

SIXTEEN

16 ANS

Original version: French/ English subtitles



Director : *Philippe Lioret*

Release date (France) : *January 4, 2023*

Genre : *Drama*

Countries of origin: *France, Belgium*

Run Time: *94 min.*

AGE APPROPRIATENESS



16 ans

Nora et Léo se rencontrent le jour de la rentrée en classe de seconde. Leurs regards se croisent et tout est dit. Nora vit dans un HLM, Léo dans un quartier résidentiel. Le frère de Nora, Tarek, travaille comme manutentionnaire à l'hypermarché local. Accusé de vol, il clame son innocence, mais le directeur du magasin ne veut rien entendre et le renvoie sur le champ. Le directeur, c'est Franck, le père de Léo. Les deux familles s'affrontent, les différences s'exacerbent et le chaos s'installe. Les vies de Nora et Léo s'embrasent et virent à la tragédie...

Régie: Philippe Lioret
Genre: Mélodrame
Âge légal / Âge suggéré: 14 (14)
Pays de production: France (2022)
Durée: 94'
Distribution: Nassim Lyes, Teilo Azaïs, Sabrina Leveye, Coralie Amedeo, Michaël Bier, Marie Pierre Delabrière

Partager ce film:  

THE FILM IS RECOMMENDED FOR AGES 14 AND UP. THE THEMES OF THE FILM CALL FOR YOUNG PEOPLE TO BE MATURE. FROM 16 YEARS OLD WOULD BE ADVISABLE

SYNOPSIS

Nora and Leo, 16, live in the same town, in the same suburbs, go to the same high school, but everything opposes them: their social backgrounds, their families' religions, their everyday lives. Yet, they fall in love at first sight. But from a theft accusation bringing into conflict their respective families, their love story will have to face a series of trials and dramas.

REVIEWS

Philippe Lioret updates the powerful tragic romanticism of Shakespeare's Romeo and Juliet in a contemporary social film. The pure young lovers come up against the equally powerful hatred of their families, in a fractured France.

Translated from « Dernières Nouvelles d'Alsace »

From Shakespeare, Lioret has above all kept the passionate dimension to sign a romantic anti-comedy that likes to create discrepancy. Class relations, cultural differences, as well as the representation of a latent and self-righteous racism of characters(...) are invited.

Translated from "L'Humanité"

... Philippe Lioret opts for the stripped anatomy of a fractured society, where the meeting of social milieus, far from a fantastical "living together", leads to an explosion of passion and family. The observation is chilling; The contemporary world is even more so.

Translated from "Positif"

DETAILS

LANGUAGE

Teenagers and young people speak a very colloquial language, if not slang. It's very common to hear them exclaim "Putain" in a range of reactions. The translation exaggerates the significance of this word by translating it as "f... k ».

"*N'importe quoi*" becomes "What bullshit" or "*Qu'est-ce que tu m'embrouilles*" becomes "What the f... k" or "*Tu dis beaucoup de bêtises*", "You talk crap", translations that are more vulgar than the French colloquial language.

Sometimes, the subtitles do not translate words spoken by the characters, such as:

Son connard de père, il m'a viré (Tarek) translated as:
His Dad fired me [*"Connard" having been dropped*]

The heightened emotions in the film are expressed in a brutal and intense way. Here are a few examples:

Tu sais quoi, tu me soûles là – You are pissing me off.

...À cause de cet enculé - ... that Mother...er

Je suis en plein dans la merde – I am in deep shit

Enculé de ta mère toi – Motherf...er

Une bande de cons racistes – They are fu...ing racists

... Une ordure – a scumbag

Vous vous foutez de ma gueule? – You're bullshitting me? *Ou* you are kidding me

T'es vraiment un bel enfoiré! – You are a real son of a bitch!

Pauv'con/Connard va! L'autre con – Asshole/ that prick

T'as plus de gueule que de couilles – All bark and no balls

Ils ont le droit de se conduire comme des merdes et toi t'as le droit de rien dire!

They can act like assholes while I shut up!

The hostility is reflected in the characters' words:

Je te défonce (Tarek) – I'll bash your face

Putain t'es morte – You are dead

Je te dis que tu me pètes les couilles... – Why are you busting my balls...

Il m'emmerde – He is a pain

Ta gueule! - Shut your face!

In the dialogues, pejorative terms related to sexuality are uttered by the male characters, mainly: Nora's father wants his daughter to cover her arms and dress more appropriately:

Tu te couvres! – Cover up!

Paroles de pute – skank words [Tarek à sa sœur]

Je l'ai forcée (Léo pour défendre Nora contre les accusations de sa famille) – I forced her

La pute, elle a fait [Tarek répond aux accusations du père de Nora devant Nora] – She whored around

Cette pute! That bitch!

Tu veux te retrouver enceinte, en plus? Dit le père de Nora.

... [elle est] canon – [She is] hot

The racism against Nora's family is expressed through facts (Tarek's dismissal without proof) or the contrasts in the living areas: "La Croix blanche" of the suburban buildings for a working class and Leo's bourgeois house with swimming pool.

Nora's mom comes back very upset from her RER journey:

I was searched everywhere.... like a terrorist insinuating that she has been a victim of discrimination from the police probably.

Although the list of coarse words with hostile, sexual or racist connotations seems long, the film focuses on **the love of two young teenagers** in the grip of a divided society.

VIOLENCE

The dismissal of Tarek, Nora's brother, triggers a series of violent acts but NOT GRAPHIC in details.

A fight between Tarek's friends and the security guards confirms the anger at Tarek's arbitrary dismissal. The camera captures the overall picture of the "battle" without showing any specific details of wounds. Lots of commotion, punches, protests without gratuitous details.

Leo is headbutted in the face by a student in his class. No physical details on the spot. Leo covers his face. But minimal bleeding and bruises appear on his face as a result, later.

Leo retaliates and inflicts a blow on the nose of the student who assaulted him. Brief, limited bleeding.

Tarek, on his motorcycle, threatens Franck, Leo's father, even provoking him by spitting on the car window. Franck, angry, gets out of his car and pushes the young man to the ground and kicks him on the stomach, on the head (Tarek is wearing a helmet). Tarek protects himself by cowering down.

No graphic body details at the time but the young man is holding his ribs which cause him pain. He has some marks on his face.

Tarek needs money, he is going to threaten the cashier with a knife to force him to give him all the money. He flees on his motorcycle with his loot.

Tarek harasses his sister: he slaps her, telling her You don't respect me, or God, or your mother...

A very brief scene where the camera captures the gesture without any other physical detail

He also pulls her by the arm in another scene to prevent Nora from being around Leo.

NUDITY

When Nora takes a shower, we know she's not wearing any clothes but the camera focuses on her face and neck.

SEXUAL ACTIVITY

Leo and Nora love each other. They kiss on the mouth and hug each other to express their passion.

The film remains completely discreet about their touching: Leo closes the door to the basement where he is with Nora, which may imply a relationship that we don't see.

PSYCHOLOGICAL IMPACT/ MESSAGES

Philippe Lioret updates the conflict between Montaigne and Capulet...France Tv Info.

From Shakespeare, Lioret has above all kept the passionate dimension to sign a romantic anti-comedy that likes to create discrepancy. Class relations, cultural differences, and the representation of latent racism(...) are invited - L'Humanité

The theme of Romeo and Juliet

The thwarted love of two teenagers can feel cruel in the context of the hostility between Nora's and Leo's families

Racism and inequality between girls and boys

- Tarek is accused of stealing an expensive bottle of wine without evidence or investigation. Implicitly, it is a form of racism against an Arab member of French society.
- The subsequent dismissal of Tarek's accusation is the trigger for Tarek's brawling and domineering attitude towards his sister. His need to dominate her and lay down the law is disturbing because Nora is not free to make her own decisions. She has to endure her brother.
- When her mother complains that she was searched like a terrorist, she questions the attitude of the French police.
- The role of women in the family takes a back seat to Amir and Tarek.

Class Prejudice

Nora lives in the Croix Blanche, a suburb of low-income housing where the working class and a Muslim population are concentrated. She lives in an apartment with her father, mother, brother, and younger brother.

Leo lives in a large house depicted as luxurious with its garden and swimming pool. The Cavani family takes the time to eat together around the table next to a kitchen with a floor-to-ceiling window and high ceiling.

It's a very different lifestyle: Nora babysits to earn money while Leo had the luxury of attending a private school.

This contrast is at the root of prejudices such as the belief that Tarek is guilty because he comes from a poor background.

Poverty, a source of delinquency

Without a job, Tarek can't pay the bills on his motorcycle. Is it unemployment in the suburbs? Is it the racism or discrimination Tarek suffers from that prevents him from finding a job?

Desperation and lack of money drive Tarek into delinquency, hence the robbery of the grocery store, which paves the way for illicit activities.

Parent-teen relationships

In the Kadri family, Nora realizes that a "girl" must follow her family's duties on virginity. She was told humiliating things by her father and brother: she must visit a doctor and stop going to school.

The mother has very little to say even though she wants to help her daughter. It is Tarek who assists Amir Kadri, Nora's father and his own.

The father-son relationship with Franck and Leo is not optimal. Frank reminds Leo that as long as he lives under his roof, he must obey him and that Nora must get out of his house.

The father, being himself mired in the possible loss of his job, does not try to understand his son at all.

FILM PHOTOS



Nora Kadri and Léo Cavani: love at first sight. Complicity, passionate love of a couple of teenagers struggling to stay together



Tarek Kadri, le frère de Nora



Tarek ne ménage pas sa sœur
qu'il tire par le bas pour la
séparer de Léo



Nora fait face à des
accusations vexantes de la part
de son père Amir et de son
frère Tarek

Antagonisme entre Léo et son père
Franck

