. Cecile Bishop is a Junior Research Fellow in French at Somerville College, Oxford.

**general idi amin dada a self portrait:** *Missionary of Reconciliation* Alfred Olwa, 2013-11-30 *Missionary of Reconciliation: The Role of the Doctrine of Reconciliation in the Preaching of Festo Kivengere of Uganda, 1971-1988* Alfred Olwa (Sydney, Australia) In the period 1971-1988, the Christian doctrine of reconciliation was central to Festo Kivengere's preaching in Uganda and beyond. This doctrine so gripped Kivengere that it shaped his attitude to life, to others, and even to his enemies. He exhorted his audiences to be reconciled with God and then with their fellow human beings, as part of God's remedy for a broken world. In his preaching, Kivengere depicts Jesus as a missionary of reconciliation who brings a fresh and alternative life, characterized by the reconciling love and peace from God. He preached the Christian doctrine of reconciliation into a Uganda where Christians lived under the horrors of Amin's rule and its aftermath. According to Kivengere, the world changes through the preaching of the reconciliation centered in Jesus Christ.

**general idi amin dada a self portrait:** *West Bankers* Benoit Faucon, 2010-10 *West Bankers* offers new keys to understand the world's most enduring conflict -- the sixty-year dispute between Israelis and Palestinians -- and the current stalemate in the peace process. Building on years of investigation, hundreds of confidential documents and interviews with larger-than-life characters, Benoit Faucon reveals how financial weapons brought the rise of the PLO before precipitating its fall. Who killed the PLO's monopoly? Read *West Bankers* and discover the answer.

**general idi amin dada a self portrait:** *Slow Poison* Mahmood Mamdani, 2025-10-14 Idi Amin's crimes on behalf of Black empowerment in Uganda made him a monster in the world's eyes. Yet Yoweri Museveni has enjoyed decades of Western support in exchange for adopting neoliberal policies and embracing the "war on terror." An esteemed Ugandan scholar's firsthand report, *Slow Poison* uncovers revealing ironies of postcolonial history.

**general idi amin dada a self portrait:** *Hollywood and Africa* Opio Dokotum, 2020-02-05 *Hollywood and Africa - recycling the Dark Continent myth from 1908* 2020 is a study of over a century of stereotypical Hollywood film productions about Africa. It argues that the myth of the Dark Continent continues to influence Western cultural productions about Africa as a cognitive-based

system of knowledge, especially in history, literature and film. Hollywood and Africa identifies the colonial mastertext of the Dark Continent mythos by providing a historiographic genealogy and context for the terms development and consolidation. An array of literary and paraliterary film adaptation theories are employed to analyse the deep genetic strands of HollywoodAfrica film adaptations. The mutations of the Dark Continent mythos across time and space are then tracked through the classical, neoclassical and new wave HollywoodAfrica phases in order to illustrate how Hollywood productions about Africa recycle, revise, reframe, reinforce, transpose, interrogate and even critique these tropes of Darkest Africa while sustaining the colonial mastertext and rising cyberactivism against Hollywoods whitewashing of African history.

**general idi amin dada a self portrait: The Cinema House and the World** Serge Daney, 2022-09-06 The writings of one of the greatest film critics of his generation on the auteur approach of the French New Wave to a more structural examination of film. One of the greatest film critics of his generation, Serge Daney wrote for Cahiers du Cinéma before becoming a journalist for the daily newspaper Libération. The writings collected in this volume reflect Daney's evolving interests, from the auteur approach of the French New Wave to a more structural examination of film, psychoanalysis, and popular culture. Openly gay throughout his lifetime, Daney rarely wrote explicitly about homosexuality but his writings reflect a queer sensibility that would influence future generations. In regular intellectual exchanges with Gilles Deleuze, Félix Guattari, and Roland Barthes, Daney wrote about cinema autobiographically, while lyrically analyzing the transition from modern cinema to postmodern media. A noted polymath, Daney also published books about tennis and Haiti's notorious Duvalier regime. His criticism is open and challenging, polyvocal and compulsively readable.

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