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Vie sauvage (Cédric Kahn, 2014)

Jalouse (Stéphane Foenkinos, David Foenkinos, 2017)

My Little Princess (Eva Ionesco, 2011)

Nos batailles (Guillaume Senez, 2018)

RAISING THEM ALONE

Single-Parent Families in French Cinema 2010-2020

Une mère (Christine Carrière, 2015)

La dernière folie de Claire Darling (Julie Bertuccelli, 2018)

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Over the last two decades, the family unit and its constant evolution (or dissolution) has been of particular importance in French culture. Although alternative family structures have been (culturally) visible in the media and literary landscapes in France, it is only in the French cinema of the 2010s that an accelerated growth in single-parent family narratives can be discerned. Out of the French 1,600 films that appear on première.fr almost 700 films focus primarily on lone-parent narratives.

Owning to the dearth of scholarship on French cinema of the recent decades, I generally draw on anglo-american film and feminist scholars to argue that a phenomenon hinting at a gender politics and parenting culture similar to (but much more disingenuous than) that of the postfeminist period of the 1980s is being articulated through the slew of single-parent films of the 2010s. It is by analysing this shift in cinematic and popular visions and versions of single-parent families through competing performances and representations of fatherhood, motherhood and childhood that this project intends to seek answers to the following questions: Why has French Cinema of the 2010s witnessed a sharp rise in single-parent films? How do the films reflect or defy current socio-demographic realities? In an age where *familles en désordre* abound are collective values of importance? How are single-parent films of the current decade perceived by French society? And how might it impact on social organisation?

Drawing on these broad questions, my thesis begs to further question 'parenting' as portrayed by the French single-parent films by analysing them in their sociopolitical environment