

HUMANITIES INSTITUTE
Martial Frindéthié, Ph.D.

MY NAME IS FARGASS / Je m'appelle Fargass (2000)

Henri Duparc (1941-2006)

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OVERVIEW

Auteur Writer-Producer Henri Duparc is a Guinean-Ivorian filmmaker. He was born on December 23, 1941 in Forécariah, Guinea, and died on April 18, 1986, in Paris. Duparc's training in filmmaking first took place in 1962, at the Cinematographic Institute of Belgrade (former Yugoslavia), then at the *Institut des Hautes Etudes Cinématographiques de Paris* (IDHEC), between 1964 and 1966. In 1967, Duparc works as a producer for the Ivorian government's *Société Ivoirienne de Cinéma* (SIC), and when the company goes defunct, Duparc creates his own production company Focale 13 (later known as les Films Henri Duparc), in 1983. Duparc's work can be characterized as "cinéma naïf". His first source of inspiration is Côte d'Ivoire, whose traditions and everyday life he showcases and at the same time parodies with humor. Duparc produced a number of shorts, some documentaries, a television series, *Aya* (1986), and eight features, *Abusuan/Family* (1972), *L'Herbe sauvage/Wild Grass* (1978), *Bal poussière/Dancing in the Dust* (1988), *Le Sixième doigt/The Sixth Finger* (1990), *Une couleur café/Color Coffee* (1997), *Je m'appelle Fargass/My Name is Fargass* (2000), *Caramel* (2005).

Film In this 52-minute compact dramatic comedy, Duparc condenses an analysis of Ivorian society—what it has lost in its march towards development and what it has gained. Duparc examines crime, police brutality, domestic violence, unemployment, the extended family and solidarity, among other themes.

Background *My name is Fargass* is not, strictly speaking, a feature film. In fact, in 1999, on the eve of the presidential elections in Côte d'Ivoire, Duparc's production company, Focale 13, was commissioned by the European Union to make a series of short educational films on the duties and rights of Ivorian citizens. It was this series of short films that Duparc edited and put together to make a feature-length film. The film's cast is made up of local actors who are well known on international screens. Several of them, Adrienne Koutouan (Adrienne), Fargass Assandé (Fargass), Annie Tchelle (Marie), Zoumana (Zouma) and Gabriel Zahon (Gabriel), have already appeared in Duparc's films.

SYNOPSIS

The life of the Zouma family is disrupted when Zouma's nephew, Fargass, embarks on a path of crime. Fargass has arrived from the village to live with his uncle, Zouma, his aunt Adrienne, his grandmother Mamie, and his cousins Emile and Marie. Fargass has no desire to find work, and spends his days lounging on his uncle's couch, which also serves as his bed at night. When his fed-up uncle asks Fargass to earn money to support himself, Fargass opts for a life of crime. Fargass hijacks a woman's car and robs her of her money, phone and jewelry. Fargass is arrested and the family, shocked by Fargass' double life, struggle to get him out of prison with the intention of sending him back to the village. Meanwhile, Mamie, the

grandmother, and Gabriel, the cook, are looking for a traditional remedy to cure Fargass of his delinquent mindset. But Fargass is not the only one needing to be cured of mental disorders by traditional remedies. Mamie also promises Victor's wife to fetch her a treatment against Victor's drinking habit the next time she goes to the village. Victor is the alcoholic neighbor, who beats his wife whenever he drinks. Fargass' remedy is prescribed by the healer. However, Fargass, released from prison thanks to Adrienne's mediation, which convinces Fargass' victim to withdraw her complaint, never takes the medicine and refuses to return to the village. Fargass is finally rearrested for vagrancy by the city's ruthless and abusive police.

CHARACTERS

Fargass – A criminal young man who comes from the village to live with his uncle in the city.
Adrienne – Fargass' aunt, who intercedes to get her nephew out of jail when he is arrested for robbery
Mamie – Fargass' grandmother, who wants to cure him of his life of crime

CHARACTER ANALYSIS

FARGASS

Fargass is lazy, delinquent and hypocritical man. He would rather live as a freeloader and a beggar than find himself an honest job. When his uncle insists that he start fending for himself, Fargass turns to a life of criminality and vagrancy. While he chastises criminals, he is himself a dangerous outlaw.

Lazy In the three months Fargass has been living with his uncle, he has never bothered to find a job. Although his uncle has arranged for him to meet with his friends in the hope of finding him work, Fargass has never shown up. He spends his days lounging on his uncle's sofa. He begs when he needs money for a beer or a cigarette. His uncle is fed up with his laziness and tells him to get a job and take care of himself.

Delinquent When Fargass finally decides to take charge of his life, he does so by the most illegal of means. He hijacks a motorist's car, stealing her jewelry, money and phone, which he then tries to sell. Fargass' delinquency is such that his uncle compares him to the great gangsters of American films and fears for the lives of the family members because he says that, for money, Fargass would not hesitate to kill them all.

Hypocritical Mamie notes Fargass' hypocrisy when she learns that he is a criminal. She remembers Fargass applauding the punishment given to a boy tied to a tree by his father for stealing. She tells Adrienne that she would never have imagined that Fargass, who condemned the boy's delinquency, was himself a greater outlaw.

ADRIENNE

Adrienne is the one who really holds the Zouma family together. She is reliable, compassionate and strong. She interceded to get her nephew freed from jail. She runs to the rescue of a battered woman and gives her shelter at her home, defying the victim's violent husband.

Compassionate Adrienne's family knows they can count on her when they need support. A nurse at a clinic in the capital, Adrienne brought Akissi in for medical attention and to give birth in better conditions than would have been possible in the village. To prevent Fargass, who has been arrested for robbery, from being brought before the public prosecutor, Adrienne appeals with Fargass' victim to withdraw her complaint and have her nephew released. Adrienne's family is not the only one to benefit from her compassion. Adrienne also runs to the rescue of a neighbor beaten by her alcoholic husband.

Strong When Adrienne runs to the rescue of her neighbor who is being battered by her violent husband, she knows the risks she is taking. Victor is an aggressive man. He comes to threaten Adrienne, who has given shelter to his wife. But Adrienne is not intimidated. She refuses to open the door to Victor, and orders him to leave her property and not return until he is sober. Victor's threats do not deter her.

MAMIE

Mamie is a caring, imposing and respected woman. She is the traditional pillar of the family. Her presence is reassuring. Her advice is well taken by the family as well as the neighbors.

Caring When Gabriel is absent from work for the first time in years. Mamie is worried and goes to see if he is well. Gabriel explains that he was picked up by the police during the night, and has only just been released. Mamie advises him to stay home and rest, and that she will cook today for the family. When Mamie sees the neighbor's son tied up by his father, she orders the father to set the boy free and tells him that his punishment is too harsh. Mamie promises Victor's wife a remedy to cure Victor of alcoholism, and she and Gabriel try to find a cure to Fargass' delinquent nature.

Imposing Mamie is an imposing woman both in her family and in the neighborhood. Her mere presence commands exemplary behavior from family members, as she represents ancestral values for them. She is the first person to whom Adrienne introduces Akissi's newborn son to be blessed. Zoumana and Adrienne often seek her advice.

Estimable Mamie is an estimable woman. Matriarch of the family, she is appreciated, respected and listened to by all. Even the disrespectful Fargass cherishes Mamie's presence and pays her unwavering respect. Fargass carries out Mamie's orders without complaint.

THEMES

Arts and culture Fargass' victim explains to the police that the money Fargass stole from her was the fruit of her husband's extreme sacrifice. She explains that her husband is a sculptor, who refuses to allow his works to be sold at a cheap price. However, to pay for his mother-in-law's medical expenses, the sculptor decided, with a heavy heart, to part with some of his works. It was the money from the sale that Fargass stole from her. Here we see the commitment of an artist, Duparc, to the arts and the creators of the arts. Duparc, as we know, is a great defender of the arts and culture; he is a militant in favor of a valorization and consumption of the arts and culture, which are sadly lacking in Côte d'Ivoire, and generally in Africa. The notion of the starving artist takes on its full meaning in the Ivorian context. The husband of Fargass' victim could have had some emergency resources at his disposal. He did not, because art sells poorly or not at all. He had the choice between sticking to his position of not devaluing his creation and watching his mother-in-law die for lack of means, or selling off his creative work to pay for her medical care. He chose the latter.

Police brutality On his way home after a long day's work, Gabriel, Zouma's cook, is arrested. The explanations he gives the police as to his good faith fail to convince them, and Gabriel, like many men arrested before him, is beaten and taken to the police station. In Côte d'Ivoire, police raids, known as "opérations coups de poing" or "opérations épervier", are common practice. These are nocturnal police incursions into the poor neighborhoods of the Ivorian capital, during which the police indiscriminately and without cause arrest men who are still on the streets at a certain hour. These operations, improperly justified as crime prevention measures, are in fact instances of police brutality against citizens. The film denounces the zeal of some officers, ignorant or disrespectful of the rights of the citizen, who rather than being the protectors of the people, become their tormentors. Thus, the woman who denounces Fargass to the police for wanting to sell her a stolen telephone is threatened with imprisonment by the police when they do not find Fargass at the scene of the crime. Thus, Fargass is severely beaten in prison by the police when he is in their custody. And although Fargass is a delinquent, the last time he is arrested on charges of vagrancy, Fargass had committed no crime other than taking a nap in a vacant building.

Family In Côte d'Ivoire, as in many African countries, it is not uncommon for adult children to live with their parents until they are able to look after themselves (for boys) or until they marry (for girls). Nor is it uncommon for grandparents to live with their children. Thus, Zouma and Adrienne's home, where the whole family live together, becomes an example of the extended family. In addition to the couple, we find their son, Emile, a university student, their nephew and niece, Fargass and Akissi, their daughter, Marie, and Mamie, the grandmother. The grandmother's presence is reassuring. She is the backbone of the extended family, the tree whose foliage protects the family members, and whose roots keep them anchored in their traditions. In return, the grandmother receives respect from the other members, even the most rebellious, such as Fargass. Around her, the extended family rally to try to save Fargass from delinquency, or to express compassion towards Gabriel, the cook who has been roughed up by the police. When Marie the lawyer, Adrienne the empathetic aunt and Mamie the wise grandmother put their heads together to save Fargass, it becomes evident that the extended family is the place where human resources are consolidated and shared in the pursuit of solutions to family dilemmas.

Work/Labor law Gabriel, who works as a cook for Zouma's family, has been working until nightfall. His employers finally release him. Just as he is about to go home, Zouma's son Emile hands him his plate to take into the kitchen. Emile's mother, Adrienne, reproaches Emile for keeping Gabriel after work and orders her son to put his plate away in the kitchen himself. Adrienne is defending her employee's right to dispose of his time freely after a certain hour. This is a good thing. However, despite Adrienne's good faith, the time at which Gabrielle gets off work is questionable. Clearly, Gabriel, who arrives at work early in the morning to prepare breakfast for his employers and only returns home at dusk, is working in excess of the nine hours permitted by Ivorian labor law. Gabriel, like most domestic servants in Côte d'Ivoire, is evidently exploited by his employers, an exploitation that puts his life in danger. Returning home at an inconvenient hour, Gabriel is arrested by the police, beaten, humiliated and briefly incarcerated. Duparc calls for rigorous respect of the rights of domestic workers, who are often illiterate and unaware of their employers' duties towards them and of their own rights.

Tradition vs Modernity Tradition is the site of restoration, restoration of values, restoration of the human body soiled by modernity. When the city, the site of all vices, pollutes man's moral integrity and corporeal well-being, it is tradition that restores him to himself. The city is the locus of violence, of Victor beating his wife, of a father punishing his son by tying him to a tree. The city is the site of abuse, Victor's abuse of alcohol, the abuse of power by the police, the exploitation of the employee (Gabriel) by the employer (Zouma's family). Fargass came from the village with pastoral values of respect, honor and moral integrity. In three months of contact with the city, these traditional values have deteriorated. Fargass becomes a man without pride, who sleeps on his uncle's couch and begs for money with dishonor. He becomes a criminal who assaults and robs his victims. To restore Fargass, Mamie, the grandmother who is the mouthpiece of tradition in the city, suggests that he be sent back to the village, the locus of tradition. It is Mamie who offers to help Victor overcome his alcoholism, promising Victor's wife to bring her a potion from the village that will drive her husband away from drinking. It is also Mamie who admonishes the violent father and orders him to untie the child he has tied to a tree, and it is Mamie who, in complicity with Gabriel, finds in the traditional healer a remedy supposed to cure Fargass of dishonesty. And when Marie's boyfriend Rasta mistakenly drinks the potion prepared for Fargass, and Fargass gets off the bus supposed to take him to the village, he becomes a homeless vagrant, who gets arrested by the police.

Dialogue and negotiation "Côte d'Ivoire is a country of dialogue", Ivorians like to say, enthusiastically echoing the words of the country's first president, Félix Houphouët Boigny, who believed that "dialogue is the weapon of the strong". For Houphouët, everything can be resolved through dialogue, because even the most passionate belligerents are always bound to sit down at the dialogue table to find a solution after having taken the detour of war and destruction. The notion of dialogue and negotiation is so deeply rooted in Ivorian mores that it often intrudes on the course of justice in inappropriate and anachronistic ways. It is in the spirit of dialogue and negotiation that Adrienne visits Fargass' victim, so that she can withdraw her complaint and Fargass can be freed. Sitting in the living room of Fargass' victim, the two women discuss their respective difficulties, the grief caused to them by young people falling victim to the city's negative temptations, and solutions to curb these excesses. In the end, they agree that the best solution is for Fargass' case to be settled out of court, and for him to be sent back to the village. The victim agrees to withdraw her complaint against Fargass, once again upholding the tradition of dialogue and negotiation so dear to Ivorians.

Inter-ethnic conflict Zouma and his wife are in front of their television set. Images of inter-ethnic violence in an African country flash across the screen. The couple is horrified by the violence of the conflict. Everything suggests that this is the Rwandan civil war, which in 1994, five years before this film was made, resulted in the extermination of almost a million Tutsis by armed Hutu militias. This carnage, now referred to as "the Rwandan genocide", threatened to be repeated in any other African country, where political parties are formed less on ideological than on ethnic grounds. Duparc's film therefore cautioned Ivorians against such an ethnic conflagration, especially as Alassane Ouattara, candidate of the RDR party whose candidacy for the presidency had been rejected by the Constitutional Council, called on the Muslim peoples of northern Côte d'Ivoire to rise up against the Constitutional Council's decision, which he said was a decision against all northerners and Muslims in the country. Duparc was right. Côte d'Ivoire did not escape civil war. Ouattara's appeal turned into a prolonged political crisis, which in September 2002 saw the Muslim north take up arms against the Christian south. The rebellion lasted nine years and claimed tens of

thousands of lives. Houphouët's concept of dialogue and negotiation, which had kept this country of over sixty ethnic groups stable for 33 years, had been shattered.

Rural exodus Fargass is a young man who arrived from the village three months earlier. Like many young people from the countryside, Fargass is attracted by the city's hustle and bustle, and decides to stay with his uncle, with no intention of earning a living. He is fed, housed and dressed, and refuses to go to the job interviews his uncle arranges for him with his friends. Fargass has chosen the easy way out: get rich fast and effortlessly. To this end, he embarks on a life of crime. Fargass is the poster boy for the failed rural exodus. He reminds us that the city too often eats up those unprepared to live there. Those who, like Fargass, have neither the education nor the professional skills to live there. Akissi, Fargass' sister, has decided to return to the village after giving birth to her child. Here we find a motif familiar to Duparc from his work on the subject of rural exodus. It is always the women who, after a short stay in Abidjan in order to take advantage of social services that do not exist in rural areas, willingly return to the village. And it is always the young men who, resisting a return to the village, are eaten up by the city. Akissi reminds us of Adjoua, Aka's niece in *Abusuan* (Duparc's 1972 film), and Fargass, Kouamékan, one of Aka's nephews, who had a run-in with the police.

Violence One of the consequences of urban migration is crime. Fargass is a palpable example of how, when the dreams of young villagers fail to materialize in the city, crime becomes the easy path they choose to live out their urban dream. Coming from the village, Fargass has neither the education nor the professional skills to live the life that fascinates him. So he becomes a robber and joins the ranks of criminals whose acts of violence are making the city an increasingly insecure place. Overwhelmed by the growing crime rate, the police, often poorly trained in the rights of the citizen, generally see the only solution to crime as being violent repression. As a result, indiscriminate raids, such as "Opération coup de poing" (Operation Punch) or "Opération épervier" (Operation Hawk) multiply, in which honest citizens like Gabriel find themselves caught in the wide net of brutality regularly cast by the police. And so, the very people the police set out to protect become the victims of police violence. Alongside this state violence, which is supposed to combat crime, comes domestic violence, another open wound in Ivorian society, which Duparc criticizes through the character of Victor. Victor is a drunk, who relieves his frustration on his wife by beating her. Adrienne, who comes to Victor's wife's rescue, is Duparc's mouthpiece, telling Victor, and through him all husbands, that a wife is a companion, a human being, not a punching bag on which to let off steam.

Crime/criminal Fargass, the brutal police and the violent husband are all, Duparc seems to tell us, equally criminals. But what is a criminal? If not someone who commits an act that is reprehensible under the law, who indulges in dysfunctional acts, whose antisocial nature endangers the lives of others? Fargass' aggressive acts, which terrorize his victims and rob them of the fruits of their labor, make him a criminal. All the police practices—the harassment of innocent people by the police, the unfounded and untimely arrests of peaceful citizens by the police, the beatings and torture inflicted by the police on people in their custody—all of them violate the fundamental rights of the citizen and are criminal acts that make the perpetrators criminals. In the Ivorian context, it is highly unlikely that the complaints raised by the population against their police force will find an attentive ear. There is virtually no police for the police. As if the assaults of professional criminals and the criminal police were not enough, for many Ivorian women, the family home, supposedly the safest place for them, becomes a living hell when their husbands make them the butt of their frustrations, violating, like common criminals, the human rights of these battered women. In this sense, Victor is a criminal whose criminal acts are all too often tolerated by a morally disarmed police force.

Science/Myth To cure Fargass' criminal tendencies, Mamie and Gabrielle's healer suggests a powder of his own creation to mix into Fargass' drink. To cure Victor's addiction to alcohol, Mamie promises Victor's wife to bring her back some medicine from the village. So, in both cases, we're talking about hard drugs, not dance rituals or trances in a mythical place around a pagan god. What we have here, rather than mere instances of superstition, is a science, an African understanding of both the therapy of reintegration of the asocial subject into the social fabric, and the treatment of alcohol addiction. Fargass' healer postulates that the solution to Fargass' problem lies in his head, in his psyche. This is how psychology and psychoanalysis work. Doesn't psychoanalysis tell us that social deviance is caused by repressed desires? And Mamie suggests that Victor drink a potion that will put him off alcohol. Is the treatment of alcoholism in the Western world not based on hard drugs, counseling and behavioral therapy? Unless we say that psychoanalysis

applied to the treatment of social deviance is charlatanism and superstition pure and simple, what Duparc presents in *My Name Is Fargass* is a testimony to African science.

DISCUSSION QUESTIONS

1. Is rural exodus a particular concern in your society? Explain your answer.
2. What do you think of the concept of the extended family, where several generations live under the same roof? What are its advantages and disadvantages?
3. What value is placed on elders in your society? Is it positive or negative? Substantiate your answer with examples.
4. Do you see the police in your society as a benevolent or hostile institution? Explain why or why not.
5. Fargass is in the hands of the police, and his aunt is going to intercede with Fargass' victim for his release. How do you see this approach? Would it be acceptable in your society? Explain your answer.
6. Gabriel believes that crime is a mental health problem and should be treated as such. How do you feel about this?

SCENES

Lunch at the Zoumas Zouma's family is gathered around the dining room table for lunch. Mamie, his mother, Adrienne his wife, his lawyer daughter, Marie, and his student son, Emile, are all there. Fargass, Zouma's nephew, sits alone in a corner of the house. He seems lost in thought.



Take charge of yourself Zoumana reprimands his nephew Fargass for missing the appointments he made for him to speak to his friends about a possible job. He asks Fargass to start taking responsibility for himself instead of spending his nights and days on the couch. Fargass asks Marie's boyfriend, Rasta, for money, and Rasta gives him a 500-franc banknote (about \$1).



Fargass' theft Fargass holds up a woman at knifepoint and forces her to drive into the Banco National Park (a protected forest in the heart of Abidjan). There, he robs her of her phone, money and jewelry, and orders her to leave without looking back unless she wants to be raped by him. The young woman, visibly frightened, runs off.



Seeking help The young woman flags down a motorist, who takes her to the police. She tells the police about her predicament. She says she was almost raped. A policeman finds the story funny and laughs. His superior admonishes him. The woman explains that her husband is a sculptor who values his work. However, he was forced to sell his work at a discount to raise money for her mother's surgery. It was this money that the thief took from her.



Selling stolen goods Fargass tries to sell his victim's phone on the streets of Abidjan. He approaches a woman who suspects him of having stolen the phone, and who refuses to get involved in his illegal business. She goes to warn the police, who arrive too late and accuse her of misleading them with false claims.



Akissi has given birth Akissi, Fargass' sister, who came to Abidjan for her delivery, has just had a boy. Mamie is delighted and celebrates the new arrival. Fargass thinks that this is yet another potential unemployed person to join the ranks of the unfortunate.

Ethnic conflicts Zouma's family are shocked by scenes on their TV screen. Ethnic violence has broken out in an African country. Opposing factions are hunting each other down, attacking each other with machetes and burning everything in their path.



The raid The police raid the city at night. They round up a group of young people indiscriminately and line them up bare-chested against a wall. Gabriel, Zouma's cook, is arrested on his way home. Despite his protests, he too is detained, beaten and taken away in front of his helpless wife.



Mamie visits Gabriel The next day, Adrienne worries about Gabriel's absence from work. Gabriel has never been late for work. Mamie decides to go and check on him at his home. She asks Fargass to accompany her.

Free the boy Mamie and Fargass find Gabriel's neighbor punishing his son for stealing by tying him to a tree. Mamie tells the boy's father that nothing justifies this kind of treatment. She asks him to untie the boy from the tree. Gabriel recounts his misadventure of last night. Mamie suggests that he get some rest, and that she will take care of the cooking today.



Domestic violence Zouma's neighbor beats his wife. Adrienne runs to the woman's rescue and gives her refuge in her home, while the men restrain the furious husband. The husband arrives at Adrienne's house and insists that she turn his wife over to him. Adrienne refuses.



An alcoholic husband The battered wife explains to Adrienne that her husband finds all sorts of excuses to beat her when he drinks. Mamie promises the battered wife that the next time she goes to the village, she will bring her some medicine to put her husband off alcohol. The violent husband goes to the police to complain that his wife is being sequestered by Adrienne. Adrienne explains to the police that the husband is a violent drunk who always beats his wife, and who risks killing her if nothing is done. Adrienne places the battered wife under police protection.



I am a rich man Fargass goes to spend his victim's money in a bar. There, he sees a girl, whom he decides to pick up. He does not know that she is his victim's daughter. He approaches her and asks her to have a drink with him. He tells her he is a rich man. The girl recognizes her mother's stolen chain around Fargass' neck but shows no sign of her astonishment. She tells him she must go. He gives her an appointment for the next day at the same place. She accepts.



The ambush Fargass arrives at his romantic rendezvous the next day. He has no idea that the girl has alerted the police, two of whom are waiting for him in plain clothes. Fargass is apprehended. Fargass' victim arrives and identifies him. He is taken to the police station.



The search In prison, Fargass is beaten by the police. His face bears the marks of torture. He confesses to the carjacking and reveals where he hid it, but Fargass does not admit to robbing the woman of her money and phone. Armed with a warrant, the police go to search Zouma's house, who is surprised to see the police arrive at his home.



The evidence Zouma refuses to let the police search his house. The police present him with an authorization from the judge. Marie asks her father to cooperate. The police search Fargass' room. They discover the stolen property. Fargass is taken back to jail.



What to do for Fargass Mamie wonders what can be done for Fargass. Zouma tells her that Fargass has become as dangerous as an American gangster, and is even capable of killing everyone in the house. Zouma tells his mother that nothing more can be done for Fargass.

Fargass must return to the village Adrienne offers to go and plead with Fargass' victim to withdraw her complaint. Mamie says that if Fargass' victim agrees to withdraw her complaint, Fargass must return to the village immediately. Zouma does not want to hear any more about Fargass.

I know a healer for Fargass Gabriel tells Mamie that stealing is a disease, which can be cured like any other disease. He says he knows a traditional healer who can make Fargass stop stealing. Mamie suggests Gabriel contact this healer immediately.



Gabriel at the healer's The healer tells Gabriel that all thieves are sick in the head, so it is the head that must be treated. The healer gives Gabriel a powder to mix into Fargass' drink.



Amicable settlement Adrienne pleads with Fargass' victim to withdraw her complaint. She tells her that she is ready to compensate her, and that Fargass will return to the village as soon as he is released. The victim promises to contact her after she consults her husband. Adrienne returns a little relieved. Fargass' victim calls Adrienne the next day to tell her that she agrees to withdraw her complaint.



Fargass is released Akissi is back from the maternity ward with her newborn baby. The whole family is in awe of this new addition to the family. The arrival of Fargass suddenly dampens the mood.



Fargass disappears into town Gabriel and Mamie are busy in the kitchen preparing Fargass' healing potion. Rasta inadvertently drinks Fargass' glass. Fargass and Akissi go to take the bus back to the village. At the station, Fargass pretends to get off to smoke a cigarette, and disappears into town.



Arrested for vagrancy Fargass finds himself sleeping on market stalls and in abandoned buildings. He is arrested by the police for vagrancy. Fargass defends himself by saying that this time he has done nothing reprehensible, and that he knows his rights, and that this is an abuse of power. The police ignore his protests and take him away.

