Select bibliography

The current volume is the first book about Jacques Audiard. The following is a selection of the existing journal articles and book chapters published on Audiard and his films.

Upon the release of each of his films, Audiard has also given a number of thoughtful interviews, the most frequent and thorough being with *Positif* in French and the *Guardian* in English; see the reference list at the end of each chapter for details.

In 2016, Julia Dobson edited a special edition of the journal *Studies in French Cinema* (now known as *French Screen Studies*), *Jacques Audiard: Twenty-First Century Auteur*, including articles in the following order (the description following each article is the author's own):

Dobson, J. (2016), 'Jacques Audiard: Twenty-First Century Auteur', *Studies in French Cinema*, 16:3, 187–9. A concise presentation of Audiard and his cinema as introduction to the volume.

Morrey, D. (2016), 'The Rough and the Smooth: Narrative, Character and Performance in *Fingers* (1978) and *De battre mon cœur s'est arrêté*/The Beat that My Heart Skipped (2005)', *Studies in French Cinema*, 16:3, 190–204. An adaptation study of *De battre* and its source text, *Fingers*, focusing on Duris and Keitel's performances as 'smooth' and 'rough' respectively.

Sellier, G. (2016), '*De battre mon cœur s'est arrêté* (Audiard, 2005): La masculinité comme souffrance', *Studies in French Cinema*, 16:3, 205–14. The volume's second article on *De*

- battre*, but approached from a gender studies perspective, analysing the film's themes of masculinity, violence and misogyny alongside its reception as *film noir d'auteur*.
- Dobson, J. (2016), 'Special Affects: Reconfiguring Melodrama in *De rouille et d'os* (*Rust and Bone*)', Audiard, 2012', *Studies in French Cinema*, 16:3, 215–28. An important study of genre in Audiard, concentrating on the 'hybridisation' of melodrama in *De rouille et d'os*.
- Kitchen, R. (2016), 'The Disabled Body and Disability in the Cinema of Jacques Audiard', *Studies in French Cinema*, 16:3, 229–47. An illuminating study on the representation of the disabled body in Audiard, focusing logically on *De rouille et d'os* and *Sur mes lèvres*.
- Vanderschelden, I. (2016), 'Screenwriting the Euro-Noir Thriller: The Subtext of Jacques Audiard's Artistic Signature', *Studies in French Cinema*, 16:3, 248–61. The only publication primarily about Audiard's non-directing roles, an analysis of Audiard as screenwriter and collaborator with an *auteurist* 'artistic signature'.
- Dobson, J. (2011), 'Jacques Audiard: Contesting Filiations', in *Five Directors: Auteurism from Assayas to Ozon*, ed. K. Ince, Manchester, Manchester University Press, pp. 38–58. The most broad-ranging study of Audiard at the time of its publication; analyses Audiard's work up to *De battre* through the motifs of patriarchy and filiation.
- Forbes, J. (1999), 'Politicians and Performers: *Un héros très discret*', *Australian Journal of French Studies*, 36:1, 125–35. Explores *Un héros très discret* as part of a broader argument around politics and performance.
- King, G. (2014), 'The Power of the Treacherous Interpreter: Multilingualism in Jacques Audiard's *Un prophète*', *Linguistica antverpiensia*, 13, 78–92. Studies *Un prophète* within a translation frame to understand Malik's use of multilingualism as a form of treachery and manipulation.
- King, G. (2017), 'Urban Margins: *Un prophète* and *Dheepan*', in *Decentring France: Multilingualism and Power in Contemporary French Cinema*, Manchester, Manchester University Press, pp. 84–118. In a book on contemporary multilingual French cinema,

- studies *Un prophète* and *Dheepan* as evidence of a broader multilingual film trend.
- King, G. (2018), 'Contemporary French Cinema and the *Langue de passage*: From *Dheepan* to *Welcome*', *French Cultural Studies*, 29:1, 39–48. Analyses the temporary and imperfect use of French by *Dheepan*'s Tamil characters to develop the concept of the *langue de passage*.
- Lauten, K. M. (1999), '“Dusting off” Dehousse: *Un héros très discret* (Audiard, 1996)', in *French Cinema in the 1990s: Continuity and Difference*, ed. P. Powrie, Oxford, Oxford University Press, pp. 58–68. Analyses *Un héros très discret*'s approach to national and collective memory.
- MacDonald, M. (2013), 'Humanism at the Limit and *Post-Restante* in the Colony: The Prison of the Postcolonial Nation in Jacques Audiard's *Un Prophète* (2009)', *International Journal of Francophone Studies*, 15:3/4, 561–80. Reads *Un prophète*'s prison environment as a representation of the limits of 'post-colonial humanism'.
- Massonnat, F. (2018), '“Jean-Pierre, c'est moi”: Polyglossia and Blurred Identities in the Films of Jacques Audiard', *Contemporary French Civilization*, 43:1, 109–24. A useful study of language and identity in Audiard's films, focusing on *Un prophète* and *Dheepan*.
- Met, P. (2006), 'Oedipal Mayhem: Rituals of Masculinity and Filiation in Jacques Audiard's *Regarde les hommes tomber*', *Australian Journal of French Studies*, 43:1, 94–102. The only article concentrating on Audiard's first film, reading *Regarde les hommes tomber*'s gender and sexual dynamics through an Oedipal lens.
- Oscherwitz, D. (2015), 'Monnet Changes Everything? Capitalism, Currency and crisis in Jacques Becker's *Touchez pas au grisbi* (1954) and Jacques Audiard's *Un prophète* (2009)', *Studies in French Cinema*, 15:3, 258–74. A study of money and economy as represented in *Un prophète* and *Touchez pas au grisbi*. An interesting combination of films that draws a connection between the two Audiards as writers, as Michel Audiard wrote both the sequels to *Touchez*.