

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 ma beur films by young directors of Maghrebi immigrant origin and cinema ma 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 Avu o lu, 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.

A Companion to African Literatures Olakunle George, 2021-03-22 Rediscover the diversity of modern African literatures with this authoritative resource, edited by a leader in the field. How have African literatures unfolded in their rich diversity in our modern era of decolonization, nationalisms and extensive transnational movement of peoples? How have African writers engaged urgent questions regarding race, nation, ethnicity, gender and sexuality? And how do African literary genres interrelate with traditional oral forms or audio-visual and digital media? *A Companion to African Literatures* addresses these issues and many more. Consisting of essays by distinguished scholars and emerging leaders in the field, this book offers rigorous, deeply engaging discussions of African literatures on the continent and in diaspora. It covers the four main geographical regions: East and Central Africa, North Africa, Southern Africa and West Africa, presenting ample material to learn from and think with. *A Companion To African Literatures* is divided into five parts. The first four cover different regions of the continent, while the fifth part considers conceptual issues and newer directions of inquiry. Chapters focus on literatures in European languages officially used in Africa: English, French and Portuguese, as well as homegrown African languages: Afrikaans, Amharic, Arabic.

Swahili and Yoruba With its lineup of lucid and authoritative analyses readers will find in *A Companion to African Literatures* a distinctive rewarding academic resource Perfect for undergraduate and graduate students in literary studies programs with an African focus *A Companion to African Literatures* will also earn a place in the libraries of teachers researchers and professors who wish to strengthen their background in the study of African literatures **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 **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 **The Cinema Book**

Bloomsbury Publishing, 2019-07-25 *The Cinema Book* is widely recognised as the ultimate guide to cinema Authoritative and comprehensive the third edition has been extensively revised updated and expanded in response to developments in cinema and cinema studies Lavishly illustrated in colour this edition features a wealth of exciting new sections and in depth case studies Sections address Hollywood and other World cinema histories key genres in both fiction and non fiction film issues such as stars technology and authorship and major theoretical approaches to understanding film *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

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

Contemporary French Cinema Alan J. Singerman, Michèle Bissière, 2018-09-15 Like its French language companion volume *Le Cinéma français contemporain* Manuel de classe Alan Singerman and Michèle Bissière's Contemporary French Cinema A Student's Book offers a detailed look at recent French cinema through its analyses of twenty notable and representative French films that have appeared since 1980 Sure to delight Anglophone fans of French film it can be used with equal success in English language courses and when paired with its companion volume dual language ones Acclaim for *Le Cinéma français contemporain* Manuel de classe From *Le Dernier Métro* to *Intouchables* Bissière and Singerman cover the latest trends of French cinema emphasizing context and analytical method as Singerman did in *Apprentissage du cinéma français* Focus 2004 The authors offer a selection of films most French cinephiles will applaud and they incorporate insights from some of the best critical work on French cinema Students of French film will also find all the bibliographical pointers they need to dig deeper and instructors will appreciate the pedagogical components included in the chapters Jonathan Walsh Department of French Studies Wheaton College Massachusetts This remarkable book comes to us from two seasoned teachers and critics and beautifully complements an earlier work Alan Singerman's *Apprentissage du cinéma français* The time period covered more targeted here than in the preceding text is admirably well chosen and the

breakdown by broad category each offering multiple options guides the teacher while offering a choice among an abundance of interesting films The preliminary chapters both succinct and informative give students an excellent overview of French cinema as a whole and of the technical knowledge needed for film analysis Each of the subsequent chapters offers an indispensable introduction discussing the plot director production actors reception and context of the film in question and also provides a very useful filmography and bibliography an exemplary work Brigitte E Humbert Department of French and Francophone Studies Middlebury College *Muslim Women in French Cinema* Leslie Kealhofer-Kemp, 2015-12-14 Bringing together a diverse corpus of over 60 documentaries short films t l films 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 *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 *Cinematic Homecomings* Rebecca Prime, 2016-05-19 The history of cinema charts multiple histories of exile From the German migr s in 1930s Hollywood to today's Iranian filmmakers in Europe and the United States these histories continue to exert a profound influence on the evolution of cinematic narratives and aesthetics But while the effect of exile and diaspora on film practice has been fruitfully explored from both historical and contemporary perspectives the issues raised by return whether literal or metaphorical have yet to be fully considered Cinematic Homecomings expands upon existing studies of transnational cinema by addressing the questions raised by reverse migration and the return home in a variety of historical and national contexts from postcolonialism to post Communism By looking beyond exile the contributors

offer a multidirectional perspective on the relationship between migration mobility and transnational cinema Narratives of return are among the most popular themes of the contemporary cinema of countries ranging from Morocco to Cuba to the Soviet Union This speaks to both the sociocultural reality of reverse migration and to its significance on the imagination of the nation

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

State Power, Stigmatization, and Youth Resistance Culture in the French Banlieues Hervé Tchumkam, 2015-04-09 State Power Stigmatization and Youth Resistance Culture in the French Banlieues Uncanny Citizenship foregrounds the literary sociological and political structures of urban literature in France It uses postcolonial theory sociology and political philosophy to investigate the modalities surrounding the question of citizenship in a country where citizens of African descent are not only considered a threat to national identity but also caught between inclusion and exclusion By examining the literary sociological and political structures of urban literatures produced after the 2005 riots this book interrogates the questions of citizenship belonging and coexistence in a context where literature from the periphery has become a site where central political power and mainstream French literary canons are contested Moreover these productions clearly reveal an unexplored correlation between geo aesthetics and contemporary French national geopolitics Ultimately this book is a plea for a serious approach to social formation in postcolonial France in a way that transcends skin color and instead is based on a shared colonial past as well as current social disqualifications

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

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

French Orientalism Desmond Hosford, Chong J. Wojtkowski, 2010-07-12 In 1798 Napoleon I launched his Egyptian Campaign and opened what has become recognized as the canonic period of French Orientalism which extends from the late eighteenth through the early twentieth century As defined by Edward W Said Orientalism 1978 Orientalism is intrinsically Eurocentric and places the Orient in opposition to the European West as the quintessentially foreign Other In this sense the Occident supposedly defines itself by gazing at the East as its inverse image and purportedly asserts a geopolitical dominance materially confirmed through imperialism and colonization Although Europe may cast the Orient as the archetypal Other this necessarily entails deep conflict since the Orient is also frequently posited as the source of Western civilization which prohibits the articulation of a complete separation between Europe and the Orient Nevertheless according to French Orientalist discourse the East had fallen into barbarism inertia and languished awaiting the mission civilisatrice by which France undertook a heroic project of universal enlightenment The canonic approach to Orientalism has drawn much criticism which calls for re-examining the notion of French Orientalism broadening the scope of enquiry and exploring the history and ideological strategies behind French formulations of the Orient from the Middle Ages through the twenty first century Such an expanded field of investigation reveals that the canonic Orientalist paradigm is not universally applicable particularly regarding material from before the late eighteenth century New theoretical literary historical philosophical and cultural perspectives provide the opportunity to deploy question subvert and resituate canonic Orientalist theories revealing the continuing evolution and relevance of French Orientalism as a notion with global stakes and material consequences Because of its broad scope and variety of theoretical approaches this volume will interest scholars and students from a wide spectrum of disciplines including literature gender

studies history theater art history music cinema 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. Contemporary French cinema Guy Austin, 2019-01-04 Contemporary French cinema is an essential introduction to popular French film of the last 35 years. It charts recent developments in all genres of French cinema with analyses of over 120 movies, from *Les Valseuses* to *Caché*. Reflecting the diversity of French film production since the New Wave, this clear and perceptive study includes chapters on the heritage film, the thriller, and the war movie, alongside the cinema du look, representations of sexuality, comedies, the work of women filmmakers, and le jeune cinéma. Each chapter introduces the public reception and critical debates surrounding a given genre, interwoven with detailed accounts of relevant films. Confirmed as a major contribution to both Film Studies and French Studies, this book is a fascinating volume for students and fans of French film alike. **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, multicultural 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's 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 assess 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.

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