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DISSERTATION TOPIC

Power and Identity in film: A case of the text “Black Panther” (2018)

By

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DECLARATION

I declare that this is my own work and effort and it has been submitted anywhere for any award. Where other sources have been used, they have been acknowledged.

Signed.....Date.....

SUPERVISOR.....

CHAIRPERSON.....

DEDICATION

I would like to dedicate this dissertation to essential people in my life, I would like to thank God, my family and my husband. I'm very grateful for their love and support over the past four years.

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Great appreciation to my Supervisor for being patient with me and also believing in me. I also thank my mother, sisters, brothers and my husband for supporting me financially and emotionally during my studies. Special thanks to Film and Theatre Arts Department.

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ABSTRACT

The study is about power and identity in film Black Panther (2018). In this case the study critically explains how power and identity are being portrayed in the film Black Panther. The study also gives the reference to the African films that states the identity in films. It is guided by theories that focuses on frame work theory and semiotic theory. The study also found out the debunking of power and identity being revealed on the film that is the misconception about Africa. The study also focuses on the role of women in the text. In films women are viewed as inferior therefore, in this case they are superior as they play the essential role and are portrayed to be mighty in power and be able to challenge the men in the field.

ACROYNMS

1. CIA - Central and Intelligence Agency
2. ZANLA – Zimbabwe African liberation Army

Introduction

1. Introduction

The aim of the study is to critically explore how power and identity are manifested in films. The study uses the text *Black Panther* (2018) through which power and identity is presumed to be embedded in film text. The study interrogates the ideologies underlying the approaches used by the selected film narrative to [re]construct the experiences of an ideal African State. Richardson (2007) argues that films are not always a reflection of reality, but a re-construction of reality. In the process of re-constructing reality, certain aspects of reality can be omitted which may be vital to the viewer's understanding of the issues under scrutiny. However, on the other hand, there are underlying critical issues hidden behind under film images and language. The background of this research is premised on the argument that films are used to address social, political, economic and religious issues in the world as framed and represented through the constrictive figure of the image that can easily trivialize viewer's contribution in the social, economic and political spheres of life. If frames used in films are taken as they are without looking at the salient features and issues, films can be used as escape corridors for power and eventually opt for a certain identity representation. That "gap" or "aporia" should be addressed by unburying the salient debates underpinning the representation of power and identity through visual images.

2. Background and context

Films play an important role in producing and publicly disseminating information and commentary about events or incidences of general public interest and importance. Films, by definition, are believed to depict or represent actual events and people. What is more, their purpose is to show people reality however in some cases by reinventing stories. Chera and Rwafa (2016) have the view that film was and is used as a weapon to shape the world. What they suggest is that the film maker fashions the world in such a way that dominant powers exercise their power through this medium. Their findings further suggest that films were used as a tool to consolidate British white settler rule in Africa through its intellectual and political narrative. Thus, films can be a form of social commentary.

The advent of film making began in the 1880s with the invention of motion pictures, film makers began to tell stories with different perspectives. For decades now, Hollywood, 'the entertainment capital of the world' has produced films that put European power at the apex of the world, making sure that their identity is prioritised. This is viewed by Eagleton (1976) as a medium which is 'tried and tested' to produce and reproduce power and identity. Through its language, film use words as 'condensed social practices', sights of historical struggle, repository of political wisdom and domination' His argument is that, as signs of the ideological struggle, the verbal and visual texts are avenues that the dominant classes in society can infiltrate and infuse with particular class values and identity. Power has become the principal means by which film

makers demonstrates their social standing to the rest of the world. Orthodox Marxism (1987) argues that the ‘dominant pieces’ in which the ruling has all pervasive power to control the political and ideological meaning of film text manifests power and identity. The suggestion by this line of thought is that power is a complex concept in politics. Through the manipulation of signs and symbols, film makers extend their ideologies to the marginalized group. Power is associated with politics, wealth and authority while at the same time identities are either created or destroyed.

The study is a critical exploitation of the film Black Panther. A lot of films prior to this study have been produced that seek to unpack issues of power and identity. These films include Django Unchained (2013), 500 Years Later (2005), Unchained Memories (2003), Gangster’s Paradise- Jerusalema (2008), How to Steal 2 million (2011), Chinhoyi 7 (2018), ZANLA Comes to town (2015), ZANLA Comes to Town 11 (2016), Battle of Mavhonde (2013) and Chinhoyi 7 (2014) among others. These aforementioned films attest to films’ quest for manifesting power and identity. The study will therefore focus on Black Panther (2018) that made headlines across the globe by its unique approach to modern cinematography.

3. Objectives of the study

The objectives of this study are to:

1. To identify the manifestations of power in the selected film.
2. To interrogate the manifestations of power in the selected film.
3. To identify the manifestations of identity in the selected film.
4. To interrogate the manifestations of identity in the film.
5. To identify and evaluate the effectiveness of the techniques used to portray power and identity

1.4 Research Questions

1. What are the manifestations of power in the selected film?
2. How is power portrayed in the film?
3. What are the manifestations of identity in the film?
4. How is identity portrayed in the film?
5. What are the techniques used and how effective are they in portraying power and identity?
6. What is the relationship between power and identity?

1.5 Justification of study

Film has power to shape issues and influence public discourse. The genre can reinforce beliefs as well as shape people's opinions. Film can influence what someone already know and shape social reality and views about social reality. A number of scholars have written expansively in the field of film. Chera and Rwafa (2016) have written on manifestations of power and resistance. Their research findings suggest that films are terrains of historical struggle and manifests power and resistance. Nico and George (2005) have written on women political representation in films. This study focuses on the film genre because of its potential to 'influence opinions and shape people's thoughts and feelings. While so much literature internationally and regionally have written on the representation of people, little academic work on power and identity through films exists. This work will add value in the field of film. The current Zimbabwean political situation revolves around power and governance while globally issues of power have led to tensions between super powers like China and United State of America, Russia and Ukraine, Russia and United States of America among others. Films like a 'silent witnesses' become a tool to define who have power or not, whose identity is supreme than the other and so on. The research will examine closely the issue of power and identity inside the narratological structures of the film and its formal elements which include diegetic and non-diegetic elements, framing, camera reality and other cinematographic realities deployed by the directors.

In view of the above excerpt, this study is therefore significant in that it seeks to unpack the relationship between film, power and identity. The study is moreover important in that it will suggest ways of enhancing objectivity in films so that viewers will come up with a more informed position after being exposed to [films] on issues like power and identity.

1.6 Theoretical Framework

1.6.1 Frame theory

This study employs the **frame theory** in order to understand how power and identity is represented or manifested in the selected film. This is because the 'frame' influences the reality or mental pictures that people make. In the words of Fairhurst and Sarr (1996), the concept of framing is related to the **agenda – setting theory** (a theory that will be used also by the study) tradition but expands the research by focusing on the essence of the issues at hand, rather than on a particular topic. The basis of framing theory is that films focus their attention on certain angles and then place these events in a field of meaning. The selection choice will be analysed through semiotic dialogue. The importance of using framing theory in this study is that 'it helps in understanding the multiple ways in which filmmakers display value judgments in the products they create' (Moritz in Stuart, 2010:322).. In short, the study analyses the use of language in the selected film in

order to understand how power and identity is perceived. Framing is important because of its importance on opinion shaping.

Audiences are perceived as constructing meaning according to their individual needs, and this process according to Kwaramba (2000: 37) is guided by culture and the context in which the message is received. The study will focus on the representation of certain identities because so many scholars have argued that 'representation is contextually generated' (Kwaramba 2000). For this reason, this study will focus on the representation theory.

1.6.1.2 Limitations of the frame theory

When one implores the framing theory, it is evident that every individual or a person has their own and different mind frames. This means one would give meaning according to their views. On the other hand, the effect of particular news or a piece of information can also have a negative and damaging impact on the individual. Furthermore, in many cases the positive and the negative impact of the event or scenario is perceived by an individual according to their frames. It is therefore important that experiences of the individuals must not intervene with the field of meaning (Borah, 2011) thus making the frame theory limit this research.

1.6.2 Semiotic theory will also be used by this study. Film cannot divorce itself from semiotics. Semiotic analysis is about how linguistic and non-linguistic signs or systems of meanings are achieved. Dominant material objects and signs are appropriated by sub-cultural values and given new meanings in order to 'represent the experience of class contradiction (Hebdige 1979). Films construct words and expression thus meanings are derived and a sign and its semiotic materiality is nonverbal where sound, color and words manifest power and identity. Stam (2000) postulate that film writes its texts, modifies and combines its codes, playing some codes off against others and thus constituting itself as a semiotic system. Film text is thus a way of tackling unuttered discourses. The study will therefore look at the semiotics and its value in critiquing media texts and in this case, Black Panther.

1.6.2.1 Limitations of the semiotic theory

According to Gorban (2016), semiotic theory limits can be divided into political limits, natural limits and limits of epistemological nature. For example, the theory will enter a no semiotic space, where phenomena which cannot be grasped as functions-sign occur particularly in natural limits. In this respect, the semiotic justification loses control upon metaphysics or religions, domains for

which the research feels the need to recognize the presence of some codes – For instance, the smoke which does not function as a sign of fire if/when the fire is perceived together with the smoke, however it may signify a non-visible fire in situations in which a socialized rule has necessarily and usually associated the smoke with the fire. In other words, the semiotic theory is governed by a sort of indetermination principle which creates a lot of limitations in this research.

1.7 Methodology

The study will employ a qualitative approach in its exploration of power and identity in films. The study makes use of qualitative approach because it is premised on the assumption that there is no one objective ‘reality’ that can observe and neutrally quantified (Lemon in du Ploy, 2001:33). In a nutshell, the study takes an interpretive approach to the study of power and identity manifested I films. The aim of this study is to understand how people in everyday natural settings create meaning and interpret the events of their world (Wimmer and Dominick, 2000:103).

1.7.1 Methods of Data Gathering

1.7.1.2 Archival Research

Lewis – Beck et al (2004) as cited by Louise Corti define Archival research as the locating, evaluating and systematic interpretation and analysis of sources found in archives such as internet, reports and books. The original source material may be consulted and analysed for another purpose other than those for which they were originally collected. New questions of old data can be asked and provide a comparison over time. The same data can verify or challenge existing findings and bring out new evidence to a bigger picture and new meanings can be brought forward. Much information has been collected and archived for *Black Panther* (2018) particularly media articles and film reviews. The same information is re visited by the research to explore representations of identity and also power issues in films. The new evidence of issues of power and identity will bring fresh dimensions so that the existing data will be compared with new findings and thus the researcher will challenge the existing information.

1.8 Proposed Structure of Study

The study will have six chapters as follows:

Chapter 1: Will comprehensively cover the Introduction, background, justification of study, objective, theoretical framework and research methodology.

Chapter 2: Will contain the extended literature review.

Chapter 3: Will contain discussions on power

Chapter 4: Will contain discussions on identity.

Chapter 5: Will contain the relationship between power and identity.

Chapter 6: Will provide a summary of the research and state conclusions of the study. It will also point to future research directions.

CHAPTER TWO LITERATURE REVIEW

Study's key words: power, identity, representation, reality, film, objectivity, subjectivity and inter subjectivity.

2.1 POWER IN FILM

The values, beliefs and discourses currently existing in society are produced and reproduced through the media and language used in the media to discuss any issue or event has become a platform of battle or struggle for dominance. According to Chera and Rwafa (2016) power in film is a tested and tried ingredient and hence films are 'eyed' as being formulaic where Metz believes that 'while the viewer wishes to understand the film, the semiologist wishes to know in addition how the film is understood. Umberto Eco writing on The Contribution of Film to Semiotics (1976) asserts that signs stand up for something in some respect or capacity. Umberto Eco further argues that signs represent something else because of some correlated features that must be thoroughly described. He writes that '...even the so called natural, iconic, analogic signs, like movie images are ruled by conventions...'

Power, according to Thesaurus dictionary (2014) is the possession of controlling influence. Oxford (2000) describes power as the endeavour to change things. Power by its very nature can either be an internal or external process; internal in terms of psychological feeling needing strength and encouragement from others to gather enough confidence and external as physical presentation of an individual. Kellner (1995) says that film demonstrate who has power and who is powerless through portrayal of characters. In this case it means that film distinguishes between who is allowed to exercise power, force and violence. According to Kellner (1995) films dramatize and legitimize the power of the forces at work and show the powerless their positions of oppression. He argues that film is a misperceived source of cultural pedagogy meaning that it is a method and practice of teaching, therefore it educates people how to behave, fear, desire and everything they do. Antonio Gramsci further elaborates that a man is not ruled by force alone but by the ideas. He suggests that "... estimation of the power, both creative and conservative of ideas is used for totalitarianism and dominancy instead of tolerance and democracy...". In this case he meant that ideas are not powerful to eliminate class struggle but they help to make society function.

2.2 IDENTITY IN FILMS

The subject of identity has always triggered a debate as the context is always contested. If one reads an article entitled: *Representations of Matabeleland and Midlands disturbances through the documentary film*

Gukurahundi: A Moment of Madness (2007) by Rwafa (2012) one finds the issue of identity being a debated phenomenon. Rwafa (2012:2) proves, "... this article contends that this kind of writing is as bad as Gukurahundi itself because the writing essentialises 'ethnicity' and 'tribal hatred' as centres of struggle that should dominate the discourses of Gukurahundi..." His argument on identity projects a view that blood and lives can spill to safeguard identity, be it political, socio-cultural-economical-religious identity. Thus 'Gukurahundi' was a product of loss of identity or need of it. Forceville (2013) in his article: *Searching for one's identity is looking for a home in animation film* argues that searching for one's identity is looking for a home. In other words, identity is analysed against a background of words, signs, symbols and metaphors in the film. 'In the context of Gukurahundi massacre as described by Rwafa (ibid) Gukurahundi becomes 'a concept and not an event; it is a political survival principle in which an elite group, "musvo" descends on political opponents with the aim of completely eradicating the enemy' (Mutizwa 2008, p. 19. The clash is about survival of 'political' identity. This is in line with the definition viewed by this research where identity covers the memories, experiences, relationships, and values that create one's sense of self. This action creates a steady sense of who one is over time.

2.3 REPRESENTATION THROUGH FILM

The media are instrumental in creating and sustaining gender roles within the confines of culture. Hall (1997) explains that representation connects meaning and language to culture. This research profits from Hall (1997) by having a view that representation is just another term used in the circles of culture to describe the lances provided by society through which individuals must view phenomena. Hall (1997) maintains that representation is an essential part of a process by which meaning is produced and exchanged between members of a culture. With reference to the intentional, constructionist and reflective beliefs Hall builds the argument that representation exists in films.

2.4 REALITY THROUGH FILMS

The Oxford English dictionary (2012) defines realism as the practice of regarding things in their true nature and dealing with them as they are. Armstrong (2005) views realism in its aesthetic sense as, fidelity to nature in representation; showing of life as it is in fact'.

Relating this to film, Grierson (1957) states that the roots of a film especially documentary film are in what can be called reality". Armstrong (2005) argues that there is no realism in film but rather a construction of

reality. In other words, the film does not simply present “ a reality that it had merely recorded but rather it, re-presents” reality by constructing it in the film mise-en-scene.

In context people in a social system create representations of each other’s actors (Berger & Luckmann 1996). The message implied by Berger and Luckmann (1996) is that film producers in this regard give meaning to the world and conjure ideas and beliefs of what they perceive is supposed to be realism, where there is something represented. However, Grierson (ibid) claim that documentaries can be closer to reality or to events which actually transpired because some of the events may be true and contains facts. Documentary film is therefore regarded as ‘real’ by Renov (2015) who claims that as the thermometer gives “real” temperatures....., the camera can give “real” life. The question of the construction of reality in films is fundamental as it seeks to explore if the film under study reflects the richness and doubtfulness of life as argued by Rabiger (2004) when he states that human reality under pressure becomes strange or unreal as reality is trying to be reached. Rabiger (2004) goes on to argue that there is visible reality that lives in documentaries because thoughts, memories and dreams are the inside dimension of people’s lives. This argument is critical but the question is who constructs reality in the technical and tactical aspects of film. It is crucial to be attended to because reality is likely to be interpreted or perceived through someone’s lenses of the world. Whose version of reality is presented?

In his book **Understanding realism**, Richard Armstrong (2004) has the view that there is no such thing as realism while on the same hand David Morley poses a question that, how real is reality and how is it constructed. This is important to the study as search for the answers is explored in the film under study.

2.5 OBJECTIVITY IN FILM

People always believe/assume that films are objective because they always strive to present a balance of opposing points of view. Philip (1986) however poses a question: Does objectiveness mean that one has discovered reality in its raw, unadulterated form? Truth in films is objective either by producing historical truth or philosophical truth. Reality can be objectively represented but there is no single reality on a single event. Schiller (1981) however says objectivity is a formidable barrier to comprehension while Pedelty (1995) believes objectivity provides balance by presenting two conflicting ideas so that viewers make up their own mind in relation to the event. Omission is or it can be a form of lying and that omission cannot be ignored because that is where some of the truth or what can bring audiences closer to the truth might be not well known.

Smith (1966) suggest that when the question of truth is put forward in an objective manner, the reflection of the truth is directed objectively to the truth as an object to which the film is related, on whether there is any relation to the truth. Smith (1996) holds the view that if that which is related to is the truth, the subject is the truth“. Instead of embracing the objective truth the idea of truth to be interpreted as the whole truth because when there is a relation it means there are two entities operating parallel to each other. Parallel to this is the argument put forward by Schiller (1981) who believes that objectivity framework decriminalizes “the exercise of social power over the interpretation of reality“ while Garon (1996) has the view films are not really objective, but they do have to look so.

2.6 SUBJECTIVITY IN FILM

Subjectivity cannot be divorced from the process of film’s construction of reality. Smith (1996) stipulates that a documentary [film] can be honest but not objective. Smith argues that a film maker cannot have any other approach other than a personal approach. The research acknowledges that objectively we only consider the subject matter; subjectively we consider the subject and his subjectivity. In films, Ward (2013) has the opinion that subjective truth is subjectively hence the truth becomes a matter of appropriation and of subjectivity. In other words, subjectivity is individual truth. A film is a subjective construct. The idea that someone pulls the trigger or the string of the camera demands a close scrutiny thus the construction of subjective truth needs an examination. The fact that a camera can never record anything objectively means that you can never capture events as they are but a construct of them with its own inherent logic, dynamics, and emphasis (Rabiger 2004). The dissertation questions the positioning of the camera as it doubts its capability of objectively capturing reality and broadcast it as the truth’

2.7 INTERSUBJECTIVITY IN FILM.

Inter subjectivity can be defined as truth conceived by people without evident or argument and treat it as objective truth. In other words, the inter-subjective truth is the result of comparing different subjective reports and coming to an agreement that combines some aspects from the various subjective views and then accepted by mutual agreement as being true, etc. All moralities and collections of „common sense“ are thus argued as sets of inter subjective truth. The emotions are sustained through other people’s window of life. If images are played against each other, the images can fail to speak for the people represented. Mast and Cohen (1979) as quoted by Bordwell (2007:25) has the view that „objects are real but your experience of

them is purely subjective“ thus there is a wall between my self-conversance and my conversance for others. If experience differs then the truth cannot be truth. Images and people’s views cannot be mirrors of the world hence there is a need to examine s the construction of reality in the representation. Balaza (1979) and Klein (1979) speak highly on the technical aspects of a film where camera angles and shots are arranged to (re)create reality. The concept of inter subjectivity deals with that dimension of the self that links the subject immediately with the relational, interpersonal world, where the outside of the collective experience becomes the inside of the subject’s mental life. The research therefore profits from this argument as it unpacks the construction of reality in the text Black Panther.

2.8 CONCLUSION

The chapter reviewed literature on representation, reality, identity, subjectivity, objectivity, power and inter-subjectivity. The arguments show that all these manifests in films. The following chapter will look at power in the film Black Panther.

CHAPTER 3

3.0 POWER

The Black Panther by Ryan Coogler is an interesting film genre on the manifestation of power. Semiotic analysis as highlighted in the previous chapter will be employed as it possesses numerous codes for critical analysis. This analysis will look at all aspects of the production itself, from the style and form, thematic conventions, the syntagmatic analysis and also other production elements of the film. The analysis will also look at how these aspects of signs and symbols are employed for effect dissemination of the film message. The codes that the film employed can be categorized which will be briefly explained in the syntagmatic analysis. The thrust is to explore the manifestation of power through film, in this case Black Panther. The researcher will use thematic approach and unpack the subjectivity and inter-subjectivity of the film.

3.1 STYLE AND FORM

3.1.1 Synopsis

The film's brief synopsis can be outlined as follows; It starts by explaining how the first Black Panther came out to be and formed a nation, which is Wakanda, then the plot proceeds to 1992 Oakland California when T'Challa's father T'Chaka finds out the truth about his brother's Zuri selling wakanda's tech to arms dealers around the world and ends up killing him in the process. T'Challa returns to Wakanda to repossess the position of the throne. And brings his ex-Nakia along with him at the ceremony he is challenged by M'Baku and defeats him and he becomes the new king of Wakanda. Meanwhile in London we are introduced to Chloe and Stevens also known as Killmonger stealing a Wakanda artifact from the museum and travelled to South Korea to sell it to Ross who is an undercover CIA agent.

Plans do not go out as planned as Black Panther finds out about it and captures Chloe into his custody. Chloe tries to tell Ross how technologically advanced Wakanda is but Ross laughs about it. Killmonger attacks and breaks Chloe out and Ross gets shot in the process trying to save Black Panther's ex Nakia. Ross is taken back to Wakanda for treatment and on the other hand Killmonger kills Chloe and takes his body back to Wakanda and reveals that he is the son of N'Jobu's and seeks his right to the throne. Black Panther accepts this challenge and decides to fight him only to get beaten and thrown off the cliff. Killmonger takes control of Wakanda and decides to smuggle all the 'wakandian' technologies across the globe. Black Panther

is saved by the jubaries and makes his tremendous return taking down the cargo plane carrying the weapons fights and takes down all the bad guys and fights Killmonger. He manages to stab Killmonger and offers him a chance to heal him but Killmonger declines and prefers death. The movie ends with T'Challa selling Wakanda to the outer world in a United Nations Summit (Collider, 2019).

1. CINEMATOGRAPHY

3.2.1 Setting

Black Panther is shot in various parts of the world such as the Iguazu Waterfalls, Argentina, South Africa, Zambia and Uganda, Gwangalli Bridge, South Korea, Jagalchi Market South Korea, and the greater parts of Georgia. This film explores an endless sequence of eye-catching special effects added on a hidden under – the-mountain Wakanda Land. It also explores the amazing supernatural powers the Black Panther has and the super technology which the world does not have. Some of the shots within the particular film were shot against a green screen and the background were created especial in scenes when Black Panther was in the air to save Nakia. The sets where rather realistic as it tempered around with Afrocentric values though the film was epic in nature, below is an example of a set of Wakanda.



Figure 1



3.2.2 Lighting

The film played around with different lighting intensities. Lighting was used to detail on the misfortunes, on the battle lines, of war and of victory. It was used to emphasize on the passage of time and also on situation that were rather dangerous and evil associated in nature. Lighting was used in heightening fear, suspense, and adventure and in evoking various emotions within the viewer.

3.2.3 Framing, perspective, camera movements and editing

The above crystallized elements are used following an ideology in place. They are informed by the thematic concerns and the aims of what the director's wants to achieve. Later in the discussion all the above-mentioned elements shall be unpacked and explain how in the film the Black Panther they are used to achieve various concepts or reason. The film makes use of various camera angles, movements and tempo to achieve a specific effect.

3.2.4 Sound and Music

The music that is used in the film Black Panther is mostly aligned to the culture and the geographical location a particular scene will be placed or situated. It is also interesting to highlight that music in some instances carries scores that are semiotic in a way as they carry a message. The film explores genres such as soul, pop, R&B, hip hop and South African Gqomu. Music is used for the celebration of the African's culture; an example could be a song by Kendrick Lamar which talks of the spirit of unity. The song is purely American but in the context of where it is played within the particular film it sought to promote the idea of unity.

2. THEMATIC CONCERNS

3.3.1 Challenging Power Structures

The film addresses the issues of power structures as one of its dominant themes. The quest for power and independence drives the plot of the film. T'Challa who is the leader of Wakanda is challenged by M'Baku in a ritual fight but fails then is later challenged by Killmonger who wins in a short time. According to the film narrative, the film tries to redress the issue of power structures and the roles of power. Characters like W'Kabi and Killmonger want to use power to revenge on the western countries that oppressed the black people worldwide whereas T' Challa feels the need to use everything in his power to empower the blacks towards the development of the world. T' Challa seeks to challenge the traditional norms of fighting for power to using power to his advantage.

1. Absence of Fathers

The theme of absentee fathers by death is very much common in the story and is particularly evident through those that hold different power positions. Killmonger and T'Challa both do not have their fathers who died under different scenarios. T'Challa grows up entirely with his father's guidance and affection whereas Killmonger loses his father as a young child and is forced to grow up without his guidance or influence. Another example is W'Kabi whom lost his parents due to Chloe's attack when he was a child. Dating back to the books of History the issue of the missing fathers is more important to pay attention to. The issues centred on missing fathers were mostly common throughout slave trade era; the deaths by incarceration era and finally the natural deaths era. N'Jobu's mission was therefore to challenge the world order and fight for this cause but unfortunately could not finish the mission as he was also killed. In this case the issue of missing fathers and the major causes becomes a background for black liberation struggle movements which the film tries to address in a way, by bringing a new form empowerment in which the blacks have all the powers in the world to rule the world.

2. Misconceptions about Africa

The film in as much as it is told from a post-colonial era, it however depicts colonialist connotations. Firstly, it addresses African as a civil strife-stricken country rather than a continent. During the first part of the story as the father narrated a story of how Wakanda came to be, it is highlighted how these four tribes that settled

on the Vibranium, endlessly fought for power and are still fighting for it. During this first part also, colonialism is stated through the cinematographic images of people being led into slave ships. Therefore, looking at the present day during the film, characters like Ross do not believe in an African concept of Wakanda with advanced technologies as he is quick to dismiss the idea. This however portrays a negative view of Africa as some stagnant country, which is stricken by poverty as the BBC reporter in the film mentioned. Furthermore, characters like Klaue use words like savages to refer to Africans and finally during the United Nation's summit, a member tries to undermine the Africans by a question which T'Challa smiles of.

3. Mistaken Identities

According to Cobb (2018) Most Africa- American characters have a conflicting identity crisis in which they do not fully identify themselves with the African and the American culture. This identity crisis in which one has two characters conflicting upon oneself pushes one to act in a matter that is viewed as directly or indirectly conflicting with one's moral and ethical values. Characters like Killmonger and N'jobu are faced with a dilemma in which they betray the Wakandian and the same time they hate the American for the colonializing them. It is interesting to highlight that identity also embodies the fact that one lives within a particular geographical location. This therefore led to separation and division amongst people. Killmonger rose outside of Wakanda in America and he unaccepted by the community of Wakanda and even characters like Ross says 'He is one of us', which makes him rather a threat and an alien to the community. However, there is a shift when he utters a Xhosa dialect so as to identify himself this leads to discovery which then leads to the society to accept him for his ancestry but not for his request.

3.3.5 Afrocentrism

The film has a strong hook-on Afrocentrism as a theme. The films explore the class of modernizing and the African tradition, maintaining a balance between the two and correcting the narrative in which Africa has forever been portrayed as backward. In the particular film, an Africanized concept of a Hero is being reproduced, which embodies African characteristics and values. The protagonist even has an African type of costume which is rich in African symbols which are attached to different cultures. In this case the film explores various tribes within the Wakanda land are well represented with their various traditional clothing and emblems. The costumes used are purely African and representative of different cultures. In order to support the concept, the film employs the various usages of artistic components or music such as the use of drums and humming that is purely African.

3.3.6 Colonialism

The film Black Panther through its narrative it mocks colonialism as a tool that slowed down Africa's progress as evident in the cinematographic images of the BBC reporter in which it is viewed as poverty and war prone areas with a lot of people suffering. In this case it is interesting to note how Wakanda is being portrayed as a national which is fully functioning which has high equipped technological systems and has a powerful defence system. It idealizes an Africa free from oppression, free from colonial rule and an Africa which ignores patriarchy. It idealizes an African hero with power to change the world. However, in direct contrast to what is happening in the current day society, the type of Africa being portrayed is false.

Chloe portrays Africa as a place with uncivilized people. Colonialism has led to the struggle for power as oppositional figures within the film want power to oppress those that oppressed them. Characters like Killmonger in the ends with the following words "Just bury me in the ocean with my ancestors, who jumped from slave ships because they knew that death was better than a life of bondage." Colonialism in this case is mentioned, it even pointed out that colonialism is still affecting the Africans. Below are some of the frames taken from the film which supports the theme of colonialism



Figure 2 shows some of the frames within the films in which Shuri refers to the white as the 'Colonizer' and Killmonger blaming the whites for stripping the blacks of their priviledges'

3.3. 7 Feminism and the Role of Women.

In the film Black Panther, females play the important role in the defence of the imaginary Wakanda carrying the leadership roles with Okoye being the leader. They are also the brains behind the development of the wakandian technology through the genius Shuri who is the princess and are also portrayed to be loving and

sacrificial. Women are also portrayed to be mighty in power with the ability to challenge the men in the field. Women in this case were represented in leadership roles, with most leaders of different tribal groups being women and with a lot of counsel members being women.



Figure 3 shows the women in Black panther who represent the feminine, from left to right is Shuri who is the princess, Nakai who is T'Challa's ex, O'koye who is the lead warrior and finally Queen mother who is T'Challa and Shuri's mother.

CONCLUSION

The narrative text of the film Black Panther is aligned on the codes and conventions of an epic film, with the idea behind Wakanda as an imaginary mystery place within Africa, hidden under a mountain. The film narrative explores numerous changing of scenes from different geographical locations and also it explores the usage of various high advanced technological tools and characters in an imaginary world which is perfectly convincing in its details. Specifically looking at the film as a whole, the analysis explored the semiotic elements employed within the structure of the film. All elements and signs within the film are interlinked with each other. The film in this regard is a product of all structures combined together. The study specifically explored social codes or symbols; the technical codes or symbols and finally the representational codes or symbols in a bid to spread the issues the film raises. The following chapter will explore the brief analysis of the manifestation of identity in the text 'Black Panther'.

CHAPTER 4

SEMIOTIC ANALYSIS OF IDENTITY IN BLACK PANTHER FILM.

The previous chapter looked at the manifestation of power in the stated film. This chapter will look at the issue of identity. To come up with a clear analysis semiotic analysis will be stated. In a brief literature review, Saussure (1983) posits that in semiotics, which is a study of signs, there is the signifier and the signified with particular reference to film texts it is important to take note that all elements within the production itself that are said to be signifiers. These particular symbols in question encompass the form or the way the information is disseminated. The signified becomes the background concept which the symbol represents, it could be value system; it could be general ideas or any other ideas. Barthes (1977) asserts that examples of auditoria signs in films can include sound effects, music, silence and the dialogue. Examples of other visual and non-visual elements which can be symbols are the acting in terms of the body movements and gestures as a form of nonverbal communication and facial expressions, the lighting, colour grading, camera movements and angles, scene sizes in terms of length of shots and slow-motion. (Windiawati, 2011). Identity is one of the themes embedded in the film. Identity is complex on its own as concurred by Rwafa (2012) who observes that the issue of identity is a debated phenomenon.

Firstly, looking at the Social Codes or symbols employed in the film as a whole, it is specifically important to note the elements such as the make-up, the gestures, the language the characters use and other connotations that are used to inform about the character's role, status and class (Nata, 2020). The film Black Panther examines various themes using these elements. In a brief introduction to the beginning of Wakanda land and how it came to be, the usage of dialogue by a young boy child who is using an African dialect or language to ask the father about 'home', introduces the theme of Afrocentricism, which is at the core value system within the film itself. There is mixer of different African dialects with the Zulu one more important, characters like T'Challa are seen addressing the warriors in an African dialect. African dialects are a form of identification an example can also be drawn from a scene when N'Jobu is confronted by T'Chaka about the betrayal; N'jobu in front of the female warriors identifies himself using an African dialect to claim his Afrocentric identity. The same way is used by Killmonger when he appears to claim the throne; he identifies himself in an African dialect as the son of the late Prince N'Jobu. According to Kevin (2018) the language is therefore paramount in locating, creating and promoting an African language. Furthermore, still under the issue of dialects the usage of English by the characters is done in such as a way that the accent is African.

There is a direct comparison of African English and the westernized English, in which through conversations with Killmonger, he has a westernized accent of English whereas with T'Challa and other characters in Wakanda the English sounds African. Therefore, it is symbolical in a way as it seeks to promote African Culture.

The second aspect to pay tribute to when talking about the social codes is the choice of costumes to differentiate the powers and also to raise other themes as well. Costumes play a vital role in the promotion of Afrocentric, it also promotes feminism and it also promotes cultural diversity amongst other themes. According to Vanity (2018) in the film it should be noted that the Black Panther costume carries great powers which are heightened to be second to none in the world thus challenging the world order in which marvel world super heroes were thought to be the powerful. The costumes are designed from an African perspective with many cultures being well represented, for example the Jabari warriors, the Wakanda warriors, the counsel and the other tribes ruled under Wakanda.

The figure below shows the variances in costumes. It should also be noted that costumes detail each person's positional ranking in terms of power. The Black Panther has his costumes closely aligned to the Black Pardus; the queen mother wears a costume which details her matriarchal role, with a Zulu Hat to solidify the idea of power which she possesses. The princess Shuri wears beads and necklaces which according to the Nsibindi is a symbol of royal-hood. The two warriors, O' Koye and W'Kabi were costumes that distinguish them as the royal guard with their armour held in their hand and suits respectively. Nakia whom can also be said to be the royal empress wears a simple type of costume which distinguishes her as rather as ordinary person whereas Zuri the head Counsel coronation officer wears a costume different from others and finally Killmonger has his costume diluted by westernized concepts, through piercing himself he forms this other character within himself which is of someone who is powerful.



Figure 4: shows all the led characters within the film, from left to right is, Zuri, W'Kabi, Killmonger, Nakai, T'Challa, Queen mother, O'koye and finally Shuri

Also, the costumes differentiate cultures and the fact that there are many cultures which have settled on the Wakanda Land, there are many representations of different tribes through Costumes. Costumes are thus symbolical of the vast cultures Africa has. They also help to represent the Afrocentric and in the aspect of thematic concerns through variances in costumes, there is also the issue of identity. Costumes identify one with a particular culture. In this case the cultures also carry an enormous cultural heritage and history which helps to understand the cultural performances they engage in, especially the ritual fights, the ritual dances and the traditional songs. Also, the culture embedded under costumes helps to decipher the type of language and the meaning behind the costume as each costume carries connotative meanings, for example the metal plate by the river tribe which represents power. Below is an example of the cultures present in Wakanda.



Figures 5-9 show different tribes converging together, from the top left corner , there is the mining tribe, far top right corner is the river tribe, bottom left corner is the Jabbaries and bottom right is border tribe and finally there is the merchants tribe.All their costumes are different interms of colour and presentation.

Black Panther’s costume carries enormous symbols which represent different African cultures and according to such symbols come from the Adinkra and Nsibindi cultures; these can be outlined as the usage of triangles, sharp metal claws, beads and the writing systems of the Nsibidi’s in Nigeria. According to Nata (2020) it is interesting to note that Black Panther is a mirror of an African based black leopard called black pardus which has attributes of what Black Panther possesses, the agility, the power, the skill and the speed.

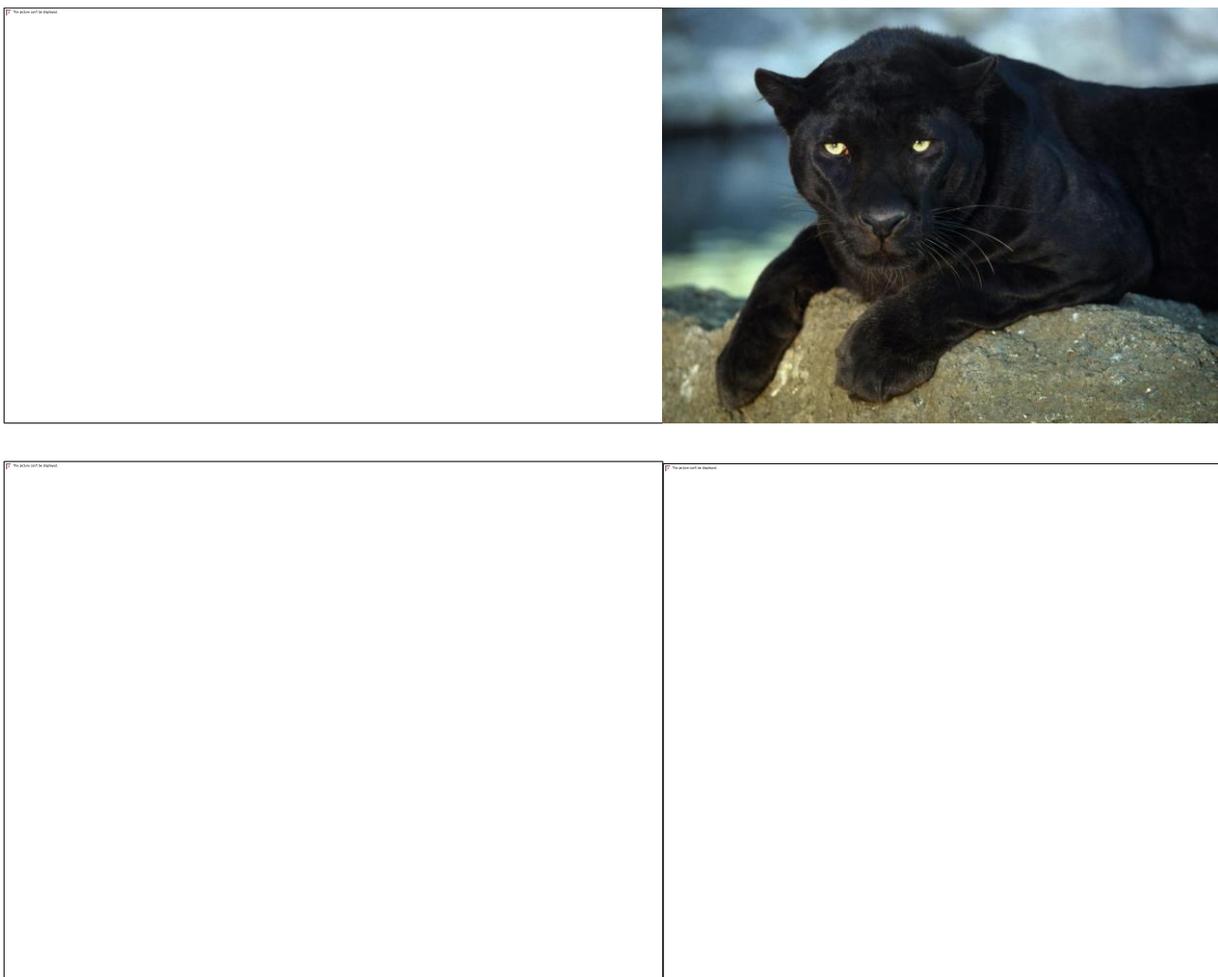


Figure 10 shows the African Black Pardus and the Black Panther

Through the costume of the warriors the film explores the theme of matriarchy and also feminism. The queen mother who is the source of hope, is the one who has the wisdom on how to heal a person, an example could be the remedy she created for her son after the discovery that he was still alive. Nakia is also proven to be a worthwhile leader whom risks her life to save other, examples can be drawn from scenarios when she was kidnapped with others in order to save them, also she risks her life to look for the precious plant to save T'Challa. The warriors of Wakanda whom are all indicated to be females are viewed as powerful and selfless whom will fight for their kingdom. Through careful choice of costume, they are viewed to be all powerful.

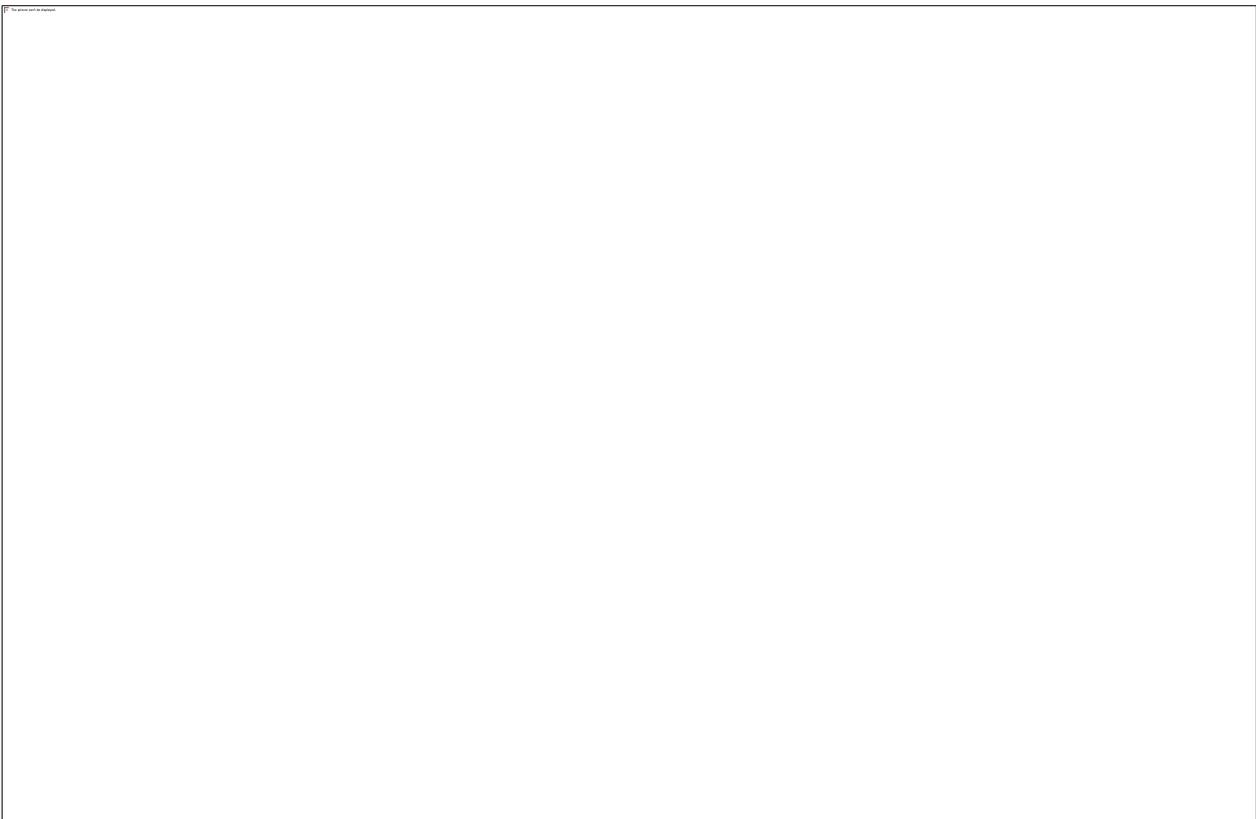


Figure 11: shows the female warriors ready for war

There is also a specific choice of props which are used by the warriors in defence of Wakanda, the props can be said to be the armoury which is used by the warriors from different tribes. It is interesting to note that different tribes have different armoures and these are African in nature as they possess African heritage, history and culture. There are iron spears, which can be traced back to the Iron Age in Africa, specifically in South Africa and Zimbabwe. These iron spears are now technologically advanced though they maintain their shape, there are also shields made of metal through possessing the animal skin colours which are common in

South Africa, there are also short sticks with a round lump or ball at the end which the Jubaries used for fights. The pictures below will explore the different types of armouries used in the film Black Panther.

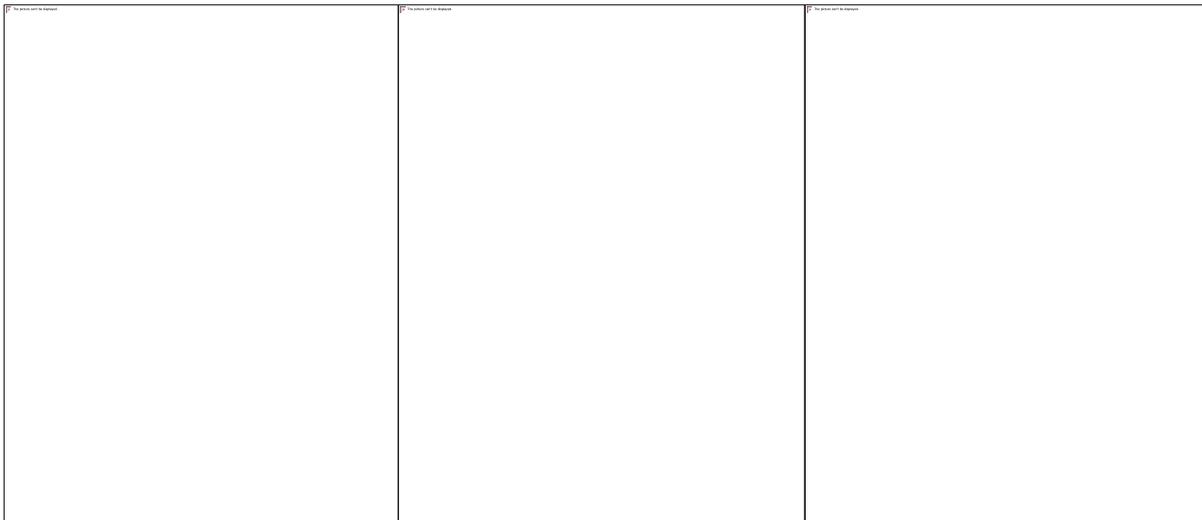


Figure 12: shows some of the tools used by warriors in Black Panther for defence. From left to right is the Knobkerrie, the Black Panther shields and spear, the warriors' shields and spears and finally the spear. The tools are purely African.

There are also Make-up is another social code which is extensively used especially by the different African tribes. Make up is therefore a tool that is used also to push the themes such as cultural diversity (Taylor, 2007). It also employed in different scenarios as specialist effect make up to solidify the tense situations. An example can be drawn from N'jobu and T'Challa fight over the cliff in a ritual fight for power' through fast paced camera angles and the characters are both in injured by the fights and the bleed. The bleeding serves to heighten the tense and rather forceful, violent which seems to be at the edge of a river cliff. The low angle shot depicts the depth of the cliff and the depth of the wounds also created out of the fight by these two.

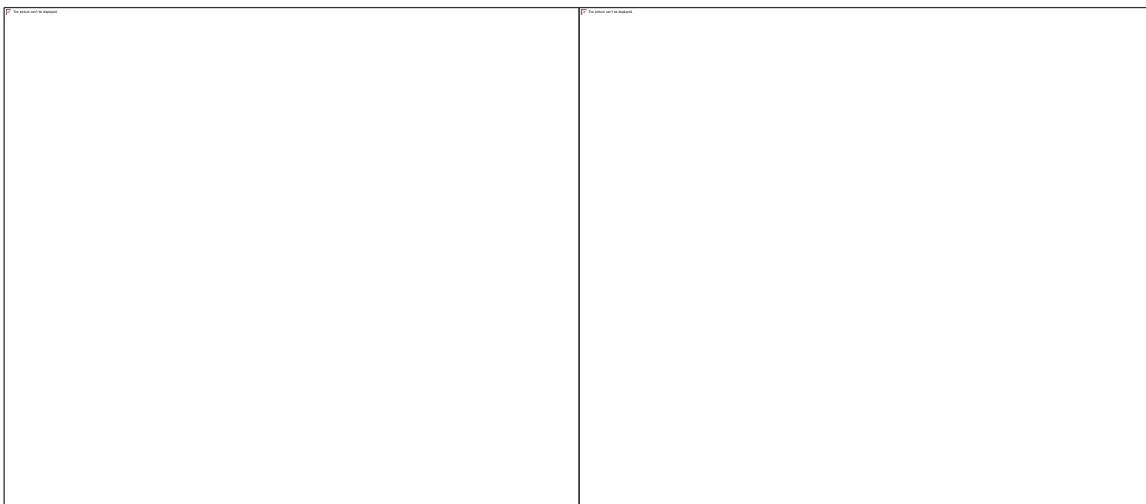




Figure 13: Shows different types of make-up formats for different purposes the above two pictures show a type of make-up that is culturally inclined and is used to identify a person with a different culture then M’Baku’s picture show a specialist type of make-up to explore the realism of the fighting scene.

The technical codes include various components such as the camera angles, the lighting, the silence, the production and usage of sound and finally the music. Looking at the different camera angles within the production they serve different purposes such as highlighting different themes and different issues of concern around the film. In most cases these cinematographic motion pictures work hand in hand with other elements such as lighting and the sound in order to convey a message or to make meaning out of the message being conveyed (Kevin, 2018) In the greater parts of the film, high paced camera angles are used, especially in fighting scenes, these is encompassed with the orchestral tribal beating of the drums which creates a rather tense atmosphere good for a fight. These quick shots create suspense and also the need to hurry to do an action before the enemy attacks. In many fight scenes such as the one between Killmonger and T’Challa warriors, elements such at the sword sounds and the blows of trumpet create a rather tense atmosphere filled with uncertainty.

The high paced camera angled are also made worse by the high technology which Wakanda has produced, it therefore seeks to explore the supposedly unending majestic power Wakanda has. This creative choice also keeps the viewers glued as it somehow creates an ongoing suspense. Also, the film makes use of camera angles such as close up to capture facial reactions, rage, pity, emotional pain and also love. Examples can be drawn from N’jobu’s rage after finding out that James betrayed him and was very saddened, the rage was captured in a close up. Another example can be drawn from the Queen mother whom was hurt by the fact that the son had died, the close up shows the pain she was feeling. Another final example can be drawn from

Black Panther whom was angered by Kill monger's action of killing Zuri. Figure 14 below explores some of the close-up shots which explore variances in emotions.

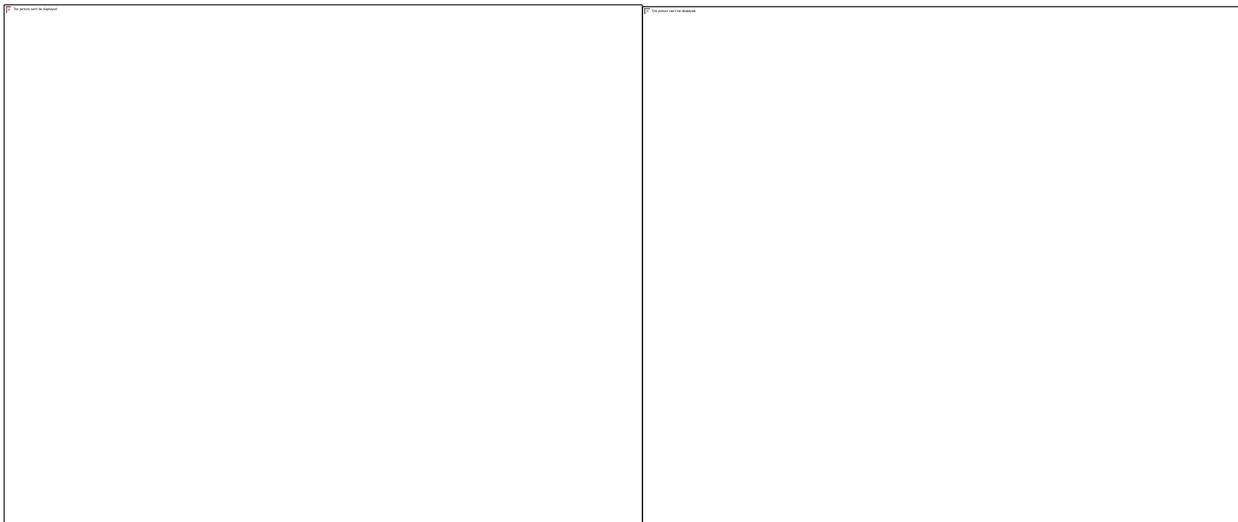


Figure 14: explores O'Koye's reaction towards Nakia after a proposition was made to her to leave whereas on the other hand N'jobu is shocked about the betrayal.

Close up shots aid in engaging the viewer's emotional sense either to sympathize with the actor or to feel rage towards the person. According to Nara (2020) the film also explores camera angles such as the tracking shot, which is explored to track down the enemy. The tracking shot in various scenarios serves to involve the audience in the film actively. An example can be drawn from a scenario when Nakia was captured alongside many other female characters, the audience assumes the role of the black Panther as in cases where he was not seen but his power could be felt, it somehow creates an external hero who is beating the enemy unforeseen before he even showed himself up. The same feeling was created when Ross was steering the space craft in order to save the technologies of Wakanda. The audiences through the tracking shot are involved in the location of the enemy. There is also a clever use of the eagle's eye shot which is mostly used in fast paced scenes when Black Panther is in pursuit of the enemy. This shot is also employed to have a view of the technologically advanced Wakanda land.

Music as a technical component is produced in different forms and is mostly used to create the Afrocentric viewpoint. In the film there are rhythmic chanting voices and beats of drums which serve to either appraise the ritual fight for power and control and also are a way of warning of looming doom. An example can be extracted from the first coronation of T'Challa as the King, the African tribes presented, had a rhythmic tune that they produced in order to appraise the King. At the same time silence was used as a powerful to heighten

impending doom when Killmonger came to challenge T'Challa in a ritual fight. Furthermore, music served a purpose of distinguishing geographical locations and also cultures. In America, pop songs were played in the background, in Korea, Korean music was employed then in Wakanda drums and rhythmic music was played, these solidifies the idea of multi culturalism. In different parts of the film music is also used to aid in justifying different situations. Sound effects and their accuracy of the target evoke the feeling of uncertainty on the viewers. Music is also used to create sad atmospheres such as the soft melancholic tune created after the perceived death of T'Challa and also the grieving of queen mother.

Finally representational codes are also used and these come inform of the narrative structure and the way the dialogue is created. The representational codes take into awareness the social and the technical elements to make representational codes clearly defined. The process of taking in the presentation of any work takes charge of the oral background and to deduce the visual meaning. The film tries to create an African hero, it uses the Afrocentric narrative by employing African dialects and also the African accent to somehow appreciate the presence of the African within the world. Though the film takes an epic turn, the issues it tries to highlight are important. It highlights the issue of matriarchy, the issues around feminism, and the issue around equitable distribution of wealth which are a topic issue globally. The film furthermore tries to address the issues of African oppression and side-lining in a world where no one thinks Africa has the means of helping the world develop.

CONCLUSION

The signs employed in the Film Black Panther work together hand in hand to provide meaning to the viewer. The film employs the usage of social, technical and representational symbols to promote the idea of a black Hero who is Black Panther thus an identity. The Social codes explored the social elements which also tap into cultural value systems and the Afrocentricism. It explores the African way of life including how they dress, how they talk and also how they act. The Technical elements where informed by the social codes. It discusses the many ways of telling the black Hero story and finally the representational aspects come from the technical codes used. The following chapter will look at the relationship between power and identity in brief.

RELATIONSHIP BETWEEN POWER AND IDENTITY

Jenkins (1996) posits that identity is an approach in which individuals and collectiveness are illustrious in their social relations with other individuals and collectivises. These illustrious codes are shown in different ways either through culture, language, and the basis of race, ethnicity, tribe or even

the religion itself. Power on the other hand is more often power associated with the authoritativeness and is mostly referred to as hegemony. Power and identity relatively have a lot in common. Custodians of culture and the value system have power to control, thus power rests or lies with the specific identity in which those who control it have assumed control of everyone. Having highlighted the above information of power and identity it is important to highlight that there is different form of identities in which power is underlain and these can be unveiled as family identity; gender identity; age group; class identity in which society is divided according to socio-economic classes; national identity and finally ideologically identity. In this case this seeks to explore more on the relationship between power and identity using the film Black Panther as the point of reference. It will explore the above-mentioned forms of identities in which power is underlain.

The film Black Panther, exhibits a lot of power struggles and conflicts by different identities. The conflict between identities is at the core of the power struggle as those who are in power determine as to which identity is most prevalent and dominating. This is rather a systematic way of division by the ruling elites. In the case of Black Panther, the four tribes within the Wakandian are the most successful, prominent, privileged and powerful (Kevin, 2018) In order for one to rule over the Wakandian Land, the person is defined by his cultural and identity affiliations in which he or she must be from Africa, specifically from the five tribes that settled around the vibranium. This is done in which according to their culture, a ritual fight to death with the potential candidates for the King position is held near the cliff of the mountains.

This is done in order for the custodians of culture to bestow a new king to rule over the land. At the beginning of the film M'Baku from the Jabarie tribe which also is subject to the throne, by virtue of its affiliation with Wakanda as an equal inheritor, challenged T'Challa for a ritual fight and unfortunately lost. Furthermore, the same ritual fight is held by Killmonger and T'Challa to determine the suitable King and T'Challa is defeated at first.

The film examines deeply into the issues of power structures and identities in which in order to get hold of the Wakanda's advanced technology one had to be affiliated with any of the Wakandian cultures and tribes. It is important to note how the Wakandian's identified themselves through Xhosa dialects and also through the silver lining on their lips. This is not found elsewhere. According to Kaden (2014) Chloe utters a statement 'And to think you were one of us...' after Killmonger had unveiled his true self to Chloe; this statement uttered highlights the different point of view as to how Americans view themselves to be, different from the Africans. Characters like Chloe expose the struggles of power as a thematic concern in which he is convinced that by working with Killmonger they can steal the Wakandian technology and sell it off to the highest bidder, thereby assuming power but without identity. Chloe even goes to the extent of trying to sell this idea to Ross who brushes it off.

The quest for family identity as a means of assuming power is one of the key central points that need to be highlighted. In order for Killmonger to make use of the vibranium to oppose all forces that pose a threat to him he had to claim his birth right. All allegiance, loyalty, respect and power are given only to the Black Panther family which controls and rules over the Wakandian. Claiming the birth right and taking over is a strategy of assuming power which is given upon T'Challa by the custodians of culture. Killmonger understands the power that is associated with the royalty and the Black Panther as the protector and king of the Wakanda land. Kerrigan (2018) Killmonger being the son of N'Jobu who happened to be T'Chaka's brother thereby making him an elder brother to T'Challa and the rightful heir by identity is granted the privilege of asking for a ritual fight all in the quest for power.

Gender Identity is another form of which exhibits the relationship between power and identity. Gender in this aspect refers to the sexual roles assigned at birth, which is, being male and female. The Wakandian land is ruled by the masculine, though women are actively seen in the different positions of power within the Wakandian land setup. The fact that Killmonger is a masculine, according to the Wakandian he is the rightful heir to the throne. It is important to note a specific event in which T'Challa's younger sister raises her hand, when Zuri had asked a question as to who would want to face T'Challa. Though the scene was a humorous scene it should be noted that, at that particular moment the tribal leaders were shocked, hinting a bit on the element that Shuri could not face T'Challa let alone move the throne of power. Gender identity also covers the aspect of power differentiations. The women are viewed as the warriors protecting the tribe as such, the representation of women helps to redefine women within the scope of the film itself.

Ideological identity is another aspect which shows the relationship between power and identity. According to Stevens (2005) an ideology is a philosophical belief or worldview, usually constructed by the ruling elites within a certain society or place. Ideologically, the Wakandian believe in secrecy and alienation. All the stolen Wakandian technology is traced back using that specific technology again. The Wakandian on its own is located under a mountain, with its advanced technology. The emphasis on its ideological preservation is key. In this case, the fact that there are characters like N'jobu and Killmonger who are willing to smuggle all the Wakandian technology to the rest of the world becomes a conflict of interest. According to the cultural beliefs the Wakandian are sworn to secrecy and alienation towards the rest of the world. It is a belief that a king with such an ideological mind could rule for as long as he wanted. Those who fought this cause were in the way killed. The Wakandian's since they were against the idea of colonial imperialism, they could not bring in foreigners into their own land. The arrival of Ross led to a lot of in-fights and divisions by the different tribes available.

Finally, there is national identity. In order for one to be accepted into Wakanda Land one had to be of origin or must possess the Wakandian identity. Ross the undercover CIA who is shot by Killmonger is taken to Wakanda for treatment and the princess asks in an unashamed manner. 'What is this white one doing here?' and the reference to Ross by Shuri as the 'colonizer' emphasizing that he was not welcome. The film also exhibits two different types of people. The Africans are described as culturally conscious where the Americans are viewed as disorderly and also noisy. The white Americans are presented and identified as thieves of the Wakandian technology this is the reason why N'Jobu were spies sent to America, though N'Jobu betrayed his brother T'Chaka's and sold the wakandian technology to the Americas. The stealing of the artifact by Chloe and Killmonger, is also a sign of lack of power to control and use the Wakandian technology. The fact that there is reference to 'He is one of us' by Ross as he is talking about Killmonger. In this case also the statement by Chloe to Killmonger in which he says 'to think you are one of us'; further highlight how Americans can be viewed to be, as people whose culture is not clearly defined and they do not possess any power.

In addition; power is believed to be assumed by those whose identity is more important and more prevalent. The only way one can assume power is by aligning with a specific identity. This is evident in all the forms or ways of identifying oneself as mentioned above. It is true to say that the film Black Panther, exhibits a lot in terms of ways in which power is related to identity through different ways in a consensual way.

CHAPTER 6

6.1 Conclusion and Recommendations

The thrust of this study was to explore power and identity in the film Black Panther and this was used as a case study in this research. The study deployed thematic and semiotic analysis as a way of interpretation. Archival research was also used as a method gathering. Film is a text; therefore, people read the text differently. Findings of the study reveal that the selected films do manifest power and resistance. The study establishes that films serve not only to entertain but there are also terrains and social productions embedded and pregnant with ideologies that might be used either to dominate or resist and struggle against domination.

The study noted the selected film also serve as a historical narration of the Africana critical thinking and aspiring Africans that have in recent years saw black communities disintegrated, abused, exploited, oppressed and marginalized by the European countries where United State of America is the catalyst of the system. In this case the film therefore, narrate the story in different perspectives but the element of manifestation of power and identity comes out. Addressing power relations of the world is also a magnificent element revealed by the study.

The study strived to show the social, political, cultural and economic relationship between the marginalized groups of the world and the powerful nations of the globe. It is a call of trying to address issues of justice and equality across the globe regardless of race, gender, ethnicity and geographical location. As the nations try to engage in globalization, the study tries to tell the story of an aspiring black community which because of failure of recognition saw black communities trailing behind in terms of development. The study has expressed the hidden agendas of films in issues of identity and power.

6.2 Recommendations for future studies

The study dwelled much on issues of power and identities. The study was more specific on power, identity and social life. The fact that probability and systematic sampling was used creates a gap of generalization of themes. Other themes are likely to be embedded in this selected film but because the study tackled on elements that manifested power and identity means there are other themes that could be interpreted that have nothing to do with power and identity. As a result of this, I recommend future studies to spread their research beyond power and identity and attempt to address other issues.

Moreover, the study relied on critical discourse analysis and archival research as a way of data gathering. The study lacks Ryan Coogler's voices respectively. Yes, the study is interpreted and themes revealed but the study has not given the director a platform and voice to explain and give his side of the story when he directed the film. I would recommend the future researchers to contact directors and get their side of the story.

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