



Reframing difference

Beur and banlieue filmmaking in France

Carrie Tarr

Reframing Difference Beur And Banlieue Filmmaking In France

Peter I. Barta, Phil Powrie



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 Avcı, 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.

Representation of the Banlieusard in Literature, Cinema, and Performances Emma Chebinou, 2024-09-05. *Representation of the Banlieusard in Literature, Cinema, and Performances* explores the complex identity of the banlieusard within French society through literature, film, and pop culture such as rap music and stand-up comedy. The banlieue, known in English as the inner city, is home to underrepresented and marginalized descendants of North and West African immigrants, as well as some white European immigrants or white French individuals. Established in tall housing estates located on the wider outskirts of Paris, the banlieue is a space constructed through the systemic disenfranchisement of working-class people across genders, ethnicities, and race, and through associations with crime, unemployment, poverty, etc. In face of these challenges, the banlieusard attempts to claim their Frenchness but finds oneself trapped by society's negative perception. Similarly, they are also physically trapped in their space of high-rise buildings and in a social-economic sphere with preconceived beliefs, making it difficult to integrate and contribute to French society. This book aims to emphasize resistance and the agency of the banlieusard rather than pointing out their marginalization by society's preconceptions. Therefore, the spatial arrangement of

the projects where they live redefines deconstructs reconstructs and reverses the center periphery dichotomy in which the center becomes the banlieue and as a result its outcast status is diminished Through a varied selection of novels films rap and stand up comedy Emma Chebinou exposes the necessity in examining negative stigmas created by the institutional discourse and by space and gives a broader interpretation of the banlieue

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 Arabi 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.

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