

## SCREENING EUROPE EUST 2020

### FRANCE:

#### **Week 2: Lecture (France)**

Migration = collective mobility – temporary or permanent – is a precondition to diaspora = the dispersal of a people and retaining of a culture within that dispersal – collective memory – often result in a minority group of a population. Can share features with exile but also can connote a new beginning. Diaspora does not always result in negative consequences. Exile = forced movement – painful/punitive banishment from one's own home – loneliness/exile connotes an individual experience – it doesn't have the collective sense that diaspora/migration does.

Hybridity = a characteristic of being m/d/exile. Connotes transformation rather than fixed, essentialist identities associated with nationality.

Cinema = representation = identity creation. Cinema is not an imitation of a political situation but a representation. Thus has the power to change that situation.

#### Colonial/P.Colonial France:

The colonial empire has now almost totally disappeared despite a few islands i.e. Guadeloupe/Martinique, Guiana, New Caledonia and Polynesia. Inhabitants of these islands are black, but their homeland is France and they are French. Films from here/by here are not migrant/diaspora films they are post-colonial because these people are French citizens (though they may feel otherwise)

65m French population

7.2m foreign born migrants – 2m born outside Eu, 5m born inside Eu

6.5m are direct descendants of immigrants

19% of population is foreign born/descendants of

mainstream French cinema is misrepresented in that it does not always represent the 20% who are migrants etc.

immigrants mainly consist of Eu (Spain, It, Pot), Maghreb, Africa, Vietnam/china/asia.

‘Le Sans-Papiers’ = illegal immigrants. Estimated 400 000 from Eu, Africa, Syria,(generally). To shelter them is illegal in France. Calais = a detention centre in N France. These people can't make their own films, but French people make films about them.

Prosthetic memory can generate a mythical country which may/may not be accurate or even existent.

Think of how the story is portrayed e.g. ‘Welcome’ introduces a love story to the plight of its protagonist – how does this affect the way we perceive him/his struggle as a refugee/migrant etc.? ‘The gilded cage’ plays on stereotypes of Portuguese and is a comedy film. ‘The scent of the green papaya’ is a Vietnamese film = mystification of homeland, the director left when he was 12. The film recreates the sensuality of being in Vietnam i.e. closeups of food, nature, sounds of cooking/praying. This is typical of some migrant films = intense nostalgia = contemplative vs. narrative driven

## **Tutorial 1**

### **Topic: Migrant and Diasporic cinema**

**Compulsory Reading:** In: Berghahn Daniela and Claudia Sternberg (eds), *European Cinema in Motion, Migrant and Diasporic Film in Contemporary Europe*, London: Palgrave MacMillan, 2010. (Electronic resource- Library)

Read: Chapter 1 'Locating Migrant and Diasporic Cinema in Contemporary Europe' pp. 1- 50

**Prepare the following questions which will be discussed during tutorial:**

#### **1) According to the authors**

- **What distinguishes Migration and Diasporic films?** Migrant filmmakers are considered those who were part of the migration and miratory movement (1<sup>st</sup> generation) whereas diasporic filmmakers while being born and raised in a diasporic setting have little to no, firsthand experience of migration (2<sup>nd</sup> gen.) there is a strong difference b/w memory and post-memory.

- **Define transnational and distinguish from migrant and diasporic? Can you find example of films (from any country) you have seen which would fit with those definitions?** 'transnational cinema' (connotes economic/technological flows) = doesn't denote demise of national cinema but assumes a new perspective placing emphasis on global networks of production, distribution and exhibition within which national cinemas function. OR transN to mean the confluence of many different cultural identities into one

film. Transnational cinema challenges traditional senses of national identity/traditional spaces occupied by m/d individuals i.e. multicultural European nations.

**2) p.41, the authors propose a definition of contemporary migrant and diasporic cinema in Europe with 7 characteristics. Read them carefully and answer the following questions:**

- 1. What are Third World, Second Cinema and First World Cinema? Give examples if possible. Do you understand why migrant and diasporic cinemas occupy an 'interstitial' position between those cinemas?** First cinema is the production of capitalist film industries e.g. Hollywood, Second Cinema is auteur cinema in Europe and neo-colonial films of Argentina and elsewhere in the third world. Third world cinema is characterised as counter-cinema both politically and aesthetically. Denotes cinematic production of third world countries. It can be argued that being a political/aesthetic resistance, third cinema can also come from within first world. m/d films occupy an interstitial position b/w these cinemas because they occupy an interstitial position within society.
- 2. What meaning do the authors give to transnational cinema? What aspects of cinema do the authors focus on here? See above.**
- 3. Do you understand the difference between prosthetic memory and memory or post memory of migration?** Prosthetic memory is a form of mass cultural representation i.e. it generates empathy and serious engagement with a past distinct from one's own. Post memory characterises the experience of those who grow up dominated by narratives that preceded their birth.

4. **Can you think of films which reflect a double consciousness or forms of hybridity for example through the use of music, languages or other stylistic or aesthetics devices**
5. **According to the authors, mobility is an important aspect of migrant and diasporic films. Explain why and think about how mobility can be expressed in a film.** m/d films characterised by journeys and identities in constant flux. Films tend to preference 'claustrophobic interiors and locations on the peripheries of global cities' this helps to underscore the issue of social marginalisation and perhaps the lack of mobility experienced by m/d subjects. Social mobility, spatial mobility – despite increasingly global networks, social/spatial mobility remains an issue for m/d subjects.
6. **When the authors use the term 'the other', what do they refer to?** Those who are marginalised or not the dominant culture/race/religion etc.
7. **Migrant and diasporic cinema according to the authors challenge the notion of margin and centre. They talk about 'relocation of the margins'? Do you understand what it means? Give examples of margin vs centre in films you have seen and/or in real life situations.**

**Beur** = term first used '85 to refer to film released by 'beurs' i.e. 2/3<sup>rd</sup> gen. maghrebi origin filmmakers (arab/NAfrican)

**Benlieue** = gained popularity mid 90s w/ success of 'Le Haine' – emphasis on monoethnicity of the banlieues i.e. rundown, working class, ghettos/estates on the outskirts of major cities.

**Additional reading:**

Berghahn, Daniela, Claudia Sternberg and Connect Palgrave. *European Cinema in Motion* [Electronic Resource : Migrant and Diasporic Film

*in Contemporary Europe* Basingstoke: Palgrave Macmillan, 2010. Print