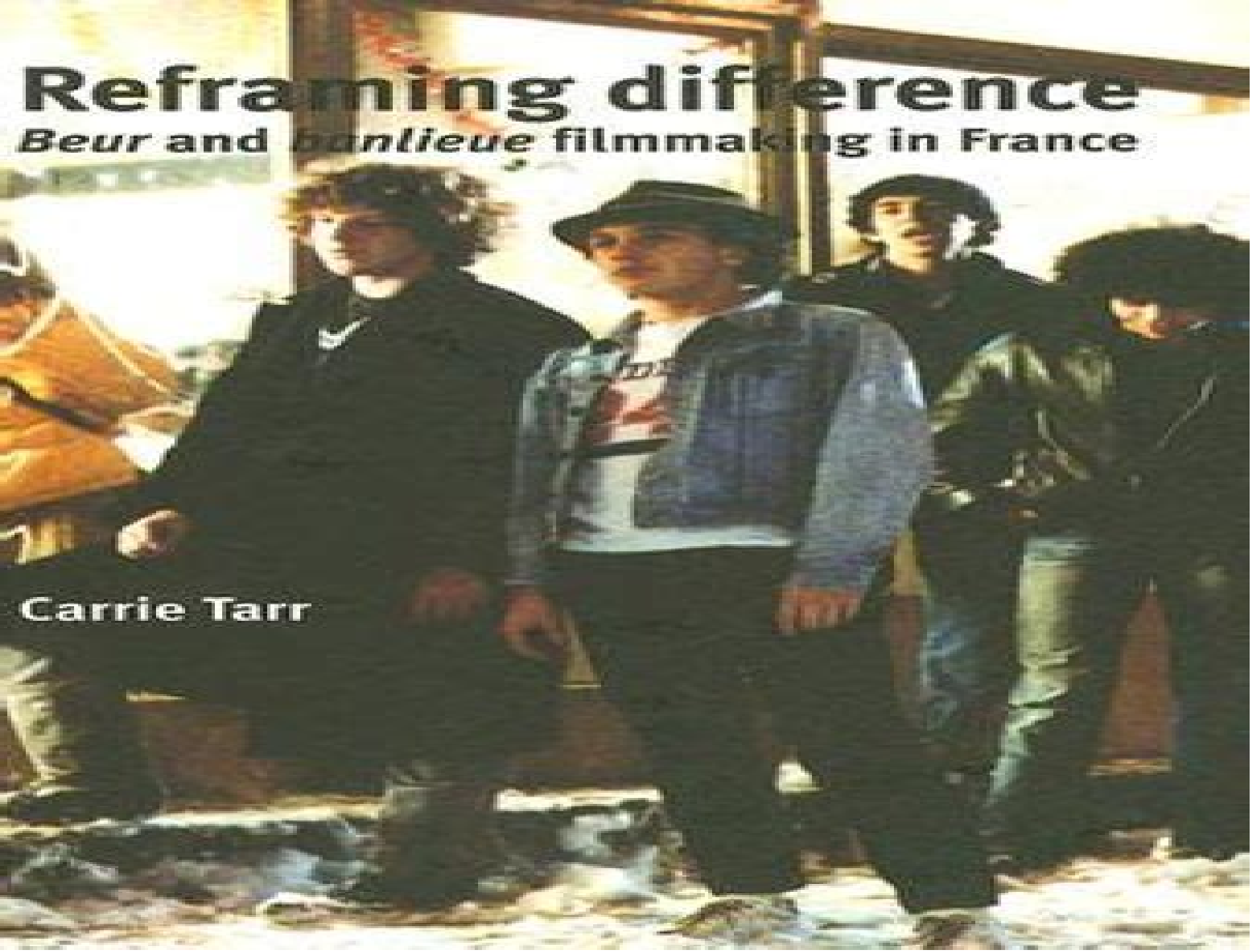


Reframing difference

Beur and banlieue filmmaking in France

Carrie Tarr



Reframing Difference Beur And Banlieue Filmmaking In France

Nilgun Bayraktar



Reframing Difference Beur And Banlieue Filmmaking In France:

Reframing Difference Carrie Tarr, 2005-09-17 This 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 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.

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 Kutlu Ataman, Ursula Biemann, Ergin Avuçoğlu, 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.

The Cinematic Enfant Terrible Karolina Westling, 2025-06-26 *The Cinematic Enfant Terrible* is a groundbreaking study of rule breakers in French cinema. The book approaches the concept of the enfant terrible in the literal sense of the term: young people labelled terrible/awful by the adult generation. It explores a rich cinematic tradition from Jean Vigo's *Zéro de conduite* (1933) and François Truffaut's *Les quatre cents coups* (1959) to Catherine Breillat's *36 Fillette* (1988) and Ladj Ly's *Les Misérables* (2019). The book encompasses the cinematic enfants terribles across age groups and genders, addressing the differences between unruly boys and rebellious teenage girls. The early post-war focus on juvenile delinquency and sexual provocations diversifies into filles fatales and angry girls, but also precarious boys and parents terribles. The book charts the evolution of the enfant terrible concept from a negative label to a sympathetically viewed figure of anti-authoritarian resistance, reflecting the changing position of children within the family in post-war France. The films address the ethical paradox of democratic upbringing: the dilemma of raising children to become obedient individuals with a mind of their own. The asymmetrical relationship between children and parents is seen as a tacit family contract that highlights the importance of an

intergenerational perspective for the understanding of generational conflicts. Rebellious children and teenagers on screen are seen in the light of wider social transformations. The book clarifies the interplay between individual protests and cultural currents such as existentialism, feminism and ethnic conflicts. This book will be of interest to scholars and students of French culture and cinema, childhood and youth studies, gender studies and cultural studies. *Screening Integration* Sylvie Durmelat, Vinay Swamy, 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. **Post-Migratory Cultures in Postcolonial France** Kathryn A. Kleppinger, Laura Reeck, 2018-08-08. *Post-Migratory Cultures in Postcolonial France* offers a critical assessment of the ways in which French writers, filmmakers, musicians and other artists descended from immigrants from former colonial territories bring their specificity to bear on the bounds and applicability of French republicanism, Frenchness and national identity and contemporary cultural production in France. *ReFocus: The Films of Rachid Bouchareb* Gott Michael Gott, 2020-09-21. *ReFocus: The Films of Rachid Bouchareb* is the first book-length study of the internationally recognized director's films. Bouchareb was one of France's first filmmakers of North African descent and his career as a director and producer now spans over 35 years. Remarkably varied in their themes, formal elements and narrative settings, Bouchareb's work has engaged with and reflected on a variety of crucial social, political and historical issues, from the role of colonial troops in the French army during the Second World War to terrorism in contemporary Europe. This volume examines Bouchareb's films from an interdisciplinary perspective, exploring key influences on his output and considering new theoretical approaches to his filmmaking. *Historical Dictionary of Middle Eastern Cinema* Terri Ginsberg, Chris Lippard, 2020-09-15. To a substantial degree, cinema has served to define the perceived character of the peoples and nations of the Middle East. This book covers the production and exhibition of the cinema of Morocco, Algeria, Tunisia, Egypt, Palestine, Jordan, Lebanon, Syria, Iraq, the United Arab Emirates, Saudi Arabia, Yemen, Kuwait and Bahrain, as well as the non-Arab states of Turkey and Iran and the Jewish state of Israel. 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 It also covers the range of cinematic modes from documentary to fiction representational to animation generic to experimental mainstream to avant garde and entertainment to propaganda This book is an excellent resource for students researchers and anyone wanting to know more about Middle Eastern cinema *A Dictionary of Film Studies*

Annette Kuhn, Guy Westwell, 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 **Bicultural Literature and Film in French and English** Peter I.

Barta, Phil Powrie, 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 Voeikova 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 *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

The French Cinema Book Michael Temple, Michael Witt, 2018-01-18 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 *Polyglot Cinema* Verena Berger, Miya Komori, 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 **Une Et Divisible?** Barbara Lebrun, Association for the Study of Modern and Contemporary France (Great Britain). Conference, 2010 This book offers a selection of the papers presented at the thirtieth annual conference of the Association for the Study of Modern and Contemporary France ASMCF held at the University of Manchester on 5 and 6 September 2008 *Writing Postcolonial France* Fiona Barclay, 2011-09-16 This book examines the way in which France has failed to come to terms with the end of its empire and is now haunted by the legacy of its colonial relationship with North Africa It examines the form assumed by the ghosts of the past in fiction from a range of genres travel writing detective fiction life writing historical fiction women's writing produced within metropolitan France and assesses whether moments of haunting may in fact open up possibilities for a renewed relational structure of cultural memory By viewing metropolitan France through the prism of its relationship with its former colonies in North Africa the book maps the complexities of contemporary France demonstrating an emerging postcoloniality within France itself **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 articulations 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

Filmurbia David Forrest,Graeme Harper,Jonathan Rayner,2017-04-22 In this book scholars from across the world explore the appearance portrayal and significance of the suburb on film By the mid 20th Century supported by changes in transportation suburbs became the primary location of entire national populations and films about the suburbs began to concertedly reflect those suburbs significance as well as their increasingly lively cultures Suburbia very soon became filmurbia as films of the suburbs and those made in the suburbs reflected both the positive and the negative aspects of burgeoning suburban life Film makers explored the existences of new suburbanites their interests their newly emerging neighbourhood practices their foibles their fantasies and their hopes Whether depicting love ambition commerce family home or horror whether traveling to or living in suburban spaces whether exhibiting beauty brazenness or brutality the films of suburbia capture human life in all its diverse guises

A Companion to Contemporary French Cinema Alistair Fox,Michel Marie,Raphaëlle Moine,Hilary Radner,2015-01-27 A Companion to Contemporary French Cinema 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 Featuring contributions from an international cast of established and emerging scholars of French cinema these innovative essays highlight the diversity of French films and filmmaking techniques that have emerged since the New Wave era Themes and topics covered include the social political and cultural contexts of recent French cinema contemporary filmmakers and performers genres cycles and cinematic forms gender and sexuality and emerging trends and innovative new filmmaking forms Among the French films examined in depth are hit comedies including *Bienvenue chez les Ch'tis* and *Intouchables* blockbusters such as *The Crimson Rivers* police films like *36th Precinct* historical films such as *Farewell My Queen* and *Days of Glory* celebrated animated features such as *Kirikou* and the Sorceress films representative of the new French extreme such as *Romance Baisemoi* and *Trouble Every Day* and numerous auteur films ranging from Bruno Dumont s *Hors Satan* and François Ozon s shorts to Pascale Ferran s *Lady Chatterley* and Alain Guiraudie s *L Inconnu du lac* Combining cutting edge scholarship with wide ranging methodological approaches and perspectives A Companion to Contemporary French Cinema is an invaluable resource for students and scholars of French film as well as all those interested in the evolution of this celebrated cinematic tradition

The Franco-Algerian War through a Twenty-First Century Lens Nicole Beth Wallenbrock,2020-02-20 The Franco Algerian War 1954 62 remains a

powerful international symbol of Third Worldism and the finality of Empire Through its nuanced analysis of the war's depiction in film *The Franco Algerian War through a Twenty First Century Lens* locates an international reckoning with history that both condemns and exonerates past generations Algerian and French production partnerships such as *Hors la loi* Outside the Law Rachid Bouchareb 2010 and *Loubia Hamra* Bloody Beans Narimane Mari 2013 are one of several ways citizens collaborate to unearth a shared history and its legacy Nicole Beth Wallenbrock probes cinematic discourse to shed new light on topics including the media revelation of torture and atomic bomb tests immigration's role in the evolution of the war's meaning and the complex relationship of the intertwined film cultures The first chapter summarizes the Franco Algerian War in 20th century film thus grounding subsequent queries with Algeria's moudjahid or freedom fighter films and the French new wave's perceived disinterest in the conflict This book is an invaluable resource for scholars seeking to understand cinema's role in re-evaluating war and reconstructing international memory *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 **French B Movies** David A. Pettersen, 2023-03-07 In the impoverished outskirts of French cities known as the banlieues minority communities are turning to American culture history and theory to make their own voices cultures and histories visible Filmmakers have followed suit turning to Hollywood genre conventions to challenge notions of identity belonging and marginalization in mainstream French film *French B Movies* proposes that French banlieue films far from being a fringe genre offer a privileged site from which to understand the current state of the French film industry in an age of globalization This gritty style appears in popular arthouse films such as Mathieu Kassovitz's *La Haine* and *Bande de filles* Girlhood along with the major Netflix hit series *Lupin* David Pettersen traces how in these works and others directors fuse features of banlieue cinema with genre formulas associated with both Hollywood and Black cultural models as well as how transnational genre hybridizations such as B movies have become part of the ecosystem of the French film industry By combining film analysis cultural history critical theory and industry studies *French B Movies* reveals how featuring banlieues is as much about trying to imagine new identities and production models for French cinema as it is about representation

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