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Global Images, Local Politics? Tensions between Apartheid and Post-apartheid Politics in a Pop Cultural, Genre-killing Artefact: Neill Blomkamp's *District 9*

What is the meaning of concepts such as *the* 'African Cinema' in a world where images, money, and identities flow incessantly and are virtually available everywhere on the globe in real time? What could it mean to bring such a concept to the fore in the debate around post-apartheid South African cinema? In this paper we approach these questions by analysing one of the most successful and controversial movies of 2009: Blomkamp's Science Fiction *District 9*. In our analysis we point to the interesting media strategies that render the concept of postcoloniality ambiguous and thus work as mechanisms for making the reader conscious of colonial continuities. In this paper we elaborate on these strategies and point to the ways the movie orchestrates mechanisms of inclusion and exclusion in order to produce subject positions very different from common technologies of 'Othering'. Instead, we promote a mode of 'Othering' that is rooted in a different kind of agency, namely *becoming* in a Deleuze and Guattarian sense.