**Abstract**

This work highlights the cultural and emotional conflict that is waged on characters portrayed in Ousmane Sembène's film *Ceddo*. Through a contemporary reexamination and extrapolation of the related theoretical contexts, this cinematic media application is congenial for detailed spatial and social explorations of a rural landscape and dwelling environment.

'It is [the Imam] who is a danger. Where did he come from? Who is he? . . . It is he who is the misfortune . . . Uncle, your throne is corrupt'  
(*Ceddo* 1976, 1:03:45).

**Tradition and Terrain Under Threat**  
Deleuze on Ousmane Sembène's *Ceddo**

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Gilles Deleuze and Félix Guattari published *A Thousand Plateaus* as a sequel to their former collaborative work in the *Capitalism and Schizophrenia* volume, *Anti-Oedipus*. The work contains a compilation of philosophical chapters on a wide variety of subjects that presents "itself as a network of 'plateaus' that . . . [can] be read in any order" (Deleuze and Guattari 1987, ix). This open-invitation to deviate from tackling a text in the traditional linear standard instead encourages readers to choose selections based on preference rather than sequential order. This alternative literary construction is already in compliance with modes of Minor Literature that Deleuze heralded in writings by Marcel Proust, Franz Kafka and Samuel Beckett. Minor Literature functions as an immanent critique within the dominant prose of the Literary Machine by incorporating elements of prose reconfiguration and experimentation. In the same way that the concept of the Rhizome functions, machinic assemblages and connectors interlock with other machines to generate a multiplicity of interconnections with additional machines. These circuits of flows, or plateaus with no hierarchical significance, are characterized in terms of deterritorializing assemblages that instigate lines of flight. This paper will first examine a passage from Deleuze & Guattari's *A Thousand Plateaus* – a chapter on space titled "The Smooth and the Striated." With relative emphasis on Minor and Major trajectories, this will segue into an examination of lines of flight presented in Ronald Bogue's book *Deleuze on Literature*. Lastly, after these concepts are explicated, they will be extrapolated in application to a potent example of Third Cinema by Ousmane Sembène titled *Ceddo*. This application is pertinent and relevant as Third Cinema is by definition a form of Minor Literature, as it functions from within the hegemony of mainstream Hollywood cinema.

We begin by developing an abbreviated understanding of the "The Smooth and the Striated" chapter in *A Thousand Plateaus*. The chapter title seemingly sets up a binary opposition of smooth space versus striated space and articulates that smooth space and striated space – "nomad space and sedentary space . . . are not of the same nature" (Deleuze and Guattari 1987, 474). This binary swiftly dissolves as Deleuze and Guattari continue, "we must remind ourselves that the two spaces in fact only exist in mixture: smooth space is constantly being translated, transversed into striated space; striated space is constantly being reversed, returned to a smooth space" (1987, 474). Thus the descriptors "smooth" and "striated" do not communicate in the same way, and contain complex differences and tendencies toward hybridization that move these categorical imperatives beyond a simple binary opposition. Next, we will more closely examine the haecceities that have been assigned for smooth and striated space, respectively, though it should be noted that this artificial segregation for the sake of examination is not accomplished without much difficulty, as the two are inherently linked.

Smooth space is described as a nomadic terrain comparable to the desert, steppe, or sea. It is viewed as an amorphous, infinite space that is open and unlimited in all directions with no distinct top, bottom, or center. Smooth space is seen as acentered
and irregular (heterogeneous) on many accounts due to a lack of systemized prefiguring space formalities (which we will soon discover define, in part, striated space). Smooth space is where "its orientations, landmarks, and linkages are in continuous variation" (Deleuze and Guattari 1987, 493). It is a space best examined through close-distance vision and haptic perception of intensities guided by directionality and free action in an abstract realm of becoming and creative potential. To articulate further, "the eye itself has a . . . nonoptical function: no line separates earth from sky, which are of the same substance; there is neither horizon nor background nor perspective . . . all distance is intermediary" (Deleuze and Guattari 1987, 494). The hypothetical nomad who traverses this smooth space recognizes his home as a "dwelling [that] is subordinated to the journey; [where] inside space conforms to outside space" (Deleuze and Guattari 1987, 478). Lastly, it is important to remember that "smooth always possesses a greater power of deterritorialization than the striated" (Deleuze and Guattari 1987, 480).

Striated space can be seen as one that has a greater power of territorialization. It is a terrain comparable to urban cityscapes with a distinct center and delimited dimensionality that is blockaded on at least one side. Because of its homogeneous striations (concrete intersecting and intertwining streets, implied latitude and longitude demarcations, etc) striated space is navigated by optic perceptions "defined by the requirements of long-distance vision: constancy of orientation, invariance of distance through an interchange of inertial points of reference, interlinkage by immersion in an ambient milieu, [and] constitution of a central perspective" (Deleuze and Guattari 1987, 494). It is seen as a geometrical and rectilinear space of progress and work. "In striated space, lines or trajectories tend to be subordinated to points: one goes from one point to another. In the smooth, it is the opposite: the points are subordinated to the trajectory" (Deleuze and Guattari 1987, 478). Yet this quote begins to break down the very binaries that have just been established for the sake of distinction and clarification. Next, we further explore the quotation that Deleuze and Guattari emphasize: "Nothing completely coincides, and everything intermingles, or crosses over. This is because the differences are not objective: it is possible to live striated on the deserts, steppes, or seas; it is possible to live smooth even in the cities, to be an urban nomad" (1987, 482).

It is pertinent to first consider the space of the sea and how it "was at sea that smooth space was first subjugated and a model found for laying-out and imposition of striated space" (Deleuze and Guattari 1987, 480). This increasingly strict striation of the sea aimed to map the terrain of the ocean but the smooth space still exists in depths below the surface. It becomes "obvious that the striation thus constituted has its limits: they are reached not only when the infinite (either infinitely large or small) is brought in, but also when more than two bodies are considered" (Deleuze and Guattari 1987, 489). In this instance smooth space begets striated space, which in turn begets a hybridized smooth-striated space as a result as "it is as though a smooth space emanated, sprang from a striated space, but not without a correlation between the two, a recapitulation of
one in the other, a furtherance of one through the other" (Deleuze and Guattari 1987, 477). The smooth and striated spaces continually exist in the presence of each other, in combination formats, and both possess stops and trajectories, though of different priority levels. It is where this priority comes into play that we begin to define a space in increasing direction of the smooth or striated and correlational impetuses.

Lastly, in this examination of "The Smooth and the Striated" chapter in A Thousand Plateaus, it is of critical importance to recognize the broad spectrum and metaphorical nature that Deleuze and Guattari use the word "space." Space, in the instances we have discussed, does not have to be taken literally in the physical sense of the word, but can – and should – be understood and interpreted in an ontological definition that spans across different fields, as the categorical models provided in the chapter include (in order of appearance): Technological, Musical, Maritime, Mathematical, Physical, and Aesthetic. With this established, could one not draw parallels between Minor and Major Literature in terms of smooth and striated space? This is where our relational exploration of similar themes in Ronald Bogue's Deleuze on Literature enters the analysis.

The examination of Minor and Major Literary Machines is a germane consideration. Bogue points out that in their previous collaboration in the Capitalism and Schizophrenia volume, Anti-Oedipus, "Deleuze and Guattari articulate a general theory of nature as ‘machining’ of flows, and it is from this extensively broad conception of the machine that they [emphasize its function and] purpose is to avoid closure and keep flows moving" (Bogue 2003, 4). Thus it does not function like a train or a teleological machine with a destination or result in mind. A much more accurate analogy would be to that of a Rube Goldberg contraption with no end objective or goal; a machine that operates for the sake of doing so, and is therefore potentially extendable to infinity, with no definite inside or outside. When critically examining these machines, one should prompt machinic questions:

What does it do?
How does it work?
How does it interconnect with other works?
How do those works in turn interlock with other machines?

Again, it is pertinent to reemphasize that the machinic assemblage is not single-mindedly formulaic in its output. The output is that of the multiplicity – endlessly divergent, colonizing and growing, inclusionary of any/all contexts through a Deleuzean transversal logic. Bogue reaffirms that "the machine is always unfinished. It is a process in perpetual motion" (2003, 188) and "its functioning makes of itself an open multiplicity... a spreading rhizome" (2003, 89).

Deleuze and Guattari’s capacious nature can help us better comprehend the direct relationship between Minor and Major Machines and smooth and striated
space. Minor Machines always tweak the structure of a Major system from within – an
immanent critique from inside the formal trappings of the Major Machine. In relation
to space: "What interests us in operations of striation and smoothing are precisely the
passages or combinations: how the forces at work within space continually striate it, and
how in the course of its striation it develops other forces and emits new smooth spaces"
(Deleuze and Guattari 1987, 500). Thus within these Machines and spaces there are
lines. Bogue (2003, 157) explains that:

Lines are dynamic and abstract. Always in motion, never static, lines may
leave lingering traces, but they are vectors, trajectories, courses of movement
and becoming, some so predictable in their journeys that they may be charted,
emaciated by intersecting regular trajectories, graphed by grids of coordinated
vectors, but others as erratic as the line of flight, a vital, nonorganic zigzag
passing between things.

Bogue also adds that lines "may be equally those of life, of a work of literature or
art, of a society, according to a system of coordinates that is retained" (2003, 162). In
Minor Literature and smooth space, the lines of the dominant Major Literature and
striated space are being effaced and "are rendered mere vectors, directions, movements –
what Deleuze and Guattari speak of as ‘flows’ in Anti-Oedipus" (Bogue 2003, 154). These
lines do not translate to literal lines within a Literary Machine per se, as Bogue clarifies:
"We do not want to speak only of lines of writing, lines of writing conjoin with other
lines, lines of life, lines of fortune and misfortune, lines that make up the variation of the
line of writing itself, lines that are between the lines that are written" (Bogue 2003, 156).
It is important to note that other fields such as art theory and film theory borrow from
the literary model. Most literary theory is the backbone for the analysis of the image,
whether it is still or moving. Examining what the disciplines have to do in order to
adapt this theory to their own field is critical, and it is in the gaps and slippages between
its literary origins and image-base when interesting developments occur. Regardless of
discipline, all work shares the same highest function – that of tracing a line of flight
(Bogue 2003, 152).

The lines of flight concept developed by Deleuze and Guattari is aptly described
by Josh Lerner (2011) at the New School for Social Research, New York:

Lines of flight are creative and liberatory escapes from the standardization,
oppression, and stratification of society. Lines of flight, big or small, are
available to us at any time and can lead in any direction. They are instances
of thinking and acting ‘outside of the box’, with a greater understanding of
what the box is, how it works, and how we can break it open and perhaps
transform it for the better.

Thus lines of flight are concurrent with definitions of smooth space and Minor Literature.
Lines of flight "trace an uncharted course and depart the paths of conventional sense
and preexisting codes. Hence, too 'there is always treason in a line of flight', a betrayal of 'the world of dominant significations and established order'" (Bogue 2003, 154). There is a rebellion working from within striated spaces and Major Machines. Bogue continues, "The conjunction of flows and becoming-other produces general deterritorialization, which 'liberates a pure matter, it undoes codes, it carries away expressions and contents, states of things and statements on a zigzag, broken line of flight'" (2003, 155). The description of this zigzag, broken line of flight reiterates through the transversal philosophy at work. Understanding Deleuze’s appreciation for works that instigate the transversal, open-ended functioning of Minor Literature, we recognize that it is its own literary machine and "an instrument of social critique . . . in that he diagnoses the diabolical powers of the future and prescribes lines of flight from those powers [and] is itself part of a larger complex of social and material machines" (Bogue 2003, 5). This interpenetrating line of flight, as Bogue puts it, "is the line of creation and 'experimentation-life', and whether 'individuals or groups, we are made up of lines'" (2003, 156). He elaborates, "to trace a line of flight is also to 'go off the track,' which suggestions that routines of daily life are also lines, railways of prescribed activities, ruts of habit, coded career paths, programmed highways and byways of socially sanctioned interaction" (Bogue 2003, 156). Everything thus references transversally and endlessly to other things beyond itself.

Ultimately, Deleuze and Guattari recognize that the lines or cracks that fissure one’s routines disintegrate older certainties and identities, thereby leaving one without discernible coordinates for future action (Bogue 2003, 159). It is in this moment where pure potential is actualized and realized as a state of becoming, which in turn prompts the ponderings of a people yet to come into being. The result never regresses by creating a new unifying whole or totality, but instead encourages a result which is always open to future transformation and metamorphosis. As previously iterated, the critical projection of these people should prompt machinic questions:

- How do they transform?
- How will time or future interconnections affect this transformation?
- How does this transformation work?
- What will this transformation create?

The aforementioned abbreviated analysis covered selected works by Deleuze, Guattari and Bogue. Topics examined included smooth and striated space in relation to Major and Minor Literature, lines of flight, transversals, and a "people yet to come" (Deleuze and Guattari 1987, 345). Each work illustrates the dissolution of negative epistemological binaries and instead foregrounds an affirmative ontological theoretical production "where difference is a matter of 'and' rather than 'or', of movement and flow . . . [in] a philosophy of becoming rather than being" (Gardner 1993-1994, 2). It is my aim to now introduce the application of these concepts and principles to a Third Cinema
format, in a film carefully selected for its multiplicitous hybridization of the concepts we have discussed until now: Ceddo.

Ceddo, which translates to Outsiders, is directed by Ousmane Sembène and is set in the dry coastal region of West Africa in Senegal, during an indeterminate time in the past – between the seventeenth and nineteenth centuries. Princess Dior Yassine, daughter to king Demba War, has been kidnapped by a group of Wolof-speaking ceddo in protest of forced conversion to Islamic Law. The plot revolves around traditional African society being pressured by Islamic and European influence, religious colonization, and the African slave trade.

I begin by excerpting dialog from Ceddo (1976, 0:58:35) that highlights the primary force of conflict:

Elder Ceddo: The country is divided into two camps. Two corpses divide the camps . . . Your Imam preaches that once dead, you are destined for paradise and we are destined for hell. Is religion worth the life of a man? My response is... No!

It is pertinent to note that this excerpt comes strategically at the half-way mark between the film’s beginning and end. The distinction drawn here, between religious persecution and the ceddo being left to their own beliefs, begets a relational resemblance to smooth and striated space. In Without Criteria: Kant, Whitehead, Deleuze, and Aesthetics, author Steven Shaviro (2009, 122) also draws these spatial parallels in relation to religious order:

‘God's order . . . [is one] of exclusion. And it is on the other hand, inside the order of the Antichrist, the distinction (difference, divergence, decentering) becomes such an affirmative and affirmed power. This suggests a Nietzschean reversal of perspective, a continual movement back and forth between the order of God on the one hand and the order of Antichrist on the other. In one direction, the disjunctive synthesis tends toward exclusion; in the other direction, toward multiplicity and affirmation. But neither of these movements is ever completed.

If we maintain this regimented distinction that drives the plot, we overly simplify the more convoluted, machinic interconnections of additional forces at work. The multiplicitous invasive colonizing presences, hierarchies and corresponding languages are all threatening the indigenous ceddo population: Islamic priests, French colonizers, European tradesmen, etc. These influences are corroding the "traditional, polytheistic, feudal, warlike Wolof culture [of the ceddo as]...matriarchal inheritance patterns... are giving way to patriarchal patterns...[T]radition and tolerance are [also] giving way” (Dembrow 2011). In addition to muddled inheritance patterns being depicted in the film through the princess Dior betrothal debate, the traditional respect for the ceddo at council is also being discarded. The aforementioned excerpt of film dialogue where the elder ceddo inquire if religion is worth a man’s life is only heard after they request
a presence and are granted permission to even address the council. Concluding their
address, they emphasize that their presence has never been excluded from the council
and that no decision can be made without them.

Attire, fighting methods and weaponry are also shifting. Two battles take place
in the film where Biram and Saxewar individually challenge the ceddo who kidnapped
princess Dior. It is interesting to first note the counterpoint between settings; where
the warriors were elected in the village as a space of slavery and colonialism and the
kidnapping ceddo harbors the princess in the bush, a space of heroism and tradition.
This rift is emphasized by the wardrobe of the battling parties, where elected elite
and champions from the village are garbed in brightly colored fabrics that today are
associated with Africa, though they have the Indonesian origins and were made available
to the villagers through the European slave tradesman. There are scenes that depict
this trade juxtaposed with a later close up shot of a ceddo female spooling raw cotton
into thread around a stick as the elaborately dressed elites parade past her. The ceddo
kidnapper is dressed in these potentially more indigenous materials, in less variegated
colors that match the warm and natural tones of the bush. Biram and Saxewar do not
have this camouflaging advantage and their seemingly superior single shot rifles work
as a further detriment. Reload time gives the kidnapping ceddo the perfect opportunity
to assail his assault with more traditional and organic weaponry: bow and arrow, sand
and a sharp stick. Saxewar’s garb has a further shortcoming; a large mirror accessory
that catches the sun that reveals his position. The final noticeable shift in attire pertains
to the ceddo who converted to Islam following the Imam, wearing knitted taqiyah and
brilliant white robes that contrast greatly with their dark ethnic complexion. Arguably,
the most dynamic character in the film, the king’s nephew Madir Faim Fall, goes
through a distinct psychological and corresponding attire shift. He goes from wearing
the brilliant white Muslim robe and discards it after renouncing the religion and his
status as a royal. Madir Faim Fall then "begins to wear the traditional cowry shells and
embraces traditional fetishes of his people; assumes the life of a simple ceddo, even if
that means having to share their fate of defeat and slavery" (Dembrow 2011).

The film deploys a number of additional formal elements that relate to theoretical
content we have already discussed; namely that of machines. I will briefly examine the
signifiers that are presented in the film as metonymic components of larger machines.
Perhaps the strongest feuding signifiers in the film have to do with the relics that
seemingly diverge the village: the tribal ceddo people’s ceremonial staff known as samp
and the Muslim rosary of the Imam and the religion of the Islamic converts. Quite
frequently throughout the film, close-ups on these items fill the frame and juxtapose
back and forth to reinforce the war that is waging in this African village. The material
and aesthetic of these items too carries referential weight, as the samp is made of a dark,
primitive wood blending with the village surroundings where the foundation of their
huts are also made of sticks. Additionally, the samp is continually placed into the earth
so that it stands erect, signifying the authority of this item as natural and originates from the earth. The Imam’s Muslim rosary however is of a foreign material, artificial yellow and always within his hands being fiddled and caressed, signifying that this relic empowers primarily himself.

Another important signifier in the film is the manufactured-looking mobile umbrella that is carried over the Imam and the converts, as opposed to the non-transportable shade refuges that were pre-constructed for the king and elites. Given the time frame of the film, this potentially suggests a signification of the African Diaspora movement, and as the ceddo become disconnected with their territory, religious persecution will always be an impending threat. This becomes most evident as ceddo slaves are “branded with the fleur de lys, the emblem of monarchical France” (Leahy
This signifier becomes a "precise evocation of the slaves' future, and that of their descendants, Christianized in America" (Leahy 2004). The last potent signifier is revealed toward the film's conclusion; the positioning if the Muslim symbol (crescent moon and star) in a totem-like alignment, positioned at the pinnacle behind the idolatry carved on the king's throne. After news of the king's death, the Imam now sits at the throne in a striking image with full frame shots and downward pans that are impactful for the viewer as well as the ceddo spectators in the *mise-en-scène*.

These multiple signifying components of larger machines coalesce at the film's nighttime revolution scene. The frame is extremely dark and one can barely decipher Muslim figures carrying torches to preemptively launch an attack on the village. The scene is comparable to Bogue's articulation: "In some instances, one senses that some kind of machine is functioning, but it is hard to discern all of its parts or how they interact" (2003, 77). Through the flames of a close-up bonfire, viewers recognize the Samp, which has had a diminishing presence as the film progressed, being burned as ceddo tradition is irrevocably being destroyed.

While we have analyzed relations of smooth and striated space in *Ceddo*, along with signifying components linking to larger machines, perhaps the most important aspect of the film has to do with that of language in relation to Major and Minor Literature and lines – particularly lines of flight. There is a distinction to be drawn between the visual and auditory tradition of the griot, a West African narrator or
storyteller, and the griot’s depiction in the film amongst an entire script of formal and declamatory addresses, with characters often speaking through intermediaries (Martin 1995, 121). Bogue’s following quote is particularly relevant, as referenced through Laura Cull (2009, 9):

’[M]ajor’ and ‘minor’ [are] ‘two different treatments of language’. Deleuze argues that minor usages of language allow . . . ‘continuous variation’. Whereas the structuralist distinction between langue and parole suggests that there is [also] an underlying set of rules or constraints . . . Deleuze argues that language ought to be understood as ‘a multiplicity of semantic worlds’ in which all possible differences of meaning are virtually present.

*Ceddo*’s script is dominantly formal and in accordance with attributes of Major Language. Arguably, the only instances in the film of Minor Language (structural stutterings) derive from the crying babies in the auditory background of village meetings; the innocents amongst the feuding authorities. Through all of the instances of formal Major Language, *Ceddo* director Sembène treats them all relatively equally in so far as they get to speak and are self-present. However, as no single perspective is the truth, the film is about the fact that language has to emerge from these warring conflicts, structures and voices. “Speech, Deleuze suggests, must be treated as a ‘real activity’ – as a doing, rather than as representation – and words understood as an expression of a ’will’. This
is particularly important with regard to the statement of ‘truths’ which, Deleuze insists, ought not to be dissociated from the wanting that drives them” (Cull 2009, 8-9). This element of want or desire translates to language as a mode of action for Deleuze, and it is within a broad domain of practices and power relations that language at once follows and generates lines of flight. Elisabeth Grosz references this through a Deleuzean lens, as a “theory of individuation or actualization…a theory of intensive processes of becoming involving spontaneous spatio-temporal dynamisms or…processes of self-organization” (Grosz 1999, 32). Thus the determination of all of these warring voices—ceddo, indigenous elites, the Imam and the Muslim converts—make the Language Machine in Ceddo a determinate force. As Bogue puts it, “language is inextricably intertwined with its contexts of performance. Each semantic unit is an actualization of a virtual continuum of speech-acts that execute incorporeal transformations of bodies, and every use of language takes place within larger structure of actions and forces” (Bogue 2003, 190).

Supplementary notes on language are also of value when we consider the disrupting and disconcerting auditory element of English-language Gospel music played during sequences depicting slaves and the Christian priest’s lure as an alternative to Islam. It is also important to note that Ceddo has been banned from its country of production, Senegal, “allegedly for misspelling its one-word title – a perversely fitting fate for a film that scrutinizes the politics of language and the erosion of an orally-based culture” (“929. Ceddo” 2007). Also worth mentioning, in my personal experience of first encountering the film, the digital version I located contained French hard subtitles for the Wolof-speaking characters, and optional overlaying English soft subtitles. Thus three different languages were being conveyed simultaneously. Lastly, there is weighted significance to the Imam giving the villagers Muslim names toward the film’s climax, as this is his final decree that desolates the ceddo’s former identity, religious beliefs, and culture as they knew it.

Lastly, I’d like to point to the film’s climactic and inspiring act of resistance, where the absence of language is utilized as its own structuring device. Upon the return of Princess Dior Yassine, who was captive in the bush where she learned of her father’s death and came to understand the ceddo’s plight, she returns to her village. Her home is now in a complete state of disarray and the Imam has replaced her father on the throne. Without a word, she dismounts her horse and deliberately paces down the interstice of the two terrains; that of the enslaved ceddo and the totalitarian Muslim elites. The metaphorical nature of this stretch of land between the oppositional forces is rich with potential for rebuilding her people from the remains and gaps that are present. Furthermore, her silence provides the most pregnant moment in the entire film for the possibility for a structuring power to come into play: a “people yet to come” (Deleuze and Guattari 1987, 345). The princess continues her silent stride and swiftly disarms one of the Muslim guards of his rifle while other ceddo also silently take arms in resistance.
Particularly brave ceddo put their mouth on the rifle barrels while a mother aims the barrel directly at the baby in her arms to successfully immobilize the enemy.

The following shot as she approaches the Imam with the steady rifle is of critical importance. The scene cuts to a shot of dirt with her encroaching shadow filling the frame. Earlier in the film, her Muslim convert father, King Demba War, is scolded for his callous actions by his urgent nephew (\textit{Ceddo} 1976, 1:04:03):

\textbf{Madir Faim Fall}: There is a worm in the fruit, Uncle. He wields more authority than you. It is he who is the misfortune . . . Uncle, your throne is corrupt. You are a palm tree that does not cast a shadow on its roots.

It is for this reason that that the shot of the princess with her shadow on the dirt prior to the assassination of the Imam is so precisely constructed. With a single shot from the rifle, the Imam falls and the camera zooms in on the princess’ stoic expression, yet tear-filled eyes. Bogue reminds us that Deleuze and Guattari "reject any notion of revolutionary action as aimed toward the realization of a plan or design of an ideal society. Rather, revolutionary action proceeds through metamorphosis, change and becoming, through the transformation of a present intolerable situation" (Bogue 2003, 84). Dior slowly glances over her shoulder and then walks away from the ceddo and immediately through the Muslim converts, again in silence. Her destination is unknown, her next
intentions are unknown, and it is for this very reason that the fabulative ending—or is it beginning?—is in some regards destabilizing, lending itself to maximum potentiality. We are left with what Bogue declares "the invention of a people-to-come, the creation of a collective identity for the revolutionary group-in-formation" (2003, 168). This particular moment in Senegal history could have gone in any direction.

We too are now empowered to go in any direction with the theoretical overview acquired through reading this analysis. We have examined selected works by Deleuze, Guattari and Bogue on topics including smooth and striated space in relation to Minor and Major Literature, lines of flight, transversals, and lastly, the concept of a people yet to come. After explicating the major points of these topics, we extrapolated their relevance in Ousmane Sembène's Ceddo, a film selected for its effulgent coalescence of these interpenetrating theories.

When princess Dior returns from the bush to her village, she is forever a changed person. Through this analysis, witnessing such a striking film, and contemplating the theoretical relevance in application to our own spatial and social environments, so too are we.

References

Dembrow, Michael. "Ceddo."