

Reframing Difference Beur And Banlieue Filmmaking In France By Carrie Tarr Published By Manchester University Press 2005

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Screening Integration - Sylvie Durmelat
2012-01-01

North African immigrants, once confined to France's social and cultural margins, have become a strong presence in France's national life. Similarly, descendants of immigrants from Morocco, Algeria, and Tunisia have gained mainstream recognition as filmmakers and as the subject of films. The first collective volume on this topic, *Screening Integration* offers a sustained critical analysis of this cinema. In particular, contributors evaluate how Maghrebi films have come to participate in, promote, and, at the same time, critique France's integration. In the process, these essays reflect on the conditions that allowed for the burgeoning of this cinema in the first place, as well as on the social changes the films delineate. *Screening Integration* brings together established scholars in the fields of postcolonial, Francophone, and film studies to address the latest developments in this cinematic production. These authors explore the emergence of various genres that recast the sometimes fossilized idea of ethnic difference. *Screening Integration* provides a much-needed reference for those interested in comprehending the complex shifts in twenty-

first-century French cinema and in the multicultural social formations that have become an integral part of contemporary France in the new millennium.

Transnational Cinema - Steven Rawle
2018-01-24

This core teaching text provides a thorough overview of the recently emerged field of transnational film studies. Covering a range of approaches to analysing films about migrant, cross-cultural and cross-border experience, Steven Rawle demonstrates how film production has moved beyond clear national boundaries to become a product of border crossing finance and creative personnel. This comprehensive introduction brings together the key concepts and theories of transnational cinema, including genre, remakes, diasporic and exilic cinema, and the limits of thinking about cinema as a particularly national cultural artefact. It is an excellent course companion for undergraduate students of film, cinema, media and cultural studies studying transnational and global cinema, and provides both students and lovers of film alike with a strong grounding in this timely field of film studies.

Imagaries Out of Place - Gökçen Karanfil

2014-10-02

"As new geographies of mobility and hybridity make the concept of national identity highly problematic, new questions emerge that challenge and destabilize our conventional ways of thinking. Where do migrants 'belong'? Are they members of a distant nation, or natives of the places in which they live? What kind of changes does the sense of 'Turkishness' undergo, and what does it mean to various Turkish communities living in various parts of the world? Most important of all, can emergent migrant and transnational cinema prevent nationalism's abuse of locality and intimacy? In *Imaginaries Out of Place: Cinema, Transnationalism and Turkey*, the editors put together a series of bold and innovative essays that engage the question of transnational cinema in the context of Turkish national identity. This collection is essential reading for those who are interested in transnational and Turkish cinemas as well as those who research issues of migrant cultures, hybrid identities and new forms of belonging." - Mahmut Mutman, Professor of Cultural Studies, İstanbul Şehir University

The Legacy of the New Wave in French Cinema - Douglas Morrey 2019-09-05

In this study of the impact and influence of the New Wave in French cinema, Douglas Morrey looks at both the subsequent careers of New Wave filmmakers and the work of later film directors and film movements in France. This book is organized around a series of key moments from the past 50 years of French cinema in order to show how the meaning and legacy of the New Wave have shifted over time and how the priorities, approaches and discourses of filmmakers and film critics have changed over the years. Morrey tackles key concepts such as the auteur, the relationship of form and content, gender and sexuality, intertextuality and rhythm. Filmmakers discussed include Godard, Truffaut, Varda, Chabrol and Rohmer plus Philippe Garrel, Luc Besson, Leos Carax, Bruno Dumont, the Dardenne brothers, Christophe Honoré, François Ozon and Jacques Audiard.

Historical Dictionary of Middle Eastern Cinema - Terri Ginsberg 2020

"This second edition of *Historical Dictionary of Middle Eastern Cinema* contains a chronology,

an introduction, and an extensive bibliography. The dictionary section has over 500 cross-referenced entries on individual films, filmmakers, actors, significant historical figures, events, and concepts, and the countries themselves"--

European Cinema in Motion - D. Berghahn 2010-08-10

This collection brings together international experts on the cinema of migration and diaspora in postcolonial and postnational Europe. It offers a comprehensive theoretical and analytical discussion of a highly productive creative sector and documents the spectrum of this area of exploration in European, transnational and World Cinema studies.

A Dictionary of Film Studies - Annette Kuhn 2020-04-28

A Dictionary of Film Studies covers all aspects of its discipline as it is currently taught at undergraduate level. Offering exhaustive and authoritative coverage, this A-Z is written by experts in the field, and covers terms, concepts, debates, and movements in film theory and criticism; national, international, and transnational cinemas; film history, movements, and genres; film industry organizations and practices; and key technical terms and concepts. Since its first publication in 2012, the dictionary has been updated to incorporate over 40 new entries, including computer games and film, disability, ecocinema, identity, portmanteau film, Practice as Research, and film in Vietnam. Moreover, numerous revisions have been made to existing entries to account for developments in the discipline, and changes to film institutions more generally. Indices of films and filmmakers mentioned in the text are included for easy access to relevant entries. The dictionary also has 13 feature articles on popular topics and terms, revised and informative bibliographies for most entries, and more than 100 web links to supplement the text.

Non-Cinema - William Brown 2018-07-12
Non-Cinema: Global Digital Film-making and the Multitude provides an original film-philosophy through which to understand low budget digital filmmaking from around the globe. It draws upon a wide range of western and non-western philosophers, physicists, theorists of 'Third Cinema,' and contemporary film theorists and

film-philosophers in order to argue that the future of cinema lies at the margins, in the extreme, the overlooked and the under-funded – the sort that distributors, exhibitors and audiences would not consider to be cinema at all, hence "non-cinema." Analysing numerous films, William Brown argues that contemporary low-budget digital cinema is also through its digital form a political cinema that suggests that we are not detached observers of the world, but entangled participants therewith. Non-Cinema constructs this argument by looking at work by established filmmakers like Jean-Luc Godard, Abbas Kiarostami, Jafar Panahi and Michael Winterbottom, as well as lesser known work from places as diverse as Asia, the Middle East, Europe, the Americas and Africa.

Decentring France - Gemma King 2017-10-03
In a world defined by the flow of people, goods and cultures, many contemporary French films explore the multicultural nature of today's France through language. From rival lingua francas such as English to socio-politically marginalised languages such as Arabic or Kurdish, multilingual characters in these films exploit their knowledge of multiple languages, and offer counter-perspectives to dominant ideologies of the role of linguistic diversity in society. *Decentring France* is the first substantial study of multilingual film in France. Unpacking the power dynamics at play in the dialogue of eight emblematic films, this book argues that many contemporary French films take a new approach to language and power, showing how even the most historically-maligned languages can empower their speakers. This book offers a unique insight to academics and students alike, into the place of language and power in French cinema today.

Paris in the Cinema - Alastair Phillips
2019-07-25

'Paris in the Cinema' offers a new approach to the representation of Paris on screen. Bringing together a wide range of renowned French and Anglophone specialists in film, television, history, architecture and literature, the volume introduces, challenges and extends ideas about the city as the locus of screen modernity. Through a range of concrete and historically-specific case studies, ranging from particular districts such as Saint-Germain-des-Pres and les

banlieues (the suburbs) in French cinema, to iconic figures such as the detective Maigret and the lovers, and from locations such as the hotel, the building site and the Eiffel Tower to filmmakers such as Agnes Varda and Jean-Pierre Jeunet, this unique text demonstrates how the cinematic city of Paris now constitutes a major archive of French cultural history and memory.

Citizenship and Belonging in France and North America - Ramona Mielusel 2020-01-09

The first decades of the new millennium have been marked by major political changes. Although The West has wished to revisit internal and international politics concerning migration policies, refugee status, integration, secularism, and the dismantling of communitarianism, events like the Syrian refugee crisis, the terrorist attacks in France in 2015-2016, and the economic crisis of 2008 have resurrected concepts such as national identity, integration, citizenship and re-shaping state policies in many developed countries. In France and Canada, more recent public elections have brought complex democratic political figures like Emmanuel Macron and Justin Trudeau to the public eye. Both leaders were elected based on their promising political agendas that aimed at bringing their countries into the new millennium; Trudeau promotes multiculturalism, while Macron touts the diverse nation and the inclusion of diverse ethnic communities to the national model. This edited collection aims to establish a dialogue between these two countries and across disciplines in search of such discursive illustrations and opposing discourses. Analyzing the cultural and political tensions between minority groups and the state in light of political events that question ideas of citizenship and belonging to a multicultural nation, the chapters in this volume serve as a testimonial to the multiple views on the political and public perception of multicultural practices and their national and international applicability to our current geopolitical context.

Queering Contemporary French Popular Cinema - Darren Waldron 2009

Queering Contemporary French Popular Cinema combines close film analysis with a small-scale qualitative investigation of audience responses to examine images of queerness in contemporary French popular cinema and their reception.

Through its blending of the textual and the empirical, this book provides a unique insight into the ways in which sexuality and gender are represented on the cinema screen, as well as the spectator reactions they elicit. Since the mid-1990s, depictions of lesbians, gay men, and queer forms of sexual desire and identity have shifted to the mainstream of French cinematographic representation - as evidenced by the box-office success of a series of highly commercial comic films, including *Gazon maudit* (Josiane Balasko, 1995), *Pédale douce* (Gabriel Aghion, 1996), *Le Placard* (Francis Véber, 2000), and *Chouchou* (Merzak Allouache, 2003). Alongside this commercial strand, a series of small-budget alternative comedies and other genre films have also challenged heteronormative conceptualizations of sexuality and gender. Films such as *Sitcom* (François Ozon, 1998), *L'Homme est une femme comme les autres* (Jean-Jacques Zilbermann, 1997), *Pourquoi pas moi?* (Stéphane Giusti, 1999), *Drôle de Félix* (Olivier Ducastel and Jacques Martineau, 2000), and *Les Chansons d'amour* (Christophe Honoré, 2007) portray desire as fluid and/or gender as unfixed. With their use of parody and their blending of comedy with the musical, melodrama, romance or road movie, these and other similar films have resonated with a burgeoning viewing public, tired of having to seek queerness in connotation, of appropriating marginal characters in ostensibly straight narratives, and of tragedy and trauma as the principal modes of representation and spectator address.

Bande de Filles - Frances Smith 2020-01-29
Few films in the twenty-first century have represented coming-of-age with the beauty and brutality of *Bande de Filles* (or *Girlhood*). This book provides an in-depth examination of Céline Sciamma's film, focusing on its portrayal of female adolescence in contemporary Paris. Motivated by the absence of black female characters in French cinema, Sciamma represents the lives of figures that have passed largely unnoticed on the big screen. While observing the girls' tough circumstances, Sciamma's film emphasises the joy and camaraderie found in female friendships. This book places *Girlhood* in its cinematic as well as its sociocultural context. Pop music, urban

violence, and female friendships are all considered here in a book that draws out the complexity of Sciamma's deceptively simple portrayal of coming-of-age. Thoughtful, concise, and deeply contemporary, this book is perfect for students, scholars, and general readers interested in youth cultures, European cinema, gender, and sexuality.

Writerly Identities in Beur Fiction and Beyond - Laura Reeck 2011

Writerly Identities in Beur Fiction and Beyond explores the Beur/banlieue literary and cultural field from its beginnings in the 1980s to the present. It examines the struggles of author-characters to attain self-identity and a place in the world through writing and authorship and engages this literary theme with a range of socio-cultural challenges facing contemporary France.

Taking Up Space - Siham Bouamer 2022-10-15

This is the first English-language volume on representations of women at work in contemporary French cultural productions. It covers a variety of genres: literature, cinema and television, journalism, bande dessinée. Draws from a wide range of work experiences from salaried work in academic, artistic, corporate and working-class worlds to unpaid—reproductive, domestic—labour, illegal activities and activism.

Screening Youth - Romain Chareyron 2019-05-14

Youth has been represented on screen for decades and has informed many directors' visual, narrative and social perspectives, but there has not been a body of work addressing the richness and complexity of this topic in a French and Francophone context. This volume offers new insights into the works of emerging and well-established directors alike, who all chose to place youth at the heart of their narrative and aesthetic concerns. Showing how the topic of 'youth' has inspired filmmakers to explore and reinvent common tropes associated with young people, the book also addresses how the representation of youth can be used to mirror the tensions - political, social, religious, economic or cultural - that agitate a society at a given time in its history.

Fatih Akin's Cinema and the New Sound of Europe - Berna Gueneli 2019-01-09

In *Fatih Akin's Cinema and the New Sound of*

Europe, Berna Gueneli explores the transnational works of acclaimed Turkish-German filmmaker and auteur Fatih Akin. The first minority director in Germany to receive numerous national and international awards, Akin makes films that are informed by Europe's past, provide cinematic imaginations about its present and future, and engage with public discourses on minorities and migration in Europe through his treatment and representation of a diverse, multiethnic, and multilingual European citizenry. Through detailed analyses of some of Akin's key works—*In July*, *Head-On*, and *The Edge of Heaven*, among others—Gueneli identifies Akin's unique stylistic use of multivalent sonic and visual components and multinational characters. She argues that the soundscapes of Akin's films—including music and multiple languages, dialects, and accents—create an "aesthetic of heterogeneity" that envisions an expanded and integrated Europe and highlights the political nature of Akin's decisions regarding casting, settings, and audio. At a time when belonging and identity in Europe is complicated by questions of race, ethnicity, religion, and citizenship, Gueneli demonstrates how Akin's aesthetics intersect with politics to reshape notions of Europe, European cinema, and cinematic history.

Cinema and the Republic - Jonathan Ervine
2013-05-15

This book analyses contemporary French films by focussing closely on cinematic representations of immigrants and residents of suburban housing estates known as banlieues. It begins by examining how these groups are conceived of within France's Republican political model before analysing films that focus on four key issues. Firstly, it will assess representations of undocumented migrants known as *sans-papiers* before then analysing depictions of deportations made possible by the controversial double peine law. Next, it will examine films about relations between young people and the police in suburban France before exploring films that challenge clichés about these areas. The conclusion assesses what these films show about contemporary French political cinema.

Studies in French Cinema - Will Higbee 2011
Studies in French Cinema looks at the

development of French screen studies in the United Kingdom over the past twenty years and the ways in which innovative scholarship in the UK has helped shape the field in English- and French-speaking universities. This seminal text is also a tribute to six key figures within the field who have been leaders in research and teaching of French cinema: Jill Forbes, Susan Hayward, Phil Powrie, Keith Reader, Carrie Tarr, and Ginette Vincendeau. Covering a wide range of key films—contemporary and historical, popular and auteur—the volume provides an invaluable overview for students and scholars of the state of French cinema, and French film studies at the beginning of the twenty-first century.

Reframing Difference - Carrie Tarr 2005-09-17

This is the first major study of two overlapping strands of contemporary French cinema, "cinéma beur" (films by young directors of Maghrebi immigrant origin) and "cinéma de banlieue" (films set in France's disadvantaged outer-city estates). Carrie Tarr's insightful account draws on a wide range of films, from directors such as Mehdi Charef, Mathieu Kassowitz and Djamel Bensalah. Foregrounding such issues as the quest for identity, the negotiation of space and the recourse to memory and history, she argues that these films challenge and reframe the symbolic spaces of French culture, addressing issues of ethnicity and difference which are central to today's debates about what it means to be French.

French-language Road Cinema - Michael Gott
2016-05-31

Focusing on a corpus of films from France, Belgium and Switzerland, French-language Road Cinema contends that nowhere is the impulse to remap the spaces and identities of 'New Europe' more evident than in French-language cinema.

Franco-Maghrebi Artists of the 2000s - Ramona Mielusel
2018-11-26

In *Franco-Maghrebi Artists of the 2000s: Transnational Narratives and Identities* Ramona Mielusel offers an account of the Franco-Maghrebi artists' vision on national identity issues in France such as integration, secularism, segregation, and extremism in the 2000s.

New Suburban Stories - Martin Dines
2013-09-12

Exploring fiction, film and art from across the USA, South America, Asia, Europe and Australia,

New Suburban Stories brings together new research from leading international scholars to examine cultural representations of the suburbs, home to a rapidly increasing proportion of the world's population. Focussing in particular on works that challenge conventional attitudes to suburbia, the book considers how suburban communities have taken control of their own representation to tell their own stories in contemporary novels, poetry, autobiography, cinema, social media and public art tell the story of how suburban.

Reframing difference - Carrie Tarr 2019-01-31
Reframing difference is the first major study of two overlapping strands of contemporary French cinema, cinema beur (films by young directors of Maghrebi immigrant origin) and cinema de banlieue (films set in France's disadvantaged outer-city estates). Carrie Tarr's insightful account draws on a wide range of films, from directors such as Mehdi Charef, Mathieu Kassovitz and Djamel Bensalah. Her analyses compare the work of male and female, majority and minority film-makers, and emphasise the significance of authorship in the representation of gender and ethnicity. Foregrounding such issues as the quest for identity, the negotiation of space and the recourse to memory and history, she argues that these films challenge and reframe the symbolic spaces of French culture, addressing issues of ethnicity and difference which are central to today's debates about what it means to be French. This timely book is essential reading for anyone interested in the relationship between cinema and citizenship in a multicultural society.

Screening the Paris suburbs - Philippe Met 2018-02-06

Decades before the emergence of a French self-styled 'hood' film around 1995, French filmmakers looked beyond the gates of the capital for inspiration and content. In the Paris suburbs they found an inexhaustible reservoir of forms, landscapes and social types in which to anchor their fictions, from bourgeois villas and bucolic riverside cafés to post-war housing estates and postmodern new towns. For the first time in English, contributors to this volume address key aspects of this long film history, marked by such towering figures as Jean Renoir, Jacques Tati and Jean-Luc Godard. Idyllic or

menacing, expansive or claustrophobic, the suburb served divergent aesthetic and ideological programmes across the better part of a century. Themes central to French cultural modernity – class conflict, leisure, boredom and anti-authoritarianism – cut across the fifteen chapters.

A Companion to Contemporary French Cinema - Alistair Fox 2015-01-12

A Companion to Contemporary French Cinema presents a comprehensive collection of original essays addressing all aspects of French cinema from 1990 to the present day. Features original contributions from top film scholars relating to all aspects of contemporary French cinema. Includes new research on matters relating to the political economy of contemporary French cinema, developments in cinema policy, audience attendance, and the types, building, and renovation of theaters. Utilizes groundbreaking research on cinema beyond the fiction film and the cinema-theater such as documentary, amateur, and digital filmmaking. Contains an unusually large range of methodological approaches and perspectives, including those of genre, gender, auteur, industry, economic, star, postcolonial and psychoanalytic studies. Includes essays by important French cinema scholars from France, the U.S., and New Zealand, many of whose work is here presented in English for the first time. *The Algerian War in Film Fifty Years Later, 2004-2012* - Anne Donadey 2020-10-07
The Algerian War in Film Fifty Years Later, 2004-2012 examines the cultural, political, and aesthetic significance of narrative films made during the fiftieth-anniversary period of the war, between 2004 and 2012. This period was a fruitful one, in which film became a central medium generating varied representations of the war, and Anne Donadey argues that the fiftieth-anniversary film production contributed to France's move from a period of the return of the repressed to one of difficult anamnesis. Donadey provides a close analysis of twenty narrative films made during this period on both side of the Mediterranean, observing that while some films continue to center on the point of view of only one stake-holding group, a number of films open up new opportunities for multicultural French audiences to envision the war through the eyes

of Algerian characters on-screen, and other films bring memories from various groups together in thoughtful synthesis that represent the complexity of the situation. Donadey takes this analysis a step further to analyze what types of gendered representations emerge in these films, given the important participation of Algerian women in the revolutionary war. Scholars of Francophone studies, film, women's studies, and history will find this book particularly useful.

Far-Flung Families in Film - Daniela

Berghahn 2014-08-20

This book fills this gap and provides an essential resource for academics and researchers with an interest in cinematic representations of the family and transnational cinema.

European Cinema and Continental

Philosophy - Thomas Elsaesser 2019-01-01

This groundbreaking volume for the Thinking Cinema series focuses on the extent to which contemporary cinema contributes to political and philosophical thinking about the future of Europe's core Enlightenment values. In light of the challenges of globalization, multi-cultural communities and post-nation state democracy, the book interrogates the borders of ethics and politics and roots itself in debates about post-secular, post-Enlightenment philosophy. By defining a cinema that knows that it is no longer a competitor to Hollywood (i.e. the classic self-other construction), Elsaesser also thinks past the kind of self-exoticism or auto-ethnography that is the perpetual temptation of such a co-produced, multi-platform 'national cinema as world cinema'. Discussing key filmmakers and philosophers, like: Claire Denis and Jean-Luc Nancy; Aki Kaurismäki, abjection and Julia Kristeva; Michael Haneke, the paradoxes of Christianity and Slavoj Žižek; Fatih Akin, Alain Badiou and Jacques Rancière, Elsaesser is able to approach European cinema and assesses its key questions within a global context. His combination of political and philosophical thinking will surely ground the debate in film philosophy for years to come.

ReFocus: The Films of Rachid Bouchareb -

Michael Gott 2020-09-21

Examines the diverse oeuvre of internationally recognised French-Algerian director Rachid Bouchareb.

Post-beur Cinema - Will Higbee 2013-07-22

Since the early 1980s, filmmakers of Maghrebi origin have made a key contribution to the representation of issues such as immigration, integration and national identity in French cinema. However, they have done so mostly from a position on the margins of the industry. In contrast, since the early 2000s, Maghrebi-French and North African **émigré** filmmakers have occupied an increasingly prominent position in on both sides of the camera, announcing their presence on French screens in a wider range of genres and styles than ever before. This greater prominence and move to the mainstream has not automatically meant that these films have lost any of the social or political relevance of Beur cinema of the 1980s or the banlieue film of the 1990s. Indeed in the 2000s these films have increasingly questioned the boundaries between national, transnational and diasporic cinema, whilst simultaneously demanding, either implicitly or explicitly, a reconsideration of the very difference that has traditionally been seen as a barrier to the successful integration of North African immigrants and their descendants into French society. Through a detailed study of this transformative decade for Maghrebi-French and North African **émigré** filmmaking in France, this book argues for the emergence of a Post-Beur cinema in the 2000s that is simultaneously global and local in its outlook. An absorbing introduction to this key development in contemporary French cinema, Post-Beur Cinema is essential reading for students and scholars in Film Studies, French Studies and Diaspora Studies.

Space and being in contemporary French cinema - James S. Williams 2015-11-01

This book brings together for the first time five French directors who have established themselves as among the most exciting and significant working today: Bruno Dumont, Robert Guédiguian, Laurent Cantet, Abdellatif Kechiche, and Claire Denis. Whatever their chosen habitats or shifting terrains, each of these highly distinctive auteurs has developed unique strategies of representation and framing that reflect a profound investment in the geophysical world. The book proposes that we think about cinematographic space in its many different forms simultaneously (screenspace,

landscape, narrative space, soundscape, spectatorial space). Through a series of close and original readings of selected films, it posits a new 'space of the cinematic subject'. Accessible and wide-ranging, this volume opens up new areas of critical enquiry in the expanding interdisciplinary field of space studies. It will be of immediate interest to students and researchers working not only in film studies and film philosophy, but also in French/Francophone studies, postcolonial studies, gender and cultural studies. Listen to James S. Williams speaking about his book <http://bit.ly/13xCGZN>. (Copy and paste the link into your browser)

Mobility and Migration in Film and Moving Image Art - Nilgun Bayraktar 2015-12-07

Mobility and Migration in Film and Moving Image Art explores cinematic and artistic representations of migration and mobility in Europe from the 1990s to today. Drawing on theories of migrant and diasporic cinema, moving-image art, and mobility studies, Bayraktar provides historically situated close readings of films, videos, and cinematic installations that concern migratory networks and infrastructures across Europe, the Middle East, and Africa. Probing the notion of Europe as a coherent entity and a borderless space, this interdisciplinary study investigates the ways in which European ideals of mobility and fluidity are deeply enmeshed with forced migration, illegalization, and xenophobia. With a specific focus on distinct forms of mobility such as labor migration, postcolonial migration, tourism, and refugee mobilities, Bayraktar studies the new counter-hegemonic imaginations invoked by the work of filmmakers such as Ayşe Polat, Fatih Akin, Michael Haneke, and Tony Gatlif as well as video essays and installations of artists such as Kutluğ Ataman, Ursula Biemann, Ergin Çavuşoğlu, Maria Iorio and Raphaël Cuomo. Challenging aesthetic as well as national, cultural, and political boundaries, the works central to this book envision Europe as a diverse, inclusive, and unfixed continent that is reimagined from many elsewhere well beyond its borders.

New Spaces for French and Francophone Cinema - James F. Austin 2009-01-01

"On the occasion of the fiftieth anniversary of the French Nouvelle Vague, this volume of Yale

French studies aims to take the pulse of French and Francophone cinema today by exploring the national, transnational, and post-colonial spaces of twenty-first-century France."--From publisher description.

The French Cinema Book - Michael Temple 2019-07-25

This thoroughly revised and expanded edition of a key textbook offers an innovative and accessible account of the richness and diversity of French film history and culture from the 1890s to the present day. The contributors, who include leading historians and film scholars, provide an indispensable introduction to key topics and debates in French film history. Each chronological section addresses seven key themes - people, business, technology, forms, representations, spectators and debates, providing an essential overview of the cinema industry, the people who worked in it, including technicians and actors as well as directors, and the culture of cinema going in France from the beginnings of cinema to the contemporary period.

Race on Display in 20th- and 21st Century France - Katelyn E. Knox 2016-06-01

Race on Display in 20th- and 21st-Century France argues that the way France displayed its colonized peoples in the twentieth century continues to inform how minority authors and artists make immigrants and racial and ethnic minority populations visible in contemporary France.

Bicultural Literature and Film in French and English - Peter I. Barta 2015-12-22

This book focuses on literature and cinema in English or French by authors and directors not working in their native language. Artists with hybrid identities have become a defining phenomenon of contemporary reality following the increased mobility between civilisations during the postcolonial period and the waves of emigration to the West. Cinema and prose fiction remain the most popular sources of cultural consumption, not least owing to the adaptability of both to the new electronic media. This volume considers cultural products in English and French in which the explicitly multi-focal representation of authors' experiences of their native languages/cultures makes itself conspicuous. The essays explore work by the

peripheral and those without a country, while problematising what might be meant by the widely used but not always well-defined term 'bicultural'. The first section looks at films by such well-known filmmakers working in France as Bouchareb, Kechiche, Legzouli and Dridi, as well as the animated feature *Persepolis*. Here the focus is on the representation of human experience in spatial terms, exploring the appropriation of territory cohabited by 'local' people, newcomers and their children, haunted by the cultural memories of distant places. The second part is devoted to multicultural authors whose 'native' language was English, Russian, Polish, Hungarian or Spanish (Beckett, Herzen, Voyeikova, Triolet, Conrad, Hoffmann, Kristof, Dorfman), and their creative engagement with difference. A study of the emergence of multilingual writing in Montaigne and an autobiographical essay by Elleke Boehmer on growing up surrounded by English, Dutch, Afrikaans and Zulu frame the volume's chapters. The collection relishes the freedom provided by liberation from the confines of one language and culture and the delight in creative multilingualism. This book will be of significant interest to those studying the subject of biculturalism, as well as the fields of comparative literature and cinema.

Polyglot Cinema - Verena Berger 2010

Polyglot Cinema brings together a diverse group of scholars from Europe, Canada and the US, resulting in a dynamic account of plurilingual migrant narratives in contemporary films from France, Italy, Portugal and Spain. In addition to

the close analysis of key films, the essays cover theories of translation and language use as well as central paradigms of cultural studies, especially those of locality, globality and post-colonialism. The volume marks a transdisciplinary contribution to the question of cultural representation within film studies.

Muslim Women in French Cinema - Leslie Kealhofer-Kemp 2015-12-14

Bringing together a diverse corpus of over 60 documentaries, short films, téléfilms, and feature films released in France between 1979 and 2014, this book represents the first comprehensive study of cinematic representations of first-generation Muslim women from the Maghreb (Algeria, Morocco, Tunisia) in France.

Frontiers of Screen History - Raita Merivirta 2013-01-06

Frontiers of Screen History provides an insightful exploration into the depiction and imagination of European borders in cinema after the Second World War. While films have explored national and political borders, they have also attempted to identify, challenge and imagine frontiers of another kind: social, ethnic, religious and gendered. The book investigates all these perspectives. Its unique focus on the representation of European borders and frontiers via film is groundbreaking, opening up a new field of research and scholarly discussion. The exceptional variety of national and cultural perspectives provides a rewarding investigation of borders and frontiers.