

The Cinematic Temporalities of  
Modernity: Deleuze, Quijano  
and ‘How Tasty was my  
Little Frenchman’



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## *THE CINEMATIC TEMPORALITIES OF MODERNITY: DELEUZE, QUIJANO AND 'HOW TASTY WAS MY LITTLE FRENCHMAN'*

*This article takes a first step towards identifying a non-Eurocentric film-philosophy. It does so by exploring how cinema expresses, or rather constructs, time. Whilst the narratives of all films can be said to be underpinned by some broadly identifiable philosophical or cosmological conception of time (from the Aristotelian emphasis of Hollywood's continuity editing to the dharmic cycles of Bollywood's distinctive episodic cinema of spectacles), the focus here is on how modernity is considered, temporally, in films from different parts of the world. This process begins with a brief introduction to the most important and widely-used concept of cinematic time, that of Gilles Deleuze's time-image. From the range of different examples that can be offered to outline a varied range of cinematic temporalities of modernity, the Brazilian film directed by Nelson Pereira dos Santos, 'Como Era Gostoso o Meu Francês/How Tasty was my Little Frenchman' (1971) is singled out for focused analysis. This rare but wonderful film, known for its postcolonial importance (along with the engaging viewing pleasures it offers, of black humour, full frontal nudity, human sacrifice and cannibalism), provides an opportunity to reconsider the specific meaning of the time-image in relation to world history. When seen in light of the conclusions of philosophers writing in the wake of Immanuel Wallerstein's world systems analysis, like Michael Hardt, Antonio Negri and Aníbal Quijano, the time-image can be said to express a five-hundred-year history of modernity that commences with the discovery of the Americas. This is not solely to provide a different angle from which to consider the concept of the time-image. Rather, as is noted in the conclusion, it is an attempt to shed new light on the varied cinematic temporalities of modernity evident in contemporary world cinemas, and is therefore a first step towards a non-Eurocentric film-philosophy.*

### *Gilles Deleuze's Time-image*

**D**iverse temporal narratives have proliferated throughout the cinemas of the world. In South Korean melodramas of the late 1990s and 2000s a trend for time-travel narratives reconsidered a recent history of 'compressed modernity' (Chang, 1999, p. 30). Through the simple science-fiction device of time travel, these films decompress history in order to re-examine the past under dictatorial regimes, the return of democracy and the ongoing impact of globalisation on the nation (Martin-Jones, 2011, pp. 100–132). Elsewhere, labyrinthine narratives have been used to establish the globally interconnected nature of cities like London and Berlin (Martin-Jones, 2006, pp. 85–120). Forgotten or erased periods of national history have been reclaimed in various Latin American films that attempt to memorialise national pasts under Cold War military regimes (Martin-Jones, 2011, pp. 69–99). There are many more such examples. Around the world, then, cinema explores history and considers how modernity shapes our lives, and it does so by exploring time.

The French philosopher Gilles Deleuze provides the most expansive exploration of how cinema can help us to conceptualise our existence in space (in terms of movement) and time. Deleuze's

two-volume *Cinema* from the 1980s was a phenomenal philosophical endeavour, and his ideas have inspired over 30 books on the topic and a huge international community of scholars (the mapping of which I have undertaken on [www.Deleuzecinema.com](http://www.Deleuzecinema.com)). However, the range of films that Deleuze explored, primarily from the USA and Europe, led him to conclusions which can now be considered at once outmoded in terms of the development of Film Studies, and also quite Eurocentric. Accordingly, they can benefit from constructive reconsideration when brought into contact with our increasing knowledge of a world of cinemas. Before I turn to these issues, however, it is necessary briefly to sketch in the concepts of the movement-image and the time-image. Owing to constraints of space this can only be the most rudimentary of introductions, but many in-depth explorations of the subject can be found elsewhere, such as those by D. N. Rodowick (1997), Ronald Bogue (2003) and Richard Rushton (2012).

Deleuze categorises cinema in terms of two major regimes of sign, the movement-image and the time-image. His taxonomy is heavily influenced by Henri Bergson's work. John Mullarkey (2009, p. 89) even refers to Bergson's thought as the 'script' from which Deleuze writes the *Cinema* books, although they also draw upon Charles Sanders Peirce, Friedrich Nietzsche, Baruch Spinoza and others. From Bergson, Deleuze takes a model of time which sees the present as the point on a cone, the moment at which the entire cone of duration, which is virtual, becomes actual. At this point, time is perpetually dividing into the (actual) present that passes, and the (virtual) past that is preserved (Deleuze, 1985, p. 80). From this inherent division the cone of time is created, its virtual layers being stacked up with each moment's passing in time, thereby collating memory, and history, as though in a vast virtual archive. This same model underpinned Marcel Proust's famous novel *À la recherche du temps perdu/ In Search of Lost Time* (1913–1927). From this notion of time, Deleuze argued that two very different types of cinema exist, which express, or more accurately in Deleuze's formulation of this process, construct, time in a classical (movement-image) and a modern (time-image) way.

In *Cinema I*, Deleuze argues that movement-images are built from three types of shot. Perception-images (such as shots of things that are seen, including point of view shots); affection-images (such as shots of people reacting to what they see, most apparent in close-ups of faces); and action-images (such as shots of actions taking place). The movement-image, most easily seen in Hollywood continuity editing, but for Deleuze also evident in various pre-war European cinemas, is organised around a sensory-motor logic that maintains a sense of the unified nature of the present. In a classical Hollywood movie, for instance, the three shots described above would typically function as part of a shot/reverse-shot/shot pattern that maintained the coherence of the fictional space in which the seemingly continuous events were taking place. As such, the movement-image subordinates time to movement through space. The amount of time it takes for an event to occur is edited, literally, to create a narrative that is spatial (or at least focused around movement, so, perhaps more accurately, a narrative of space-time) rather than temporal. For this reason we can say that the movement-image is effectively the assembling or editing together of blocks of space-time.

The time-image, by contrast, subordinates movement through space to time, to give us instead an image of the virtual movements of time itself. The time-image, in his definition of which Deleuze seems in agreement with the Russian director Andrei Arsenyevich Tarkovsky, is a process of 'sculpting' of or with time (Tarkovsky, 1986), when time is understood as the virtual whole of duration described by Bergson in *Matter and Memory* (1896) and *Creative Evolution* (1907). Whilst the movement-image retains unbroken sensory-motor continuity, the time-image appears during moments of sensory-motor stillness, when characters are caught in the moment between perception and action, unsure of how to act. The first indication of this is the suspension of narrative in favour of a contemplation of the passing of time. Deleuze identifies this in

post-war Italian neo-realism in particular, and the development of wandering narratives around purposeless characters, for instance in such iconic films as *Ladri di biciclette/Bicycle Thieves* (1948). This is the confrontation with the pure optical and sound situation ('opsign') in which characters must absorb a situation, in time, because they are left unable to act to influence it through decisive action. Such characters become, for Deleuze, 'seers' rather than 'doers' (Deleuze, 1985, p. 2). They are experiencing the passing of time in and for itself. This type of time-image, of the meandering character confronting the pure optical and sound situation, will be the focus in my later analysis of *How Tasty was my Little Frenchman* (hereafter, *How Tasty*).

There are, however, various other ways of observing time-images outlined in *Cinema 2*, from crystal images (different kinds of mirror images that foreground the inherent divisions of time into actual present that passes and virtual past that is preserved); to films which toy with the existence of multiple peaks of present, perhaps by re-running a narrative several times with different outcomes (such as *Przypadek/Blind Chance* (1981) or *Lola rennt/Run Lola Run* (1998)); films which explore the myriad layers of the past, delving into the virtual cone of time by searching through memories for instance, such as Federico Fellini's films *8½* (1963), *Roma* (1972), *Amarcord* (1973) and *Intervista* (1987); films which express Nietzschean powers of the false by creating labyrinthine informing pasts that cast doubt onto identities in the present – perhaps a film like *The Usual Suspects* (1995) – and so on. Exploring the intricacies of these forms of the time-image is not as important, however, as considering the difficulties with the concept.

There is an ongoing debate over whether *Cinema* provides, as Deleuze says, purely a taxonomy of images, or whether it is in fact, as he explicitly states it is *not* (1983, p. xi), a history of cinema (and in what manner such a history might be said to function, which is itself another long-running debate; cf. Martin-Jones, 2011, pp. 203–7). One thing we can say for sure is that Deleuze considered the emergence of the time-image to be the product of the Second World War (1985, p. xi). For Deleuze, this event created a shock to thought which necessitated a new way of understanding the world, the time-image providing the expression of this moment. Thus the seers of post-war Italian neo-realism include children lost amidst the rubble of bombed-out European cities – for instance in Roberto Rossellini's *Germania anno zero/Germany Year Zero* (1948) – as they re-assess their lives after the war. Yet there are numerous problems with this pinpointing of the Second World War as the pivot on which the two types of image hinge (even if, for clarity, Deleuze was not saying that movement-images died out after the war or were replaced by time-images). The most apparent difficulty is that whilst the war had this kind of direct impact on many parts of the world, and of course not only Europe (think of Japan, for instance), nevertheless this situating of a traumatic event for Europe as decisive in terms of cinema in general betrays Deleuze's Eurocentric perspective. For many parts of the world the war changed little immediately, although such traumatic conditions would occur later with, for example, postcolonial struggles, Cold War dictatorships, financial crises, and other events which would require film-makers to reconsider the world through the time-image. As noted above, there are many different experiences of modernity, and many different cinematic negotiations of this experience. Accordingly, Deleuze's conclusions in this respect only really hold, it is telling, if they frame changes to film in Europe and the USA. It is in large part the selection of films explored, then, that leads to the Eurocentric nature of his conclusions (Martin-Jones, 2011, pp. 1–19). This critique notwithstanding, in the latter stages of the article I argue that this isolation of World War II is a very useful way of considering a dramatic or traumatic global shift, even if not precisely for the reasons Deleuze states explicitly in his *Cinema* books. The concept of the time-image is extremely useful for understanding the Second World War and modernity, then, but requires interrogation as to precisely why this may be so.

## *World Systems, World Cinemas*

The examples stated at the start of this article, including compressed modernity in Asian countries like South Korea (as neocolonial military regimes rapidly industrialised whilst suppressing popular protests through state-sponsored violence), the shift in several European countries from manufacturing to services based industries and the creation of global cities, attempts to reclaim lost or 'disappeared' pasts after the re-emergence of democracies in Latin American countries which suffered under US-backed Cold War dictatorships, could all suggest rather different experiences of modernisation. One way to approach the time-image, then, is as a vehicle for exploring *modernities*, the different temporal experiences of modernity that occurred in various parts of the world. Here, however, I take a slightly different approach, following Immanuel Wallerstein's world systems analysis, and examining modernity as a five-hundred-year-old process. In this way, these multiple contemporary cinematic temporalities of modernity can be considered part of a much larger whole, their varied late twentieth-century experiences of modernisation being understood as resulting from the same lengthy historical process. The time-image, accordingly, can also be reconsidered as the cinematic concept best able to explain the history of the world in terms of a giant virtual archive of modernity.

Wallerstein's world systems analysis is such an influential paradigm that it does not require lengthy explanation here. In brief, in *The Modern World System* (1974) and other works, Wallerstein argues that Europe's global hegemony of the past five hundred years began in the fifteenth century, at which time modernity commenced with the inception of a world system. As noted by Latin American philosophers writing in the wake of Wallerstein – such as Enrique Dussel, who provides a historically grounded critique of the Eurocentrism of Western philosophy – it is in large part due to the wealth of the so-called New World (produced through slave labour, leading to the extermination of Native Americans and the mass displacements of populations from Africa), that Europe, and later the USA, gained a central position in the global economy. Prior to the discovery of the Americas, Europe was a marginalised periphery of a world dominated by China, the Ottoman-Muslim world (covering much of North Africa and parts of Asia) and regions now synonymous with nations like India and China (Dussel, 1992, p. 11 and p. 88; 1998, p. 5). Accordingly, for Walter D. Mignolo, neo-liberal globalisation is not considered a new phenomenon, but the latest stage in the five-hundred-year-long process of colonisation of South America (2000, p. 279).

The time-image can be understood anew when examined in light of this understanding of the history of Europe and the Americas, and indeed the broader backdrop of world systems after Wallerstein. World War II is such a pivotal moment for Western cinemas because it marked a shift in global power relations that would initiate turbulent postcolonial struggles, the final retractions of the British and French Empires, the defeat of the USA in Vietnam (along with internal discord in terms of the Civil Rights movements, Watergate, etc.), the worldwide ideological clashes of the Cold War, and so on. The time-image emerges at this point in time to express the eruption within Western thought of the notion of another conception of time (or more accurately, of myriad repressed times), whose existence dates back precisely to the discovery of the Americas and the initiation of modernity in the sense described by Wallerstein. As Hardt and Negri observe in *Empire* (2000):

The internal conflict of European modernity was also reflected simultaneously on a global scale as an external conflict. The development of Renaissance thought coincided both with the European discovery of the Americas and with the beginnings of European dominance over the rest of the world. Europe had discovered its outside. [...] On the one hand, Renaissance humanism initiated a

revolutionary notion of human equality, of singularity and community, cooperation and multitude [...]. On the other [...] the same counterrevolutionary power that sought to control the constituent and subversive forces within Europe also began to realise the possibility and necessity of subordinating other populations to European domination. Eurocentrism was born as a reaction to the potentiality of a newfound human equality; it was the counterrevolution on a global scale. [...] European modernity is from its beginnings a war on two fronts. European mastery is always in crisis – and this is the very same crisis that defines European modernity (pp. 76–7).

The post-war shock to thought that Deleuze sees as prompting the time-image, when considered in light of broader geopolitical concerns, now seems a very astute observation. This was a moment when Eurocentrism underwent a crisis that necessitated a reconsideration of its previous mastery of the world. Although this is for somewhat different terms than Deleuze states in the *Cinema* books (where the crisis he discovers in cinema seems to relate more to Europe than Eurocentrism *per se*), it is at least consistent with his position as a progressive European philosopher critiquing the centre from the centre. What is important to note from this evocation of the submerged multitude that belies European modernity is that it necessitates the emergence of another form of time. One way to chart this is the emergence of labyrinthine narratives that express the powers of the false in postcolonial films that challenge hegemonic views of history (Martin-Jones, 2006, pp. 32–9). Yet there may also be more subtle ways of considering the time-image's ability to engage with modernity.

In *Cinema 2*, Deleuze draws upon the Bergsonian model of time to discuss the films of directors like Fellini, Orson Welles and Alain Resnais as expressing our existence within a 'world-memory' (1985, p. 95) or 'memory-world' (p. 115). This idea of time explains the way in which seers exist in time, in a giant virtual memory, which shifts and turns around them, and the difference between characters whose actions propel their lives through space-time (in movement-images) and those who are subject to the shifting of a giant virtual memory bank (time-images). This is very evident in the use of flashbacks in the works of the three directors named above. In *The Neuro-Image* (2012, pp. 217–42), Patricia Pisters more explicitly foregrounds the political meaning of this way of conceptualising time, emphasising the importance of the time-image in postcolonial films and in particular the archival life of a touchstone film like *La battaglia di Algeri/The Battle of Algiers* (1966). I wish to pursue a related line of flight in relation to *How Tasty*, considering it as one virtual layer in the five-hundred-year-old archive of modernity.

Perhaps unsurprisingly for a film from Brazil in the early 1970s, here the time-image suggests not so much a shock to thought as that of the Second World War in Deleuze's argument (even if postcolonial thinking did undoubtedly play a role in the film's construction of time), but rather that of a different temporality that emerged after 1492, as Europeans met Native Americans. Accordingly, *How Tasty* can be considered one layer of the giant virtual memory bank of modernity, and can illustrate the value of the time-image when it comes to sifting through it, as it were, in search of lost times. Focusing on the initial encounter between Europeans and Native Americans, the film enables us to shift our thinking about modernity away from European events often considered informing of modern subjectivity – such as the Italian Renaissance, the Reformation, the Enlightenment, the French Revolution, and so on – and to a very different encounter through which the European ego was formed at the expense of the colonial other (Dussel, 1992, p. 10). Interpreting the film in light of Quijano's thought in particular proves helpful in unlocking this difference.

### *How Tasty was my Little Frenchman*

*How Tasty* is set in 1557 and located in what is now the state of Rio de Janeiro. The protagonist, if he can be called that, is Jean (Arduíno Colassanti), a French sailor. On his arrival in the New World without a wife of his own, Jean attempts to become friendly with the Native Americans. For this impropriety he is promptly accused of mutiny by his puritanical brethren and dumped into the sea in chains. Surviving miraculously, he re-emerges onto dry land and is captured by Tupiniquim Indians, allies of the Portuguese. Forced to fight alongside them owing to his expertise with cannon, he is then recaptured by rival Tupinambá Indians, who believe him to be Portuguese. The Tupinambá decide to keep him alive for eight months, during which time he is the lover of Sebiopepe (Ana Maria Magalhães), whose husband has been killed in battle, before sacrificing and eating him. Jean integrates into the tribe, for instance by using his skill with cannon to fight alongside the Tupinambá against the Portuguese, but he is unable to escape his role as captive witness. Amusingly, his attempts to hijack Tupinambá myths of ancestral origin to establish himself as a god-like figure are spurned by the tribe. Jean also murders a French trader in a squabble over buried treasure (a stash of gold and jewellery taken from another murdered trader), but his attempts to escape with it are foiled by Sebiopepe, who shoots him in the leg with an arrow and delivers him up to his executioners.

The final scenes see Jean sacrificed in a ritual for which he is prepared by Sebiopepe. Although there is no last minute rescue and Jean's death is summarily cheered by the Tupinambá, with his last words Jean refuses to play his allotted role as sacrifice, and instead foretells the extinction of the Tupi at the hands of the Europeans who will follow in his footsteps. The final end credits are preceded by intertitles containing a letter from Mem de Sá, the governor general of Brazil, in which he proudly details the extermination in battle of the Tupiniquim (historically, the Tupi in general were exterminated by the encounter with Europeans). In between Jean's death and the intertitles, however, is one of the most distinctive endings in the history of cinema. Sebiopepe, gnawing with relish on Jean's neck, breaks the fourth wall and stares directly at camera, before the camera lingers over a tableau of the Tupinambá, paying homage to their existence alongside Europeans in the founding of Brazil. Finally there is a shot of an empty beach. This location is integral to the film because, as we shall see, it provides the pure optical and sound situation which Jean encounters at the start of the film, and reappears here to bear testimony to the passing of the Tupi. In the letter that follows in the closing intertitles, just such a shoreline is described by Governor General De Sá as being littered with the dead Tupiniquim Indians he has vanquished.

*How Tasty* appeared in 1971, the same year as Uruguayan Eduardo Galeano's *Open Veins of South America* and Cuban Roberto Fernández Retamar's *Caliban*. It was very much of its moment, then, as Latin America in general reconsidered its history, and in particular its long relationship with Europe. This explains the changes that Dos Santos and his crew made to the source material. The film is based on the diary of a German, Hans Staden, who claimed he lived for a while as a captive of native Americans, in 1556, awaiting his fate in the same manner as Jean. Unlike the protagonist of Dos Santos's film, however, Staden – if his tale has credibility – escaped to tell the tale. *How Tasty*, Robert Stam (1997, pp. 248–9) notes, presumably changes Staden's identity from German to French, because the French were actively involved in colonising the areas seen in the film, whereas the Germans were not. More broadly, Darlene Sadlier (2003, p. 63) observes, it may be a reflection on the fact that French culture has arguably had a greater influence on Brazil since the early nineteenth century, in spite of the initial colonisation being predominantly Portuguese. The key question for this



discussion, however, is how does time function in this postcolonial work to express something of the intertwined European and American histories of the world system?

The time-image appears very early on in the film and it is used to express the moment of European encounter with the New World. Jean, emerging from his attempted execution at the hands of his European comrades, wanders along the shore line, accompanied by the sounds of native flutes, his movements impeded by the ball and chain attached to his ankle. His initial experience of the Americas is this moment on the beach where, after being pushed off the colonial map by his European brothers, he wanders alone in a Deleuzian pure optical and sound situation. Jean encounters a situation in which he is unable to react, and becomes instead a seer. It is not a coincidence that it is at this point that he is captured by Native Americans. In *How Tasty*, then, it is very explicitly the discovery of America which is expressed by the use of a time-image. To probe more deeply into why this is, and what is being expressed temporally, I now turn to Quijano.

In 'Coloniality of power, Eurocentrism, and Latin America' (2000), Quijano argues that, in contrast to the view that modernity is associated with developments in Northern Europe in the eighteenth century, America and Europe can instead be seen to have a shared history of development as modern geocultural entities. '[S]tarting with America, a new space/time was constituted materially and subjectively; this is what the concept of modernity names' (p. 547). Quijano argues that it is only in the eighteenth century that the Global South is written out of the history of modernity. Northern Europe is only then privileged as the focus of progress and modernity, reconstructing its own history as central to a civilising mission that relegates all other histories to a homogenised pre-civilised past. However, what this shift in thinking obscured was that the colonial encounter actually produced intertwined European/American histories. Such a shift in thought, for Quijano, throws into relief Eurocentrism's core characteristics, such as the civilised/primitive binary, racial distinctions used to naturalise cultural distinctions and the relegating of non-European civilisations, identities and histories to the past (pp. 551–3).

Quijano observes that only with the discovery of the Americas did race take on a biological meaning, as opposed purely to designating geographical origin. His work emphasises the intertwined histories of Europe and America, such that the integral relationship between colonialism on the one hand, and slavery and genocide (the product of racism) on the other, is brought to the fore. In this, like other Latin American philosophers such as Enrique Dussel, Quijano points to the centrality of the Cartesian cogito for the division of the world into rational European mind and primitive non-European (or pre-European) body. However, Quijano is distinctive in that he also emphasises the way that time is reshaped in this moment, with Native Americans being relegated to the primitive past in order for Europe to become modern.

[T]heir new racial identity, colonial and negative, involved the plundering of their place in the history of the cultural production of humanity. From then on, there were inferior races, capable only of producing inferior cultures. The new identity also involved their relocation in the historical time constituted with America first and with Europe later; from then on they were the past. In other words, the model of power based on coloniality also involved a cognitive model, a new perspective of knowledge within which non-Europe was the past, and because of that inferior, if not always primitive (2000, p. 552).

Indeed, this attitude towards the Native Americans is replicated in the film, in the voiceover of Nicolas Durand de Villegagnon, with whose party Jean initially arrives in the New World, before rebelling against his austere command. Quijano argues, then, that the discovery of America brought new 'intersubjectivities' (p. 547), new relationships between European, American and other peoples. European wealth, based on the exploitation of labour and resources from

Africa and the Americas, through the North Atlantic trade circuit, ensured that new, intertwined identities emerged between 'modern' Europeans' and 'primitive' non-Europeans. The claims to legitimacy of the former position, however, relied entirely on the maintenance of the supposed veracity of the latter, which was built upon hierarchical racial cartographies which emerged after 1492.

The 'coloniality of power' that Quijano sees as synonymous with the discovery of the Americas brought a new perspective on the possibility for historical change, and with it a new perception of time. Quijano again, from a slightly earlier piece:

It is a question of a different history of time, and of a time different from history. This is what a lineal perspective and, worse, a unilineal perspective of time, or a unidirectional perspective of history (such as the 'master narrative' of the dominant version of European-North American rationalism), cannot manage to incorporate into its own ways of producing or giving 'reason' meaning within its cognitive matrix (1995, p. 211).

For Quijano, Eurocentrism banished all non-European civilisations, identities and histories to the past (such as 'the Aztecs, Mayas, Chimus, Aymaras, Incas, Chibchas' amongst others (2000, p. 551)). This eradication of the labyrinthine histories of other identities went hand in hand with the establishment of the myth that Europe was the primary driving force behind a globally central civilization.

What the time-image acknowledges most directly in *How Tasty*, then, is that European identity is constantly in danger of crisis (as Hardt and Negri express), but because of a consideration absent from the *Cinema* books. The crisis exists because of Europe's colonial establishment in relation to the occluded other, and the possibility of recognising different temporalities, which begins in 1492. When its globally central role comes into question after World War II, the time-image appears in Europe to express a European identity crisis – for instance, as evoked by the title *Germany Year Zero*. However, as films like *How Tasty* show, this crisis occurs because of a longer historical process, dating back to the discovery of the Americas, and can be reframed if considered from this very different perspective.

Such a view on the time-image, when seen through a filter provided by thinkers like Hardt and Negri and Quijano, makes sense in relation to the film more generally. Like certain other time-image films, in *How Tasty* we witness a caesura in Jean's life – it is effectively an extended temporal period between executions after all – in which we are not necessarily sure if he is dead or alive, like characters as diverse as Scottie (James Stewart) in *Vertigo* (1958) or Yella (Nina Hoss) in *Yella* (2007). We have to wonder, for instance, if Jean even really survived his miraculous swim to the island in heavy chains. His inability to act to alter his fate being reminiscent of so many such 'walking dead' seers of the time-image, Jean's life becomes intertwined with that of the Tupinambá in a manner that expresses not only Quijano's view of modern intersubjectivities (although of course in an inverted parody, as Jean is the slave of the Tupinambá), but also the difference at the origin of Brazilian identity.

As scholars such as Stam, Lúcia Nagib (2007) and Sadlier have variously noted, *How Tasty* is indebted to *Tropicalismo*. The Tropicalist Movement of late 1960s' Brazil reacted against the military government of 1964 onwards, resurrecting aspects of the Cannibalist Movement of the 1920s, as typified by Oswald de Andrade's 'Manifesto Antropofago' (1928). Andrade advocated a form of cultural cannibalism, in which Brazilian identity is constructed through the consumption (cannibalist consumption that is) of cultural aspects from inside and outside the nation. These aspects are then incorporated into the autonomous national culture. In *How Tasty*, cannibalism is used as a metaphor that turns on its head the previous labelling of native

Brazilians as primitive, and therefore justifiably exterminated by European colonisers. Instead, in this model, the Brazilian cannibal enslaves and then eats the European, their bodies becoming intertwined just as their identities would be in the founding of Brazil. This is the meaning of the film's final images, of Sebioepepe staring out at us as she eats Jean's neck, inviting audiences in Brazil to consider their identity as Brazilians in the eating of 'my' (or, 'our') little Frenchman. What no one has interrogated previously, however, is how the time-image functions in this film to express the intertwined histories and subjectivities noted by Quijano, and the ability that this device has, therefore, to draw out the histories of modernity from the virtual archive of cinema. To return to Jean, wandering along the beach on his arrival, the same beach which we know will be littered with dead Tupi before very long, this time-image encapsulates the existence of other times to that of European modernity, and simultaneously recognises the death of the other (and other times) that this encounter brings. In this time-image, Jean, the seer, witnesses the disruption to thought caused by coloniality, and its reverse side, modernity. He is a witness whose sensory-motor interruption illustrates precisely the intertwined mutuality of this experience, albeit a very unevenly balanced mutual experience, for the Europeans and the Americans.

The importance of this conclusion for cinema reaches beyond the 1970s, to include a wealth of contemporary films that explore the kinds of interactions and encounters between people from different cultures that increasingly proliferate under neo-liberal globalisation. For contemporary cinema, then, the time-image offers a device capable of succinctly expressing a five-hundred-year history of modernity, of delving into the virtual archive to divulge the historical underpinnings of contemporary encounters. By exploring the temporal dimension offered to such works by the time-image, it is possible to begin to consider how a non-Eurocentric film-philosophy can help us understand world cinemas in relation to the histories of the world, can help us perceive the cinematic temporalities of modernity.



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*Insights*

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