

INTRODUCTION

In Gilbert Adair's 1930s-set Agatha Christie pastiche of 2007, *A Mysterious Affair of Style*, a visit to a film set provokes a discussion about the 'special' nature of French cinema. Philippe Françaix, a French film critic, claims that in his experience the English 'like to watch nothing but foreign films' (Adair 2007: 112). Evadne Mount, bestselling whodunit author and amateur sleuth, protests, 'Why Monsieur Françaix, only a very few foreign films open in London, mostly at a cinema called the Academy. And what a godsend it is for us devotees of the Seventh Art' (112). Much to Mount's astonishment, Françaix points out that he was referring to the 'films of Ollywood' (112). 'It's a funny thing,' states Mount. 'We somehow don't really think of them as foreign' (113). The limited appeal of French cinema is further underlined when both Françaix and Mount express surprise at plodding police officer Trubshawe's admission that he had once seen a French film. The film in question was *The Dames of the Bois de Boulogne* (*sic*) which Trubshawe confesses had been something of a disappointment as he was 'expecting something a bit ruder, a bit naughtier – you know, ladies of the night and all that' (113).

While this is of course a light-hearted, fictional definition of French film, it does provide a very accurate summary of dominant perceptions of the Gallic cinematic product in Britain, perceptions established in the early decades of the twentieth century and still prevalent today. French films are 'a special taste', they have a limited presence and are not typically destined for the general cinema-going public (such surprise at Trubshawe's brush with Bresson!). In Britain French films are seen as foreign, unlike the products of Hollywood which, thanks to their sheer ubiquity and common language, are perceived as a part of the domestic culture. French films might be worth a look for their 'raciness', a naughtiness rarely found in British and American movies. Yet despite enticing titles (those Dames of the Bois de Boulogne), the expected raciness often

fails to materialise and the viewer in search of titillation is left to contend with a rather challenging ‘foreign’ film.

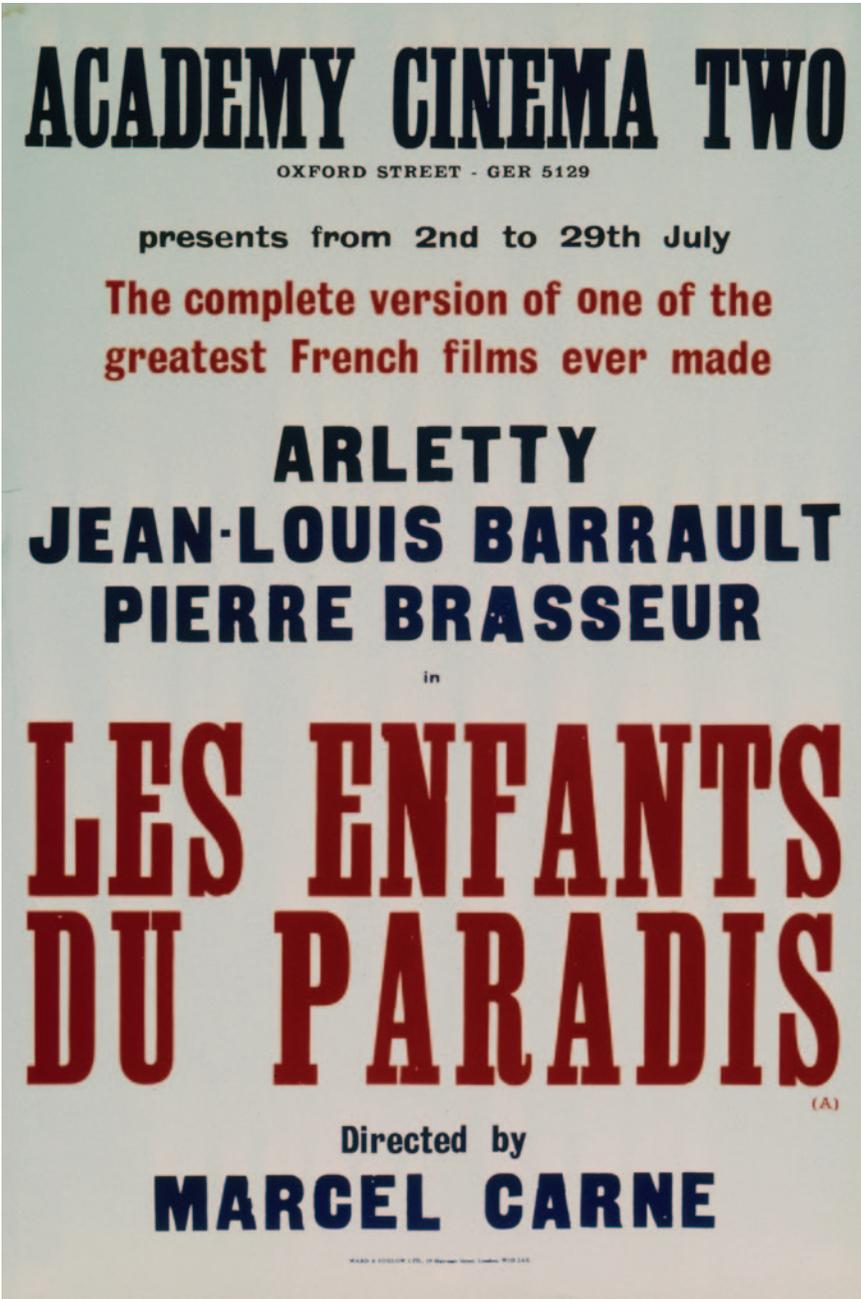
This emphasis on difference is not of course limited to fiction. In an article in the *Observer* in August 2010, Henry Porter laments the demise of the UK Film Council and suggests that this says much about the general disregard for the importance of cinema which typifies British cultural life (Porter 2010). In contrast he claims that French cinema is experiencing a ‘golden age’ with a wide selection of ‘quality’ films enabled by a supportive film-going public and State funding system. He concludes: ‘French films are made for grown-ups and, because of the unabashed interest in their own society and their own stories, often have as much integrity as they do charm. The French accept that cinema is more than entertainment, a revenue earner and an employment generator: it is culture’ (Porter 2010). In other words, Porter draws a clear line between French and British film culture, emphasising the superiority but also the sheer difference of the Gallic product. The article closes with a list of ‘French classics’: *La Règle du jeu*; *Les Enfants du Paradis*; *A bout de souffle*; *Jules et Jim*; *Le Mépris* and *Jean de Florette*, all films which, as we shall discover, have been used to form a ‘canon’ of French cinematic excellence for British audiences.

That British audiences should continue to perceive French cinema in such specific ways is perhaps surprising given recent developments in French film-making and cinema-going. In an article in the *Guardian* newspaper of 29 January 2007, Angelique Chrisafis describes the demise of the *cinéphile* and the art-house cinema in contemporary France:

The nation that created the New Wave and elevated film-makers such as Godard and Truffaut to god-like status, can no longer bear to sit through anything that smacks of seriousness or pretension. So great has the public’s aversion to art house cinema become that one distributor has warned that the very French species of the *cinéphile* – the discerning movie-buff who ignores marketing hype and seeks out intellectual masterpieces – is becoming extinct.

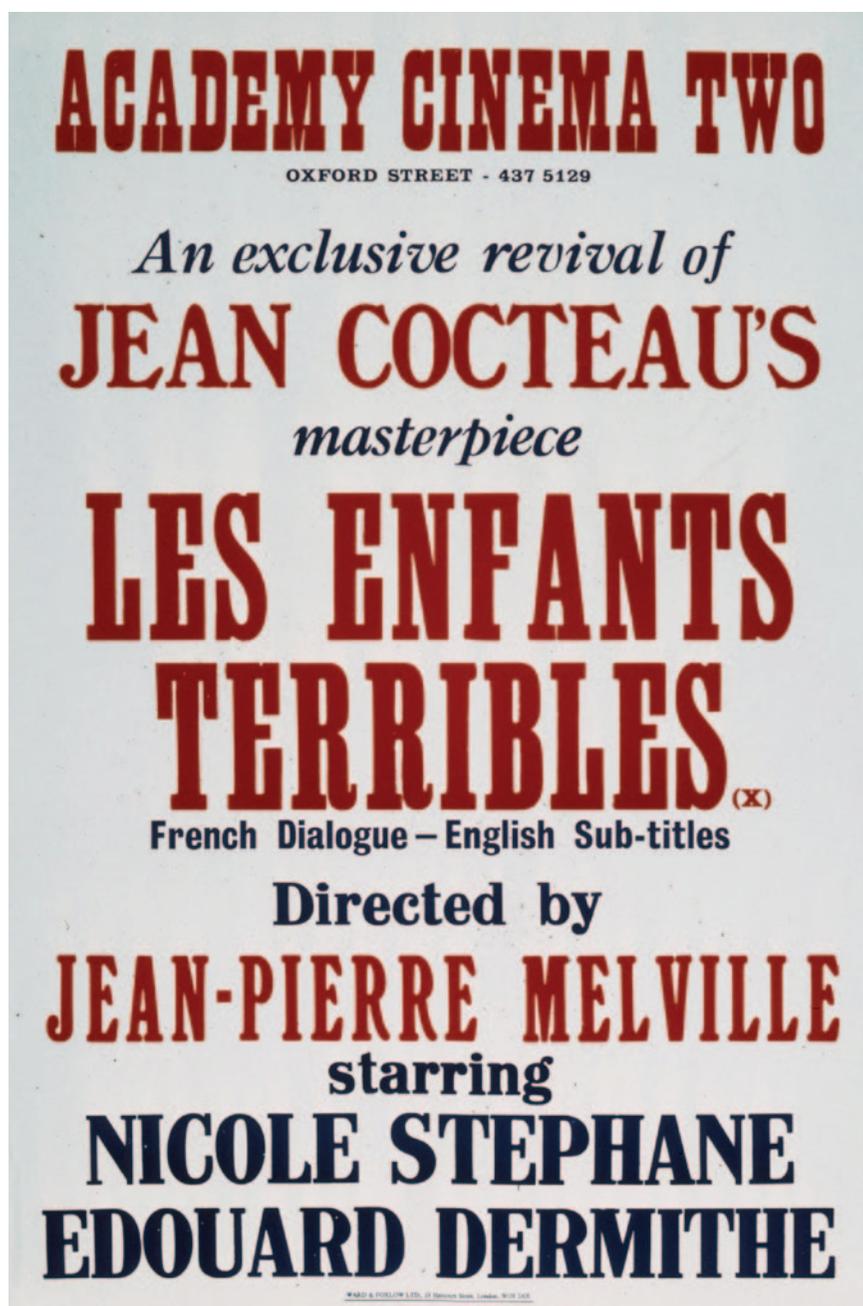
(Chrisafis 2007)

While the recent decline in France’s art-house audience is undeniable, Chrisafis’ perception of a long history of French cinephilia and love for all things ‘artistic’ masks an equally long and arguably more important history of popular film consumption. As she herself points out, the current decline in art-house audiences is matched by the recent success of ‘France’s low-brow commercial films’. Indeed cinema audiences in France have continued to grow but the films they choose to watch are ‘not broody epics but rom-coms and a new crop of slapstick’. Yet even the most cursory glance at French box-office takings of the last fifty years will reveal that this state of affairs is nothing new. Comic films dominate the list of the best-selling French films and the films of Godard, Truffaut and other New Wave luminaries are nowhere to be seen.



1. Poster advertising the re-release of *Les Enfants du Paradis* (Marcel Carné, 1945).

Image courtesy of the BFI stills department.



2. Poster advertising the re-release of *Les Enfants Terribles* (Jean-Pierre Melville, 1950).

Image courtesy of the BFI stills department.

So rather than provide an accurate picture of contemporary French film-going, what Chrisafis' account instead suggests is a picture of French cinema dominant outside France, a picture constructed with the middle-class, middle-brow British *Guardian* reader very much in mind. Yes, art-house cinemas have survived and even thrived in France largely due to various forms of state support and there is a long tradition of taking film seriously. However, there has also been, and continues to be, a thriving popular cinematic culture and a vast audience for movies far removed from the experimentation of Godard et al. Somehow this culture and these movies either disappear or become something other as French cinema crosses the Channel.

This book then emerges from a curiosity and an unease at the very limited ways in which French cinema is described and discussed in Britain, both at the level of popular criticism and within more serious academic study. In a British market long dominated by Hollywood, French films are consistently the most widely distributed non-English-language work apart from Bollywood cinema. However, French cinema appears to undergo a transformation as it reaches Britain, becoming something quite different to that experienced by audiences at home. Films which in France have been distributed, exhibited and viewed according to their genre, the presence of particular stars, the identity of the director and so on are to a great extent positioned within the UK market as *French* films. Moreover, those films which actually make the journey to British screens constitute a very limited group defined, to a great extent, by distributors' expectations of British tastes which are themselves shaped by longstanding preconceptions of British resistance to the 'foreign'. It is worth noting that Unifrance, the French government-funded agency established to promote domestic cinema overseas, is far less active in Britain than in other European countries as it is perceived as barren territory for French box-office success.

What this book thus sets out to do is to analyse how and why this process of transformation takes place and to what extent it curtails French cinema's plural identities via a study of the distribution, exhibition, promotion and reception of French cinema in Britain. By moving beyond accounts of French cinema as it is experienced and articulated within France and engaging instead with a detailed historical study of the dissemination of French cinema in Britain we aim to problematise dominant Anglophone and French understandings of what constitutes 'French' cinema and construct a clear picture of the various transformations which occur as films travel between these two cultures.

Although the filmic text can never of course be entirely 'up for grabs', the processes of travel and cross-cultural re-contextualisation and reception which take place as a film moves from France to Britain have a significant impact upon that film and potential modes of reception, a process

which is often rendered invisible in the various discourses which surround the film. Removed from its initial context of production and relocated and re-presented to new audiences with very different expectations of this 'foreign' cinema, the imported film becomes something 'other' subject to new interpretive strategies. This is perhaps particularly true of non-English-language cinema within the UK. The dominance of American and, to a lesser extent, British film, the limited space for non-English-language works and the subtitling or dubbing of the imported films means an even greater 'othering' of these works and an extension of the process of transformation or indeed 'remaking' which, as this book argues, is central to the cross-channel journey of French cinema.

This 'remaking' is often made clearly visible at the level of film titling. As we reveal in the chapters that follow, while some films retain their French titles for British release and some are translated literally, others are given English versions which differ wildly from the French original and are often chosen to entice audiences with suggestions of daring material not necessarily visible in the film itself (recall once again Trubshawe's excitement at the thought of those Dames from the Bois de Boulogne!).¹ And yet the impact of this re- or dis-location is either ignored entirely (typically in British academic accounts of French cinema which assume an educated readership and disavow the fact that the majority of those readers will only have access to this cinema in a 'foreign' context) or, as in the case of popular criticism, simply accepted as somehow a key part of the identity of 'foreign' cinema, as if all French or Italian or Spanish films were subtitled and shown in specialised cinemas from the out-set. This of course raises a number of interesting questions in terms of the discourses of 'transnationalism' or 'global cinema' so central to both recent academic work on film history and the contemporary film industry. While the importing of French cinema to the United Kingdom is indubitably an element of transnational exchange, the modes of distribution, exhibition and reception accorded to these films in many ways curtail the hybridity which this cross-channel exchange may at first seem to engender. French language movies, when they come to Britain, become 'French cinema' (or, in earlier decades, 'Continental' cinema), a limited and highly constrained body of work which is in fact seen to represent, however erroneously, a 'national' cinema and a 'national' culture.²

The discourses and decisions which construct 'French cinema' in and for the British market – distribution, exhibition, critical responses, dubbing and/or subtitling – are not of course the result of happenstance. As we will demonstrate, they are embedded within and shaped by specific historical contexts and industry paradigms. The following chapters will thus analyse, through the study of these discourses, the varying ways in which French cinema has been located and perceived in the British context in the last eight decades. The organisation of our analysis into

specific historical periods enables a study of French cinema in Britain which fully acknowledges the impact of socio-cultural context on this presence. That said, we are of course aware of the somewhat artificial nature of the division into decades. While this is without doubt a useful heuristic tool, it is vital to acknowledge the fluid nature of historical divisions and the continuities which mark relationships between decades as well as the differences. So while the following chapters will trace the shifts in the distribution, exhibition and reception of French cinema in Britain in the 1930s, 1940s, 1950s, 1960s, 1970s, 1980s and 1990s, it will also set out to stress the similarities and continuities which each period shares.

The advent of sound in the late 1920s had a profound impact on transnational cinematic exchange: whereas silent French films had travelled to Britain and for the most part found a ready commercial market, sound films with their French dialogue created a new barrier to exportability. As a result, attempts to create a space for ‘Continental’ films in Britain in the 1930s were bound up with debates about the aesthetic limitations and/or potential of sound film and the establishment of a serious film culture. The outbreak of war in the 1940s and its impact on cinema both in France and Britain meant a shortage of the Gallic product which posed a number of problems for the ‘Continental’ distributors and exhibitors. In the 1950s and again in the 1970s, the British distribution of French film was deeply influenced by debates about censorship and certification and foreign cinema’s potential for pushing the boundaries of what might be deemed morally acceptable and cinematically appealing. While the 1950s proved to be a ‘golden age’ for French cinema in Britain, the 1970s was generally perceived to mark an all-time low. The 1960s saw the arrival of the French New Wave on British shores. The subsequent canonisation of these films might suggest that this would also be a high spot for the British exhibition of French cinema, yet the reality was in fact rather different as distributors and exhibitors struggled to balance commercial success with critical standing. Changes to film and television culture in the 1980s and onwards, in particular the advent of video and later DVD technology, would also have a significant impact on the availability of and audiences for French cinema in the UK, changing once again the landscape for this particular form of cross-channel exchange. In other words, as the chapters which follow reveal, those longstanding definitions of French cinema, which at first glance may seem entirely self-evident to the average British film-goer, are the result of complex debates and decisions themselves rooted within specific historical and cultural contexts.

Given this book’s own position within British academic discourse, it is important to note the significant role played by such discourse in the construction of British articulations of ‘French cinema’. The study of French cinema in the United Kingdom has long been firmly established within

the discipline of French Studies. While approaches to French film have been rich and varied, the vast majority repose upon an unquestioned notion of what constitutes French cinema or indeed France: 'France' is metropolitan France and 'French cinema' is the films of that nation. Particularly problematic from this study's point of view is the failure of the majority of these works to acknowledge the transformation experienced by 'French cinema' as it moves beyond France that we describe above. Written essentially for an Anglophone readership, these works base their arguments upon a 'French cinema' available only to domestic audiences and a limited number of bilingual readers with the wherewithal to see and understand untranslated films never actually exported to the United Kingdom. In other words there is a gap between the 'French cinema' much academic writing describes for its readers and the 'French cinema' many of those readers will have actually experienced. The failure to acknowledge that gap is a thoroughly homogenising gesture which denies the process of transformation or remaking undertaken by films as they move across national borders and into new viewing contexts. In a strongly worded discussion of 'French Studies' Bill Marshall describes this focus on the 'centre', on metropolitan France, as a form of 'officialising' and claims that this, coupled with the automatic prestige anything in France seems to take on in Anglo-Saxon countries, bedevils 'French' culture (Marshall 1999: 263):

French culture is too important to be left to the French, nothing is 'betrayed', quite the contrary, by teaching it in English, seeing it from the outside, feeling the *va-et-vient* as we journey through cultures and languages. The most interesting French people working in 'French' are the exiles, those who left to avoid military service, to escape the appalling sexual politics or the immobilism of the university system, not those for whom French or France are something fixed and finished. 'French' and 'France' need to be articulated with what they are not, with the European and even Atlantic context, and beyond.

(Marshall 1999: 263)

It is just such a deterritorialisation that is described in this book. However, while it does indeed reveal another 'French cinema', a 'French cinema' not identical to that experienced within metropolitan France, it would be foolhardy to perceive this shift in terms of the plurality envisaged by Marshall: as we have discussed, French cinema's journey to British shores is largely subject to various forms of curtailment (a limited selection of films shown and consumed in very specific contexts). Nevertheless, via an historical study of the discourses and practices which have shaped that journey and the new identities acquired by 'French cinema' in the British context, this book unpacks hegemonic notions of 'Frenchness', revealing the shifts that such constructions experience as they move to new contexts and new modes of consumption.

The book also plays a role in deterritorialising British film culture as it reveals the roles truly ‘foreign’ films (as opposed to the assimilated Hollywood product) have played in its formation. Indeed, as we discussed in our earlier book, *Je t’aime, moi non plus: Franco-British Cinematic Relations* (Mazdon and Wheatley 2010), that particular *va-et-vient* between French and British cinemas has been far more significant than histories of the respective ‘national’ industries have acknowledged. Exchanges at the level of production, exhibition and distribution, reception, representation and personnel have helped to shape these two film cultures so often described, as Porter reveals in his aforementioned *Observer* article, as polar opposites. In many ways this book is much more a study of British film culture and the ways in which it has resisted, embraced, exploited or assimilated the French product than it is a history of French cinema. And yet it is important that we stress the limitations of the British film culture or indeed the ‘Britain’ we are describing here, for, as our history reveals, the presence of French film in the United Kingdom has to a great extent been restricted to the nation’s major cities and at certain moments and, in the case of certain films, it has struggled to move beyond London. So to some extent the ‘Britain’ we describe here is essentially an English, indeed London based, construction and thus a very partial and arguably problematic take on national identity. Our study does reveal the presence of French film in Wales, Scotland and Northern Ireland, and these particular relationships and the ways in which they differ from English and/or London attitudes to the cross-channel product certainly merit further study. Nevertheless, the research which forms the basis of our narrative has predominantly told the story of a middle class, metropolitan Englishness and its responses to French film. This is clearly significant and says much about the type of space and audience created for French film in this country, of the expectations as to what ‘kind’ of people would be interested in these films. However, an understanding of these limitations, of the particular nature of the ‘Britain’ we articulate here, should not be ignored.

All of this reminds us then of the instability of any notion of a ‘national’ cinema. That which may be constructed and marketed as ‘French’ for a domestic audience is not identical to that which will be sold as ‘French’ elsewhere. Moreover, the specificities of region and class for example, readily available to audiences in Paris, will typically be subsumed within a generalised ‘Frenchness’ by audiences in London, a ‘Frenchness’ which seems to hold great appeal for these audiences as evidenced by the overwhelming British success of films such as *Jean de Florette* (1986) and *Amélie* (2001) with their loving recreations of recognisable (and yet highly artificial) French land and cityscapes. There is no single ‘French’ cinema but rather a whole series of French cinemas and yet the journey to the British context invariably curtails that plurality and contains French-language

movies within a very limiting set of categories and expectations. Further problematising this process is of course the overweening presence of Hollywood cinema in the British market. As fictional film critic Philippe Françaix notes, the British don't regard the films of Hollywood as foreign. And this of course has serious implications for those films which *are* perceived as foreign (essentially films with non-English-language dialogue). The dominance of the Hollywood product automatically limits space for other types of cinema while its absolute assimilation within British culture, its status as the cinematic 'norm' for the vast majority of British film-goers, further 'others' those 'truly' foreign films, inevitably limiting their chances of box-office success.

Hollywood's prominence in British film culture reminds us of the absolute centrality of language to any attempt to understand the place of French cinema in Britain.³ If American films are not perceived as foreign in Britain this is of course essentially due to a (mostly) shared language. As Joachim Lembach points out, 'For UK audiences this means that they are in the enviable position that the mainstream Hollywood product, which for them holds the same attraction as for any other audience in the world, is available to them in the original version, and that it looks no different from the domestic product they sometimes find at the cinema, but above all on television' (Lembach 2003: 49). The situation is of course entirely different in other European countries where consumption of American cinema means viewing the films in either dubbed or subtitled versions. This has meant that translated films are an accepted part of French, German or Italian film cultures and the concessions made to authenticity (through dubbing) or viewing ease (subtitling) are similarly afforded to films from a whole variety of other countries (50). That non-English-language cinema has, for so many years, had such a limited presence in Britain is often attributed to insularity and hostility to the foreign. As this book will reveal, this has played and indeed continues to play a role in defining French cinema's place in the United Kingdom: recall again the French industry's own limited interest in the British market. It is worth noting that for the most part it is foreign films that are able to disguise their foreignness which best perform at the British box office. These include animated films (*Igor*, 2008), English language co-productions such as *Taken* (2008) and the documentary *March of the Penguins* (2005) which, through the addition of an American voice-over narrative, effaced all trace of Frenchness. It is also worth underlining the box-office success of a very particular group of non-English-language films, subtitled American films such as *The Passion of the Christ* (2004), *Apocalypto* (2006) and *IngLOURIOUS BASTERDS* (2009). That these 'foreign language' films should achieve credible box-office results in the UK to a great extent reinforces suspicions about British audiences' resistance to the foreign. Here the subtitles and the foreign language are made palatable by the presence of

familiar and, for the most part, American stars: the films may not be in English and yet they are very patently not ‘foreign’.

As I write this Introduction, a French film is enjoying unprecedented success at the British box office, so far grossing around £8,000,000 and almost matching French box-office takings. This film is of course Michel Hazanavicius’ *The Artist*, a black-and-white, silent homage to the great works of early American cinema. In addition to its substantial international box office, the film won seven BAFTAs and five Oscars in 2012, another unprecedented success for a French movie. While it is refreshing to see a French film achieving such success both in the U.K. and the U.S., it should perhaps best be described as the exception which proves the rule. Its gentle humour, loving recreation of 1920s/1930s Hollywood and romantic narrative echo that other nostalgic French crowd-pleaser, *Amélie* (2001), and its appeal to middle-brow British audiences with a taste for ‘quality’ French cinema. However, by effacing its very Frenchness, both at the level of narrative and in particular language itself, *The Artist* managed to reach well beyond the typical audience for ‘foreign’ cinema thus underlining the absolute centrality of language to the British reception of French film. While tales of spectators walking out of screenings of *The Artist* upon realisation that it was a silent film suggest some resistance to its lack of dialogue, its box-office takings so far reveal that most British cinema-goers would much rather see a silent film than a film in French.

Particularly important is what Lembach condemns as ‘the cultural and intellectual snobbery at the heart of a highly polarised film culture [which] for decades has contributed to preventing mainstream non-English-language films from becoming available to wider audiences in well-dubbed versions’ (50). As Chapter One reveals, the re-creation of a place for ‘Continental’ cinema in Britain after the advent of sound was largely the work of a small group of somewhat ‘highbrow’ film lovers. Their efforts, via a private members club dubbed the Film Society and specialised cinemas such as London’s The Academy which acted as both distributor and exhibitor, were, as we shall see, impressive and played a vital role in making the 1930s something of a golden age for French cinema in Britain. However, their highbrow tastes meant that early experiments in dubbed cinema were met with distaste as they saw the process as an attack on cinematic art. Writing in 1947, Julia Wolf, a pioneer in dubbing techniques, attributed the limited box-office success of the foreign language film in Britain to the decision to subtitle most releases (Wolf 1947: 89). She argued for the dubbing of films not considered suitable for the specialised cinemas and thus an extension of foreign cinema beyond the rather rarefied, and mostly London based, venues in which it then found a home. Yet over sixty years later, the prejudice and the obstacles identified by Wolf to all intents and purposes remain in place as the vast majority of foreign-language films are released in subtitled versions to essentially



3. Jean Dujardin and Bérénice Bejo in *The Artist* (Michel Hazanavicius, 2011).
Image courtesy of the BFI stills department.

'specialised' audiences and those few films which are released in dubbed prints frequently meet with quite lukewarm audience response.

A brief exit poll survey carried out on behalf of Momentum Pictures and the now defunct U.K. Film Council on Saturday 13 March 2010 sheds some interesting light on audiences for dubbed and subtitled films.⁴ The film in question was *The Girl with the Dragon Tattoo*, a Swedish film based on Stieg Larsson's best-selling Millennium trilogy. The film was shown at the Curzon in London's Mayfair (a cinema which has a long history of screening foreign film), the Odeon Printworks in Manchester and the Vue Cinema in Hull. In London only the subtitled version was shown, in Hull only the dubbed print and in Manchester both versions were screened. The poll's results revealed that the dubbed version attracted more mainstream cinema-goers, those more likely to have seen recent box-office hits such as James Cameron's *Avatar*. The subtitled audience, especially in London, showed a much stronger preference for foreign/art-house films (foreign and English language) and were significantly more likely (65 per cent versus 34 per cent) to watch foreign films 'a lot' or 'occasionally'. Furthermore, a greater proportion of the subtitled audience (22 per cent versus 4 per cent for dubbed) had planned for more than a week to watch the film. In other words, the audience for the subtitled film revealed themselves as more selective in their cinematic choices than the audience for the dubbed print who were far more spontaneous. Those seeing the subtitled version of the film were also significantly more likely (45 per cent versus 26 per cent) to rate the film 'excellent' than those seeing the dubbed print.

This was perhaps partly due to the film itself. Although an action-packed thriller, the film does not entirely conform to Hollywood standards in terms of narrative, genre and aesthetic and features Scandinavian actors largely unfamiliar to most British film-goers. As such, those seeing the film in the dubbed version, and thus expecting something very close to or even identical to the products of Hollywood (an expectation largely encouraged by the film's Hollywood-style trailer which elides all trace of foreignness), may well have been disappointed. However, it is likely that their reduced enthusiasm for the film was also provoked by the dubbing itself. One in six respondents mentioned that the dubbing was low quality and around half of those watching the dubbed version would have preferred to see the subtitled version as opposed to only 14 per cent of the subtitled audience expressing preference for the dubbed film.

The report concludes that dubbed prints are more effective in attracting a mainstream audience for foreign film. Interestingly, ratings for the dubbed print were higher in Manchester where audiences were offered a choice and the survey determines that giving such choice is key: 'While it may not be feasible to secure multiple screens to show both the subtitled and dubbed versions at the same cinema across multiple cities, offering

each version at different sites within a defined catchment area and communicating this could attract wider audiences.’ To a great extent this echoes Lembach’s conclusion that offering good quality dubbed prints of foreign films to British audiences would help it to escape from the specialised circuit in which it has, with some notable exceptions, been situated in Britain since the early 1930s.⁵

Without doubt more choice would seem to be a positive thing, particularly when we consider the limiting impact that distribution within the British market tends to have on French cinema. And yet, as this book will reveal, the likelihood of such choice becoming widely available is far from certain. Distribution and exhibition patterns for French cinema in the United Kingdom, along with decisions over translation, have of course experienced some degree of change in the decades since sound technology rendered foreign cinema’s journey to Britain so perilous. However, as our study reveals, expectations and agendas established as early as the late 1920s (French cinema as a quality product destined for a specialised audience) have essentially remained in place and continue to do so to this day. Indeed, the UK Film Council’s own definition of foreign cinema as ‘specialised’ is worth noting here, suggesting the somewhat disingenuous nature of its call for more choice in the survey described above. This account of the distribution, exhibition and reception of French cinema in Britain is a story of twentieth-century British film culture and the spaces it created for and its responses to the ‘foreign’ and to a great extent this is the story of a film culture dominated absolutely by English-language cinema (notably Hollywood) which left little space for a taste for alternative fare. Yet it is also the story of cinephilia, a love for film and in particular a love for the films of the ‘continent’. This is to some degree the story of a relatively small group of individuals who at different junctures and in different ways have fought to bring the films they perceived as important, moving, valuable and enjoyable to British audiences: Iris Barry, Elsie Cohen, Ivor Montagu, Julia Wolf, Olwen Vaughan, Jan Dawson, Penelope Houston, Romaine Hart and Andi Engels to name but a few. These pioneering and often colourful individuals played a crucial and frequently under-recognised role in British film culture through their sourcing and exhibition of foreign films. And yet in their love for the ‘high-brow’ they were also guilty of the ‘specialisation’ of foreign film which to a great extent continues to bedevil its chances of mainstream success to this day.

Notes

1. Titles which are translated for a film’s initial release within the U.K. are sometimes discarded in favour of the French title for subsequent re-releases,

- perhaps in an attempt to reposition the film as a culturally valuable work. As much as possible we have attempted to detail such changes in the text. All filmographies will include French titles and any English release title.
2. French and other European films were commonly described as ‘Continental’ in the 1930s, 1940s and 1950s. As Joachim Lembach remarks (Lembach 2003: 20), by the 1960s the term was rather ironically extended to independently made English-language films which, like their foreign counterparts, were considered specialised.
 3. It is worth noting those ‘French’ films made in English (most famously perhaps Besson’s *The Fifth Element*) are not subject to the same distribution and exhibition strategies and constraints accorded to French language films.
 4. See http://www.ukfilmcouncil.org.uk/media/pdf/i/2/Subtitling_versus_Dubbing_case_study_-_The_Girl_with_the_Dragon_Tattoo.pdf (accessed 9 May 2011).
 5. The release in 2011 of an American remake of *The Girl with the Dragon Tattoo* is a fate typical for non-English-language films which have found success in their country of origin yet have been unable to break beyond the confines of the specialised circuits in the U.S. and the U.K.

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Filmography

- Artiste, L’ / The Artist* (2011, Michel Hazanavicius)
- Avatar* (2010, James Cameron)
- A bout de souffle / Breathless* (1960, Jean-Luc Godard)
- Apocalypto* (2006, Mel Gibson)
- Cinquième élément, Le / The Fifth Element* (1997, Luc Besson)
- Dames du Bois de Boulogne, Les* (1945, Robert Bresson)
- Enfants du Paradis, Les / Children of Paradise* (1945, Marcel Carné)
- Fabuleux destin d’Amélie Poulain, Le / Amélie* (2001, Jean-Pierre Jeunet)
- Girl with the Dragon Tattoo, The* (2011, David Fincher)
- Igor* (2008, Anthony Leondis)
- Inglourious Basterds* (2009, Quentin Tarantino)
- Jean de Florette* (1986, Claude Berri)
- Jules et Jim / Jules and Jim* (1962, François Truffaut)

Mån som batar kvinnor / The Girl with the Dragon Tattoo (2009, Niels Arden Oplev)
Marche de l'empereur, La / The March of the Penguins (2005, Luc Jacquet)
Mépris, Le / Contempt (1963, Jean-Luc Godard)
Passion of the Christ, The (2004, Mel Gibson)
Règle du jeu, La / The Rules of the Game (1939, Jean Renoir)
Taken (2008, Pierre Morel)