

Contents

List of Figures	vii
Notes on Contributors	ix
Acknowledgements	xi
Introduction: In the Beginning Was the Word <i>Loïc Bourdeau</i>	I
Part I The Politics of Form	
1 Queer Tyranny and Intertextuality in <i>Gouttes d'eau sur pierres brûlantes</i> : François Ozon Pays Homage to Master Fassbinder <i>Amy Bertram</i>	15
2 François Ozon's <i>Sitcom</i> and Politics of Form <i>Tamara Tasevska</i>	35
3 Queering the Trenches: Homoerotic Overtones in <i>Frantz</i> <i>Helena Duffy</i>	52
4 The Crystal-image and Queer Ambiguity in <i>Sous le sable</i> <i>Peadar Kearney</i>	72
5 French Ozon/Global Ozon: French Specificity and Globalisation in <i>Jeune & jolie</i> <i>Felicity Chaplin</i>	87
Part II (In)Formal Politics	
6 'The Scent of a Middle-class Woman': Desire, Family and the Adolescent Imagination in François Ozon's <i>Dans la maison</i> <i>Jamie Steele</i>	109