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Return to office after  
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## **BOROM SARRET**

BOROM SARRET TAKES US THRU THE WEAR-  
SOME DAY OF A BONHOMME CHARETTE OR CART  
DRIVER, WHO SEEKS TO MAKE A LIVING FROM A  
HORSE AND BUGGY TAXI SERVICE. THE FILM  
IS ABLE TO CONVEY THE HEAVY WEIGHT OF  
POVERTY, THE GROWING DEMORALIZATION OF  
AN UNPRODUCTIVE DAY, & THE FRUSTRATION OF  
THE STRUGGLE TO SURVIVE IN A SETTING  
MARKED BY THE GAP BETWEEN THE RICH WHO  
MAKE THE LAW & THE POOR WHO SUFFER ITS IN-  
EQUITIES. ... 'AFRICAN ARTS MAGAZINE, SPRING 1972

BOROM SARRJET

Written and directed by Ousmane Sembène

with

Iy Abdoulaye as The Cartman

Albourah as The Horse

Camera.....Christian Lacoste

Assistant director...Ibrahima Barro

Montage.....André Gaudier.

Country of origin: Senegal. In French with  
English sub-titles.

A New Yorker Films Release.

Running Time: 19 minutes.

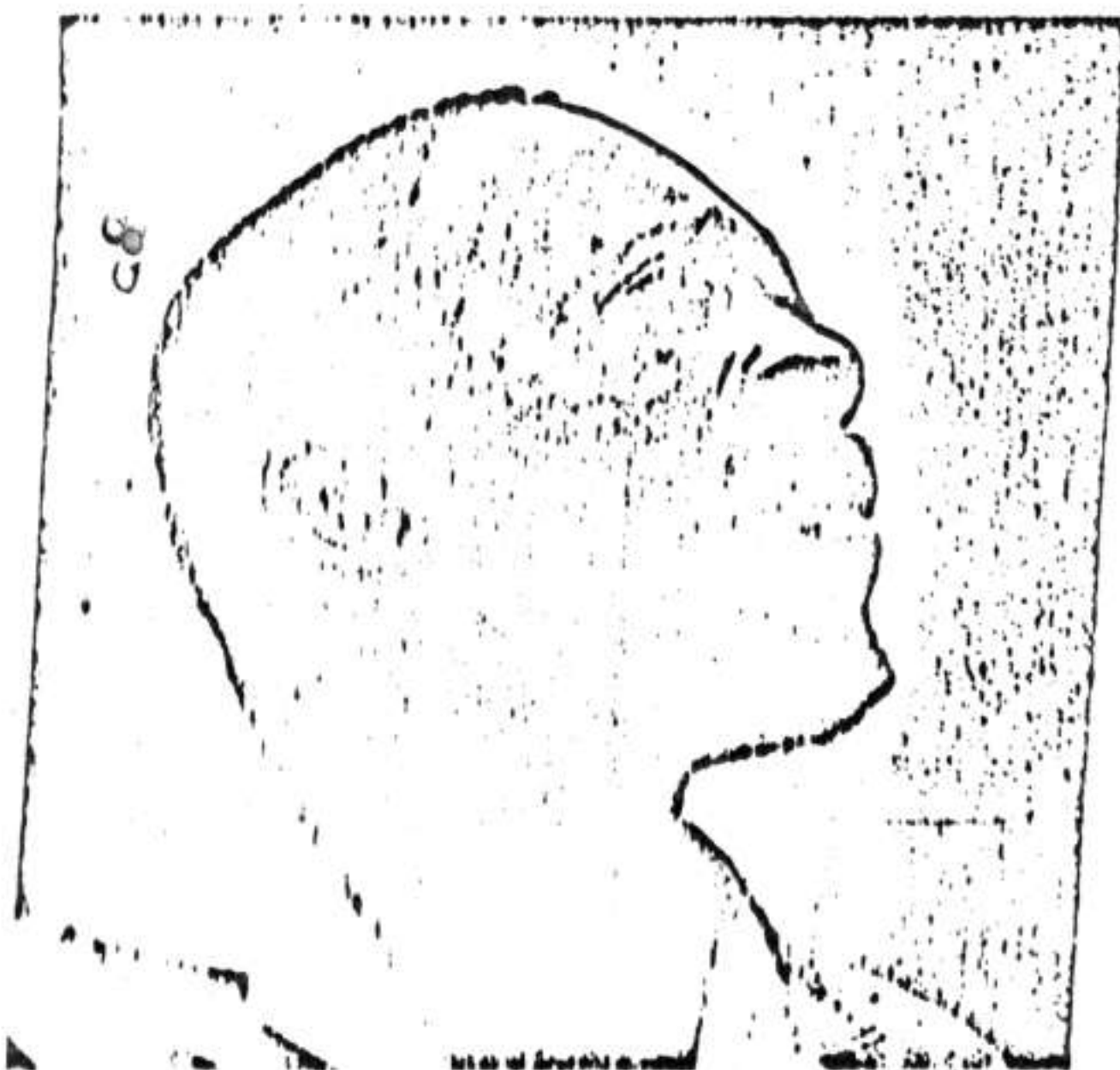


"Borom Sarret" is the term used in Dakar for the driver of a horse-and-cart taxi. This day in the life of one such man is an examination of the near-impossibility of combining human dignity with abject poverty.

19 minutes/black & white/16 & 35mm

"A pointed and poignant view of the struggle for existence in Dakar's lower depths . . . Sembène makes his point neatly and dramatically . . . A sharp, bright focus on an emerging, once dark African area and on a forceful talent."

—THE NEW YORK TIMES



## Ousmane Sembène

Ousmane Sembène, who is already being hailed as the father of African cinema, was born in 1923 in a village in Senegal and spent his youth as a fisherman on the Casamance coast. In 1944, as a sharpshooter in the ranks of Lattre's army, he landed in France. After his discharge he became a dock worker in Marseilles, an active militant in French labor unions, and a participant in the cultural movement of the African students. During this time, he taught himself to read and write French, and toward the end of the Fifties published his first novel, *LE DOCKER NOIR*, about the sad, secret world of the African emigré in France.

*BEAU PEUPLE* celebrates Sembène's return to Africa; *LES BOUTS DE BOIS DE DIEU* concerns the Mediterranean-Niger strike; *L'HARMATTAN* tells the story of a group of militants living in the midst of a traditional African society; *VOLTAIQUE* is a collection of finely wrought short stories, among them *BLACK GIRL*; *VEHI CIOSANE* is a violent satire concerning a case of incest in a tribal village.

In 1960 Sembène decided to turn to film making as an art form more in consonance with the Imagistic orientation of African society. Unable to obtain apprenticeship in Paris, he turned to the USSR, which offered him a scholarship for his technical training. In Moscow he became the assistant of the renowned Russian director, Mark Donskol.

Upon his return to Africa he made his first film, a documentary on the Sonrai Empire, commissioned by the Government of Mali. His second film, *BOROM SARRET* (1963), won the Tours Award and his third film, *NYAYE* (1964), based on his novel *VEHI CIOSANE*, won the Locarno Award. Sembène's first feature, *BLACK GIRL* (1966), which won the coveted Jean Vigo Prize and the Grand Prix of the Cannes Festival, firmly established Sembène as the leading African film maker. His latest film, *LE MANDAT*, is currently a great success in Paris.