

P A S T F O R W A R D

*French Cinema and the
Post-Colonial Heritage*



D A Y N A O S C H E R W I T Z

Past Forward French Cinema And The Post Colonial Heritage

Peipei Pang



Past Forward French Cinema And The Post Colonial Heritage:

Past Forward Dayna Oscherwitz, 2010-09-15 In *Past Forward French Cinema and the Post Colonial Heritage* author Dayna Oscherwitz focuses on the world of French films with a new lens Drawing upon a wealth of research and the examination of popular French movies Oscherwitz offers fresh perspectives not only on the unique importance of motion pictures and their indelible influence on French character but on current debates regarding individual and collective memory *Past Forward* traces the development and ascension of the French heritage film those historical and costume dramas focusing on prestigious French subjects events and settings These motion pictures preeminent during a period of globalization and fear over the affects of immigration in 1980s France quickly came to embody a specific version of French national and collective identity one that idealized the past condemned the present and created an institutional form of memory Oscherwitz presents the intriguing notion that French heritage films are not exclusively expressions of nationalism and nostalgia as has commonly been asserted On the contrary although these movies were born out of a perceived loss of French culture their ambivalence toward traditional hallmarks of nationalism opens them up to new interpretation Also in contrast to typical conceptions the author suggests that these heritage films are far from cinematic bastions of multicultural backlash instead she argues popular culture has in its own fashion reinserted the history of colonialism and immigration into the national past thus reimagining heritage itself Against this backdrop Oscherwitz goes on to investigate the multicultural worlds of *beur* and *banlieue* movies cinema seemingly in direct contrast with the heritage film offering the theory that these films serve as a countermemory to an institutionalized one and provide alternative models of collective memory and identity Through careful analysis of several examples Oscherwitz demonstrates how these two seemingly different realms heritage and multicultural cinema are far from mutually exclusive in the construction of French identity Throughout the volume numerous well known French movies are reexamined inviting new interpretations of and challenging old views through investigations of familiar cinematic works *Past Forward* is a revolutionary volume that boldly reimagines our ideas about French film and its role in communicating history and memory

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 *French Blockbusters* Charlie Michael, 2019-07-17 Cutting across a swath of recent French produced cinema *French Blockbusters* offers the first book length consideration of the theoretical implications historical impact and cultural consequences of a recent grouping of popular films that are rapidly changing what it means to make or to see a French film today **Postcolonial Encounters in International Relations** Alina Sajed, 2013-07-18 *Postcolonial Encounters in International Relations* examines the social and cultural aspects of the political violence that underpinned the French colonial project in the Maghreb and the multi layered postcolonial realities that ensued This book explores the reality of the lives of North African migrants in postcolonial France with a particular focus on their access to political entitlements such as citizenship and rights This reality is complicated even further by complex practices of memory undertaken by Franco Maghrebian intellectuals who negotiate in their writings between the violent memory of the French colonial project in the Maghreb and the contemporary conundrums of postcolonial migration The book pursues thus the politics of post colonial memory by tracing its representations in literary political and visual narratives belonging to various Franco Maghrebian intellectuals who see themselves as living and writing between France and the Maghreb By adopting a postcolonial perspective a perspective quite marginal in International Relations the book investigates a different international relations which emerges via narratives of migration A postcolonial standpoint is instrumental in understanding the relations between class gender and race which interrogate and reflect more generally on the shared post colonial violence between North Africa and France and on the politics of mediating violence through complex practices of memory Film, History and Memory Fearghal McGarry, Jennie Carlsten, 2015-04-21 Using an interdisciplinary approach *Film History and Memory* broadens the focus from history the study of past events to memory the processes individual generational collective or state driven by which meanings are attached to the past **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

French Cinema Dudley Andrew, 2023-09-26 It is often claimed that the French invented cinema Dominating the production and distribution of cinema until World War 1 when they were supplanted by Hollywood the French cinema industry encompassed all genres from popular entertainment to avant garde practice The French invented the auteur and the cin club they incubated criticism from the 1920s to our own day that is unrivalled and they boast more film journals fan magazines TV shows and festivals devoted to film than anywhere else This Very Short Introduction opens up French cinema through focusing on some of its most notable works using the lens of the New Wave decade 1958 1968 that changed cinema worldwide Exploring the entire French cinematic oeuvre Dudley Andrew teases out distinguishing themes tendencies and lineages to bring what is most crucial about French Cinema into alignment He discusses how style has shaped the look of female stars and film form alike analysing the made up aesthetic of many films and the paradoxical penchant for French cinema to cruelly unmask surface beauty in quests for authenticity Discussing how French cinema as a whole pits strong willed characters against auteurs with high minded ideas of film art funded by French cinema s close rapport to literature painting and music Dudley considers how the New Wave emerged from these struggles becoming an emblem of ambition for cinema that persists today He goes on to show how the values promulgated by the New Wave directors brought the three decades that preceded it into focus and explores the deep resonance of those values today fifty years later ABOUT THE SERIES The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area These pocket sized books are the perfect way to get ahead in a new subject quickly Our expert authors combine facts analysis perspective new ideas and enthusiasm to make interesting and challenging topics highly readable Yesterday Tobias Becker, 2023-12-05 Nostalgia supposedly is the sphere of the sentimentalist But also and most definitely it is a force in the creation of the present and future and thus worth careful thought Yesterday argues that nostalgia s critics defend an idea of progress as naive as the longing they denounce while conflating nostalgia itself with historical whitewashing ReFocus: The Films of François Ozon Loïc Bourdeau, 2021-08-31 Examines François Ozon one of France s most prolific and best known international queer directors *The Western in the Global South* MaryEllen Higgins, Rita Keresztesi, Dayna Oscherwitz, 2015-04-24 The Western in the Global South investigates the Western film genre s impact migrations and reconfigurations in the Global South Contributors explore how cosmopolitan directors have engaged with appropriated and subverted the tropes and conventions of Hollywood and Italian Westerns and how Global South Westerns and Post Westerns in particular address the inequities brought about by postcolonial patriarchy globalization and neoliberalism The book offers a wide range of historical engagements with the genre from African Caribbean South and Southeast Asian Central and South American and transnational directors The contributors employ interdisciplinary cultural studies approaches to cinema integrating aesthetic considerations with historical political and gender studies readings of the international appropriations

and U S re appropriations of the Western genre **France's Colonial Legacies** Fiona Barclay, 2013-10-15 In an era of commemoration France's Colonial Legacies contributes to the debates taking place in France about the place of empire in the contemporary life of the nation debates that have been underway since the 1990s and that now reach across public life and society with manifestations in the French parliament media and universities France's empire and the gradual process of its loss is one of the defining narratives of the contemporary nation contributing to the construction of its image both on the international stage and at home While certain intellectuals present the imperial period as an historical irrelevance that ended in the years following the Second World War the contested legacies of France's colonies continue to influence the development of French society in the view of scholars of the postcolonial This volume surveys the memorial practices and discourses that are played out in a range of arenas drawing on the expertise of researchers working in the fields of politics media cultural studies literature and film to offer a wide ranging picture of remembrance in contemporary France

Introduction The Postcolonial Nation Fiona Barclay Part One Narrative Gaps 1 Amnesia about Anglophone Africa France's Rhodesian mind set its manifestations and its legacies 1947-58 Joanna Warson 2 From crivains coloniaux to crivains de langue fran aise strata of un acknowledged memories Gabrielle Parker Part Two The Algerian War Fifty Years On 3 Conflicting memories modernisation colonialism and the Algerian war appel s in Cinq colonnes la une Iain Mossman 4 Derrida's virtual space of spectrality cinematic haunting and the law in Mon Colonel Herbiet 2006 Fiona Barclay 5 Le devoir de m moire the poetics and politics of cultural memory in Assia Djebar's Le Blanc de l Alg rie Jennifer Mullen 6 Un packing the suitcases postcolonial memory and iconography William Kidd Part Three The Transnational Family 7 Interrogating the transnational family memory identity and cultural bilingualism in Sous la clart de la lune Traor 2004 Z lie Asava 8 Continuity and discontinuity in the family looking beyond the post colonial in Il y a longtemps que je t aime Claudel 2008 Fiona Handyside Part Four Contemporary Commemorations 9 Anti racism republicanism and the Sarkozy years SOS Racisme and the Mouvement des Indig nes de la R publique Thomas Martin 10 Playing out the postcolonial football and commemoration Cathal Kilcline 11 Crime and penitence in slavery commemoration from political controversy to the politics of performance Nicola Frith

International Noir Pettey Homer B. Pettey, 2014-11-11 Following World War II film noir became the dominant cinematic expression of Cold War angst influencing new trends in European and Asian filmmaking International Noir examines film noir's influence on the cinematic traditions of Britain France Scandinavia Japan Hong Kong Korea and India This book suggests that the film noir style continues to appeal on such a global scale because no other cinematic form has merged style and genre to effect a vision of the disturbing consequences of modernity International noir has however adapted and adopted noir themes and aesthetic elements so that national cinemas can boast an independent and indigenous expression of the genre Ranging from Japanese silent films and women's films to French Hong Kong and Nordic New Waves this book also calls into question critical assessments of noir in international cinemas In short it challenges prevailing film

scholarship to renegotiate the concept of noir Ending with an examination of Hollywood's neo noir recontextualization of the genre and post noir's reinvigorating critique of this aesthetic International Noir offers Film Studies scholars an in depth commentary on this influential global cinematic art form further offering extensive bibliography and filmographies for recommended reading and viewing

Hollywood and the Invention of England Jonathan Stubbs, 2019-02-21 Drawing on new archival research into Hollywood production history and detailed analysis of individual films *Hollywood and the Invention of England* examines the surprising affinity for the English past in Hollywood cinema Stubbs asks why Hollywood filmmakers have so frequently drawn on images and narratives depicting English history and why films of this type have resonated with audiences in America Beginning with an overview of the cultural interaction between American film and English historical culture the book proceeds to chart the major filmmaking cycles which characterise Hollywood's engagement with the English past from the 1930s to the present assessing the value of English themed films in the American film industry while also placing them in a broader historical context

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

A Companion to African Cinema Kenneth W. Harrow, Carmela Garritano, 2018-09-17 An authoritative guide to African cinema with contributions from a team of experts on the topic *A Companion to African Cinema* offers an overview of critical approaches to African cinema With contributions from an international panel of experts the Companion approaches the topic through the lens of cultural studies contemporary transformations in the world order the rise of globalization film production distribution and exhibition This volume represents a new approach to African cinema criticism that once stressed the sociological and sociopolitical aspects of a film The text explores a wide range of broad topics including cinematic economics video movies life in cinematic urban Africa reframing human rights as well as more targeted topics such as the linguistic domestication of Indian films in the Hausa language and the importance of female African filmmakers and their successes in overcoming limitations caused by gender inequality The book also highlights a comparative

perspective of African videoscapes of Southern Nigeria Ethiopia and Cote d'Ivoire and explores the rise of Nairobi based Female Filmmakers This important resource Puts the focus on critical analyses that take into account manifestations of the political changes brought by neocolonialism and the waning of the cold war Explores Examines the urgent questions raised by commercial video about globalization Addresses issues such as funding the acquisition of adequate production technologies and apparatuses and the development of adequately trained actors Written for film students and scholars A Companion to African Cinema offers a look at new critical approaches to African cinema **Irreversible** Tim Palmer,2014-12-12 Gaspar Noé's Irreversible is uncompromising and visceral an essential piece of modern cinema Punctuated by dazzling avant garde techniques the film depicts in reverse chronological order a woman's rape and her boyfriend and friend's subsequent hunt for vengeance through the underworld of Paris Confrontational yet influential Irreversible has polarized audiences since its release in 2002 making it until now almost impossible to study dispassionately This first book length study of Irreversible situates Noé's work in the ecosystem of contemporary French media exploring how Irreversible and a larger scale cinema du corps actually inspired France's film resurgence in the early twenty first century From there Palmer shows Irreversible to be one of the most subversive star vehicles in recent world cinema in the form of its iconic lead performers Vincent Cassel Monica Bellucci and Albert Dupontel Investigating the spectrum of reactions created by Noé's film through its pugnacious stylistic design its on screen deconstruction of Paris its international critical reception and its unexpectedly utopian counterpoints to violence and despair the book generates a new rational dialogue about Irreversible that challenges any instinct simply to reject or condemn it Is it French? Popular Postnational Screen Fiction from France Mary Harrod,Raphaëlle Moine,2024-01-30 This book investigates the recently accelerated phenomenon of mainstream French film and serial television's remarkable popularity not only within but more novelly for European audiovisual narratives outside the domestic context Treating changes that have taken place in France's production landscape during the mass rollout of global streaming platforms as revelatory of broader tendencies in media production and circulation in Europe and beyond the collection explores emergent influential players Omar Sy Camille Cottin Alexandre Aja and Fanny Herrero companies such as Netflix and Gaumont and new genres identities and representations on screen It thus draws together a body of new research by international experts in French and European media production to analyse popular film and television series from France through a postnational lens with regards to both economic and institutional norms and to culture as a whole This book is available open access under a Creative Commons Attribution 4.0 International License via link.springer.com **Media, Margins and Popular Culture** Heather Savigny,Einar Thorsen,Daniel Jackson,Jenny Alexander,2015-08-31 This collection brings together leading research on contemporary and popular culture focussing on marginalised voices and representations socially marginalised marginalised in media and media scholarship It spans five continents with contributions on topics like gender sexuality nation disability disciplinary boundaries youth and age **The**

History of France W. Scott Haine Ph.D.,2019-05-24 Few nations have such a long and rich history as France This indispensable volume covers political economic and cultural milestones throughout its long and fascinating history From Gothic cathedrals to rap and hip hop France is at the intersection of the worlds of Northern Europe and the Mediterranean and it continues to renew the democratic model of politics Having weathered the storms of the first half of the 20th century France has helped to curb the recent global march of right wing nationalism while economically France ranks among the U S China Japan Germany and Great Britain as one of the most powerful economies in the world The History of France is up to date and concise yet comprehensive offering a readers a current narrative history of France Engagingly written for students and general readers alike it brings to life the compelling history of this fractious and fascinating country Chronological chapters examine the history of France through the first year and a half of Emmanuel Macron s presidency A timeline and appendix of Significant Individuals round out the work

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

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