

ACKNOWLEDGEMENTS

This book is the result of numerous collaborations, both professional and personal. In the first instance, I would like to thank the University of Newcastle for funding the PhD out of which this book eventually emerged, and both Guy Austin and Sarah Leahy for bearing with me as I completed my doctorate. Their wisdom, guidance, and generosity was invaluable. In the second instance, I would like to thank Pierre-Louis Patoine, based at Université Sorbonne Nouvelle, for helping me to navigate through the crucial yet challenging early stage of this project, much of which was spent either feverishly photocopying at the Cinémathèque Française, or feverishly writing in Chez Irène et Bernard, on Rue Gauthey, in Paris.

Once I was based at the University of Leeds, various individuals helped edge this book towards completion. Amongst those associated with the French section, I would like to thank Nina Wardleworth, Paul Rowe, Richard Hibbitt, Terry Bradford, Claire Lozier, Kamal Salhi, Margaret Attack, Andy Stafford, Di Holmes, Sarah Waters, Nigel Saint, Isla Paterson, Elizabeth Purdy and Diane Otosaka. Both Max Silverman and Jim House had a formative influence upon this book, providing invaluable advice and support throughout the entire writing process. Jim also provided me with crucial advice on the title.

Another organisation that provided support during the final stages of writing was the Centre for World Cinemas and Digital Cultures, based at the University of Leeds. With this in mind, I must extend thanks to Chris Homewood, Paul Cooke, Thea Pitman, Stephanie Dennison, Vlad Strukov, Rachel Johnson and

Angelos Koutsourakis, who helped to improve an early version of Chapter 5. Both Alan O’Leary (now based at Aarhus University) and Rebecca Jarman proffered priceless feedback on various chapters.

Beyond the University of Leeds, I would like to thank several other individuals, all of whom have helped to bring this book to fruition. Alex Adams offered feedback on Chapters 4 and 6, especially in relation to representations of torture. Nicole Beth Wallenbrock shared her knowledge of parallel cinema with me, as well as providing support when the entire project threatened to unravel. John Trafton helped me to understand the complexities of the Second World War combat film. Both Maria Flood and Hugo Frey read a draft of the Introduction, enabling me to improve it in various ways. Matt Croombs helped me to craft the premise of the book, as did Lia Brozgal – whose knowledge of Jacques Panijel’s documentary proved invaluable. Maya Boutaghou, Jennifer Sessions and Anne Donadey provided constructive criticism on a paper that I delivered at the conference, ‘Questioning the Archive of Algerian Independence: Towards a Decolonized History’ (University of Virginia), in April 2022. Both Irmgard Scharold and Raya Morag helped me to locate academic resources when faced with the logistical challenges of COVID-19, whilst David Forrest shared more practical tips about publishing. Finally, I would like to thank my family, as well as Cheïma and Frank, for their unerring support throughout. Unless otherwise stated, all translations are made by the author.