

Contents

Acknowledgments	7
List of figures	9
Introduction	11
‘That’s just terrifying’: Multicultural France and its Representations	11
<i>Métissage</i> and White Femininity in the French Representational Regime	16
French Multicultural Comedy: an Ambiguous Genre	25
Chapter Description	31
Reading White Femininity and Métissage in French Multicultural Comedy	35
Ethnic and Gender Stereotypes in Film Research	39
Postcolonial Theory in France	46
Critical Whiteness Studies	49
Mixed Feelings: Methodological Investigation	53
French and Black. Representations of Blackness and Métissage in Early Multicultural Comedies	61
White Femininity as a Narrative Vehicle in <i>Agathe Cléry</i> (Chatiliez, 2008)	64
Representations of Blackness and <i>Métissage</i> in Lucien Jean-Baptiste’s <i>La Première Étoile</i>	87
Decomplexed Laughter	100
Conclusion: Intersubjective Looking and Comic Effect	102
The Universalist Ambivalence of Métissage in <i>Il reste du jambon?/Bacon on the Side</i> (Depetrini, 2010)	105
Screening Islam and <i>Métissage</i> in French Multicultural Comedy	106
Laughing Together? The Right to Cultural Incompetence	109
The Hierarchies of Gender	121
Conclusion: The Ambivalence of Universalist Rhetoric	132

Fortress France and the Limits of Love. Interethnic Spaces in <i>Samba</i> (Nakache and Toledano, 2014)	135
<i>Métissage</i> and Citizenship: The Aesthetics of Screening Undocumented Workers	137
<i>Samba</i> , or the Ordinarity of Illegalised Immigration	140
<i>Alice au pays des papiers</i> . White Femininity, Mental Health, and Community Work	153
Conclusion: Between Multicultural Comedy and Postcolonial Film	163
Stereotyping, Nostalgia, and Postmodern Irony in Philippe de Chauveron's <i>Qu'est-ce qu'on a fait au Bon Dieu?</i>	171
Contested Aesthetics in Philippe de Chauveron's Comedies	173
The Hierarchies in Representing White Female Characters	176
Race, Male Gaze and Comic Relief	185
Conclusion: The Republican Perspective and Ambiguous Criticism	203
Queering Multicultural Comedy. White Femininity and <i>Métissage</i> in <i>Épouse-moi mon pote</i> (Boudali 2017) and <i>Les Goûts et les Couleurs</i> (Aziza 2018)	207
Queerness in Multicultural Comedy and Neoliberal Rationale	209
Bromantic Tropes and Neoliberal Ideology in <i>Épouse-moi mon pote</i> (Boudali, 2017)	212
The Limits of Queering in the Space of Multicultural Romantic Comedy	213
'C'est quoi une vraie lesbienne?' Queerness, Unruliness, and Ethnic Stereotyping in Myriam Aziza's <i>Les Goûts et les Couleurs</i> (Aziza, 2018)	224
Conclusion: Retraditionalising White Femininity	232
Conclusion	237
Bibliography	245
Filmography	267