

CHERCHEURS D'AUTRES PRÉSENTE

ANUKTATUP

- LA MÉTAMORPHOSE -

UN FILM DE NICOLAS PRADAL ET PIERRE SELVINI

CHERCHEURS D'AUTRES PRÉSENTE ANUKTATUP AVEC DIEBBECK OPOVA, MAUILLU OPOVA, SYLVANA OPOVA, STÉPHANE TOUNENE, EYA ALUPPO NAKKE, TAREK SAMI PRINCE DE SON LUCIE DÈCHE, MANDAGE FABIEN DAGUETTERE, MACKINE PIERRE SELVINI
EVALUANCE SAUL MÉMETEAU EFFETS SPÉCIAUX MATTHIEU TERRIDEN NIVARD CÉSAR MAMMOUDY RÉGIE DAVID CROCHET CRÉDIT PHOTO MATHIEU DEWEYER PLANA CONCEPTION AFFICHE ANTOINE CARICA

AVEC LE SOUTIEN DE NICOLAS PRADAL ET LES FILMS DU 2011



SYNOPSIS

A CHILD'S DREAM IN A WORLD IN METAMORPHOSIS.

On the Maroni river, the border between French Guyana and Suriname, the Wayana group (a Native american community) faces cultural, social and identitarian turmoil. In Taluen village, young Derreck discovers a world in metamorphosis. The various generations live together without understanding each other. The child keeps playing, opening infinite perspectives for the future. The seemingly calm village is upset by the child's many discoveries. He loses himself between dreams and reality. His relatives are also taken in this dream journey from which emerge their souvenirs, fantasies and myths. « Anuktatop » (« metamorphosis » in Wayana language) opens a universe where times are conjugating, highlighting both the ancestors' memories, owners of a rich past, and new prospects for the youth.

“ I'm talking about an invisible world. I'm talking about what mankind has lost on its own. I'm talking about the world of transformations, where all shapes are misty. ”



The association « Chercheurs d'Autres » weaves links between close and far cultures. Our actions allow a better mutual understanding, aiming at equity and living together by means of an improved understanding of our respective realities. Chercheurs d'Autres aims to put into light heritages inherent to identities and specifics of ethnic groups. In order to do this, we involve the inhabitants in the processes of creation and mediation.

THE GREEN VOICE

Last night, the spirit came back. It was making noise, it was squeaking, it was purring to my ears like a thick cloud of locusts. It was spinning around me, it was floating. After a while, it calmed down and whispered - it talked with its strange voice. It talked to me for a long time last night. It talked about the invisible world, where everything is transforming. Things are mixing up there, nothing stays put. But our creator Kuyuli has forbidden men to enter it and froze all shapes there. Sometimes, spirits come from the transformations' world. They come to

help us... It surrounded me in green light, it was filled with fireflies and it put stars in my night. The spirit came back again, it was sparkling and shining- maybe I was dreaming. Or maybe it was a nightmare : it is out of control when it surrounds me with his phosphorescent halo, its green light sticks to me for hours on end and I feel it everywhere. The nerves, I didn't invite it to come into my hammock. It plays, it wants to act on the present, like a resuscitated spirit. In the shadows of the night, it takes me to meet past heroes, the ones that used to live in the heart of the forest.

“ A long time ago, we all lived deep in the forest. It was wars' time. We were afraid of the river because there were many aquatic monsters which ate us and brought us deep into the river. We always stayed far from the river, deep in the forest. ”

CHRONOLOGY

2009

The collaboration with the production company « Les Films du Sud » allowed the meeting between the director **Nicolas Pradal** and the Opoya family in the Wayana community in Taluen. From this first immersion bloomed the first writing of the movie.

2010

Pierre Selvini, codirector, joins the journey. A 40 minutes test film is created allowing the authors to be in action and the writing to be developed. The relationship with young Derreck, son of the Opoya family is growing. The meeting between the directors and the association “**Chercheurs d’Autres**” enables to reinforce the participative aspect of the project. A collaboration is born.

2011

The authors and the association are involved in an audiovisual training with the young Native Americans of the river. Trust with the inhabitants allow their involvement in the writing of the movie. The meeting with **Renzo Duin**, anthropologist specialized in Wayana culture, offers a scientific approach which is fundamental to the project.

2013

A **filming crew** composed of technicians and young inhabitants spends three months on the shooting on the Maroni river. The documentary parts are filmed by a small shooting unit. The fictional parts are shot in one month plus three weeks of preparation prior to it. A huge crew gets involved with more than 130 persons, creating a great social dynamic on the river, an intergenerational passing of knowledge, and young local people being hired for their work during the shooting. Late 2013, the authors and « Les Films du Sud » end the editing of a 52 minutes documentary « **River’s youth** ».

2014

The association « **Chercheurs d’Autres** » launches the post production of the new version « **Anuktatop : the metamorphosis** ». The authors come back on the shooting place to talk the on-going editing over with the inhabitants.. Post production ends in early 2016.



With this project we wanted to create a true film, a moment of cinema, deep, elaborated, in the best human conditions possible and at peace with all the people involved. However, we didn’t think it would take such a scope.

In order to be as close as possible to the truth and to inspire a shared dynamic, we started a collaboration with the river’s people, weaving a sincere human relationship. At first we were only careful observers, listening to the different wishes and constraints surrounding us.

Despite all the difficulties we had during the four years of pre-production, real friendship bonds grew between the inhabitants and the crew. From those bonds emerged talks around the construction of the movie. Our involvement was renewed every year and made us elaborate the movie in several steps.

At first, during the three years of writing, we spent several months living with the Opoya family, where we experienced many moments allowing us to write as close as possible to daily life. Some villagers got involved in the project. Others told

us stories. The eldest person in the village, Malilu told us a souvenir from her youth, Sylvana shared her impossible love story. Stéphane confided us his craziest dream : flying away in the sky with that rocket he sometimes sees from far distance. Another villager came and told us about the myth of Kailawa

Regarding the shooting of the movie, the documentary part was shot with a small crew in the privacy of the family. The fictional parts mixed with the documentary were thoroughly prepared. An essential talk between young and old allowed the reconstitution of ancient times scenes. A small village from the 60’s was built by traditional owners of the know-how, helped by younger people. This place is now a little village where the family of one of the characters lives. For the reconstruction of the myth, the imagination of the youth brought fresh air allowing an ancient story a second life.

At last, in 2014, we came back with the movie edited to listen to the feelings of the villagers. Some points were essential to the good understanding of the plot. After 5 years of creation, we look back with pride at the difficulties and wealths of this shared work.

THE AUTHORS’ APPROACH

BY :

NICOLAS PRADAL ◆ PIERRE SELVINI

“ Society doesn’t exist as granted, as being already here, it is something you try to reach. It is a kind of horizon that moves away as soon as you think you come closer. It is the place of a continual work of shaping processes, meaning processes, institutional processes. In society, order and chaos are combining, Incompletion is part of its nature... It is the engine of historical movement. ”

Georges Balandier (2003)





Derreck
OPOYA

Derreck is the connecting thread of the movie. During the shooting six years ago, he was in 1st grade at the school's village. He is the son of Kindy Opoya and Jocelyn Jubitana (Kali'na native american, a Nation living on the sea coast). He is the fruit of mixed native american ethnic groups. He talks in Wayana, in Taki-taki (the river's language) and French. In the morning, he goes to school, then he comes and goes between his many cousins, uncles, aunts and grandparents' houses. During the night, his dreams bring him in the dark of the forest where he'll cross warriors from ancient times.

Malilu is Derreck's great grandmother, daughter of the founder of the village. Her late husband died in 2010, he was involved in the movie « Dirty Paradise » shot in 2008, which dealt with the damages of gold washing and mercury pollution in the river. She has never been to school, she only speaks the Wayana language. Despite this, she supports our project since the very beginning, saying that the movie will remain as a memory along the river. During the location scouts, Malilu often told us her souvenirs. The most significant story was her arrival on the French banks when she was a child. This souvenir will be part of the film.



Malilu
OPOYA



Sylvana
OPOYA

She is Derreck's young aunt. During the school year, she lives in a foster home in Kourou. She comes back to her family in the village for the holidays. While we were shooting, we asked her to write her inner voice, giving an insight into her private thoughts. She talks about the difficulties to leave the village and to keep studying, the fear to come back with a failure, and the void she feels about her life as a teenager. She invites us into the impossible love story she had with a young Bushinengue.

The young man was 21 during the shooting. He started studies in the building trade but he couldn't finish. He came back to the village, in his family. He now wants to start his own family, build his house with his hands. He's a man of many dreams. He is puzzled by the past of his ethnic group, his father being one of the owners of knowledge. He got friends with an anthropologist who passed on to him the passion of archeology. His dream is to become an astronaut. His desire to do so will lead Stéphane and our crew to the spaceport of Kourou. In those huge settings, the young man will face his alter ego.



Stéphane
TOINEIKE

AN ANTHROPOLOGIC PERSPECTIVE

by Renzo Duin *

The movie *Anuktatop : the metamorphosis* directed by Nicolas Pradal and Pierre Selvini shows the dynamics between the Wayana's history and the current situation in Haut Maroni, the border between French Guyana and Suriname. The filmmakers don't depict the French Guyana native americans as « good savages » or « the last survivor of traditional knowledge » as documentaries about Amazonia usually do. The Wayanas are in between two worlds, an native american world and an intrusive globalization.

Anuktatop is a Wayana word derived from *tanuktai* which means « becoming » or more precisely « moving away to another form ». For the Wayanas, this metamorphosis consists in the familiarization with a custom (in Wayana language : *tehepamnephe*) and the acquisition of an outfit (*epam*). By taking ownership of different habits, an individual changes his appearance but not his soul. The scene in which one of the characters comes in the French Guyana spaceport in traditional native american clothing with long hair before entering the office, then as he enters the office he's wearing a two piece suit with a European haircut, is a great artistic

example of what is known in literature as the « Amazonian perspectivism ».

This movie project allowed the Wayana youth to commit actively by bounding with their local past. In order to restore historical scenes, a Wayana village of the mid 20th century has been built. It gave an opportunity for reflections and animated debates around memory and historical sources. Older scenes, specifically about the Kailawa period - the hero founder of the Wayana people - couldn't be based on historical facts. The common memory was imprecise regarding some details allowing the reconstruction of ancient scenes.

The discussions between different generations helped perpetuate Wayana's knowledge and know-how. This approach is made even more important because this legacy has a very little room in the French scholar system.

« *Anuktatop* » follows my anthropological, historical and archeological studies led at and with the Haut Maroni Wayanas, among others the villagers of Taluen, where the

movie was shot. This meeting between cinema and human sciences will allow the creation of a new movie developed around the complex and dynamic process of Wayana's Intangible Heritage.

* Research Associate, University of Oxford, School of Anthropology and Museum Ethnography. WEBPAGE : www.anthro.ox.ac.uk // ACADEMIA.EDU : oxford.academia.edu/RenzoDuin

ANUKTATOP the métamorphosis

Documentary of creation (documentary/fiction)

Language : French and Wayana subtitled in French/English

Year of production : 2015

Format : HD

Length : 110 min

Cast

Derreck Opoya

Malilu Opoya

Sylvana Opoya

Stéphane Toineïke

Eda Alupki

Technical Sheet

Title : *Anuktatop, the metamorphosis*

Directors : Nicolas Pradal et Pierre Selvini

Camera : Tarek Sami

Sound : Pierre Selvini et Lucie Dèche

Production : David Crochet

Interns : Jonika Aliwawpoe, Roberto Toineike, Booman Taluen, Marcel Aloïke, Rani Palimino, Sakowe Asaukili

Editing : Fabien Daguerre, Nicolas Pradal et Pierre Selvini

Score and sound design : Pierre Selvini

Sound editing and mixing : César Mamoudy

Special Effects : Matthieu Terrien

Color Grage : Saul Mèmeteau

Production : Chercheurs d'Autres

Granted by

L'Union-Européenne (PEJA)

Le Ministère des Outre-Mer et le Ministère de la Culture et de la Communication (FEAC)

Le Parc Amazonien de Guyane

Le Conseil Général de Guyane

le Conseil Régional de Guyane

La Mairie de Maripasoula

Supports

Les films du sud

Air Caraïbes

Tic-Tac production

CONTACTS

Directors :

Nicolas Pradal : nicolaspradal@live.fr

Pierre Selvini : pierre.selvini@gmail.com

Production :

David Crochet : david.crochet@chercheursdautres.com