



## HYÈNES

HYENAS

DJIBRIL DIOP MAMBÉTY  
SENEGAL, 1992

NEWS FROM THE ARCHIVE, 110MIN, OMEU

MI 13:00  
07 Stadtkino im  
Nov Künstlerhaus

**Mit:**

Mansour Diouf - Draman Drameh,  
Mahouredia Gueye - Le Maire,  
Djibril Diop Mambéty - Gaana,  
Ami Diakhate - Linguère Ramatou,  
Issa Samb - Professor

**Drehbuch:**

Djibril Diop Mambéty

**Kamera:**

Matthias Kälin

**Schnitt:**

Loredana Cristelli

**Musik:**

Wasis Diop

**Ausstattung:**

Oumou Sy

Geier fliegen über Colobane im Sahel – die Zeit der Hyänen beginnt. Die einstmals vom Krämer Drameh geschwängerte Linguère Ramatou kehrt als reiche Frau in ihr Dorf zurück. Ihr Angebot, für die Tötung Dramehs 100 Milliarden zu zahlen, wird zunächst abgelehnt: „Wir sind Afrikaner, aber die Wüste hat uns nicht zu Wilden gemacht.“ Doch bald bröckelt die Moral unter den massiven Lockungen des Wohlstands, Gier und Korumpierbarkeit triumphieren. Mambéty's HYÈNES – Teil seiner Trilogie über Kolonialismus und Konsumismus – überträgt Dürrenmatts „Besuch der alten Dame“ kongenial in den afrikanischen Kontext. (Maria Marchetta)

When “Der Besuch der alten Dame” premiered in Zurich in early 1956, Friedrich Dürrenmatt couldn't have guessed that the story of a wealthy woman corrupting a whole village was destined to become a key text for the second half of the 20th century – how obvious it might look in hindsight. After turning into a world-wide success story, a first film version was made in 1963 by Bernard Wicki as a star-studded international co-production that moved the story from small-town Switzerland to a vaguely Balkan place and changed the merciless original finale into a Happy End. No such nonsense with Djibril Diop Mambéty! What looks at first like a mildly exotic take on Dürrenmatt proves on closer inspection to be the most congenially accurate adaptation of this particular work for cinema and television alike. That said: Djibril Diop Mambéty couldn't persuade himself to be quite as cold and cynical as Dürrenmatt: Linguère Ramatou still sees to it that all citizens of Colobane take part in the murder of Dramaan Drameh who betrayed her when she was young, but it's done in a decidedly more colorful fashion than anybody here would dare, not to mention those cheeky surrealist touches added by the master in his inimitable fashion. (Olaf Möller)



**Djibril Diop Mambéty:** BADOU BOY (1970), TOUKI BOUKI (1973), PARLONS GRAND-MÈRE (1989), LE FRANC (1994), LA PETITE VENDEUSE DE SOLEIL (1999)