

Contents

List of illustrations	page vii
Preface	ix
Acknowledgements	x
1 French cinema from 1895 to 1968, a brief survey	
The birth of cinema	1
The first and second avant-gardes	4
Sound cinema and poetic realism	7
Wartime cinema and <i>la tradition de qualité</i>	9
<i>Cahiers du cinéma</i> and <i>la nouvelle vague</i>	12
2 The Occupation, colonial conflicts, and national identity	
May 1968 and political cinema	17
Holocaust documentary	19
<i>La mode rétro</i>	29
The Occupation in fiction films of the 1980s and 1990s	33
The Indochinese and Algerian Wars in fiction film	42
<i>Beur</i> cinema	48
3 Representations of sexuality	
Porno and after	55
Woman as object	60
The <i>récit</i> : misogyny, desire, spectatorship	63
Woman as subject	73
Masculinities	79
Representing Aids	89
Sex returns from the ghetto	92

4 Women film-makers in France	
Feminism and film in France	98
Avante-garde <i>auteurs</i> : Marguerite Duras and Agnès Varda	99
Popular cinema: Diane Kurys and Coline Serreau	104
The films of Claire Denis	108
5 The <i>polar</i>	
The popularity of the <i>polar</i>	118
Voyeurism and the Hitchcockian thriller	119
American archetypes and the stylised thriller	125
The naturalistic <i>polar</i>	131
6 Fantasy film	
Fantasy cinema in France: from long neglect to new blood	143
The <i>cinéma du look</i> : popularity and critical reception	144
Fantasy outside the <i>look</i>	155
7 The heritage film	
Filming and funding the heritage genre	167
Revolution and empire	169
Filming the arts	177
The Pagnol phenomenon	184
Literary legitimacy	188
8 Comedy	
French comic tradition and the grotesque body	199
<i>Café-théâtre</i> from stage to screen	201
Foreign bodies in the family	211
Popular series and national heroes	214
9 <i>Le jeune cinéma</i> and the new realism	
Defining a new genre	221
The documentary boom	234
Filmography	242
Index	246