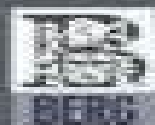




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# GENDER and FRENCH CINEMA



# Gender And French Cinema

**Alex Hughes, James S. Williams**



## **Gender And French Cinema:**

Gender in French Banlieue Cinema Marzia Caporale, Claire Mouflard, Habib Zanzana, 2024-07-23 This edited volume investigates the reconfiguration of gender in French banlieue cinema interrogating whether the films produced over the last two decades provide new and viable models of resistance to dominant modes of power Contributors take a critical approach which identifies gender as a marker of both body and identity politics to highlight the need to overcome a binary approach to banlieue aesthetics which limits inquiry into the basis of conflict Given that a feminization and to some extent queering of the once exclusively masculine space is underway contributors ultimately conclude that the banlieue and its on screen representations cannot be properly understood unless intersectionality as a systematic approach is applied as an interpretive lens Scholars of film gender studies and sociology will find this book particularly useful **Gender and French Cinema**

Alex Hughes, James S. Williams, 2001-12-01 This book opens up the history of twentieth century French cinema from the silent era to the present day by exploring the key role of gender and sexual politics A much needed sequel to Berg's bestselling *Gender and German Cinema* the volume tackles such questions as What role did the female voice play when sound cinema was first developed How have film genres and movements been shaped by gender and sexual politics How does gender intersect with factors of race class ethnic and national identity The contributors also throw into relief broad issues such as the evolution of film in the context of 20C French social political and cultural history Bringing together original essays by French British and American scholars the collection fully covers the development of French cinema It addresses the work of individual auteurs the French star system and film genres and movements such as Dada and Surrealism the New Wave and the New New Wave It also focuses on film narratives in which issues of gender are particularly pertinent The volume which features illustrations a filmography and bibliography will be one of the standard handbooks in French cultural film studies for some time to come Double Takes Carolyn A. Durham, 1998 Viewing cross cultural differences through the lens of cinema

**Genre and Gender in French Cinema**, 2015 **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

**Cinema and the Second Sex** Carrie Tarr, Brigitte Rollet, 2016-10-06 Women's filmmaking in France has been a source of both delight and despair On the one hand the numbers are impressive over 250 feature length films were made by over 100 women directors in France in the 1980s and 1990s On the other hand despite the heritage of French feminism French women directors characteristically disclaim their gender as a significant factor in their filmmaking This incisive study provides an informative critical guide to this major body of work exploring the boundaries between personal films intimate psychological dramas relating to key stages in life and genre films which demonstrate women's ability to appropriate and rework popular genres It analyzes the effects of postfeminism women's desire to enter the mainstream and the impact of a new generation of filmmakers enabling readers to take stock of the wealth and diversity of women's contribution to French cinema during the 1980s and 1990s

**From France with Love** Mary Harrod, 2019 Love stories have always been at the heart of French cinema but romantic comedies have until recently been absent from it In 2001 the global success of *Amélie* catalysed a major development in the Western world's second largest film industry the appropriation of the Hollywood romantic comedy genre or *Rom Com à l'Américaine* In *From France with Love* Mary Harrod explores this contemporary phenomenon examining both local hits and films with international status Using socio cultural data box office figures and analysis of critical reception she reveals the ways in which these films mirror shifting attitudes towards gender roles within French society as well as the increasingly important interrelation between French national cinema and transnational filmmaking paradigms Provided by publisher

**To Desire Differently** Sandy Flitterman-Lewis, 1996 Explores impact of 3 women filmmakers on French films

**The Routledge Companion to Cinema & Gender** Kristin Hole, Dijana Jelača, E. Kaplan, Patrice Petro, 2016-11-10 Comprised of 43 innovative contributions this companion is both an overview of and intervention into the field of cinema and gender The essays included here address a variety of geographical contexts from an analysis of cinema Islam and women and television under Eastern European socialism to female audience reception in Nigeria to changing class and race norms in Bollywood dance sequences A special focus is on women directors in a global context that includes films and filmmakers from Asia Africa Australia Europe North and South America The collection also offers a solid overview of feminist contributions to thinking on genre from the chick flick to the action or Western film to film noir and the slasher Readers will find contributions on a variety of approaches to spectatorship reception studies and fandom as well as transnational approaches to star studies and essays addressing the relationship between feminist film theory and new media Other topics include

queer and trans cinema eco cinema and the post human Finally readers interested in the history of film will find essays addressing the methodological dimensions of feminist film history essays on silent and studio era women in film and histories of female filmmakers in a variety of non Western contexts

**The Cinema of France** Phil Powrie, 2006 An in depth look at some of the best and most influential French films of all time The Cinema of France contains 24 essays each on an individual film The book features works from the silent period and poetic realism through the stylistic developments of the New Wave and up to more contemporary challenging films from directors such as Abel Gance Jean Renoir Marcel Carné Fran ois Truffaut Jean Luc Godard Alain Resnais Agn s Varda and Luc Besson Set in chronological order The Cinema of France provides an illuminating history of this essential national cinema and includes in depth studies of films such as *Un Chien Andalou* 1929 *Les Vacances de Monsieur Hulot* 1953 *Le Samouraï* 1967 *Shoah* 1985 *Jean de Florette* 1986 *Les Visiteurs* 1993 and *La Haine* 1995

**The Tradition of Femininity** Julie Parson, 2011 Abstract French films in the 1950s that attempted to compete with Hollywood films were labeled as being a part of what was called the Tradition of Quality These films have been consistently saddled with the negative reputation of being substandard and tedious thanks to Fran ois Truffaut's condemnation of it in 1954 Since that time scholars have blindly and systematically ignored film of the period While some scholars have begun to take a second look at cinema made during this period a comprehensive study of filmic adaptations which bear the brunt of the negative reputation has not been undertaken My dissertation seeks to open up a dialogue reconsidering the value of Tradition of Quality adaptations I focus my examination on the portrayal of female gender and sexuality on the French film screen during this time My goal is to determine how the cinematic image of women reflected the complexities of their negotiation of the modern role in contemporary French culture I examine French films from the fifteen year period following World War II and focus on three aspects of the representation of female gender and sexuality First I study how gender and sexuality play out narratively and visually in four of Jacqueline Audry's films *Olivia* 1951 *Huis clos* 1954 *La Gar onne* 1957 and *Le Secret du chevalier d'Eon* 1959 and I contend that despite limits placed on the way that female directors were received and conceived of at the time Jacqueline Audry was an auteur in her own right Her oeuvre is replete with affirming images of sexually desiring female agents who finish well in the end I also examine how women's representation in Carn s *Th r se Raquin* 1953 and Autant Lara's *Gervaise* 1956 as cinematic readings of two of Emile Zola's novels portray their female characters in an unexpectedly favorable light Second I examine the star persona of Edwige Fenech and show how her image runs counter to expected objectified images of women in the 1950s I show how her image is interrelated with the narratives and images of female gender and sexuality and that her star persona emerges as an agent who challenges social and cultural limits for women at the time Finally I examine how the complex system of cultural and viewer reception was intertwined with these narratives images and stars at the time My research reveals that each of these aspects evinces contradictions between the implications of these limits and the changing realities of the feminine domain as it evolved in the 50s

*French National*

*Cinema* Susan Hayward, 1993 French National Cinema breaks new ground in the writing on French cinema and its fresh approach will further our understanding of how France's cinema interfaces with France's concept of itself as a nation

**Gender and Contemporary Horror in Film** Samantha Holland, Robert Shail, Steven Gerrard, 2019-03-13 This edited collection focuses on gender and contemporary horror in film examining how and if representations of gender in horror have changed  
**The ^AOxford Handbook of Queer Cinema** Ronald Gregg, Amy Villarejo, 2021-11-12 The Oxford Handbook of Queer Cinema encompasses more than a century of filmmaking film criticism and film reception looking at the ways in which the idea of queer cinema has expanded as a descriptor for a global arts practice

**Masculine Singular** Geneviève Sellier, 2008-03-25 A socio cultural analysis of French New Wave cinema with a focus on issues of gender and the construction of sexual identities

*The Women's Companion to International Film* Annette Kuhn, Susannah

Radstone, 1994-01-01 Includes short entries for actresses genres studios and topics

**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

**Reframing difference** Carrie Tarr, 2019-01-31 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 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

*Queering the Migrant in Contemporary European Cinema* James S. Williams, 2020-08-27 This exciting and original volume offers the first comprehensive critical study of the recent profusion of European films and television addressing sexual migration and seeking to capture the lives and experiences of LGBTIQ migrants and refugees Queering the Migrant in Contemporary European Cinema argues that embodied cinematic representations of the queer migrant even if at times highly ambivalent and contentious constitute an urgent new repertoire of queer subjectivities and socialities that serve to undermine the patrolled borders of gender and sexuality nationhood and citizenship and refigure or queer fixed notions and universals of identity like Europe and national

belonging based on the model of the family At stake ethically and politically is the elaboration of a transborder consciousness and aesthetics that counters the homonationalist xenophobic and homo trans phobic representation of the migrant to Europe figure rooted in the toxic binaries of othering the good vs bad migrant host vs guest indigenous vs foreigner Bringing together 16 contributors working in different national film traditions and embracing multiple theoretical perspectives this powerful and timely collection will be of major interest to both specialists and students in Film and Media Studies Gender and Queer Studies Migration Mobility Studies Cultural Studies and Aesthetics *European Cinema in Motion* D. Berghahn, C. Sternberg, 2010-08-10 This collection brings together international experts on the cinema of migration and 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

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