

Cinéma [★] A2-B1

Cultures, Intervention, frustration

DE L'AUTRE CÔTÉ DE LA TERRE. Charlie's Country nous plonge dans le quotidien d'une communauté aborigène du nord de l'Australie. Dans ce film inspiré d'une histoire vraie, David Gulpilil incarne à merveille un personnage principal déboussolé. Sa performance lui a d'ailleurs valu le Prix du meilleur acteur dans la catégorie Un Certain Regard à Cannes en juin dernier. Nous avons joint par téléphone le réalisateur Rolf de Heer. Vous pourrez également entendre cet entretien sur notre CD de conversation (sur abonnement).

VOCABLE

BY RONAN LANCELOT

RENCONTRE AVEC
ROLF DE HEER

réalisateur



(REUTERS/BENOIT TESSIER)

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(Intervention = Northern Territory National Emergency Response (2007) action menée par le gouvernement fédéral dans les communautés aborigènes au nom de la protection des enfants contre les abus sexuels, et vécue comme une grave atteinte à leurs droits démocratiques et à leurs conditions de vie)

director réalisateur / **luck** chance, hasard / **to commission** commander, charger / **way back** de retour / **screenplay** scénario / **cabin boy** mousse, ici garçon de cabine / **to wash overboard** passer par dessus-bord, tomber à la mer / **to shoot, shot, shot** filmer, tourner / **to be unaware of** ignorer / **comic book** magazine de bandes dessinées.

2. to cast, cast, cast choisir (pour un rôle) / **indigenous** autochtone / **Ten Canoes** 10 canoës, 150 lances et 3 épouses (2006) / **trust** confiance / **to get, got, got together** monter, mettre sur pied / **issue** problème, question.

3. from abroad de l'étranger / **accurate** exact, juste / **what to make of it** que penser de cela /

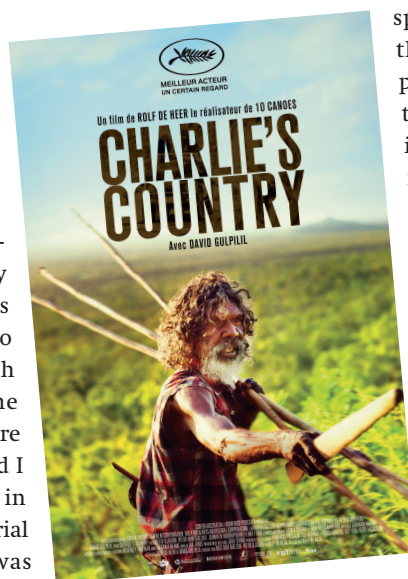
VOCABLE: You grew up in Australia. How did you learn about the Aboriginal culture? **ROLF:** At the time I learnt it at school, but it was a completely stupid picture of it and I had no particular interest in it. We had one boy at our school who was Aboriginal, but I never really knew him. By luck, or whatever it was, I was commissioned way back in 1992 to write a screenplay for a producer that was a story of a cabin boy being washed overboard and ending up living with an Aboriginal tribe. In the course of writing it, I went to an Aboriginal community where this was meant to be going to be shot in North Queensland on the coast and stayed there for a few weeks, and I did a lot of research in books. I found material and stuff that I was completely unaware of:

a deeper and much darker history between black and white Australia than had been taught to me at school. At school, it was comic book version. At that time, it made me very angry and one afternoon an idea for how to make a film and what the story

of it should be came into my head, and that was The Tracker.

2. VOCABLE: Is that how you met David Gulpilil?

ROLF: Yes. I cast David in The Tracker, because he is the pre-eminent indigenous actor and I'd seen him in enough films to know he would be fantastic. Then I got to go to David's community, and I ended up spending a lot of time with them... Ten Canoes was a long process of learning and earning trust. It was financed to be shot in September 2003 but we didn't end up shooting until May 2005. It took that long to get everything together, to get it into a state where we could shoot a film like that, and so that meant spending a lot of time up there, and thinking about the Aboriginal issues, and being exposed to different issues; being there before the "Intervention," being there after the "Intervention," and so on.



3. VOCABLE: From abroad, the situation of the Aboriginal people is really confusing... **ROLF:** I think you have a very accurate picture of it, because it is very complicated and most Australians don't know what to make of it either because there is no such thing as an Aborig-

inal nation. There are many tribal groups and there are urban Aboriginals who are living semi-traditionally in an urban environment, but there also are Aboriginal lawyers and doctors, and filmmakers and all sorts of things. It's a very broad spectrum that has little coherence. If there are problems, the problems that exist in one community may seem on the surface to be the same as the problems that exist in the neighbouring community, but usually they are different or at least require different solutions to sort out.

4. VOCABLE: If you had to choose three words to describe your movie, which ones would they be?

ROLF: I don't think about my films that way... wow... intervention...frustration...and I would say joie de vivre, but that's a French word we use in English, because Charlie's Country is-

n't all bleak, of course... or culture, I suppose. This movie is about an Aboriginal man trying to work out how can he live his life satisfactorily in a culture that is declining and another culture that he doesn't understand. That's not said overtly in the film at all, but the thing that got me really to understand all this was, consistently, there would be Aboriginal people of substance, wise people, who would say to me about the law: "We have a law; we have had this law for more than ten thousand years, and it has worked for us, and it has always been this law, and you white fellas, you change your law every week. How can that be law? How can we respect that? That is not law, because every time something is different, you're allowed to do this and now you're not allowed to do that." That's a key to understanding Charlie's Country. ●

lawyer avocat / **broad** large, vaste / **spectrum** spectre, éventail / **neighbouring** voisin, proche / **to sort out** démêler, régler, clarifier.

4. **bleak** pessimiste, sombre / **to work out** trouver / **overtly** ouvertement, de manière flagrante, explicitement / **consistently** constamment, toujours / **of substance** authentique, sincère et aussi influent / **wise** sage, avisé / **fella** = fellow type, mec.



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▲ Charlie (David Gulpilil) considers the ancestors (DR)