

**THE GENOCIDE OF RWANDA IN TERRY GEORGE'S
*HOTEL RWANDA: A NEW HISTORICISM STUDY***

A THESIS



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FACULTY OF HUMANITIES
AIRLANGGA UNIVERSITY
SURABAYA**

2011

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**Submitted as Partial Fulfillment of the Requirement
for the Sarjana Degree of English Department**

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DECLARATION

This thesis contains no material which has been accepted for the award of any other degree or diploma in any university. And to the best of this candidate's knowledge and belief, it contains no material previously published or written by other person except where due reference is made in the text of thesis.



Signed

Rizky Ardian



*THIS THESIS IS DEDICATED
TO A YOUNG MAN NAMED
RIZKY ARDIAN, FOR HIS STRUGGLE
TO ACHIEVE HIS DREAM...*

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ACKNOWLEDGEMENT

While I was working on this thesis, I often dreamt of the moment when I would get to this part, when the manuscript would be written, the final stress would be gone and I would look back at this period of my life with pleasure, nostalgia and gratitude. Finally, this moment has come. The results of this work will be judged by the examiners, but I can definitely say that the process was enjoyable. So I am glad to complete it by remembering many wonderful people who have contributed to it in various ways. By referring to my mission “Strength and growth come only through continuous effort and struggle”, I believe that everybody can achieve their dream.

First of all, I would like to say the greatest gratitude to Allah SWT, for giving me the strength to plod on despite my constitution wanting to give up and throw in the towel. I owe my most sincere gratitude to my thesis advisor, Usma Nur Dian R., S.S., M.A. for giving me much insight in understanding the material. The next greatest admiration is for my dearest mother, Yenny Sampoerno, she always told me that I should decide what I want to do and pursue it until it becomes a reality.

The greatest appreciation is also dedicated to all my colleagues at the class of 2006 in English Department of Airlangga University, especially for Retno Palupi and Laili Maimudah for their cares, and help and support. Also, Reza R.Azizah, Raden M. Iqbal, Ardi Bebong, Mirna Anisa, Mira Damayanti,

Satyagraha Dana, Sekar Arum and Mega Kristina. Last but not least, to all Marlboro team 2011, thank you for all your supports.





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ABSTRACT

This study attempts to analyze the portrayal of genocide in Rwanda and its contradictive points in Terry Goerge's *Hotel Rwanda*. This film is made based on the true story of genocide in Rwanda in 1994. Related to this great incidents, there are a lot of non-fictional books or history books that have covered the Rwandan genocide. Since the film embodies some contradictive representation of the incidents, thus the writer will examine the genocide of Rwanda recorded based on the official versions of history. This study is completed by applying New Historicism approach, therefore the writer will compare the official versions of history and the film. Since the writer chooses to use the theory of New Historicism, the writer believes that George has presented a different point of view of the history. The *Hotel Rwanda* version can be seen as a form of discourse which can oppose the official versions of history. Trough New Historicism approach, the writer discovers that *Hotel Rwanda* places itself as the opposite version of the official history since the film embodies a great deal of differences. This film also shows that the director Terry George has taken side into one particular party. This fact is shown through the portrayal of the Hutus as the antagonist party. Lastly, this film can be functioned as a media to challenge the official history of Rwanda genocide in 1994.

Keywords : *genocide, hutu, history, film*

CHAPTER 1

INTRODUCTION

1.1 Background of the Study

Nowadays, literary work can be appreciated in many forms, such as novel, film, drama, poem, and song. The easiest way to visualize a literary work is through film. By watching a film, audience does not need to imagine the background and the situation that happens in the story, since they all have been visualized into the film. Films that adopt genocidal theme, including those that portray actual events of the *Holocaust* during World War II, have become popular nowadays. Those kind of films are usually based on an actual event.

The development of knowledge, science and history has enabled people, especially literary critics, to be more critical. They criticize everything which is associated with literary work, such as from the historical point of view by using literature theories. However, most literary critics criticize such films, since there are some problems that frequently emerge in creating films which are based on history. The critics claim that such historical films usually miss some important points due to a lot of factors. In some historical films, to add and to cut some historical points are done on purpose. Therefore, critical audiences might notice the inaccuracy of those films. Besides, there are also some other curiosity such as the background and the setting of the movie and also the motives behind the making of the history-based films. Then another curiosity comes up about the accuracy of the history, the background and the reason why the history inspired to

be made into literary work, how the story happened before the film was made and why it needs to make this film.

The interesting example is the work of famous American film director, Terry George. Terry George is one of many directors that has been succeeded in adapting a historical event into a film. There are some famous films based on genocide in Rwanda such as *100 Days* (2001), *Sometimes in April* (2005) and *A Sunday in Kigali* (2006) and *Hotel Rwanda* (2004). Among those films, *Hotel Rwanda* is the only film with a theme about the genocide of Rwanda which catch the world's attention because of the contradictions that appear in this film. Because of its contradictions, the thesis writer will examine *Hotel Rwanda* to find out the historicity of the movie and look for the real essence of the movie itself. Besides, this film is the adaptation of one of the largest civil war in Africa. Generally, the films nowadays discuss more about the war in America or Europe. This film becomes the evidence of George's desire to adopt the African theme in the film industry. The adoption has proven to be successful by several awards winning, for instance *Hotel Rwanda* has won three nominations in the 62nd Globe Awards for best picture. Directed by Terry George, this arouses a speculation and discovery about genocide in Rwanda which known as a unitary republic of central and eastern Africa in the early 1994.

This study will explain about some awkward thing that is portrayed in this film. The writer of the thesis takes the point of view of the main character in the movie that is created based on native Rwandan, Paul Rusasebagina. In this film, George entrusts a famous Hollywood actor, Don Cheadle to play the role of

Paul. In order to keep the story accurate, George consulted with the real Paul Rusasebagina during the film production time. George seemed to repeat the story through Paul's experience. In real life at that time, Paul was the manager of a four star hotel in Kigali Rwanda, who did not only save his own family during the genocide crisis, but also the lives of more than 1,200 Rwandese. Paul is a living witness in Rwandan genocide, and Paul's statements are considered brave and having some points which is against the official history. There are new facts which are deliberately shown in the film which are based on his statements.

According to Gerard Prunier in his book *The Rwanda Crisis: History of a Genocide*, what happened in Rwanda was one of the most attractive genocide phenomena in 1994. He states that Rwanda genocide was the largest tribe divergence on earth. A million people died for no reason due to a clear diversity in Rwanda. Prunier tells that generally, the Hutu-Tutsi strife stems from warfare class, with the Tutsis perceived to have greater wealth and social status as well as favoring cattle ranching over what is seen as the lower-class farming of the Hutus. It is believed that the Tutsis originally came from Ethiopia, and arrived after the Hutu came from Chad (Prunier 81). The formation of Tutsis and Hutus in Rwanda can not be separated from the effects of colonialism. Rwanda is a country that once was colonized by Germany and Belgium. Belgium in 1930 had colonized Rwanda, in control of the economic and the political regulations. The Belgium's role waged by ethnic minority in Rwanda, the Tutsi. Belgium considered that the Tutsi had more modern mindset than the Hutu tribe. The number of Tutsis in Rwanda was only about 30% of the total population of Rwanda at the time.

Although the Tutsis were the minority tribe, they held all political control in Rwanda. This fact proves that the Hutu had disobeyed the current system of the government.

Based on the explanation above, some people claim that Rwanda can be divided into tribes on the basis of individual tribe background such as religion, cultural patterns and what they believe in. This contrasts sharply to Paul's testimony that is adopted in *Hotel Rwanda*. He was a Hutu, but he did not want to involve himself in one of those tribes. Exceedingly, he married a Tutsi woman and had two sons. Paul had a high political position in Rwanda, this shows that although Paul was a Hutu but he had a good reputation in Rwanda. Furthermore, the film shows that Paul posited himself in a neutral position although the situation forced him to think fast and be in agreement with his tribe (Hutu) during the conflict in Rwanda.

Regarding to the previous explanation, *Hotel Rwanda* is a contradictive film since Terry George trying to show something different from well known official version. The film tells that Paul had a high position in political of Rwanda and got married to a Tutsi women (Tatiana). In the contrary, the history proved that Hutu and Tutsi were often considered as two different ethnic groups, even though they speak the same language, history of intermarriage, and share many cultural characteristics. Actually, the differences between the two ethnics are occupational rather than ethnical. Agricultural people were considered Hutu, while the cattle-owning elite were identified as Tutsi. Supposedly Tutsi were tall and thin, while Hutu were short and square, but it is often impossible to tell one

from the other (Prunier 62). Furthermore, since the independence in 1962, repeated violence in Rwanda have increased ethnic differentiation between the two ethnics.

The writer is deeply interested in the issue and wanted to analyze it by observing Paul's case using a past identification of Rwanda's history, mostly Rwanda's tribe (Tutsi-Hutu). There are several factors that build the director's point of view about what happened in Rwanda. Through New Historicism, this study aims to find out the differences between the official history and the film about the genocide in Rwanda. Finally after analyzing those questions it leads into the motives why the director gives the different point of view in Rwanda's history.

Despite the contrary facts that have been mentioned previously, there are also some unfitted scenes which emerge some questions. *Hotel Rwanda* portrays the character of Paul, who was not his own ethnic impartial. Usually a Hutu defended their ethnic, and yet in the movie Paul is described as someone who saves the Tutsis. *Hotel Rwanda* also shows that the UN is not a party who should be blamed for the genocide in Rwanda. There are several factors that are deliberately visualized by Terry George, all lead to disclosure of the crime that is convicted by the people who control the political system in Rwanda in 1994.

This is one of George's motives who make history not as a reference to create a film. George tries to bring up the other side of the original story about the Rwandan genocide, and display the hidden things that deserve to be known to the audience. The writer in this study tries to seek the historicity of this work (*Hotel*

Rwanda). On the other hand there are various aspects that are considered necessary for the analysis, when the film was raised in 2004 or 10 years after the genocide, the conflict in Rwanda was still happening. According to historical records and evidence the journalist notes in 2004 most cases in Rwanda still remained unsolved. With this allegation, Goerge has the possibility to deliberately convey a sharp criticism by those contradictive points.

Since historical background takes a lot of portion in this study, the theory of New Historicism is used to examine about the director's purpose of giving the different point of view in portraying the history of Rwanda in the film. Based on the book of *Critical Theory Today*, the writing of history is a matter of interpretation as, non facts. Thus, all historical accounts are narratives and can be analyzed using many tools established by literary critics to analyze narrative (Tyson 287). New Historicism is claimed to be a more neutral approach to analyse historical events, and to be sensitive towards different situations. This theory aims simultaneously to understand the work through its historical context and to understand cultural and intellectual history through literature. The most important realization of the New Historicism is that literature and history are inseparable. The issues which new historicist critics are most concerned about are the role of historical context in interpreting literary texts and the role of literary rhetoric in mediating history (Monstroe 20)

Catherine Belsey a research Professor in English at Swansea University , argues that New Historicism frequently addresses the critical theory based idea that the lowest common denominator for all human actions is power. New

Historicist seeks to find examples of power and how it is dispersed within the text. Power is a mean through which the marginalized are controlled, and the thing that the marginalized (or, other) seek to gain. This relates back to the idea that says because literature is written by those who have the most power, there must be details in it that show the views of the common people. New Historicists seek to find "sites of struggle" to identify just who the group or entity with the most power is (Perkins 2009)

1.2 Statement of the Problem

Based on the background of the study above, the writer of this paper wishes to analyze and look for hidden motives behind the contradictive points between the historical record and the film. The research question which are proposed in the study are as follow:

1. How is the genocide of Rwanda recorded in the official history and *Hotel Rwanda*?
2. Why does *Hotel Rwanda* portray different angle of the genocide in Rwanda?

1.3 Objective of the Study

Based on the statement of the problem above, the objective of the study plans to answer the question which is mentioned in the statement of the problem. This study decides to answer the question beyond:

1. To observe the genocide of Rwanda represented in the official historical records and *Hotel Rwanda*
2. To find out the reason of *Hotel Rwanda* that shown as contradictory

1.4 Significance of the Study

People can find text in everyday life. Texts are not only from literary works but also from historical text. Through a text, people can learn something. Historical-theme film can help people to know many things in the past. Everyone lives to create history for themselves, and for a larger context is history for the nation. In this study, the writer discusses the genocide in Rwanda. In the historical record, Rwanda's case is the biggest massacre tragedy which takes the attention of the world. By analyzing the selected issues, the writer of this thesis is willing to show that there is no totalizing history and to show the portrayal of the Rwanda's genocide in *Hotel Rwanda*. This study aims to open people's mind about the genocide in Rwanda. The writer expects to find the director's motive to show the different point of view of the history.

Through this reality story, the readers can have a deep sense of concerning the genocide of Rwanda. The result of the analysis is expected the reader to understand the motives of the director who gives different points of view in presenting the conflict and history of Rwanda. In addition this study is dedicated to contribute in literary works, particularly for English Department Students Association of Airlangga University (EDSA). This research is expected to be a reference for the students who study about the theory of New Historicism.

1.5 Scope and Limitation

To keep the analysis in the expected field, the writer of the paper limits the analysis based on the movie, Terry George's *Hotel Rwanda*, and history of the genocide in Rwanda. This limitation portrays the issue happened in Rwanda. This analysis will be developed into extrinsic approach which examines about the director's agendas in giving the different point of view in making the film. The writer concerns both narrative and non narrative aspects to analyze the soundtrack, setting and costume of this film.

1.6 Theoretical Background

The writer of the thesis applies New Historicism as the fundamental element to get a deep analysis. This is the most appropriate approach to interpret the tribe of Rwanda and the genocide of Rwanda as depicted in the movie. This theory aims simultaneously to understand the work through its historical context and to understand cultural and intellectual history through literature, which proposes the new discipline of the history of ideas.

In the late 1970s and early 1980's literary critics seemed to become more interested in the relationship between literature and history. How literature reflected, shaped and represented history. Literature is a vehicle for the representation of history, and it does contain insights into the formation of historical moments, it reveals the processes and tensions by which historical change comes about. Louis Monstrose argued that the key concern of New

Historicism was 'the history of texts and the textuality of history' (Woolfreys 143).

Carolyn Porter has written about this in her article from 1988, '*Are we being Historical yet?*' She argues that New Historicism projects a vision of history as an endless skein of cloth smocked in a complex, overall pattern by the needle and thread of power. "You need only pull the thread at one place to find it connected to another" (Porter 65). New Historicism has succeed in displacing the grand narrative of progress which dominates the old historicism and shapes the development of empirical history, only to replace it with another grand narrative than of power.

1.7 Method of the study

The focus of the study is to uncover historical accounts of *Hotel Rwanda* by Terry George. In conducting the analysis, the writer applies the qualitative research methods. This includes developing a description of an individual or setting, analyzing data for themes and categories, and finally making an interpretation or drawing conclusions about its meaning personally and theoretically. Therefore, since the study is dealing with interpreting a film, a qualitative research is believed to be best suited in conducting the analysis.

This study is supported by collecting all materials related to the film. Therefore, any information needed is gathered through libraries-both conventional and digital, various books, articles and other related materials. There are several

academic journals and articles about Orientalism and how it is applied in the film analysis which will be compared with this research.

Lastly, this study will include the New Historicism theory, the writer use the concepts of power by Stephen Greenblatt. Since the writer uses Greenblatt's understanding, the analysis of historicity of the text is important. The writer of this thesis uses narrative and non-narrative aspects of film, in terms of sounds, setting and costumes as supporting elements in conducting the analysis. It is essential to comprise both aspects of the film since film delivers a visual representation which involves the elements beyond the narrative aspect.

1.8 Definition of Key Term

- Genocide : Genocide is the deliberate and systematic destruction, in whole or in part, of an ethnic, racial, religious, or national group.
- Tribalism : Sociopolitical organization consisting of number of families or other groups.
- Hutu : A central African ethnic group, living mainly in Rwanda.
- Tutsi : One of some native peoples of the nations of Rwanda in central Africa.
- Interhamwe : A Hutu paramilitary organization which enjoyed the backing of the Hutu government leading during Rwandan Genocide.
- Historicity : The quality of being part of history as opposed to being an historical myth

CHAPTER 2

LITERATURE REVIEW

2.1 Theoretical Framework

The second chapter gives the theoretical explanation about the concept, the theory and the related materials that are relevant in analyzing the topic. This discussion focuses on the emergence of the New Historicism, and, in the selection of this theory, the writer decides to use ‘the concepts of power’, which is influenced by Michel Foucault’s hypothesis. Foucault also has a great influence in Stephen Greenblatt theorization. Greenblatt is the the New Historicism theorist whose ideas are believed to be the most appropriate in conducting the analysis. Furthermore this discussion is supplemented by Greenblatt’s sight about how New Historicism views of discourse and how it will affect the pluralism of narratives. The narrative and non narrative theory of film will also be included in this study.

2.1.1 New Historicism

New Historicism or Cultural Poetics emerged in America in 1980’s era as a reaction towards the the historical approach of the New Historicism. Literary critics seemed to become more interested in the relationship between literature and history. In Britain and the United State of America, the contents of literary journals, the subject of critical books, university courses and the titles of academic conferences were reflecting a growing interest in examining how literature

reflected, shaped and represent history (Woolfreys 169). An important realization of the historicism is that literature and history are inseparable.

History is not a coherent body of objective knowledge which can simply be applied to a literary text in order to discover what the next does or does not reflect. Literature is a vehicle for the representation of history, and it does contain insights into the formation of historical moments. It reveals the processes and tensions by which historical change come about (170).

For New Historicism, the object of study is not the text or the context, not literature as constitutive and inseparable part of history in the making, and therefore rife with the creative forces, disruptions and contradictions, of history.

The issues with which new historicist are most concerned about are the role of historical context in interpreting literary texts and the role of literary rhetoric in mediating history. The key concern of new historicist was 'the historic of texts and textuality of history'. By the historicity of texts, all texts were embedded in specific social and cultural contexts, and by the textuality of history, all of our knowledge and understanding of the past could only exist through the surviving textual traces of the society in question, the very survival of which suggested that they were subject to complex and subtle social processes of preservation and effacement (170).

New historicist believes that history is a matter of interpretation and not fact (Tyson 286). History is a text and it can be interpreted in various ways by many different interpreters. When the interpreters are interpreting the history they

can come up with some various ideas about a particular history. That is why history must be seen as a text, not fact. New historicists consider that the primary and secondary sources of historical information are in the form of narrative. The primary source literary text and history which is seen as text, the secondary source is interpretations from other historians (284). Two sources are used to keep the balance of the study in order to avoid bias in doing New Historicism study.

2.1.2 Stephen Greenblatt's Understanding of Discourse

Stephen Greenblatt is an important figure in New Historicism study. He is famous due to his essays on the plays of renaissance period which use anecdotes. He begins his most theoretical statement about New Historicism, "Towards a Poetics of Culture," by stating that his methodology is, at best a "practice" rather than a "doctrine", one of the peculiar characteristics of the New Historicism in literary studies is precisely how unresolved (Barry 173).

In the idea of Greenblatt, New Historicism rejects both the autonomy and individual genius of the author and the autonomy of the literary work and see literary texts as absolutely inseparable from their historical context. The role of the author is not completely negated, but it is the role that the author is at best only partially in command of. As the prominent new historicist critic Stephen Greenblatt has put and concluded the following things:

The work of art is the product of a negotiation between a creator or class of creators, equipped with a complex, communally shared repertoire of conventions, and practices of society (Payne 12).

The literary text always becomes a part and parcel of a much wider cultural, political, social, and economic dispensation. Far from being untouched by the historical moment of its creation, the literary text is directly involved in history. Literature does not simply reflect relations of power, but actively participates in the consolidation and construction of discourses and ideologies.

To be concluded, according to Greenblatt, new historicists' works are focused in the contradiction of any historical moment. New historicists' works are done in the following steps:

- 1) one should begin with specific details, anecdotes, and examples in order to avoid a totalizing version of history;
- 2) one should proceed from such details to illustrate how they are tied up with larger contradictory forces in a given time period, no matter how apparently innocuous the detail may seem at first;
- 3) one should remain self-conscious about one's methodologies, thus resisting "a historicism based upon faith in the transparency of signs and interpretative procedures";
- 4) one should be suspicious of liberatory narratives: everything is, on some level, caught up in the circulations of power in a given time period; and
- 5) all cultural products, whether they are high art, political documents, personal letters, or trash, are a part of larger discursive structures and, so, can offer clues to the ideological contradictions of a given time period. (Felluga, 'Module on Stephen Greenblatt').

Greenblatt argues that New Historicism, by contrast, works to remain always attuned to the contradictions of any historical moment, including those moments dominated by capitalism. He also pays attention to the Holocaust denial case. He recalls a French philosopher and literary theorist, Jean Francois Lyotard which claims that the death of people in the Holocaust is a debatable because, it is impossible for anyone to prove the death. It is considered as a historical problem because there is no reliability of evidence of the mass under. Lyotard also questions the motive of doubting the historical records (Payne 21). Greenblatt does not agree with what Lyotard concludes in Holocaust denial case. The reason lays in Lyotard concludes in Fraurisson's Holocaust denial case. The reason lays in Lyotard's claim that the capital wanted to institute a single language that "Nazis" attempt to obliterate the existence of million of Jews and other undesirables" (21).

In New Historicism, there is no monolithic discourse, in Greenblatt's way Lyotard must also see the other discourses which also cover the cultural activity of given history in order to represent history. Greenblatt's critic toward Lyotard is the inability of his method in reading the Holocaust as the effect of capitalism in Nazi Germany (22). Lyotard's method is unable to uncover the history of Nazi's policy related with the Holocaust. He pays attention to the state's policy but not at the cultural condition and other aspect of live which can also be seen as the sources to read the history of the Nazi's way out. Therefore, when Greenblatt says that Lyotard's method is unable to read the Holocaust, he does not give a nonsense opinion which contains no idea that there is no monolithic source in

reading history. In the New Historicism, there is no truth because history cannot be seen since history is in the past. Therefore, people cannot judge one as the correct history and the other is incorrect because in New Historicism's understanding, there is no totalizing history.

2.1.2.1 Discourses as a Multiplicity in New Historicism

According to Stephen Greenblatt's assumption of New Historicism, the circulation of literary and discourses produces relations of social power within a culture (Coyle 76). New Historicists' thought differs from traditional historicism in literary studies in several crucial ways. Rejecting the traditional historicism's premise of neutral inquiry, New Historicism accepts the necessity of making historical value judgments. According to New Historicism the textual history of the past can only be known when it is "embedded," a key term in the textuality of the present and its concerns (78). Discourse and context are less clearly distinct in New Historicist practice. Discourses are examined with an eye for how they reveal the social realities, especially as they produce ideology and represent power or subversion.

New Historicism rejects the existence of a discourse as a guide. This theory has placed discourse as a 'neutral' and impartially. New Historicism does not imagine a world of discourse which is divided between accepted discourse and excluded discourse, or between the dominant discourse and the dominated one, but as a multiplicity of discursive elements that can come into play in various strategies (91). The concept of discourse is like a 'paradigm', as New Historicism's

reader, this distribution must be reconstructed, with the things said and those concealed the variants and different effects. According to who is speaking, his position of power, and the institutional context in which he happens to be situated. An argument cannot be criticized just in its own terms, analysis must reveal the unspoken 'outside' of discourse, and how discourse shapes relations of power by the implicit relations between the speaker and what is spoken (Wayne 104). Discourses transmit and produce power, and strengthen it, which can also damage the perception of the meaning of a real record. This makes the fragile and makes it possible to thwart the people's trust on the assumption that the real record already exists.

2.1.3 The Concepts of Power in New Historicism

The practice of New Historicism is referred by Greenblatt as practice that opposed to a theory or a doctrine (Wolfrey 165). He rejects any totalizing theory. He states that New Historicism is open to other literary theories. Greenblatt is influenced by Michel Foucault's concept of power. Foucault believes that state is powerful and all seeing to its society in maintaining its power, the state uses discursive practices. Discursive practice means the circulating of ideology through the body of politic. It might happen in several ways such as speaking, writing and also the whole mental set and ideology which include the whole member of the society (165).

In Tyson's *Critical Theory Today*, power does not only come from the top of political and economic structure. It circulates in all directions, all social

levels, and all times. Power circulates through the exchanges of goods people, and ideas through various discourses. The discourse means a social language which is created by certain cultural conditions at certain place and time. Discourse and ideology are closely related in meaning. Discourse appears as the device of ideology (281). The people who are under pressure but they oppose the authority in their lives are the 'revisionist' and the dominant one is the 'official' which maintains their dominancy through various ways. There is no "grand narrative" or monolithic discourse because a discourse cannot provide total explanation on history. Thus, it can be assumed that a discourse is always dynamic and not fixed. It does not stand still but sometimes it might overlap with other discourses. Discourses can oppose and wield power. From that reason, new historicists believe that there is a relationship between individual and society. People do not have to live under pressure because they can oppose the authority in their lives. No one can have an absolute power of his own. In maintaining his dominance, his power must operate in various discourses (Tyson 281-282).

According to Foucault, everything is in the matter of definition. Insanity, crime, and sexual perversion are the social constructs of the ruling powers. Those powers tend to maintain their control of the society. For example, if the Tutsis in Rwanda genocide 1994 had mastered the country at that time, the whole will get different version of history. People will read different account of the war and the genocide of Rwandan conflict. In New Historicism, historical accounts are seen as a narrative that is based from any point of view of the people who write them (282). The people who write history can be historians, chemists, survivors,

leaders, and many others. New historicists must be aware of their biases since the biases will be able to influence their narratives in understanding the meaning of the text.

In a line with Foucault, Catherine Belsey, a research Professor in English at Swansea University, also argued an event recent trends in critical theory that have apparently broken the formalist aesthetic isolation of the text from culture have not linked literature and social history in an integral text. However, the post-structural studies of Michel Foucault have led toward a more promising integration literature, history, and politics. These studies have heightened an awareness of the relationship between meaning and power, how the meanings that emerge in cultural discourse are actually part of the struggle of social control and influence. In history, "the contest for power" is actually "a contest for meaning in its materiality" (Perkins 2009).

For Belsey these perceptions have profound implications for both the study of history and literature. Historical documents become more than objective records or transcriptions of experience. They must be assessed as to their participation in a cultural exchange or struggle for meaning and power.

Since they are "themselves locations of power and resistance to power, the scholar must question their roles in the cultural discourse of power and meaning: "Where do they come from; who controls them; on behalf of whom?" (Perkins 2009).

These same textual, historical, political questions must also be addressed with literary documents. She also argues that literature is not a privileged category of

text removed from the general discourse of culture. Rather the literary work is a text among many cultural texts, all of which can illuminate the contest for meaning and power in history. An understanding of this can be most fully realized when the reader is open to "intertextual relations" of cultural documents (Perkins 2009).

2.1.4 Pluralism of Historical Narratives

New Historicism seeks the episteme of a culture. It is the "multiplicity of perspectives which define the historical reality reflected in the text. It is attached in the cultural codes of the social process of exchange such as the exchange of goods, ideas, attitudes and people. Out of the contradicting discourse within particular culture, the society has its own initiative to preserve itself. (Perkins "NH"). Thus, new historicists claim that all actives are important text for historical analysis.

In New Historicism, the acceptance of historical narrative or marginalized people is aimed to gain equal representation of historical narratives from all groups. New historicists avoid master narrative which is told from a single point of view that means it is the only accurate history. Thus, the master narratives will no longer control historical understanding. New Historicism tries to gain attention for marginalized people (Tyson 284).

The pluralism of historical narratives opens an issue of how ideology plays important role in the formation of personal and group identity, how a culture's perception in its political, legal, social policies and custom, and how

power circulates in a culture. New historicists avoid the factual content of historical accounts and foreground. They look at the way history is interpreted by different cultures to fulfill their ideological needs of their power structures. New Historicism can not be defined as the history but there are only representations of history (Tyson 284-285). By this explanation, new historicists are also in the marginal position in relation to the technocracy and performance. It might take an effect on their selection of the text. Their resistance to authority and dominant ideology suggest that there is residual power in the society (Wayne 800).

2.1.5 The Historicity of *Hotel Rwanda*

The relation between history and literature, or historiography and works of fiction, has been at the centre of an ongoing debate within literary and historical studies. The Critics insists on the autonomy of the literary text on the one hand, and most traditional historicists' denial of the relevance of literary texts for their field of study on the other, were in a sense well suited to each other. Historians and literary critics occupied different territories with few points of contact.

These two positions have come under attack from several quarters, leading to a climate in which few find it easy to maintain a clear-cut distinction between fact and fiction. A rather different approach to the issue of the relationship between history and literature may be ascribed to the New Historicists, amongst whom Stephen Greenblatt is the key figure. New historicism insists on "the historicity of texts and the textuality of history" (Wolfrey 169). Seeing a culture as a text, New Historicists acknowledge the crucial role that the study of discourse

plays in any historical period while also insisting on the historicity of the text itself, fictional or non-fictional. Rather than denying the distinction between history and fiction, they define their field of study in such a way that both are necessary for the study of each of them. Of necessity, this field of research thus becomes interdisciplinary, and the uniqueness that a work of art may have is understood not by isolating the text from the context, but by placing it more deeply within it:

The house of the imagination has many mansions, of which art [...] is only one. But the new historicist project is not about 'demoting' art or discrediting aesthetic pleasure; rather it is concerned with finding the creative power that shapes literary work *outside* the narrow boundaries in which it had hitherto been located, as well as *within* these boundaries (Payne 12).

The phrase was coined by Stephen Greenblatt around 1980. This is hardly the place to adjudicate between these various positions, but the point is that the debate itself is an important backdrop to recent developments in the field of historical writing. The rapprochement of the fields of literature and history has allowed this special kind of fictional works, such as those based on documentary experiences, to contribute to contemporary history, and especially to the topic of the Holocaust, in a more specific way than before (Payne 10).

The writer of this thesis will look for the historicity of the *Hotel Rwanda*. In New Historicism, authorial background may shape the film maker's interpretation and representation of historical accounts in his or her film making.

In the *Hotel Rwanda*, there are some specific purposes that are shown by Terry George. The writer will seek the "mastermind" of the work, what the main purpose of this work is and who inspires this work. All off the answers of the previous questions, in the presence of these allegations, could lead to a variety of allegations to who this work is dedicated. To analyze this section, the writer begins by seeking to know the people behind the scene of *Hotel Rwanda*.

2.2 Non Narrative Aspect

Non narrative is an aspect which can support the narrative aspect of the film. In the analysis of non-narrative, the writer uses Nathan Abrams's *Studying Film* and Alan Wurtzel's *Television Production*. Both are used by the writer in analyzing non narrative aspects, since the books presents the state of the art in film technology and techniques. In the previous discussion, the narrative aspect is accommodating the story line, dealing with the formal elements of the story itself, the non-narrative aspect provide the artistic and cinematic side of film. A film's form is determined by the ways in which the story is told by the film, and is a combination of style and content. The content is structured by the narrative and style is shaped by the film techniques employed (Abrams 93).

Terry George's background as a notable director, gives a large influences to the non narrative aspect. George is known as a director who often makes cinematic works with the theme of civil war, racism and human rights issues. This film is considered as a drama-war genre, since it depicts threatening scenes where the west and all the withes refused to assist the genocide of Rwanda. A

significant part of the meaning produced by a film comes from the visual content, this is to a large extent how the story is told. Thus, the writer will analyze non narrative aspects in the terms of sounds, costume, and setting. By analyzing the three aspects, this study will explore how the idea of New Historicism in the narrative of film is supported by several aspects of non narrative of film.

2.2.1. Sounds

Sound is usually essential for a film since it creates mood and strengthens meaning. Film soundtracks, where music and other sound effects combined with visual images, successfully produce a harmonious whole (Abrams 79). One of the essential elements needed in the production of a film is the composition of the backsound. The most important backsound within a film is likely to be the dialogue, plus any accompanying soundtracks such as those caused by movement of characters or objects. These sounds will give the audiences a lot of information, helping them follow the story and complement the images they see on the screen. However, it is likely that other sounds will be added to the film to further emphasize the meanings it is hoped the film will communicate (Abrams 110).

2.2.2. Costume

Costumes help create an actor's character. They can place an actor within a particular historical period, indicate social class or lifestyle, and even determine what is possible and what is not (Abrams 94). Analyzing the costume helps the

writer of this thesis find the director's agenda. Thus, costume should be analyzed in terms how it contributes to support one's characterization.

2.2.3. Setting

The setting provides the space in which all other elements of *mise en scene* are situated. The setting, like costume, sets up expectations for the viewer and can instantly produce meaning which signifies certain things. A shot of a relatively barren landscape with a small town consisting of wooden buildings including a saloon bar and sheriff's office will immediately indicate a western (Abrams 93). Setting can be provided by filming on location, in a setting that actually exists, or by set design where the location is built for the specific purpose of the film (Abrams 94).

2.3 Review of Related Studies

The review of related study is meant to demonstrate the limitation of this study. It is completed by comparing this research to related study that uses the same theory (New Historicism) since there is no thesis that discusses about *Hotel Rwanda*. However, there is a thesis written by Ani Nur Mazidah entitled *The Jewish Question in John Boyne's the Boy in the Striped Pajamas: a New Historicism Approach*. This study analyses John Boyne's novel *The Boy in the Striped Pajamas*. Mazidah's research discusses about the history of a true Holocaust event. This research also represents the "Jewish Question" in Germany. Mostly she focused on the contradiction of "Jewish Question" and the "Final

Solution” in the history of Germany and the portrayal of the history of the “Jewish Question” that leads to the “Final Solution” in the novel in order to reconstruct history in both texts. Mazidah did not use a history book as main source, instead she chose the theory of New Historicism to analyze her thesis, that makes her believe Stephen Greenbalt’s statement that there is no totalizing history. Mazidah compared tangible evidence of record through history books which are used for teaching material and the “revisionist version”. She used both versions of history and examined historical accounts as portrayed in the novel to get answers of her research.

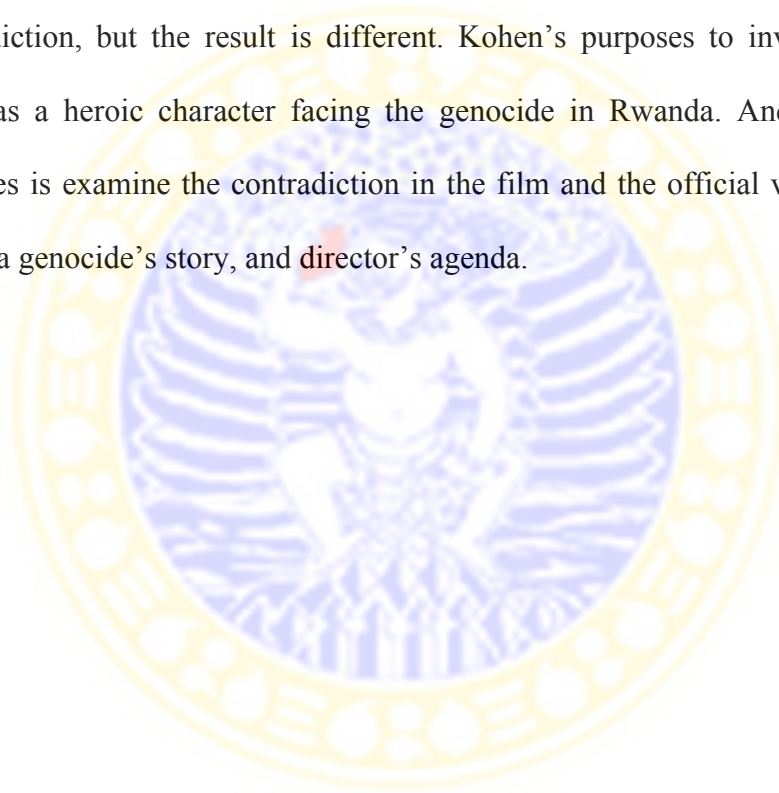
The differences between Mazidah’s study and this study are on the selected literature and the selected issues. The previous study seeks the truth from the two versions of “Final Solution” of past conflicts history of Nazi Germany and from *The Boy in the Striped Pajamas* Novel. Another difference is Mazidah analyzed her research without seeking the historicity of the novel that she used. Mazidah only compared two histories and elicited the differences in those histories. Another difference is Mazidah analyzed a novel, whereas this study analyzes a film where it is necessary to us non narrative aspects. Moreover, the writer in this thesis will examine *Hotel Rwanda* to find out the ‘historicity’ of the film and look for the real essence of the film itself. The writer finds out why Rwanda’s tribalism conflict in *Hotel Rwanda* portrayed in contrast to the version of history and record of journalists. By examining the historicity of the film, the writer of this paper believes the playwright of *Hotel Rwanda* has a goal to be conveyed to the audience. Possibility the film playwright has an intention to

criticize the government in Rwanda, because this film was made based on the actual event. The method used in this thesis is similar with Mazidah's method in her study which uses close reading, library research and data collecting from some trusted sources.

Since *Hotel Rwanda* film was made based on the true story of genocide in Rwanda in 1994 and brings a lot of issues about genocides, there have been a lot of essay and research about Rwanda. Most of them related to the historical, the great incident also contradiction storyline between the film and the actual history. The second criticism is a research journal written by Ari Kohen entitled *A Case of Moral Heroism: Sympathy, Past Personal Identification, and Morality in Rwanda*. Kohen's criticism is formed into a journal which concentrates on direct interviews to the source, Paul Rusesbagina. He has found the contradictions that occurred in the film *Hotel Rwanda* and then he examined it by exclusive interview with Paul who is the main subject that plays an important role in the *Hotel Rwanda*. Kohen focuses on the story point of view of Paul's native history without comparing with a lot of history books that examine the incidence of *Hotel Rwanda*, Kohen journal writing goals is to examine the nature of the heroic Paul in the face and complete the genocide in Rwanda.

Compared to the previous studies by Ari Kohen, this thesis has some differences. First compared to the form of the criticism, Kohen's formed his work as a journal which Journals are periodicals on a particular subject published which carries review articles or original research. And the writer's formed as a thesis which specific topics, written in a systematic and orderly fashion along with a

logical and objective analysis but which becomes a reference library in the thesis are expected to come from primary sources (research findings in research reports, seminars, research, and research journals). Through different data collection, Kohen uses direct interview and the writer uses journal and also educational website and journal, it was clear that the results also bound to be different. Even though the approach of this thesis and Kohen's journal is similar about the contradiction, but the result is different. Kohen's purposes to investigate, why Paul has a heroic character facing the genocide in Rwanda. And the writer's purposes is examine the contradiction in the film and the official versions of the Rwanda genocide's story, and director's agenda.



CHAPTER 3

ANALYSIS

The analysis focuses on the genocide of Rwanda as portrayed in the film, *Hotel Rwanda*, through New Historicism. The writer of this thesis will explore the historicity of *Hotel Rwanda*. The writer will try to contrast the historical points in the film with the official history about the genocide in Rwanda in 1994. Since it is considered important, the writer tries to find other significant issues which are worth to be analyzed. Another fact has been elicited by the writer and it leads to the conclusion that the director, Terry George, deliberately displays the debatable conflict of the story line of *Hotel Rwanda*. There are some things that are not in tune with the official records and what have been found by the journalists that were there while the genocide took place. Besides observing and contrasting the two main points (history and film), the writer will also try to reveal the director and scriptwriter's motives in making this film.

Finding out the background of the director is important in order to find the historicity of *Hotel Rwanda*. Beside that, what events that were happening at the time when *Hotel Rwanda* was released in 2004 and the relevance of foreign countries in handling this case are also significant. Those points should be investigated through New Historicism in order to figure out the motives and purposes in creating a film based on history. Beside Gerard Prunier's *The Rwanda Crisis: History of a Genocide*, the other versions of history in this study are used because there is no totalizing history. Prunier's book in this study refers

to the history which is spread over the world. This version of history is spread through history books which are used as a guide for people to be able to find out the Rwanda genocide case. The journalists in several countries also take part in spreading this version of history. Journalists' version focuses on the events at 100 days genocide took place. They describe the atmosphere of tension when the two tribes were in conflict. Therefore, the discussion of the background of Rwanda's genocide is mainly based on Allan Thompson's *The Media and Rwanda Genocide* since the journalists' version is considered as marginal thus their version of history must be included in the discussion to avoid totalizing history.

3.1. The Records of the Genocide in Rwanda

3.1.1. Rwanda's Genocide in History

The genocide of Rwanda is represented in Gerard Prunier's book and journalists' version written by Thompson. The writer uses both versions of history to keep the balance of the study in order to avoid biases. The Prunier's book used in this analysis covers the history of Tutsi and Hutu. The journalists' version, that claim that they witnessed the genocide in Rwanda, is also used in this research. Therefore, the journalists' version of history is applied mostly in the analysis, especially the part that tells about the settlement of the conflict in Rwanda.

The genocide in Rwanda in 1994 is considered as a mass murder of approximately 800,000 people. According to Human Rights Watch, 100 days after the first time the conflict took place, starting from April 6th through mid-July, at least 800,000 people were killed. Other estimations of the death toll have ranged

between 500,000 and 1,000,000, or about 20% of the country's total population. It was the culmination of a longstanding ethnic competition and tensions between the minority Tutsi people, who had controlled power for centuries, and the majority Hutu people, who had come to power in the rebellion of 1959-1962 and overthrown the Tutsi monarchy. Culturally, Rwanda has a system of Tutsi monarchy. Most of the territory is held by the Tutsi in Rwanda, Hutu only holds a small portion. Thus it can be said that social class is the reason of the emergence of the difference even though these two tribes speak the same language and have the same physical characteristics. Reviews of these two tribes will be discussed in the following chapter.

3.1.2. Tutsi and Hutu in History

In this part, the sources are taken from Gerard Prunier's *The Rwanda Crisis: History of Genocide*. Ethnicity concepts in Rwanda have a long and complicated history. The definitions of "Hutu" and "Tutsi" people may have changed through time and location. Social structures were not identical throughout Rwanda, even during colonial times under the Belgian's rule. The Tutsi aristocracy or elite was distinguished from the Tutsi commoners, and wealthy Hutu were often indistinguishable from the upper-class Tutsi.

Based on several journals which are used as comparison in this study, a hundreds of years ago, two groups settled in Rwanda: the Hutu and the Tutsi. The Hutu were the vast majority, somewhere around 85 percent of the country and they were mainly farmers (Prunier 81). The Tutsi were more likely to be involved

in raising cattle. Over time a symbiotic relationship evolved between these two groups in Rwanda because those with cattle need crops to eat and land to graze herds, but in return have the means to provide security. Cattle is a sign of wealth, so whoever has cattle is considered higher in the pecking order than subsistence farmers (83). By this explanation, the Tutsi were the more privileged group before the arrival of any colonialists.

In its history, Rwanda had experienced periods of occupation. Rwanda is a former colony of Belgium and Germany. This rule may affect the emergence of ethnic Tutsi and Hutu in Rwanda. Germany was the original colonial power in Rwanda but it lost the colony during the World War I, at which point Belgium took over.

This was not a settler colony; the Belgians ruled indirectly, which meant divide and rule. The Belgians allied with the Tutsi and said "What we really want from this country is production of tea and coffee". The Tutsi elite became essentially the strong hand of the Belgians (105).

As a result, what previously had been a symbiotic relationship between Tutsi and Hutu devolved into a more oppressive, exploitative relationship. The Tutsi exerted strong pressure on the Hutu to work harder and produce more, and in turn were rewarded by the colonial power.

The Hutu of course resented this, and so as the country started after World War II to move toward independence, the Hutu said "We want not just independence, but also majority rule. We're tired of being under the thumb of the

Tutsi.” Eventually the European powers supported majority rule, when Rwanda became independent in the early 1960s, the pecking order switched (112). The first elected president of Rwanda was a Hutu, and the newly empowered Hutu took small-scale vengeance against the elite of the Tutsi, killing some and forcing others to flee to neighboring states. But after having been in control for so long, the former Tutsi elite were not satisfied to live as refugees. They soon began to invade the country and try to recapture power (112). This makes the Tutsi rebels invaded the country, the Hutu government fought them off, and then the Hutu started attacking Tutsi within the country. In the early 1960s, there was a series of invasions by Tutsi rebels from Uganda and Burundi and brutal retaliation by the Hutu government against the Tutsi. This era of inter-ethnic war involved the two tribes. Competition between the Tutsi and Hutu still remained in force until 1966 (119). Then in the years ahead (1967), the Tutsi refugees realized that they could not re-conquer the country this way and stopped the invasions. Accordingly, attacks on Tutsi within the country also stopped. The Hutu thought “Why not invade and take over our own homeland?”. But these efforts of the Hutu people are abandoned without certainty and courage until finally in 1993, with the pressure from the rebels and from the international community, the Rwandan government signed a peace treaty.

The number of casualties at this point was fairly low, some 2,000 killed from 1990–93. But the government feared that the Tutsi wanted not just to share power but to take power. It stalled on implementing the agreement and tried to rouse the Hutu populace,

reminding them of the old days of being second-class citizens (121).

This war reached its climax and managed to catch the attention of the world. The incident spurred the United Nations to intervene to handle cases of this ethnic war. Under the 1993 peace agreement, some 2,500 UN peacekeepers arrived, and there was still a hope of implementation until April 6, 1994, when the Hutu president was assassinated. The Hutu claimed, and evidences found led to the fact, that the Tutsi rebels had shot the president's plane down. The Hutu immediately pursued a final solution. Over the next three months, the fastest genocide in recorded history took place, with over a half-million Tutsi killed, some three-quarters of their population in Rwanda.

3. 1. 3. The United Nations Role in Handling the Case of Rwanda

Based on Thompson's *The Media and The Rwanda Genocide*, in 1994 the United Nations (UN) was already warned of the Rwandan Hutu chauvinist government's impending genocide against the Tutsi minority and Hutus three months before the genocide in April. Almost one million Rwandans were slaughtered in the subsequent three months. Based on BBC News, Friday, July 17 1995, the UN Assistance Mission for Rwanda was actually a mission instituted by the UN to aid the implementation of the Rwanda Accords, signed August 4, 1993, which was meant to end the Rwandan Civil War. The mission lasted from October 1993. Its activities were meant to aid the peace process between the Hutu-

dominated Rwandese government and the Tutsi-dominated rebel Rwandan Patriotic Front (217).

The United Nations published details of correspondence between the commander of UN peacekeeping forces in Rwanda. The documents clearly reveal that Kofi Annan, who was the head of UN peacekeeping operations and currently UN secretary-general, ordered the UN forces not to intervene (217). Unfortunately, this would create difficulties for UN, they had received much attention for its role, or lack there of due to the limitation of its rules of engagement, in the Rwandan Genocide and outbreak of fighting.

Based on Thompson's book, the thesis writer agrees that many people who question whether the UN could have prevented genocide in Rwanda, many people predicted that the UN had handled over the case efficiently. The United States government requested the UN to sprightly handle and immediately intervene and at least reduce the number of deaths. The UN was also helped by the news media about Rwanda. The world became the witness of this genocide and they had an expectation that the UN would be able to solve this case. The international media had a greater presence in Rwanda than the U.S. intelligence agencies, and if one looks at the media coverage from the first two weeks during the genocide, most of the media focused on the assassination of the president of Rwanda. When the president was killed, the Tutsi rebels launched a new offensive attack and the army started defending against the rebels. So at the same time as the genocide was erupting, there was a renewal of civil war that disrupted implementation of an internationally brokered peace agreement.

The attention of people who watched the information was focused on the death of the Rwanda's president (216) since this was the peak of the riots occurred. When the riots culminated, it triggered the killing in Rwanda. The UN was not allowed to intervene in handling this genocide. The victims that were killed not only the civilian population of Rwanda but also some of the UN soldiers. This made the UN announced a withdrawal from Rwanda. Most of the 2,500 of the UN peacekeepers in Rwanda at the time were withdrawn after the deaths of 10 Belgian soldiers. Although the world considered that the UN was not successful in handling the case of Rwanda, the UN and humanitarian troops remained in Rwanda until 1996, or 3 years after the genocide of 1994. The failure in Rwanda was a failure of the United Nations as a whole. But it must be acknowledged that its lack of troops, supplies and a mandate doomed the mission from the beginning (221). The decision of peacekeepers to retreat from a school, leaving civilians inside to be butchered, is described as disgraceful.

3. 1. 3.1 The death of 10 Belgian UN Soldiers Influenced the UN to Delay Intervention in Rwanda

According to Thompson, after 10 Belgian UN soldiers were killed by Rwandan government troops the day after the Rwandan President's plane was shot down, Belgium withdrew all its troops from the UN mission. Belgium government then strenuously lobbied the UN to disband the mission in its entirety (221). The writer assumes that according to historical records, this becomes the point which underlies the withdrawal of UN peacekeeper in Rwanda.

Two weeks after the crisis had begun, with information about the magnitude of the genocide increasing by the day, the UN voted to decimate the mission, the UN withdrew, downsizing in the end of April 1994 from a force of 2,500 to an authorized level of about 250. A larger UN-authorized force did not return until the late June. This influenced the withdrawal of other nations' contingents. (221). Thus, the writer assumes that underlying the withdrawal of UN peacekeepers in Rwanda is due to the death of 10 Belgian soldiers. This makes many contingents of other countries also decided to withdraw military forces.

3.2. The Portrayal of the Genocide in *Hotel Rwanda*

3.2.1. Rwanda's Genocide in *Hotel Rwanda*

In analyzing *Hotel Rwanda*, the writer of this thesis divides the analysis in the similar form as the previous discussion about the genocide of Rwanda in history. The story in the film describes in detail how the genocide in Rwanda in 1994. *Hotel Rwanda* recounts the incident of genocide which killed more than one million Tutsi populations. This film also represents the tension in the war between two tribes in Rwanda, Hutu and Tutsi. However, this film will likely still causes some questions to arouse among the audiences regarding some differences with the official history of Rwanda genocide.

In the previous sub chapter, Thompson noted that Tutsis have a major influence on this genocide. But it seems that this film have a hidden purpose in the appearance of contradiction in the plot. In this section, the writer will analyze in detail the points of contradiction that is contained in the film. The different

analysis from the previous discussion is the analysis of the director's agenda in the film. The first analysis is on the Tutsi – Hutu in Rwanda's genocide that portrayed in the film.

3.2.2. Tutsi-Hutu portrayed in *Hotel Rwanda*

The early scenes in the film depict the main character in this film, which is named Paul Rusesabagina. He posited himself as neutral in a deal with tribalism conflict in Rwanda. Paul is a Hutu, when viewed from the true background of story in Rwanda, he should be a defender of his tribe, and considers the Tutsi as his rivals. In fact based on Prunier's note of the historical record, the Tutsi's position is higher than Hutus. All political control systems are governed by the Tutsi. Although they are minority, the Tutsis have major influence decisions that sometimes less is approved by a majority of Rwandan Hutus.

Many scenes in the *Hotel Rwanda* depict Paul as a neutral and does not take side with any ethnicity. It seems like the director tries to describe the other side of the nature of the Hutus since the Hutu tribe must defend its own. The appearance of Paul's figure aims to open the eyes of the audience to be critical towards the case of Rwandan genocide.

The function of the satire factors in the film can be seen from the scene when Paul speaks to the Hutu rebel's leader, George Rutaganda. One thing that stands out in this movie is the imagery Paul as Hutus who is neutral in the face of Tutsi.

Rutaganda : So, you're going to join us at the rally today?

Paul : I will try my best. But today, I have no time for rallies and politics.

Rutaganda : Politics is power, Paul. Hutu Power! Its time for you to join your people! (throwing the hutu's uniform)

Paul : Thank you, but..... (00'03'14)

According to the author who notes about Rwanda, at the time of the genocide, Tutsi and Hutu relationship is very tenuous. Even though they are friends, they might not greet each other since they are terrified of being accused as a spy or take side on a certain (Thompson 92). The Hutu are generally recognized as the ethnic majority of Rwanda, in racialist ideology the Tutsi are identified as a foreign race, as opposed to the indigenous minority. The relationship between the two is, in many ways, derived from the perceived origins and claim to "Rwandan-ness" (92). Another contradictory scenario is presented by the scriptwriter of this film, which is the apparent relationship between Paul and the Tutsis while the genocide is taking place. Paul still keeps in touch, and makes a business with Tutsi people. He rarely protects the Tutsi from his ethnic threat (Hutu).

Dube : Oh no, its Hutu people! Interhanwe!

Paul : No no no, sit up Dube. Sit up! Smile, dont attract attention to your self.

Dube : some of these men are my neighbors, they know that I'm Tutsi

Paul : just smile as if they are friends, Dube.

Hutu man : Look! I know this man! Are you a Tutsi?

Paul : No we are Hutu! Hutu power! (00'06'31)

This film boldly describes the relationship between the Tutsi and the Hutu. This is a bold step that is taken by the scriptwriter. Paul is a Hutu, but in this scene he clearly protects a Tutsi. The scriptwriter illustrates once again that here there is a Hutu who is neutral despite what the official history tells that the Tutsi and Hutu are enemy. This depiction could fairly conclude that the scriptwriter wants to show when the genocide occurs, not all of Rwandan is arguing with each other. One other option which is considered by the writer in this research is the depiction of supporting scenes in 14'35 minutes. There are two women who are sitting side by side at the bar, at the first glance they look physically the same. They look very familiar, joking around and greeting each other.

US man : Can I ask a personal question. Are you Tutsi or Hutu?

Women 1 : I am Tutsi

US man : And your friend? Tutsi?

Women 2 : No, I am Hutu

US man : You are could be a twins (wonders)

(00'14'35)

The Tutsi and the Hutu have Physical similarities, in Rwanda's history notebook Gerard Prunier notes that the Hutu people are generally stereotyped as “short and thick-set with a big head, a jovial expression, a wide nose and

enormous lips” (61). The Tutsi are stereotyped as tall, 1.8 meters, at least, often 1.9 meters or more. Tutsis are thin, features are very fine: a high brow, thin nose and fine lips framing and beautiful shining teeth. It was not the looks that made the Tutsis more dominant, it was their thought of themselves as a superior group for their entire existence. It was the different distinction between the groups that set themselves apart from each other (61).

The depiction of harmony between the Tutsi and the Hutu in this film is not quite up there, the script writer displays a main character (Paul) which is a Hutu, he is married to Tutsis. The scriptwriter wants to show that the Hutu could relate well with the Tutsi, at the time of the genocide. Hotel Rwanda leads the stories of the marriage between the two ethnic. Paul is Hutu and his wife, Tatiana is Tutsi. This is unusual for Rwandan because he married a Tutsi woman since Hutu and Tutsi has rivalry relation.

Although Paul is Hutu, he sticks to his choice even though he knows that it will endanger his wife, families, and himself because of the tribal conflict in Rwanda. It is such of peculiarity if there is a kind of person who chooses to remain in a place like Rwanda when an easy exit is offered; when leaving seems like the only safe choice or rational option, and when one is not directly connected to would be victim. Thus, the director does not want to portray Paul as the hero of the film, but a Westernized, semi-blinded man who reluctantly acknowledges the reality around him, evolves from self-interested preserver of his family, brilliant tactician on behalf of all refugees.

Paul is a man who arranges many plans and tries to survive with his smart negotiation to the Hutus. He spends his days bargaining with the Hutu's killers, he does not make it easy for the Hutu to kill him and his family. Paul's effort does not just save him and his families but also his Tutsi neighbors which in fact are the most of the victims in the genocide. The scriptwriter in the film describes Paul as a main character who is trusted by his neighbours, which mostly are Tutsis, even though he is a Hutu. In the 28'40th minute, there is another fact to support this; the scene portrays that while the Hutus army comes to rebelling Paul's neighbors, they go to Paul's house to stay there and ask him to protect them from the Hutus army:

Hutu army : Traitor! These are Tutsi cockroaches!

Paul : Let me explain sir...

Hutu army : Shot them! (giving a gun) , or you die first!

Paul : Sir, what could I pay you not to do this? Look at them, these are not rebels. Soon they will be worthless to you. Why not take some money for your work? (00'28'40)

It is portrayed how the weak Tutsi victims think that they need Paul. This might happen because he has a great intelligence to deal with the Hutus. Because of his intelligence, many people trust their life to Paul considering during the violence spreads in Rwanda, a million people have died, and millions more are injured and traumatized by the violence.

However the film shows some contradictive points than they should, the scriptwriter shows Paul is not in a line with his tribe's reaction. He just goes straight his life without looking at the background of tribalism divergence. He might not agree with the Hutu, who believe that their own cultures are the best and the others are savage and primitive. The portrayal of the Tutsi tribe is not very prominent. The director seems to take the bad side of the dominant Hutu as the primary goal of making this film. Here, the Tutsi have never been displayed in prominent roles. This differs to the role of Paul which is a Hutu people who contrast with the historical record. The Tutsi is portrayed as the victims in most of the scene and do not hold a high or important position in Rwanda government system.

Reviewing the history of the conflict if the Rwandans might make the readers argue that the Tutsis are a cruel powerful and are more exclusive than the Hutu. However, Terry George has portrayed the otherwise. Tutsi looks at the Hutu just like they see another. The Tutsi are neutral, but they see a lot of violence in their environment (Tutsi victims) and they conclude that the Hutus is their public enemy. This thought has been continuing, the Tutsis should be seeing the Hutu as their rival. The Tutsis are the one who rule Rwanda and thereby they can impose Hutu as discussed in the previous sub chapter of the study. Based on the assumptions, Gerard Prunier notes, the term of Hutu in pre- colonial times probably means as "those not previously under the effective rule of the court, and non-pastoralist" (167). The director in the film describes the Tutsi as an ethnic

who are weak and do not fight. These allegations can be proven clearly in one scene. There is a scene that tells the dependence of Tutsi on Hutu.

Tutsi man : No we are telling the truth, we don't know any....

Hutu army : (kicking Tutsi man)

Tutsi man : Why you taking me away? Please! I'm not a rebel!

Hutu army : You Tutsi fuckers! Get him in the truck now.

(00'10'19)

This scene speaks clearly about the characterization of Tutsi which is portrayed as a tribe who lives under the threat of Hutu. In *Hotel Rwanda* there is no scene which portrays the Tutsi has a high power in Rwanda. Based on historical records, the Tutsi always ranked well in terms of social status in Rwanda. They are well-educated and more "European like". The contrary here the Tutsi is often described as non-governmental positions, such as farmers and ordinary hotel employees. The previous conservation proves that the powerful Tutsi imagery is not as told in the historical records. Characterization of Hutu here succeed to make the audience believe that the Hutu had "power" the Rwanda's genocide.

In cases the viewpoint taking of genocide, the director seems more interested to take the bad character of the Hutu. This is evident from the appearance of nearly 90% of the scene in *Hotel Rwanda*, never display the Tutsi as a bad. Tutsi is the minority tribe that under the pressures of Hutu. The next assumptions, in the sub-chapter 3.2.2, the writer has explained the provocations

of Hutu rebel's leaders (George Rutaganda) against Paul. The writer assumes that the selection of this scene is to visualize the enormity of the provocation against the Hutu population. Here, the character Paul who is considered contradictory aims to show the bad side of the Hutu's provocateur. The contradictory of Paul's character here reflects that there should be another solution in addressing the genocide in Rwanda at that time. Through the Paul's character, the director then brought the flow of this film with depictions of the United Nations in dealing with Rwanda's genocide. This analysis will be reviewed in the next section.

3.2.3. The UN Role in Handling the Case of Rwanda in *Hotel Rwanda*

Terry George described the United Nations (UN) as a uniting peace organization. However, in many scenes in *Hotel Rwanda* the UN more shown as hero in vain. The presence of UN in Rwanda, represented by Canadian Colonel Oliver. He played as a wise, cynical and a master of the possible. He came to Rwanda as a peacekeeper, Oliver sees what is happening, informs his superiors, asks for help and intervention, and is ignored.

The character Colonel Oliver is one of the proofs that *Hotel Rwanda* once again displays the contradictory sides bravely. Oliver is a non-fictional character who deliberately created by the director in this film. This character is intended to convey a new version of history. Through this version, George does not harmonize the existing version of the historical records. George described the failure of the UN in negotiating the genocide in Rwanda has special reasons.

Trough the appearance of Oliver in this film, Terry George raises a hero amid the failure of the UN in dealing with the cases of Rwanda's genocide. George dared to shows the allegations that had been covered and the people deserve to know. Based on the historical documents of the presence of UN in Rwanda, explained that the UN have failed in dealing with genocide in Rwanda:

The overriding failure in the response of the United Nations before and during the genocide in Rwanda can be summarized as a lack of resources and a lack of will to take on the commitment which would have been necessary to prevent or to stop the genocide. The United Nations presence in Rwanda, was not planned, dimensioned, deployed or instructed in a way which provided for a proactive and assertive role in dealing with a peace process in serious trouble (Lebor 159).

The film is clear in describing that the UN has failed to reconcile the conflict between the Tutsi-Hutu conflicts. The difference in facts and stories in the film is the character representation of Colonel Oliver as the leader of UN soldiers who does not agree with the UN's steps to withdraw the peacekeeping forces in Rwanda. George creates the character of Colonel Oliver, a UN military officer, as someone who is horrified by the massacre but is unable for him to provide adequate protection for the refugees in Rwanda. He decides to ignore the orders and do what he can do right here, to save lives.

Oliver here initially believes that everything will go smoothly, but things do not go as planned. He seems to deceive his own self, in this film visualized all

the limitations that exist, all the problems facing the UN. However Oliver appears like a hero for Rwanda.

Oliver : The elements of the government and army are following the example of what happened to the Americans in Somalia case. I think the Hutu intend to intimidate us, try to attack us, and hope that west will put all its troops out.

Journalist : Do you think they will successes?

Oliver : No! They won't... The UN's here to stay!

(00'41'30)

UN is the only hope for the Rwandan. In this section, George impressed the same ambiance as the genocide took place as the original story. *Hotel Rwanda* also portrayed the way Rwandan needs help, because there is no way other than to hang their fate to the UN. This clearly describes that the director shows this tragic incident, to reflect the failure of the UN in handling this case. This film provides a critique for the UN through a scene that tells the Rwandan's dependence on them (UN).

Fedens : Paul, please let us take Tatiana with us. You are Hutu, you will be safe.

Paul : Oh, Fedens. I know you have heard many thinks. But please, The United Nations are here now, we will be save. The world presses are watching. The

peace has been signed, let the process work.

(00'16'38)

Hotel Rwanda illustrates the struggle of the UN until the riots culminated and the killings occurs in Rwanda. The UN is not allowed to intervene in handling this genocide. The victims that are killed are not only the civilian population of Rwanda but also some of the UN soldiers. Most of the 2,500 UN peacekeepers in Rwanda at the time were withdrawn after the deaths of 10 Belgian soldiers. It seems like George wants to publish the confusion of UN in addressing this genocide by highlighting the character Colonel Oliver.

The film describes Oliver as a colonel who is ashamed of himself for failing to prove the promise of the UN against the genocide. In some scenes, it shows that Oliver is disappointed with the UN's policy. Behind all of the failures of the UN's missions, as if his conscience appears to help the refugees and victims of genocide, this is a new point that appears in *Hotel Rwanda*. George is trying to make the *Hotel Rwanda*'s audiences comment and ask "why the UN become surrender, how is the fate of victims of genocide?"

Paul : Congratulations Colonel, you've performed a minor miracle.

Oliver : Congratulation, huh? You should spit in my face! You are dirt! We think you're dirt, Paul. The west, all superpowers, everything you believe in, Paul. They think you're dirt. You're worthless! (00'49'23)

The criticism that presented by the director is when no aid flowing, the world's great hope to the UN but the the UN has a constraint in solving this conflict. Indeed the official records of the UN have acknowledged that they did not succeed in carrying out its mission. But the most important in this discussion of this chapter is is the finding of the new problem which occurs during the UN troops' withdrawal and the fact that Colonel Oliver is frustated with the UN. It can be seen from the film that Colonel Oliver still actively help to save Paul and several Tutsi refugees who fled from the hotel. This proves that the director does not align the history, since the history claims the failure of reconciliation is the failure of UN Rwanda conflict, but also the world's society failure in address this problem.

3.2.4. *Hotel Rwanda* Portrays the Military Forces of the World Who Disagree with the UN Step

The explanation in the previous sub-chapter has explained the role of Colonel Oliver in handling cases of genocide in Rwanda. Colonel Oliver character is intended to be fictional character since the name of Colonel Oliver does not exist in historical record. In this case, Paul Rusesabagina as consultant of this film may conveys the performance of the UN through the character of Colonel Oliver.

When seeing the testimony of history as described in the previous sub-chapter, there is no official record of history that records the reason for failure of UN in dealing with cases of genocide in Rwanda. Most of these records wrote that the UN took off their hands in addressing the problem. In the discussion in this

sub-chapter, the writer would review several scenes which illustrated the dispute of the western countries in dealing with genocide cases. This is considered as something new and contradictory, since there is no records of any history ever discuss the details of the cause of the failure of the UN in dealing with genocide in Rwanda.

The contradictions in the film is clearly visible when the scene where the French refused to help execute the Tutsi refugees in Kigali. This can be seen clearly, when the scene which featuring debate between Oliver and the French army captain.



(00'56'49)

The scene is clearly illustrated that Oliver is disappointed with the French's step. Although this is a short scene with no dialogue, it is clearly visible that Oliver has been negotiating with the French army captain. This ends by

scenes of Oliver throw his hat into the French army, he seemed very angry and emotional.

The film is narrated after 6 weeks of genocide, France, which offered no troops to the UN mission, suddenly decided to intervene in Rwanda. Within a week of the decision, Operation Turquoise was able to deploy 2500 men with 100 armored personnel carriers. Another surprising scene in this film is the scene when the Rwandan notices that the French are arming the Hutus. Though this scene is not depicted in the scenes with long duration, this scene has an important meaning. In 01'07'42 minutes, there is a conversation of Paul talking to the civilian soldiers. "French does not help us, they actually arming the Hutus". The words spoken by Paul in this scene illustrates that the French has been arming the Hutu army. This is an important statement that is needed to know, since the historical records assume the UN as the world organization to be blamed in the genocide in Rwanda. This contradiction is not a hoax although *Hotel Rwanda* is a fictitious film. This proves after *Hotel Rwanda* was screening, according to *Koran Tempo*, September 27, 2006, French President Nicholas Sarkozy admitted that his country is also guilty in the 1994 genocide in Rwanda. France was involved in training and arming Hutu militias. While the mass killing against the tribe and moderate Hutu citizens conducted by the military. This proves that George has a strong goal by the contradictions that he displayed through films.

Therefore, based on the contradictory things above, the writer will find the historicity of *Hotel Rwanda*. In an analysis that uses New Historicism, the purpose

of analysis is the search of historical of the text. This analysis will be review by the writer in the discussion of next sub-chapter.

3.3. *Hotel Rwanda* Portray Different Angle of the Genocide in Rwanda

Trough the definitions of the storyline in *Hotel Rwanda* above, the writer concludes that *Hotel Rwanda* portray different angle of the genocide in Rwanda.

Through New Historicism, the writer attempts to analyze those contradictions.

In New Historicism, the relation between history and literature, or historiography and works of fiction, has been at the centre of an ongoing debate within literary and historical studies. The Critics insistence on the autonomy of the literary text on the one hand, and most traditional historians denial of the relevance of literary texts for their field of study on the other, were in a sense well suited to each other (Wolfrey 167).

Since the writer chose to use the theory of New Historicism, the writer believes that George Produced the New things. Although the official version of history provide some information about the genocide in Rwanda is widely, the *Hotel Rwanda* version can be seen as a form of discourse which can oppose the official versions of history.

3.3.1. Discourses as a Multiplicity in New Historicism

Trough New Historicism understanding, the writer assumes that *Hotel Rwanda* version here can be interpreted as the version of history which is not always under pressure but they can oppose the authority in their lives. As Stephen

Greenblatt's idea, the New Historicism rejects both the autonomy and individual genius of the author and the autonomy of the literary work and sees literary texts as absolutely inseparable from their historical context. The author's role is to a large extent determined by historical circumstances (Payne 12). Thus, based on the explanation here means that if there are different versions of history, this one is an example of something common in the history-themed writing. It depends on the condition of the author, and his or her factors such as environment and the position of their society will determine the historical interpretation.

Thus, according to Stephen Greenblatt's assumption of New Historicism, we can only know the textual history of the past because it is "embedded," a key term, in the textuality of the present and its concerns (78). This theory is positioned discourse as a neutral and impartially. New Historicism is not imagine a world of discourse divided between accepted discourse and excluded discourse, or between the dominant discourse and the dominated one but as a multiplicity of discursive elements that can come into play in various strategies (91).

Using Grenblatt's concept of history thus allows George to produce the context that, many new things that displayed by George in *Hotel Rwanda*. The writer has been analyzing the things that are contradictory, such as the representation of the military forces of the world who disagree with the UN Steps, disclosure of the crimes that performed by general Bizimungu. Those are a new criticism that can replace older versions of history. Thus, *Hotel Rwanda* is a new version of history.

3.3.1.2. The Concepts of Power in New Historicism

Trough the diversity of the version of history above, the people who are under pressure but they oppose the authority in their lives are the *Hotel Rwanda* and the dominant one is the official (non-fictive) which maintains their dominancy through various ways. The insertion of a new version of history in *Hotel Rwanda* can still be recognized as historical. Although the official version of history provide some information about the genocide in Rwanda is widely, the *Hotel Rwanda* version can be seen as a form of discourse which can oppose the official versions of history, and here the official versions are wield power.

In New Historicism, everything is in the matter of definition. Insanity, crime, and sexual perversion are the social constructs of the ruling powers. Those powers tend to maintain their control of the society. Taking as example, if the Tutsis in Rwanda genocide 1994 had mastered the country at that time, or the United Nations have succeed in handling the Rwanda's case, the whole will get different version of history. People will read different account of the war and the genocide of Rwandan conflict. Thus, the biases will able to influence their narratives in understanding the meaning of the text. Through Gerard Prunier's *The Rwanda Crisis: History of a Genocide* and Allan Thompson's *The Media and Rwanda Genocide*, in this case, both are have been able to influence their narratives in understanding the story of the Rwanda's genocide of the text.

Thus, the writer concludes that *Hotel Rwanda* has chosen a different angle in the depiction of the genocide in Rwanda. This film has represented a new version of history, the contradictions in the way of the story in this movie can not

be blamed. *Hotel Rwanda* proves that literature is not a privileged category of text removed from the general discourse of culture. Through the explanations above, the writer of this thesis will look for the historicity of the *Hotel Rwanda*. In New Historicism, authorial background may shape the film maker's interpretation and representation of historical accounts in his or her film making. In the *Hotel Rwanda*, there are some specific purposes that shown by Terry George. The writer will seek to know who the "mastermind" in making this work and what the main purpose of this work was created, who inspired this work and in the presence of these allegations could lead to a variety of allegations to who this work dedicated. To analyze this section, the writer begins by seeking to know the people behind the scene of *Hotel Rwanda*.

3.3.2. The Historicity of *Hotel Rwanda*

Hotel Rwanda is a 2004 American drama film directed by Terry George. It was adapted from a screenplay written by both George and Keir Pearson. They come in and examine the ethnic conflict in Rwanda and decided to make the African-themed movies (Kohen 15). Based on real life events in 1994 Rwanda, the film stars Don Cheadle as hotelier Paul Rusesabagina. Principal filming was shot on location in Kigali, Rwanda. Paul Rusesabagina was consulted during the writing of the film. A joint collective effort to commit to the film's production was made by United Artists and Lions Gate Films. It was commercially distributed by MGM Home Entertainment for home media. The producers of the film partnered with the United Nations Foundation to create the International Fund for Rwanda,

which supported United Nations Development Programs initiatives assisting Rwandan survivors and in association with the Industrial Development Corporation of South Africa (mgm).

Hotel Rwanda opened the eyes of the world to the horrors of the 1994 Rwanda genocide that claimed the lives of close to a million ethnic Tutsis and moderate Hutus. The United Artists who is supported by the IDC seemed intentionally make an African-themed movies. They trust Terry George to lead the making of this film. George is an Irish screenwriter and director. Born and raised in Belfast, Northern Ireland much of his film work such as *The Boxer*, *Some Mother's Son*, and *In the Name of the Father*, are the film that involves the Troubles in Northern Ireland. George grew up in the environment of Northern Ireland's conflict in early 1960. The troubles was a period of ethno-political conflict in Northern Ireland which spilled over at various times into England, the Republic of Ireland, and mainland Europe (Fahey 26). The principal issues at stake in the Troubles were the constitutional status of Northern Ireland and the relationship between the mainly-Protestant unionist and mainly-Catholic nationalist communities in Northern Ireland (Fahey 27). When reviewed in terms of background, George may be inspired by the place where he grew up always in conflict environments. The similarity between cases in Northern Ireland and when compared with the case in Rwanda, they have in common of the ethnic war.

This allows George to make an excuse for him in making *Hotel Rwanda*. In the Production notes of MGM, stating that George was interested in Africa-themed films employ. George thought at the time of the Rwandan genocide

occurred, moreover the world's community did not give their sympathy for Africa.

For ten years now I've struggled to make a film about Africa, a political film that would have as its canvas the poverty, violence and anarchy that plagues the continent. Then I read a draft screenplay about a Rwandan called Paul Rusesabagina and knew this was the story I had to tell (Mgm).

George argued, to make a film of a true story, "the director must compress timelines, create composite characters and dramatize emotions," (Mgm). *Hotel Rwanda* portrayed the story of how Paul Rusesabagina saved the lives of hundreds of people who took shelter from the 1994 genocide in the hotel he managed, George was obsessed with getting it right. In this work, George makes the character of Paul as the main character who has the properties of the frontal and able to combat the existing situation. George makes the atmosphere in this film like the real situation, this is supported from the displayed settings. The differences that exist in the film with the historical record is the characterization of Paul, who can be regarded as contradictions. Because the film is based on a true story, of course election point of view in the story of this film is important. Since Paul is the main character, George chose Paul because he is a genuine victim of genocide in Rwanda.

Paul's participation in *Hotel Rwanda* will make a big impact in the storyline of Genocide. A discussion of Paul Rusesabagina as a consultant on this film, will be discusses in the next sub-chapter.

3.3.2.1. Paul Rusesabagna as a Consultant of *Hotel Rwanda*

In making this film, George entrust Paul Rusesabagina's life during the genocide as a source of the story and a consultant in this film. George takes the perspective of Paul who is considered have a stories that deserve to be displayed. Paul was a native of Rwanda who suffered genocide incident. The rescue of his family and Tutsi refugees story is told in *Hotel Rwanda*. In his original story, Paul reveals some stories that have not been known to the world. Some cases are considered mysterious. Paul tried to tell everything he knows, and is imagined by George in a form of film criticism on all matters deemed to be correct.

A human being is more wild than a lion. Because a lion kills to eat. And a human being kills only for killing. Why it happened in Rwanda? There is a lot of the governments, the people who are leading the country, they have a big part of it. The media, they were using, exploiting the media. That was a big part of it. And also the people in that place who were poor; it is also another problem. You see the media: a radio can touch each and everyone. Each and everyone has their own transistor or small radio. And here's the news. And what was going on in Rwanda in 1994 during that genocide was dehumanizing "officially" the Tutsis as traitors. And the moderate Hutu who did not say yes, let us eliminate those "cockroaches," as they were calling them (paul ruseabagina).

Paul's confession above clearly proves that he wants to show everything that is not widely known. He probably thinks people only knew there was 1994

genocide in Rwanda which involved a battle between two ethnics (Tutsi-Hutu). Through the media or history books, people only know the Rwanda's case in general as in many historical books said. They only know that the ethnic majority is the Hutus, the Tutsis are the minority who attacked the Hutus and the case was handled by the United Nations which ended in 1996.

The film *Hotel Rwanda* shows that there are marriages between two ethnics (Tutsi-Hutu). George certainly has a strong reason for raising this, in Rwanda, the marriage between Tutsi-Hutu was not unusual. And the number of mixed marriages were seemingly not affected by the troubles that routinely plagued the country long before the genocide. It is one of several contradictions that are described by Paul. If examined further, the contradictive points that underlies Paul's way because he tries to do everything logically and rationally. There is a record of the journal who has interviewed Paul, written by Ari Kohen. He argues that the genocide of Rwanda made Paul became quite a different person from anyone who might have been tempted to make an arrangement to save himself and his family at the expense of others. Unlike so many who fell into line with the option to commit the violence or who simply quiet, Paul became outspoken in his opposition to the Hutu Power mentality and the massacres that followed from it (Kohen 76). This statement can be proved in one scene in the movie, where it is obvious that Paul is not affected by his tribe (Hutu):

Rutaganda : So, you're going to join us a the rally today?

Paul : This day I have no time for rallies and politics

Rutaganda : Politics is power, Paul. Hutu power! It's time for
you to join your people! (00'06'31)

The dialogue above illustrates that Paul is not interested in intervening the Rwanda's conflict. As Kohen points out, "the riddle to Paul was that so many of his countrymen had chosen to embrace inhumanity". Paul notes that he is disappointed by most of his friends, who immediately changed during that genocide. "I used to be se them just as gentlemen, and when I saw them with the killers I was disappointed," (Kohen 76). It is clear that from the statement above Paul deliberately criticizes the system of government of Rwanda at the time (1994). Through *Hotel Rwanda*, he has given everything that he has experienced, along with key points that should be known by many people. This discussion will be in subsequent session, the writer will analyze George's agendas.

3.3.3. Terry George's Agendas in *Hotel Rwanda*

The discussions before emphasize on the conflicts of historical accounts in the real life and the negotiation of the version of history through the way Terry George portrays the historical accounts in the history book and in the film. In this part, it emphasizes the director's agendas which can only be read by analyzing in detail and giving clear description on the historical accounts of the genocide in Rwanda. In New Historicism, authorial (director) background may shape the director's interpretation and representation of historical accounts in his or her writing. In the *Hotel Rwanda*, George shows the genocide in Rwanda according to Paul Rusesabagina's interpretation of history. In representing historical account,

history behind the writing process of the text is not ignored. Furthermore, Barel Lang believes that literature is always influenced by the writer's vision.

Wherever it appears, literary representation impose artifice, a figurative mediation of language, and the contrivance of a persona that is, a mask on the part of the writer . . . artifice tends to become conceit, and writer's intervention . . . draws attention away from the subject itself (Lang 17).

Usually, a true story in war-themed movie is made to show the historical account briefly and detailed. It may show the director's perception about the war or conflict in his or her writing. For example, if the genocide of Rwanda in some story portrays the weak Hutu, it can show the director's vision on this issue based on his understanding. There must be a history behind the writing of his or her work, such as spreading a certain agenda to shape audiences' mind on his work. The director's intention in film making is not entirely coming from his own mind but it is influenced by the director's social background such as the people's understanding and the government role on the selected issue. If George only tells the genocide of Rwanda in the point of view by the official version of history that have spread over the world, maybe the only story known of Hutu majority and Tutsi ethnic minority is that many of them were killed. In *Hotel Rwanda*, George takes the original story from the life of Paul Rusesabagina to develop a historical story. In this context, when George prefers to portray that the Hutus are a cruel tribe and publish the political crime in Rwanda, it means George portrays something different based on Paul's case.

There are several agendas in *Hotel Rwanda*. The first is to show that the failure of the the UN in addressing the genocide of Rwanda is not only the failure of the UN. In the sub chapter 3.2.4, the writer has concluded that France is one party that deserves to be blamed for the failure of the UN in dealing with Rwanda's genocide. That leads into the films convey the message that Rwanda needed help and yet the world did nothing. The second agenda in sub chapter 3.2.2, the writer has analyzed the character of Paul who is considered as contradictory. That leads into disclosures the political situation in Rwanda at that time by criticizing a former general in the Rwandan Armed Forces, General Agustin Bizimungu. Both of these agendas will be discussed further.

3.3.3.1. Disclosure of the Crimes that Performed by General Bizimungu

Through *Hotel Rwanda*, Terry George dares to show a secret that not many people know. General Agustin Bizimungu's character at the beginning of this film played as good general in the Rwandan Armed Forces. In some scenes, Bizimungu looks quite cooperative in dealing with the case in Rwanda. Moreover, he had several times seen in good relationship with Colonel Oliver. He portrayed as a wise man with five stars on his chest.

Bizimungu : The UN need not worry about the *Interhanwe*.
We will control them.

Journalist : Senior UN officers claim that the Rwandan
army is secretly training and arming the Hutu

military. I put this claim to the head of the armed forces, General Bizimungu.

Bizimungu : No! We have not been training the military. The UN are mistaken in this accusation. (00'14'05)

The scene above portrays that the general Bizimungu is a wise leader. He committed and promised to curb the unrest in Rwanda. According to this film, Bizimungu is derived from the ethnic Hutu. Commonly the Hutus at the time were defending their own ethnic. One scene shows Paul who is very suspicious of the existence of Bizimungu. It is supported by Bizimungu's statement that makes Paul stunned. "*You have nothing and yet you call me, begging me for help?*". Terry George visualizes it in detail and makes Bizimungu's character become wicked, not as one might the audience expect at the beginning of the film. His behavior against the genocide in Rwanda changed instantly after the withdrawal of peacekeeping forces and some of the UN soldiers.

It is deliberately displayed by Terry George, to reinforce Paul's (real Paul Rusesabagina in actual life) assumption that Bizimungu is the man behind all the crimes in Rwanda. He is the person who should be responsible for what happened. Kohen notes that Paul boldly shows his choice, he speaks firmly "I kept telling him, I don't agree what you're doing, I never agree with killers. I didn't agree with you. I refused." (Kohen 77).

Paul tries to save the refugees, he speaks against Bizimungu, and attempts to blackmail him with threats of being tried as a war criminal. Bizimungu reluctantly agrees to help and they return to the hotel, only to find it under attack.

Paul : You're a marked man, sir. You're on the list. The Americans have you on their list as a war criminal!

Bizimungu : Paul I'm sick and tired of your lies!

Paul : Are you stupid, General? How d you think these people operate? You sit here with five stars on your chest. Who do you think they are coming after? You need me to tell them how you helped at the hotel. They blame you for all the misfortunes.

Bizimungu : You will tell them that I did nothing! (00'60'41)

This scene is the climax scene that proves the barbarity of Bizimungu. The footage of this film illustrates how Bizimungu's following steps. He is also suspected as an extortionists and arming the Hutu rebels.

When viewed from the reality now, Terry George's allegation can be proved by accurate fact. Bizimungu briefly served as chief of staff of the army. During that time, he trained the soldiers and guerrillas who carried out the Rwandan Genocide. On 12 April 2002, the International Criminal Tribunal for Rwanda (ICTR) issued an arrest warrant for Bizimungu, who was apparently working with the Hutu rebel. In August 2002, he was arrested and taken to the U.N. War Crimes Tribunal in Tanzania. The trial is ongoing. It was adjourned until September 2008, whereupon Bizimungu was tried along with *Interhanwe's* (Hutu rebels) leader, George Rutaganda. He is accused of being an architect of the state-sponsored genocide that killed more than 800,000 people (Tempo 2006).

According to BBC News on October 4th, 2010, Bizimungu was sentenced for life. After the assassination of President Juvenal Habyarimana, Rwanda's Hutu majority carried out the organized slaughter of the country's Tutsi minority and Hutus who sympathized towards them. Under Bizimungu's command, soldiers exterminated the "cockroach Tutsis" on a scale so massive. "He's one of our most important arrests," said Kingsley Chiedu Moghalu, legal adviser to the tribunal. Bizimungu was in a very important position, leading the troops and giving out weapons (Lisa BBC).

3.3.3.2 Critics of the World's Society Awareness in Responding the Rwandan

One of the most important aspects of a film production is the moral message. Terry George through the work of *Hotel Rwanda*, has criticized the political system of Rwanda at the time. George concluded that the General Bizimungu is the man behind the screen of the genocide that occurred. In this discussion, the writer will analyze the following conclusions, which is about the world's society awareness in responding the genocide in Rwanda.

Repeated the story in the history of the case of Rwanda, George described the United Nations (UN) as a uniting peace organization who handle the Rwanda's conflict. However, in *Hotel Rwanda* the UN more shown as a UN's leader who fail. The presence of UN in Rwanda is criticized by many people, especially the world's society. They concluded the arrival of the UN is useless. The film depicted was a lot of help coming in Rwanda, but still their arrival

described in vain. The Americans, the French, the Italians even the UN soldiers are failed in dealing with Rwanda's conflict. In the previous section (3.2.2), the writer in this thesis has analyzed the failure of the UN, and concluded that UN is not only the one organization to be blamed.

To convey a moral message in *Hotel Rwanda*, George described the Rwandan put great hopes on foreign aid. This proves in film's 00'48'22, is taken by the writer as a scene which depicting the great hope of Western aid. "They are here! We are safe! Soldiers have arrived, look it's the French!" This illustrates that how Rwandan needs Western. The next scene, described the French decided a decision that surprising Rwandan.

Tutsi man : Thank you for being here sir! Thank you very much.

French soldier : No Rwandans!

Tutsi man : What?

French soldier: Foreign nationals only! Sorry but these were orders.

Tutsi man : But, you can't leave the children behind.....

Paul : These man are not here, they not here to help us sir.

This case illustrates the lack sensitivity of all the whites towards Rwandan. This is increasingly emphasized by George in a scene where the refugees in Rwanda were desperate. They decided to await the death:

... they cowards! Rwanda is not worth a single vote to any of them, the French, the British, the Americans. 'There will be no

intervention to us. We can only save ourselves. Many of you influential people abroad. We must tell them what will happen to us” (00’64’05).

The genocide of Rwanda took a lot of world’s attention, but there was little to help. A little assistance can be seen in film by the presence of journalists who covered the conflict in Rwanda. Some international media attended and covered how the genocide was underway. According to Thompson, there were only two foreign journalists in Rwanda on 6 April 1994. When the Habyrimana's plane was shot down, who covered the incident was the journalist from Belgian radio and the BBC announcer. A few others drop up from Rwanda, but for most April there were no more than 10 to 15 reporters in the country at anytime (Thompson 5). The representation of foreign journalists in *Hotel Rwanda* is played by Jack, the American journalist. George visualize the character of a Jack, he is the one who dared to take risks. Jack served in Rwanda to report news about Rwanda. Jack is shown here as someone who is trusted by Paul to spread the news, anything that happened in Rwandan. Paul thinks that this is the only way for western aid to come.

Paul : I’m glad you have shot this footage and that the world will see it. It is the only way we have a chance that people might intervene.

Jack : yeah, and if n one intervenes is it still good thing to show?

Paul : How can they not intervene? When they whiteness such atrocities

Jack : I think, they'll say 'oh my god that's horrible' and then
go on eating dinners (00'42'49).

The failure of the media to engage with the Rwandan crisis is often seen as reason for the lack of public outcry and involvement. George in *Hotel Rwanda* describes the journalists will not record the genocide because they are afraid of what will happen to them if they go outside the hotel. This fear has a direct impact on the entire recording of the events of the war because the world will only witness the conflict through the eyes of the camera. If the camera is not present, it cannot record the events and the viewer will receive an incomplete account. One has to agree that these minor hiccups will have a huge impact on how networks broadcast events via the news story.

Terry George's motive in inserting the previous scenes is to open the eyes of the world's society who watch *Hotel Rwanda*. In 1994 era where genocide is happening, Rwanda and parts of countries in Africa are not considered as an important country. In the producers note of MGM, Terry George expressed his intention to raise the issue of Africa:

' I had seen coverage of the Liberian Civil War, and the Sierra Leone civil war, and Somalia, and I generally have this opinion that our media in particular, and Hollywood, had actively ignored Africa. Support to Africa so is lacking, Africa has many problems in terms of governance, but the world ignored ' (Mgm).

The carnage in Rwanda received less attention from the international world, especially France, Britain and the United States. One of the most dominant

is because this country has no strategic interests in the international eye. This fact is unfortunate by various parties. The UN says clearly, the forum pointed to the United States, Belgium, France and Britain was behind the tragedy of the massacre.

According to *Koran Tempo*, September 27, 2006, French President Nicholas Sarkozy admitted that his country is also guilty in the 1994 genocide in Rwanda. France was involved in training and arming Hutu militias. While the mass killing against the tribe and moderate Hutu citizens conducted by the military. Even so, Sarkozy believes "What happened here against humanity," Sarkozy said in his first visit as well as a French leader's first visit in 25 years to Rwanda. He added, "What happened here should be a reflection of the international community, including France, so we avoid this terrible crime. We want all those responsible pursued and punished," he said. On that occasion Mr Sarkozy also called for all those involved in the genocide were hunted down and punished (Tempo 2006).

3.3.4. The History-themed Film Literature

Most films about the genocide of Rwanda tend to view conflict as a whole from the version of history that have been circulated in the world such as in *Sometimes in April* by Raoul peck. The film represents the Tutsi as the people who are massacred during the genocide. The audience of the films about Rwanda's conflict might assume that *Hotel Rwanda* will eventually end with the story of the killing of Tutsis in Rwanda. The assumption may be embedded in the

audiences mind because of the official history. The Rwanda's conflict is represented in the film but the director does not only represent the Hutus crime which is already shaped in common people's mind.

In *Hotel Rwanda*, Terry George does not portray the story or a long history of conflict in Rwanda. George's agenda is to bring a new representation of genocide in Rwanda through presenting new stories that are not known by the audience. This discussion has been discussed in the previous chapter. George shows that the failure of UN in addressing the genocide of Rwanda is not only the failure of the UN, he also opens a fact about General Agustin Bizimungu's crime. This is unusual for the films about the genocide of Rwanda because usually the director takes a common story about the Rwandan conflict.

Hotel Rwanda is a tribute to the memory of the victims of the Rwandan genocide. In addition, the historicity of the film's narrative acts as a reference to the 'real' events which occurred in Rwanda, thereby taking on the position that factual evidence is the base of film messages and the audience should interpret them along realistic lines. *Hotel Rwanda* is dedicated to the memory of the Rwanda massacre. Sometimes, the making of the films were usually not accompanied by native Rwanda like in *Sometimes in April*, the film depicts the attitudes and circumstances leading up to the outbreak of brutal violence, the intertwining stories of people struggling to survive the genocide, and the aftermath as the people try to find justice and reconciliation. This film just repeating the story of history, without any messages to be conveyed by the director.

As Stephen Greenblatt argued, this is in many ways an apt example of the intersection of the historical and the literary. The fundamental assumption of the New Historicism, currently the most influential approach to academic literary studies, is not in itself new. The assumption that this type of criticism makes is that history is a 'knowable' organized set of events. History is complicated beyond belief, it is always hard to try and figure out what has really happened and be positive about it in any historical research. Historicism assumes that history somehow influences the literature that is produced at the time and therefore the piece can be understood from merely studying the surroundings of the author of the piece.

...the new historicism erodes the firm ground of both criticism and literature. It tends to ask questions about its own methodological assumptions and those of others. . . . Moreover [it] has been less concerned to establish the organic unity of literary works and more open to such works as fields of force, places of dissension and shifting interests, occasions for the jostling of orthodox and subversive impulses (Payne 2).

Trough the quotation above, this is certainly influential in research about who the author of such literary works. The writer of this thesis has been discussed about 'the concept of power' in the chapter two inside this research. In New Historicism believe, Power does not only come from the top of political and economic structure. It circulates in all directions, all social levels, and all times. Power circulates through the exchanges of goods people, and ideas through

various discourses. The discourse means a social language which is created by certain cultural conditions. The people who are under pressure but they oppose the authority in their lives are the 'revisionist' and the dominant one is the 'official' which maintains their dominancy through various ways. There is no "grand narrative" or monolithic discourse because a discourse cannot provide total explanation on history (Tyson 281).

Thus, it can be assumed that a discourse is always dynamic and not fixed. It does not stand still but sometimes it might overlap with other discourses. Discourses can oppose and wield power (Tyson 281). Perhaps many versions of history that describes the genocide of Rwanda between the Tutsi-Hutu. However this is not wrong, it all depends on who the rulers power. Power is meant here are the ones who have "greatness", those who can write history, they have a strong point of view to the writing of Rwanda's genocide history. From that reason, New Historicists believe that there is a relationship between individual and society. People are not always under pressure but they can oppose the authority in their lives. No one can have an absolute power by his own. In maintaining his dominance, his power must operate in various discourses (Tyson 281-282).

3.4. Non Narrative Aspects

Non narrative is an aspect which can support the narrative aspect of the film. In the previous discussion, the narrative aspect is accommodating the story line, dealing with the formal elements of the story itself, the non-narrative aspect provide the artistic and cinematic side of film. Terry George's background as a

notable director, gives a large influences to the non narrative aspect. George is known as a director who often makes cinematic works with the theme of civil war, racism and human rights issues. In *Hotel Rwanda*, George illustrates its storyline with the lack of world's society awareness in responding the genocide in Rwanda. The main discussion in this film is shown as allusions by the filmmaker.

In the discussion in chapter 3.4, the writer of this thesis has found George's agendas in *Hotel Rwanda*. The lack of world's society awareness in responding the genocide in Rwanda can be develops in non-narrative analysis. This film is considered as a drama-war genre. Thus, the writer will analyze non narrative aspects in the terms of sounds, costume and setting. A sounds is usually essential for a film, it creates mood and strengthens meaning. Film soundtracks in such a way that music and other sound effects combined with visual images to produce a harmonious whole (Abrams 79). A film costume should be analyzed in terms how it contributes to support one's characterization. The last element is setting, a film sets can be provided by filming on location, in a setting that actually exists, or by set design where the location is built for the specific purpose of the film (Abrams 94).

3.4.1. Sounds

One of the essential elements needed in the production of a film is the composition of film music. Unfortunately, the majority of people who frequently visit their local theater do not know what a film score is, let alone what its functions are. Soundtrack is of vital importance at both the filming and editing

stages. Film is both a visual and an aural medium. The most important film music within a film is likely to be the dialogue, plus any accompanying soundtracks such as those caused by movement of characters or objects. These sounds will give us a lot of information, helping us to follow the story and complementing the images we see on the screen. However, it is likely that other sounds will be added to the film to further emphasize the meanings it is hoped the film will communicate (Abrams 110). The following is an analysis of the meaning of the soundtrack and its relation with the scene that has shown by George. Without seeing a conversation between Paul and the western, the audience in this film can judge George's critics against the world's society through the soundtrack in this film. There are scenes which George specifically put the soundtracks that have the greatest significance. Nowadays, soundtrack and dialogue can co-exist, lending a heightened 'realism' and greater emotional power (Abrams 80).

3.4.1.1. *Million Voices* as a criticism for the western

A film's music is usually not noticed, it is incidental, and supports the narrative by reinforcing the intended meaning. We are often not conscious of its presence (Abrams 122). If explored more deeply, *Hotel Rwanda*'s soundtrack have critically important meaning. Such as *Million Voices*, a song by Haitian-American musician Wyclef Jean from the soundtrack of the 2004 film *Hotel Rwanda*. The song criticizes ex-colonial powers for splitting Africa into so many countries and thus, making them very weak economically. An assumption is being

made that the many tribes and nations that have been at war for thousands of years would on their own have united.

The lyrics in the fourth stanza (1) (see appendix 1). "*Why can't Africa be the United Kingdom of Africa*", refers to the unnecessary division of the continent, which would be much stronger if it were unified. The song lends the voice of the children, backed by a chorus of cascading vocals. Wyclef Jean sums up his message that Africa has value due to all its work and toil, and that all the precious commodities don't justify its oppression. He might argue that a people who were one from the beginning can still unite. If examined more deeply, the meaning in this song could sharpen the film's 00'58'51, at the scene where the French refused to help the Rwandan, in this scene, the western is clearly illustrated ignoring Rwanda. When this scene begins, George immediately slipped *Million Voices* to sharpen his criticism of westerns. This dramatic scene opens with the beginning of the song in the first stanzas "*Ni ryari izuba, Rizagaruka, Hejuru yacu, Ni nd' uzaricyeza ricyeza*" (When will the sun return above us?, Who will reveal it once again to us?).



(00'58'51)

With a combination of visuals and sounds, the song then, subtly reflects the ignorance of the westerns and European leaders, and how the artificial hierarchy of races created by the Europeans has destroyed the society of African nations. According to Abrams, soundtrack can assist in providing a simple form of source music, by the inclusion of random songs into the film at appropriate times. A song can properly describe a scene with its lyrics (108). This proves in the sixth stanza, *“Lord, did you hear us calling you? Can you do something in Rwanda”*. Wyclef Jean described the hardship of life in Rwanda, with this lyric, Wyclef convey Rwanda is a small and poor countries that are means nothing. Wyclef’s argument, sharpened with lyrics in the next stanza *“they said: the man is judged according to his works, so tell me Africa, what’s your worth? There’s no money, no diamonds, no fortunes on this planet that can replace Rwanda”*. By the lyrics of this, it clearly illustrates Rwanda is a small country that are ignored, despite the genocide of Rwanda have made a millions of deaths. The world's society does not do anything to help Rwandan. Probably, this is also why Wyclef give the title of this song *Million voices* , in which nearly a million people lost their lives.

3.4.1.2. “Mama Ararira” and “Mwali We!”

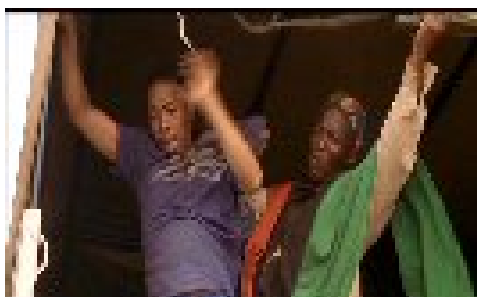
A soundtrack consisting of various songs can assist in providing a simple form of source music, by the inclusion of random songs into the film at appropriate times. A song can properly describe a scene with its lyrics. In the previous explanation, the writer of this thesis has explained the meaning in the lyrics of the song and its relation to the theme song. *Hotel Rwanda* features a

soundtrack that evokes both a range of rich African musical traditions and the horror of ancient tribal tensions pushed to a murderous breaking point. In the theory of filmmaking, this is called the background music. Background music is designed to enhance a production subtly without upstaging the primary program content (Wurtzel 250). In Afro Celt Sound System's "*Mama Ararira*" and "*Mwali We!*" medley sets the tense, haunting dramatic tone, while a pair of contributions from group vocalist Dorothea Munyaneza underscore the innocent humanity at the heart of the tragedy.

Both of the songs are full of beautiful melodies, a unique instrumentation and African element comes amid the scenes. But usually the audience of film unaware that music is present on a program unless the audiences listen especially for it. As Wurtzel argued:

Background music can contribute a great deal to setting the overall tone or mood of a scene. Since background music is designed more establish a mood than be an identifiable piece of music, the easily accessible selections from production records are usually very useful for this purpose. This back sound mostly raised when the massacre scene (Wurtzel 250).

George collaborate this, between backsound and the pictures on film, where it is very touching for the audience:



Skripsi



The genocide of

Rizky Ardian



(00'36'50)

Viewed from the scene footage above, it is clearly visible although there is no conversation in that scene. George showing this scenes and combine it with "Mama Ararira". Although the scene is intentionally displayed with no dialogue, the delivery of the meaning of this scene can be conveyed to the audience very well because the combination of both. Caryl Flinn through her book *Strains of Utopia: Gender, Nostalgia, and Hollywood Film Music* has approved it:

Picture and track, to a certain degree, have a composition of their own but when combined they form a new entity. Thus the track becomes not only a harmonious complement but an integral inseparable part of the picture as well. Picture and track are so closely fused together that each one functions through the other. There is no separation of I see in the image and I hear on the track. Instead, there is the I feel, I experience, through the grand total of picture and track combined. (Flinn, 46)

"Mwali We!" created to describe the sadness of Rwandan genocide. The song is intended to build an atmosphere that is very alarming and describes suffering of Rwandan at the time. In "Mwali We!", African musical instruments

include a wide range of drums, slit gongs, rattles, double bells as well as melodic instruments like string instruments, and different types of wind instrument like flutes and trumpets.

Actually both of these songs were rhythmically dynamic and happily impressed. "*Mwali We!*" filled with the typical tones of Africa instrument, but as discussed earlier, in fact these songs have a sad meaning. This dynamic tones intentionally combined by the editor of this film with an important goal. This is to make the *Hotel Rwanda*'s audience more shocked by the scenes that is contrast when combined with this backsound, a smart and cheerful rhythm is supposed to be suitable when combined with the scenes that reflect happiness. The thesis writer's argument is supported by Nathan Abrams' understanding. He argued that "usually the sound we hear in a film directly accompanies what we see on the screen, it is appropriate sound, it is the sound we expect," (Abrams 112). The horrific acts of violence are accompanied by bright, happy, energetic music rather than the sinister, threatening incidental music we may expect. This is an example of contrapuntal sound. The sound works against what we see on the screen. In these particular cases the effect is to emphasize the characters' casual, sometimes gleeful attitude to violence while also shocking the viewer (112).

3.4.2. Costume

As the representation of people's identity, dress reveals people's characteristics, social status and most importantly, how people want to be looked like. The same theory can be applied to film costume, which is not only a purely

visual spectacle but also an important element to sustain the entire film. Costumes help create an actor's character. They can place an actor within a particular historical period, indicate social class or lifestyle, and even determine what is possible and what is not (Abrams 94). Film costume on one hand helps to form the concepts and images of different characters and through the process of changing different costumes film narrative develops simultaneously. On the other hand since the change of dress can reveal social changes, thus film costume can represent the social changes for it is adopted from the daily dress.

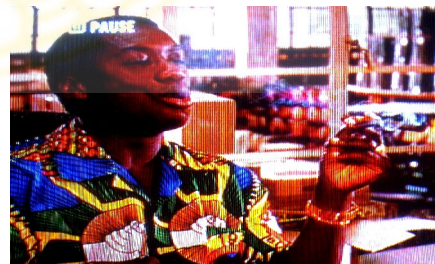
In this section, the writer will analyze the costume in *Hotel Rwanda*. The writer seeks how film costume corresponds with the film narratives thus the audience can gain further understanding of the whole film through the help of film costume. Therefore, through the discussion, the writer will examine and analyze one function of film costume as a method to form film characters and create deep meanings of the film.

3.4.2.1. *Interhanwe's Outfit in Hotel Rwanda*

The writer of this thesis will analyze the costume of the Hutu's rebel (Interhanwe) which is portrayed in this film. The writer will find the accuracy of costumes chosen by Terry George in describing the cruelty of Hutus. Since *Hotel Rwanda* is a movie based on history, the writer tries to compare the costumes at the time of the genocide with what is in the film.

George allows for the *Hotel Rwanda's* audience to see the visual representation of many different sides. The writer has found a way contradictory

story of genocide in the previous chapter. The contradiction also appears to the terms of the costume of the Hutus. When seen in the film, the character of a ruthless Hutu could be supported by a selection of costumes. The Hutus who are often portrayed as using flashy colors such as yellow, red and green, as if this is their identity. This can be found in film's 00'05'11, when Paul and his staff passing the Hutu's area with an office outfit, the Hutus come to stop his car. The camera is situated at a point of view shot from Interhanwe's eyes. The first shoot is a fade in to a close up view of Paul's white box car in which he is sitting. The camera switches to a close up shot of Hutus army's expression. It seems like they found their enemy. In this film, portrayed a bunch of Hutu rebels who often attack the Rwandan who were not on Interhanwe's clothes, the Hutus thought they were Tutsi. It also should be noted that Paul is in blue shirt and the Tutsi men beside him using a brown clothes. Quickly the camera shows a close up shot of their clothes which is opposite to the Hutus army. This will endanger him self. As the Hutu, suppose he use Interhanwe's clothes.



From that capture pictures above, it is clear that George intentionally to create a Hutu's character as cruel. When seen in the history books, no books that explain everyday wear Hutus.

However, the writer has tried to browse the pictures of the Hutu rebels during the genocide of 1994. The writer does not see the clothes worn by Hutu rebels as portrayed in this film. When seen, should Interhanwe's clothes more simple than that shown in the film. Almost the same as Tutsis, The Hutus wear an ordinary clothes like shirts and pants. Thus, the writer concluded that Terry George wants to portray the cruelty of the Hutus. In the previous sub chapter, the writer has concluded that the atrocities committed by Hutu backed by those who hold political power. Moreover, a general of the Rwandan army (General Bizimungu) also portrayed supporting Hutu violence against Tutsis. Through the selection of this costume, George clarifies the obvious cruelty Hutu who torturing the Tutsi when they wearing army uniforms. Typically the armies are maintaining the peace, but the opposite is shown by the director of this film. Some of them are wearing Interhanwe's clothes, in this film portrayed that they were rebels who had assisted the Hutu army to kill thousands of Tutsis. Hutu rebel costume selection is intended to sharpen criticism of George against the Rwandan government. To wear such clothes, will make Hotel Rwanda's audience concluded that the marked man was also doing violence to which they should not do.

3.4.3. Setting

The writer's finding can be strengthened through the analysis of non narrative aspect in the terms of setting. The *Hotel Rwanda*'s setting will be discusses through analyzing the sets of *Des Milles Collines* Hotel. The setting sets up expectations for the viewer and can instantly produce meanings. It signifies certain things. Setting can be provided by filming on location. In a setting that actually exists, or by set design where the location is built for the specific purpose of the film. (Abrams 94). The settings in *Hotel Rwanda* take place in Kigali, Rwanda. Housed in *Des Milles Collines* Hotel. Most of the scenes in the film are spent in a scene in a hotel when negotiations between Paul and Hutu rebels. The selecting of settings on the hotel here has special meaning. According to Alan Wurtzel, the setting here are to provide the background and physical environment for the action (Wurtzel 448). In this film, *Des Milles Collines* Hotel is the only place for Tutsi refugees. These hotels are managed by Paul. The refugees considered they will be safe when hiding in the hotel. The writer of the thesis will analyze the scene which took place at *Des Milles Colines* Hotel, because the majority of scenes in this movie are done in the hotel. The writer will pay attention to the background in every scene, in which the scene took place in *Hotel Rwanda* to start a dialogue.

3.4.3.1. *Des Milles Collines* Hotel

In film, *Des Milles Collines* Hotel is a place for the refugees of the Rwandan genocide victims, most of them are Tutsi. However, since this is a non-

narrative analysis, the writer will analyze the setting of the most dominant in the scene which portrayed at this hotel. The writer takes the example in the scene between Colonel Oliver and General Bizimungu. In this scene, it seems like they are relaxing, but this situation contrasts with the situation outside the hotel. In this scene, Terry George deliberately depicts a comfortable situation in the hotel. In this case, George uses the method of filmmaking that can builds an audience mood, as Alan Wurtzel stated :

To set the time and place and to establish the mood. The set should tell the audience something about the time and place in which a show occurs. In dramatic productions, this means the specific location, the time of the day, and chronologic period. The mood or atmosphere of the show is suggested by the script, determined by the director, and interpreted into a physical reality by the scenic designer (Wurtzel 448).

George has created a set in this scene with Abrams' understanding about the technical film sets. This is seen in the presence of these aspects in many scene, which portrayed the people who staying in the hotel is synonymous with beer and wine. This contrasts with conditions outside the hotel, the massacre happened everywhere. The director described the *Des Milles Collines* hotel is a safe place for Rwandan who want to evacuate. However, the most prominent case that taken by the writer is the selection of settings by Terry George. In film's 00'46'03 minutes, is considered by the writer as a scene that stands out. The following is an excerpt scenes:



Figure 1



Figure 2



Figure 3



Figure 4

An analysis of the setting cannot be complete without mentioning the symbolic use of beer. Through the scenes footage above, in figure 1 portrayed that General Bizimungu was enjoying his beer. Beer in this scene symbolizes luxury, the writer assumes that the selection of beer here to describe the indifference of General Bizimungu against the genocide.

Besides displaying symbols such as beer, in the previous sub chapter, the writer has assumed that the General bizimungu is not a good person. In this film, he is portrayed as a coward. This proves when the scene takes place, General Bizimungu was talking with Colonel Oliver, and they are talking about the solution of Rwanda's conflict. In capturing this scene, Terry George makes this scene slightly raises a questions for the *Hotel Rwanda*'s audience. Because this is

the analysis of non-narrative, the writer will not discuss the conversation between them. Rather, the settings that were created by George is signaling the Bizimungu's bad side. In conversation, George composes this scene with the background of a swimming pool and hotel guests who are swimming behind him. Logically, this scene should not be in the pool. Thus, George might create a situation that could make the audience become aware that Bizimungu was not serious in dealing with Rwanda's conflict.

The use of swimming pool as setting is still being discussed, another important aspect to the setting is in the figure 2, portrayed the westerns that were swimming, all guests at the hotel are white man. In figure 3 portrayed Paul as an ordinary Rwandan who serves the guests of the class. When he walked toward the guests, the setting of these scene portrayed is almost identical in figure 2 which is showing the whites. This conclusion is strengthened in figure 4, which describes the western people were sipping beer. The conclusion of the two scenes footage above is the depiction of the westerns that did not help the genocide in Rwanda. Although the westerns here shown as a supporting role, their appearance has significance in delivering the director's agenda. Thus, Terry George uses a unique technique in this scene.

To give the show unique style which unifies its visual elements. Style is the visual treatment or the 'look' of a production. It is used both to unify the visual elements of the scene and to enhance its mood and tone. A set's overall style could be designed to be contemporary and has its own purpose (Wurtzel 448).

3.4.3.2. Props of the Massacre Scene

The sets in the massacre scene are most taken in the outdoor area. Almost similar setting as in the action film, the massacre scenes in this film portrayed a cruelty. Certainly the scenes of cruelty that led to violence, involves many supporting people. In this discussion, the writer will examine the setting that has been prepared by Terry George for this scene.

The other element which is included in the mise-en-scene is props. Props are the inanimate objects placed within the setting. They may remain static or may be used by the characters in the film. Props may simply serve to strengthen the effect of the setting by making the environment in which the action takes place visually more convincing (Abrams 94). There are several props which strengthens the effect of the setting and also to depict the massacres of Tutsis that occurred during the genocide. The emergence of fire at the scene of violence, the use of a gun and sword.



Figure 5



Figure 6

Figure 5 and Figure 6 above portray the scenes of burning houses, burning here is the effect of the war. In the film action, the use of fire can be represented as elements which symbolize violence. According to Alan Wurtzel, Fire is always a potentially hazardous special effect because the only convincing fire is a real one. Studies show that fire can have a physical effect, increasing the rate of respiration and raising blood pressure (Wurtzel 466). Thus, the writer assumes that the election of fire in this scene also has a goal to strengthen the meaning. The film maker can brings the audience's mind in the atmosphere the created by director.

The props also used to reinforce the massacre scene. In the filmmaking understanding, the properties are needed by the performer in the course of the performance are hand props (Wurtzel 464). In *Hotel Rwanda*, this include the using of weapon strengthens the meaning of violence that represented by the Hutus. Some of the weapons used in this scene are a gun and sword. Both are strengthens the meaning of violence that represented by the Hutus.

In every scene, the director is never described the Hutu who took off their weapons. This may be to reinforce the bad character of the Hutu. Since, this film portrayed the power that controlled by the Hutu in Rwanda, those who often make arbitrary slaughter.

Figure 7



Figure 8





Figure 9



Figure 10

These weapons were used during the Hutus massacred the Tutsis. This film portrayed the sword has a specific meaning. In this scene, illustrated that the majority of Hutu population has a sword. In this case a sword are the additional items which complete a setting in the scene. As portrayed in figure 7 and 9, the sword here as the items which appear on-camera, those has special meanings, all the varied items used to set the atmosphere, provide detail and simply produce a pleasing background setting (Wurtzel 465).

This film depicted the extremist Hutus who often slaughter the Tutsis' heads. "*Cut down the tall trees,*" was one of the chilling slogans of the Hutu extremists who forced an ordinary Hutu to become killers. Thus, swords have an important role to sharpen the bad reputation of the Hutus.

CHAPTER 4

CONCLUSION

The writer of this thesis concludes that Terry George has taken a different point of view in representing the genocide in Rwanda. One thing that is different is the depiction of the Hutu. Here the Hutu's characteristic is portrayed through the character of Paul. There are a lot of scenes where Paul looks actively help the Tutsi even though they are considered as the Hutu's enemy. Another contradiction that appears is the conflict of the United Nations (UN) which is taken from Colonel Oliver's point of view whereas Colonel Oliver here is a fictional figure. Interestingly, through Oliver's point of view, *Hotel Rwanda*'s audiences can gain a better understanding about the conflicts that plagued the UN at that time. The writer has assumed that foreign countries are not interested in helping Rwanda. For example, in the movie, France is only willing to help the western people that get trapped in the middle of the conflict. The official history record also claims that the UN should be responsible for the deaths of hundreds of thousands of Rwandan people. Besides the two contradictions above, *Hotel Rwanda* also describes Aguztin Bizimungu, the General of Rwandan army as a mean and savage person. Thus, it can be concluded that the film has picked up something new that has not been known by the public.

Thus, based on the analysis, it can be concluded that *Hotel Rwanda* has challenged the official version of the story. With the director's refusal of the story of genocide in Rwanda, the thesis writer has analyzed the historicity of *Hotel*

Rwanda. Through this understanding, the acceptance of historical narrative or marginalized people is aimed to gain equal representation of historical narratives from all groups. New historicists avoid grand narrative since it is told only from a single point of view that claims it is as the only accurate history. Therefore, in figuring out the historicity of the text, the writer has analyzed all the background for making this film. The main character in the movie is based on a native Rwandan, Paul Rusasebagina which is also the consultant of this film. It is told that this film is made through his story. This proves that the New Historicism tries to gain attention for marginalized people. New historicists avoid the factual content of historical accounts and foreground. They look at the way history is interpreted by different cultures to fulfill their ideological needs of their power structures. Thus, the writer has concluded these contradictory things have a purpose. The film's epilogue displays a series of graphics which state that Rusesabagina saved 1,268 Rwandan refugees at the *Des Mille Collines Hotel*, and now lives in Belgium with his family. It also noted that the captains of the Hutus's rebels, Rutaganda and General Bizimungu were tried and convicted by the UN for war crimes in 2002 that caused almost a million people died by the time the genocide ended in July 1994. It can be assumed that Terry George's motive in visualizing this is to get the world's response. At that time, many countries who witnessed this genocide, however no countries took serious action. Thus, the film is considered to bring a new version of history, since the benchmark of the Rwandan genocide exists only in books that concluded the chronologically of

genocide occurred. Moreover, this movie shows the contradictive points which are worth to get more attention from the audiences.



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SYNOPSIS

Hotel Rwanda is a 2004 African-theme film directed by Terry George. It was adapted from a screenplay written by George. Based on real life events in Rwanda 1994, portrayed the tensions between Hutu and Tutsi peoples lead to a civil war, in a country where corruption and bribes are routine. The main character in the film that is created based on native Rwandan, Paul Rusasebagina. In this film, George entrusts a famous Hollywood actor, Don Cheadle to play a role as Paul. He portrayed as the manager of *Des Mille Collines* Hotel, a very successful businessman who smoothly greases the wheels, making powerful connections in all strata of Rwandan life. Paul is Hutu but his wife, Tatiana (Sophie Okonedo), is Tutsi. His marriage is a source of friction with Hutu extremists, most prominently George Rutaganda, a friendly supplier to the hotel who also is the local leader of *Interahamwe*, a brutal anti-Tutsi militia. As the political situation in the country deteriorates, Paul and his family observe neighbors being dragged from their homes and openly beaten in the streets. Paul curries favor with people of influence, bribing them with money and alcohol, seeking to maintain sufficient influence to keep his family safe. When civil war erupts and a Rwandan Army officer threatens Paul and his neighbors, Paul barely negotiates their safety, and brings everyone to the hotel. More refugees come to the hotel from the overburdened United Nations camp, the Red Cross, and orphanages. Paul must divert the Hutu soldiers, care for the refugees, be a source of strength to his family, and maintain the appearance of a functioning high-class hotel, as the

situation becomes more and more violent, with mobs in the streets just outside the gates.

The UN Peacekeeping forces, led by Colonel Oliver, are unable to take assertive action against the *Interhamwe* since they are forbidden to intervene in the genocide. The foreign nationals are evacuated, but the Rwandans are left behind. When the UN forces attempt to evacuate a group of refugees, including Paul's family, they are ambushed and must turn back. In a last-ditch effort to save the refugees, Paul speaks to the Rwandan Army General, Augustin Bizimungu and when the bribes no longer work, he blackmails him with threats of being tried as a war criminal. The family and the hotel refugees finally leave the besieged hotel in a UN convoy, and they travel through retreating masses of refugees and militia to reach safety behind Tutsi rebel lines.

APPENDIX 1

Million Voices

Ni ryari izuba, Rizagaruka, Hejuru yacu,

(When will the sun return above us?)

Ni nd' uzaricyeza ricyeza. (Who will reveal it once again to us?)

Rwanda, Rwanda, Yeah Rwanda, Rwanda. (1)

They said: "Many are called and few are chosen,"

But I wish some wasn't chosen, for the blood spilling of Rwanda.

They said: "Meshach, Shadrack and Abednego, thrown in the fire but you never get burned," but I wish that I didn't get burned in Rwanda.

(2)

They said: "The man is judged according to his works,"

So tell me Africa, what's your worth? There's no money, no diamonds, No fortunes on this planet that can replace Rwanda...

Rwanda Rwanda Yeah, Rwanda Rwanda

These are the cry of the children (3)

Rwanda Rwanda, Anybody hear my cry?

If America, is the United States of America,

Then why can't Africa, be the United States of Africa?
And if England, is the United Kingdom,
Then why can't Africa unite all the kingdoms
and become United Kingdom of Africa? (4)

Rwanda Rwanda, Rwanda Rwanda
Yeah, yeah. These are the cries of the children, yeah.
Can anybody out there hear our cries? (5)

Lord, did you hear us calling you?
Yeah, Rwanda Rwanda, Lord, did you hear us calling?
Can you do something in Rwanda? Rwanda Rwanda, Rwanda Rwanda
I'm talkin' 'bout Jesus; talkin' 'bout Rwanda Rwanda Rwanda
Talkin' 'bout ... talk'n 'bout ... Talkin' 'bout ... talk'n 'bout ... talk'n 'bout ... I
wanna play my guitar for Rwanda.... (00'54'57)