

Film Review

The new *Mandela: Long Walk to Freedom* film presents a selection and distortion of the history of South Africa and Nelson Mandela as



the secular humanists of the New World Order would like us to perceive it. The film rushes through the life and times of Nelson Mandela, completely ignoring the Cold War context and threat of Soviet communism on the borders of South Africa at that time. It glosses over the murders and massacres of the Marxists and presents scenes that stereotype whites as racist and blacks as noble revolutionaries only seeking for justice.

Political Propaganda

Producer Anant Singh is recognised as South Africa's preeminent anti-apartheid film producer.

Previous productions of Singh include: *Place of Weeping*, *Sarafina!*, *Red Dust* and *Cry, the Beloved Country*

. Heavily funded by the South African ANC government and the Nelson Mandela Foundation, this £22 million authorised biopic presents a selection of incidents from the history of South Africa and the life of Nelson Mandela that will go a long way towards further marketing the Mandela myth.

Emotive Speeches Backed by Orchestras

Shot for spectacle with impressive crowd scenes, the legend of Nelson Mandela is presented with numerous speeches backed with swooning orchestration that climbs to emotional peaks whenever Nelson Mandela addresses any crowd.

English Born Actor Plays Mandela

London born actor, Idris Alba, plays Nelson Mandela from his early days as a smooth lawyer through his recruitment to the African National Congress (ANC), to his arrest, imprisonment, eventual release and election as president. Naomie Harris plays Winnie, the fiery revolutionary love interest and second wife of Nelson Mandela.

Animistic Circumcision Rituals

The film begins with Nelson Mandela as a teenager going through the Xhosa circumcision ritual where witchdoctors prepare youth for initiation rites. The painting of their naked bodies in white chalk, passing through the smoke of burning everything relating to their childhood and washing off in the river, with full frontal male nudity, is disturbingly depicted.

Anachronism

Next we see the Nelson Mandela character depicted as a smooth lawyer in a three piece suite

walking past anachronistic security gates and burglar bars (which did not exist in South Africa in the 1940s).

Shallow Stereotypes

The film is a mythic and heroic story of man against man. In this case it is a black man leading all black people against white people who are depicted as uniformly racist, shallow and stupid. The film makers apparently believed that the best way to exalt Nelson Mandela was to depict all whites as narrow-minded, selfish, racist bigots. The first scene of whites in the movie is of them sipping champagne on a balcony, while the black workers bussle around on the streets below. Numerous fictional incidents and comments are inserted in order to reinforce this stereotype.

Reluctant Revolutionary

The time worn cliché of the reluctant revolutionary is inserted into the story turning Nelson Mandela from a happy-go-lucky smooth lawyer confounding a white woman in the witness box, to a frustrated and angry revolutionary fighting for justice, peace and equality for all.

Police Brutality

Numerous incidents of mindless police brutality are depicted, giving the impression that, without any provocation, or reason, they would beat up, or shoot, black men, women and children in cold blood.

Adulterous Affairs and Abuse

Nelson Mandela's pattern of adulterous relationships and repeated beating of his first wife are briefly touched on in a few fleeting scenes. Then much attention is given to the romance with Winnie, who became his second wife.

Preferring Paganism

In contrast to the repeated, respectful treatment of animism, Christianity is dismissed in a few striking statements and scenes. Mandela states that God only seems to answer the prayers of the Boers, and Winnie declares that there is no God who will save us, we must save ourselves!

Necklace Murders

Later Winnie Mandela gives a revolutionary call to violence from the front of a church, where the cross is obscured. With much anger and expressions of hatred, Winnie Mandela repeatedly calls for using stones, boxes of matches and petrol to 'necklace' *the informers* and kill the enemy. One brutal burning to death of a supposed informer through the ANC's signature necklace method is depicted. Actually, over 1,000 black people were burnt to death by the brutal necklace murder, so publically promoted by Winnie Mandela. Many of these were elected black town councillors and mayors – but that is not acknowledged in this film, which claims that blacks had no rights, no votes and no elected representatives.

Ignoring the Cold War Context

Significantly there is no mention of the Cold War context and not a scene or a reference to communism, the Soviet Union or the Russian and Cuban troops, at that time engaged in conventional warfare on the border of Angola and South West Africa.

The Missing Victims





[Nelson Mandela: A Symbol of Freedom](#)