

Contents

Acknowledgments7

List of figures..... 9

Introduction..... 11

‘That’s just terrifying’: Multicultural France and its Representations 11

Métissage and White Femininity in the French Representational Regime16

French Multicultural Comedy: an Ambiguous Genre 25

Chapter Description31

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 *Agathe Cléry* (Chatiliez, 2008) 64

Representations of Blackness and *Métissage* in Lucien Jean-Baptiste’s *La Première Étoile* 87

Decomplexed Laughter 100

Conclusion: Intersubjective Looking and Comic Effect102

The Universalist Ambivalence of Métissage in *Il reste du jambon?/Bacon on the Side* (Depetrini, 2010) 105

Screening Islam and *Métissage* in French Multicultural Comedy 106

Laughing Together? The Right to Cultural Incompetence109

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 Ordinariness 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