

# Contents

<i>List of Figures</i>	ix
<i>Acknowledgements</i>	xi
<b>Introduction</b>	<b>1</b>
<b>1 Otherness in Contemporary European Cinema</b>	<b>8</b>
1.1 Questions of Traditional Othering	8
1.2 Transcultural Identities in a Postcolonial Framework	10
1.3 The Other in European Migrant Cinema	17
<b>2 Potential and Limits of a New European in Nicolas Echevarría's <i>Cabeza de Vaca</i></b>	<b>29</b>
2.1 Preliminary Remarks	29
2.2 From Monocultural to Transcultural Perspectives	32
2.3 Back to Monoculturality?	38
2.4 The Postcolonial Heritage	42
<b>3 Migrants in Europe: Breaking the Boundaries?</b>	<b>48</b>
3.1 Principles of Exclusion in Montxo Armendáriz's <i>Letters from Alou</i> and Carlos Saura's <i>Taxi</i>	48
3.2 Assimilation Tendencies in Gurinder Chadha's <i>Bend It Like Beckham</i>	62
3.3 From Principles of Coexistence and Limited Interaction before German Unification to Transcultural Exchange in Fatih Akin's <i>The Edge of Heaven</i>	77
3.4 New Solidarity in Aki Kaurismäki's <i>Le Havre</i>	97
<b>4 Inspiration from Abroad? Cultural Boundaries in Chicano Cinema</b>	<b>127</b>
4.1 Preliminary Remarks	127
4.2 <i>My Family, Bordertown</i> , and the 'American Dream'	128
4.3 Transcultural Potential	131
4.4 Transcultural Limits	139
4.5 Concluding Remarks	147
<b>Conclusion</b>	<b>157</b>
<i>Index</i>	165