

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

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

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studies, and history will find this book particularly useful.

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.

Mathieu Kassovitz is arguably the most important filmmaker to have emerged from French cinema in the past two decades. As a director, his work often engages with highly controversial socio-political issues whilst still managing to attract and connect with a popular audience – and, above all, with a youth audience. He is also one of the few contemporary French filmmakers who is capable of productively engaging with Hollywood, in terms of cinematic style, narrative and genre, yet still retaining his own identity as a French filmmaker. In addition to his directorial successes, Kassovitz has also achieved considerable critical and commercial success in France as a screen actor. His films – whether directed by or acted in, or both – show an astonishing variety, from his early *Métisse* (1993), his break-through, *La Haine* (1995) through to Jeunet's *Le fabuleux destin d'Amélie Poulain* (2000), *Astérix et Obélix: Mission Cléopâtre* (2002) and *Gothika* (2003). Will Higbee's study is the first to explore one of the most fascinating characters in French cinema.

This collection brings together international experts on the cinema of migration and

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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.

This volume contains a selection of the proceedings of a conference on European problems of identity titled Europe and its Others, which was held in St Andrews in July 2007. It looks at some of the histories and stories that connect the European margins to an imagined or imaginary centre of this complex continent as seen mostly from within, and with self-reflective insights from literary, socio-historical and cinematic perspectives. By following the marginal route created by the essays, the volume juxtaposes, as in a mosaic, a range of artistic discourses produced in many European languages. Each of these discourses highlights a different perception of belonging or not belonging to Europe; and each of these discourses brings to the fore in its respective society a fresh perspective on new European territories seen not as 'the other' but rather as contiguous tiles in a mosaic of idiosyncrasies. Lying one next to the other, these territories engage in dialogue poetically - harmoniously or dissonantly - in an attempt to create through their juxtaposition an enigmatic poetic discourse of the margins.

Like its French-language companion volume *Le Cinéma français contemporain: Manuel de classe*, Alan Singerman and Michèle Bissière's *Contemporary French Cinema: A*

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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

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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

New readings comparing acclaimed directors with pressing political/ethical issues debated in contemporary continental philosophy. Interrogates key ontologies of film theory - the cinema screen as either window or mirror. This book compares European cinema, the legacy of the French Revolution and the values of the Enlightenment. The book focuses on the extent to which contemporary cinema contributes to political/philosophical thinking about the future of Europe's core Enlightenment values - liberty, fraternity, equality.

The study of globalization in cinema assumes many guises, from the exploration of global cinematic cities to the burgeoning 'world cinema turn' within film studies, which addresses the global nature of film production, exhibition and distribution. In this ambitious new study, Malini Guha draws together these two distinctly different ways of thinking about the cinema, interrogating representations of global London and Paris as migrant cinematic cities, featuring the arrival, settlement and departure of migrant figures from the decline of imperial rule to the global present. Drawing on a range of case studies from contemporary cinema, including the films of Michael Haneke, Claire Denis, Horace OvcY nd Stephen Frears, Guha also considers their world cinema status

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in light of their reconfiguration of established forms of filmmaking, from modernism to social realism. An illuminating analysis of London and Paris in world cinema from the vantage point of migrant mobilities, *From Empire to the World* explores the ramifications of this historical shift towards the global, one that pertains in equal measure to cityscapes, their representation as world cinema texts, and to the rise of world cinema discourse within film studies itself.

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.

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

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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 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

Branding the Beur Author focuses on the mainstream media promotion of literature written by the descendants of North African immigrants to France (often called beurs).

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These conversations between journalists and 'beur' authors delve into contemporary debates such as the explosion of racism in the 1980s and the purported role of Islam in French society in the 1990s. But the interests of journalists looking for sensational subject matter also heavily shape the promotion and reception of these novels: only the 'beur' authors who employ a realist style to write about the challenges faced by the North African immigrant population in France - and who engage on-air with French identity politics and immigration - receive multiple invitations to participate in interviews. Previous scholarship has taken a necessary first step by analyzing the social and political stakes of this literature (using labels such as 'beur' and/or 'banlieue,' to designate its urban, economically distressed setting), but the book argues that we must move beyond this approach because it reproduces the selection criteria deployed by the media that determine which books receive the most commercial and critical support. By demonstrating how minority-based literary labels such as 'francophone' and 'postcolonial' are always already defined by the socio-political context in which books are published and promoted, the book establishes that these labels are tautological and cannot reflect the thematic and stylistic richness of beur (and other minority) production in France.

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

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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.

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

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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.

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.

This volume takes the pulse of French post-coloniality by studying representations of

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trans-Mediterranean immigration to France in recent literature, television and film. The writers and filmmakers examined have found new ways to conceptualize the French heritage of immigration from North Africa and to portray the state of multiculturalism within – and in spite of – a continuing Republican framework. Their work deflates stereotypes, promotes respect for cultural and ethnic minorities and gives a new dignity to subjects supposedly located on the margins of the Republic. Establishing a productive dialogue with Marianne Hirsch's ground-breaking concept of postmemory, this volume provides a much-needed vocabulary for rethinking the intergenerational legacy of trans-Mediterranean immigrants.

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

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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.

The Routledge Handbook of French Politics and Culture provides a detailed survey of the highly differentiated field of research on French politics, society and culture across the social sciences and humanities. The handbook includes contributions from the most eminent authors in their respective fields who bring their authority to bear on the task of outlining the current state-of-the art research in French Studies across disciplinary boundaries. As such, it represents an innovative as well as an authoritative survey of the field, representing an opportunity for a critical examination of the contrasts and the continuities in methodological and disciplinary orientations in a single volume. The Routledge Handbook of French Politics and Culture will be essential reading and an authoritative reference for scholars, students, researchers and practitioners involved in, and actively concerned about, research on French politics, society and culture.

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

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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.

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.

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

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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.

With contributions from leading scholars across the entire range of French studies, this up-to-date volume examines both the current state of French studies in the United Kingdom, as well as its future in an increasingly interdisciplinary world where student demand, new technologies, and developments in transnational education are changing the ways in which we teach, learn, research and assess achievements. Required reading for French studies scholars worldwide, this volume builds upon the findings of the influential Review of Modern Foreign Languages Provision in Higher Education and maps the present and future of the field.

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

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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.

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 Lorio 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

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its borders.

In *Race on Display in 20th- and 21st-Century France* Knox turns the tables France's rhetoric of 'internal otherness', asking her reader not to spot those deemed France's others but rather to deconstruct the very gazes that produce them. Weaving together a vast corpus of colonial French children's comics, Francophone novels, and African popular music, fashion, and dance, Knox traces how the ways colonial 'human zoos' invited their French spectators to gaze on their colonized others still inform the frameworks through which racial and ethnic minorities are made-and make themselves-visible in contemporary France. In addition to analyzing how literature and music depicting immigrants and their descendants in France make race and ethnicity visible, Knox also illustrates how the works she analyzes self-reflexively ask whether they, as commodities sold within wider cultural marketplaces, perpetuate the culture of exoticism they seek to contest. Finally, Knox contends that to take seriously the way the texts interrogate the relationship between power, privilege, and the gaze also requires reconsidering the visions of normalcy from which racial and ethnic minorities supposedly depart. She thus concludes by exposing a critical 'blind spot' in French cultural studies-whiteness-before subjecting it to the same scrutiny France's 'visible minorities' face.

Queering Contemporary French Popular Cinema combines close film analysis with a small-scale qualitative investigation of audience responses to examine images of

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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.

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Frontiers of Screen History provides an insightful exploration into the depiction and imagination of European borders in cinema after World War II. The editors and authors bring forward the geopolitical issues at the basis both the films of world-wide distribution, known to many, and others, shot within confining conditions or in highly local places, remain unknown within prevailing canons.

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.

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The acute processes of globalisation at the turn of the century have generated an increased interest in exploring the interactions between the so-called global cultural products or trends and their specific local manifestations. Even though cross-cultural connections are becoming more patent in filmic productions in the last decades, cinema per se has always been characterized by its hybrid, transnational, border-crossing nature. From its own inception, Spanish film production was soon tied to the Hollywood film industry for its subsistence, but other film traditions such as those in the Soviet Union, France, Germany and, in particular, Italy also determined either directly or indirectly the development of Spanish cinema. *Global Genres, Local Films: The Transnational Dimension of Spanish Cinema* reaches beyond the limits of the film text and analyses and contextualizes the impact of global film trends and genres on Spanish cinema in order to study how they helped articulate specific national challenges from the conflict between liberalism and tradition in the first decades of the 20th century to the management of the contemporary financial crisis. This collection provides the first comprehensive picture of the complex national and supranational forces that have shaped Spanish films, revealing the tensions and the intricate dialogue between cross-cultural aesthetic and narrative models on the one hand, and indigenous traditions on the other, as well as the political and historical contingencies these different expressions responded to.

In Fatih Ak?n's *Cinema and the New Sound of Europe*, Berna Gueneli explores the

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transnational works of acclaimed Turkish-German filmmaker and auteur Fatih Ak?n. The first minority director in Germany to receive numerous national and international awards, Ak?n 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 Ak?n's key works— *In July*, *Head-On*, and *The Edge of Heaven*, among others—Gueneli identifies Ak?n's unique stylistic use of multivalent sonic and visual components and multinational characters. She argues that the soundscapes of Ak?n'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 Ak?n'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 Ak?n's aesthetics intersect with politics to reshape notions of Europe, European cinema, and cinematic history.

Hexagonal Variations provides an essential overview of key debates about contemporary French society and culture. Concise, challenging and comprehensive, its chapters each address the processes of change and redefinition that characterise France today. Contributors analyse and situate cinematic, literary, online and visual

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texts, mediatic, political and everyday discourses, in each case pinpointing how diversity, plurality and reinvention inflect cultural and social evolution in France. The chapters in the collection share a key set of thematic concerns and raise topics for debate among scholars and students alike. Central to these are questions about France's uncertain place and role in Europe and the wider world; the morphing topography of its capital; and the many conundrums posed by the persistence of Republican paradigms in a global environment. If France is no longer the exception, what are the versions and varieties of being French that are lived, thought and imagined in the new millennium?

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 migr 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

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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 migr 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.

'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.

In Franco-Maghrebi Artists of the 2000s: Transnational Narratives and Identities

Ramona Mielusel offers an account of the Franco-Maghrebi artists' vision on national

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identity issues in France such as integration, secularism, segregation, and extremism in the 2000s.

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.

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

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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.

"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 ... "--Intro.

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. This thoroughly revised and expanded edition of a key textbook offers an innovative

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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.

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

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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, Vovsikov, 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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