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Un film d'Isabel Coixet
Dans les salles
le 19 décembre 2018

4 pages en anglais pour découvrir le
contexte historique et sociologique du
film et une interview de la réalisatrice.

 68^e Internationale
Filmfestspiele
Berlin
Berlinalé Special
Gala

Meilleur Film
3 GOYAS
Meilleure Réalisation / Best Screenplay

THE BOOKSHOP

UN FILM DE
ISABEL COIXET

DIAGONAL TELEVISIÓ · A CONTRA CORRIENTE FILMS · GREEN FILMS AIE · ZEPHYR FILMS · EN COPRODUCCIÓN CON ONE TWO FILMS · SMARLANDSCHER RUNDUM · EN COLLABORATION AVEC ARTE · EN ASSOCIATION AVEC NORTHEEN · RED AND SCREEN · AVEC LA PARTICIPATION DE RADIO TELEVISIÓN ESPAÑOLA · MONSTAR+ · AVEC LE SOUTIEN DE INSTITUTO DE LA CINEMATOGRAFÍA Y LAS ARTES AUDIOVISUALES · DEPARTAMENT DE CULTURA DE LA GENERALITAT DE CATALUNYA · FINANÇÉ PER NATIUS COPONÉ · CREAMSB PRESENTS 'THE BOOKSHOP' · EMILY MORTIMER · BILL NIGHY ET PATRICIA CLARKSON · MUSIQUE ORIGINALE DE ALFONSO DE VILLALONGA · DIRECTEUR DE LA PHOTOGRAPHIE · JEAN CLAUDE LABRIEU · AFC · DIRECTEUR DE CASTING · JEREMY ZIMMERMAN · MONTAGE · BEGNAT ABAGONES · RÉGÉNÉRATION · LLORENÇ MOLIBEL · COSTUMES · MERCE PALLONA · COPRODUCTEURS · JUAN ANTONIO SUEA · SUEA BONDY · COPRODUCTEURS · ESCOTTS · THERRY · WASE · BAILEY · A · HELENETTE · WOLLMANN · PRODUCTEURS · DÉCOURT · ALBERT SAGALES · PAZ FREOLONS · FERNANDO PÉREZ · MANUEL MONZÓN · PRODUIT PAR · JAUME BANAAGUOCHA · A · JUAN GAS · ADOLFO BLANCO · CHRIS CURLAND · D'APRÈS LE ROMAN DE PEBELOPE FITZGERALD · ÉCRIT ET RÉALISÉ PAR ISABEL COIXET

Design : Laurence FISCH / TROCHVA

SYNOPSIS

In 1959, Florence Green, a war widow, moves to Hardborough, a small Suffolk seaside town. She decides to buy the Old House, a derelict building, and convert it into a bookshop. But she has to battle provincialism to keep it open... The movie is an adaptation of the eponymous novel by Penelope Fitzgerald.

war widow veuve de guerre / **Suffolk** comté du sud-est de l'Angleterre / **seaside** (en) bord de mer / **derelict** délabré, à l'abandon / **to convert** transformer / **to battle** lutter contre, combattre / **provincialism** esprit de clocher / **eponymous** éponyme, du même nom / **novel** roman.



(Septième Factory)

THE DIRECTOR



(SIPA)

Isabel Coixet is a Spanish director. Born in Barcelona in 1960, she studied history at Barcelona University before starting a successful career in advertising. In 1988, her first feature film,

Demasiado Viejo Para Morir Joven, won her a nomination at the Goya Awards for Best New Director. In 1996, she directed her first English-language feature film, *Things I Never Told You*. One of the most prolific Spanish directors, Isabel Coixet has made dozens of feature movies and documentaries (*The Secret Life of Words*, *Map of the Sounds of Tokyo*, *Learning to Drive*, *Talking about Rose*), in Spain and abroad, with international cast (Ben Kingsley, Juliette Binoche, Tim Robbins, Sarah Polley...). She also founded her own production company. She was awarded three **Goya Awards** for *The Bookshop*, including Best Film, Best Director, and Best Adapted Screenplay.

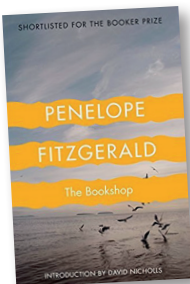
successful réussi, couronné de succès / **feature film or feature movie** long métrage / **Goya (awards)** Prix de cinéma en Espagne (équivalent des César français) / **Things I never told you** (VF) *Des choses que je ne t'ai jamais dites* / **abroad** à l'étranger.

PENELOPE FITZGERALD

Penelope Fitzgerald (1916 – 2000) is one of the most celebrated English authors. She published nine novels and three biographies. She launched her literary career in 1975, at the age of 58, after working as a journalist for the BBC, a magazine co-editor, a teacher and a bookseller. *The Bookshop*, published in 1978, is her second novel. It was shortlisted for the prestigious Booker Prize. In 1979, she

won the Booker Prize for her third novel, *Offshore*. Her prose is often described as adroit and softly cynical.

co-editor co-rédactrice en chef / **The Bookshop** (VF) *La Librairie* / **to shortlist** sélectionner / **Booker Prize** prix littéraire britannique récompensant une œuvre de fiction écrite par un romancier originaire du Royaume-Uni, d'Irlande ou du Commonwealth.



"I think behind the camera I'm very comfortable in any place in the world"

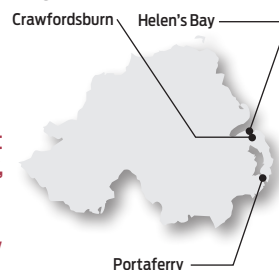
Isabel Coixet

CREATING HARDBOROUGH

The movie takes place in the fictional seaside Suffolk town of Hardborough but was mostly shot in **Northern Ireland**. **Portaferry**, a small town in County Down, served as Hardborough's streets and harbour. It is also in Portaferry that the exterior of the Old House Bookshop was recreated, in a former art gallery. The key scene where Florence meets Mr. Brundish on the beach was shot in **Helen's Bay**, a beach located in **Crawfordsburn**. Interiors were filmed in Spain, in and around **Barcelona**.

fictional fictif, imaginaire / **to shoot, shot, shot** ici, tourner, filmer / **harbour** port / **beach** plage.

NORTHERN IRELAND



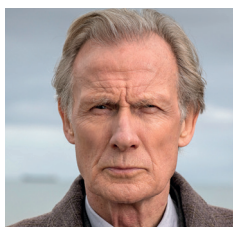
THE ACTORS



Emily Mortimer (1971) - Florence Green

The English actress and screenwriter, daughter of writer and barrister Sir John Mortimer, is known for her roles in the movies *Lovely and Amazing* (2001), *Match Point* (2005) and *Hugo* (2011), among others, as well as for her part in the TV series *The Newsroom*.

screenwriter scénariste / **Hugo** (VF) *Hugo Cabret* / **part** rôle / **The Newsroom** série américaine (2012-2014), créée par Aaron Sorkin.



Bill Nighy (1949) - Edmund Brundish

English actor Bill Nighy rose to fame in television with *The Men's Room* in 1991, before becoming more widely known for his roles in movies such as *Love Actually* (2003) and *Pirates of the Caribbean*.

to rise, rose, risen to fame devenir célèbre / **The Men's Room** mini-série produite par la BBC / **widely** largement.



Patricia Clarkson (1959) - Violet Gamart

The American actress has featured in numerous movies and in the TV series *Six Feet Under*. Her performance in *Pieces of April* (2003) won her a nomination for the Golden Globes.

to feature apparaître ici, jouer / **performance** interprétation, rôle / **Golden Globes** trophées récompensant depuis 1944 les meilleurs films, œuvres de fiction télévisuelles et les meilleurs professionnels du cinéma et de la télévision.

WOMEN AT WORK IN 1950'S BRITAIN

Florence Green, who runs her own business, is an exception in 1950's Britain, which is why many characters question her business acumen, from Milo North to her own lawyer and banker. After WWII, despite the war work they carried out, **women were expected to return to domesticity**. Marriage and the nuclear family were erected as the foundation of the new welfare state, and family allowances were implemented to support stay-at-home mothers.

On the other hand, **this period of sustained economic growth and the welfare state gave work opportunities to women**. Many joined the new National Health Service as nurses, midwives, cleaners and clerical staff. Banking, textile and light industries such as electronics also expanded, providing women with more opportunities. In the 1950s, 1.5 million women in Britain worked as either secretaries or typists.

to run, ran, run a business gérer une entreprise / **business acumen** sens des affaires / **lawyer** avocat / **WWII** = World War II (Seconde Guerre mondiale) / **to carry out** accomplir / **domesticity** vie au foyer, vie de famille / **to erect** ériger / **welfare state** État-providence, système d'assistance sociale / **family allowances** allocations familiales / **to implement** mettre en place / **stay-at-home mother** mère au foyer / **National Health Service (NHS)** système de santé publique britannique / **nurse** infirmière / **midwife (plur. midwives)** sage-femme / **clerical staff** personnel de bureau / **to expand** se développer / **typist** dactylo



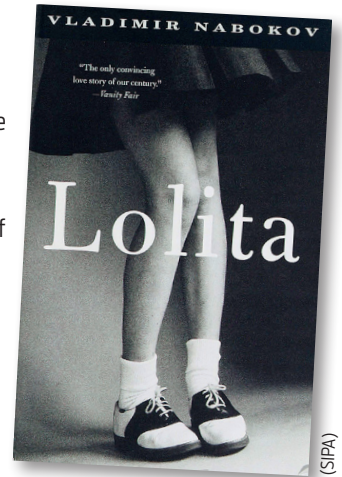
(SIPA)

"In small communities, the differences between social classes is so "in your face." It is really there, and you can't escape. And people who are on the top of the hierarchy are going to fight and they're not going to let other people to join them in." Isabel Coixet

in your face cash, brutal / **to escape** fuir, (y) échapper / **to join sb in** rejoindre qqn.

NABOKOV'S LOLITA

In the movie, when Florence Green starts selling *Lolita*, **Vladimir Nabokov's infamous novel** about a middle-aged literature professor's relationship with a 12-year-old girl, scandal ensues. This plot twist is based on the real-life historical context of *Lolita's* publication. Having been turned down by numerous American publishers, the novel was first published in France, in 1955. It was surrounded by much hype, especially after Graham Greene called it one of the three best novels of the year in *The Sunday Times of London*, but caused great controversy. The same year, **British Customs officers were instructed by Home Office to seize all copies entering the United Kingdom**. In 1956, *Lolita* was banned in France as well. In 1959, it was finally published in Britain by the publisher Weidenfeld & Nicolson. But one of the company's partners, Nigel Nicolson, had to end his career as a Conservative MP because of the scandal.



(SIPA)

infamous qui a fait couler beaucoup d'encre (pour de mauvaises raisons) / **middle-aged** d'âge mûr, d'un certain âge / **to ensue** s'ensuivre / **plot** histoire, scénario / **twist** élément, fait (inattendu), particularité / **to turn down** refuser / **publisher** éditeur / **hype** attention médiatique / **customs officer** agent des douanes / **to be instructed to** recevoir l'ordre de / **Home Office** (équivalent du) ministère de l'Intérieur / **to seize** saisir, confisquer / **copy** exemplaire / **to ban** interdire / **partner** associé / **MP** = Member of Parliament, membre du parlement, député.

BOOKS AND SYMBOLISM



(Lisbeth Salas / Septième Factory)

In the movie, Florence sells progressive, groundbreaking books. In addition to *Lolita*, she stocks Ray Bradbury's *Fahrenheit 451*, which she sends to Mr Brundish. In this dystopian novel, taking place in a future American society taken over by censorship, books are banned and any that are found are burnt by "firemen." The novel, which denounces **the weight of censorship** and the destruction of individuality, is reminiscent of Florence's situation, who has to fight against a narrow-minded community. The end of *The Bookshop* also echoes Bradbury's book.

progressive progressiste / **groundbreaking** révolutionnaire, novateur / **to stock** ici, avoir en magasin, vendre / **dystopian** dystopique ou contre-utopique / **to take, took, taken over** prendre le contrôle / **censorship** censure / **to ban** interdire / **to be reminiscent of** rappeler, évoquer / **narrow-minded** à l'esprit étroit, borné / **to echo** faire écho à.



(Lisbeth Salas / Septième Factory)

VOCABLE AMÉLIE ARA

“EVERY TIME I WATCH EMILY ON THE SCREEN, I FEEL VERY TOUCHED BY HER.”

Je suis extrêmement touchée dès que je vois Emily [Mortimer] à l'écran.

Avec *The Bookshop*, la prolifique réalisatrice espagnole Isabel Coixet nous transporte dans une petite bourgade anglaise fictionnelle de la fin des années 1950 et dans le monde merveilleux de la librairie. Cette adaptation cinématographique du roman éponyme de Penelope Fitzgerald lui a valu 3 Goyas. Rencontre.



RENCONTRE AVEC
ISABEL COIXET
réalisatrice espagnole

1. Vocabulaire: How did you come across Penelope Fitzgerald's novel and what drove you to adapt it into a movie?

ISABEL COIXET: I discovered the book many years ago in a bookshop in London, and I bought it without knowing anything about Penelope Fitzgerald. I love to spend time in bookshops and bookstores around the world, so I thought, ok, this is a book called *The Bookshop*, so... And I was mesmerised; I really felt very touched by the book, and I bought every book of Penelope Fitzgerald, because I really like her style. I think she has a very dry style. I mean it's the perfect link between being dry and being rich. It's dangerously simple because it's not simple. *The Bookshop* spoke to me at the time ten years ago and it still does.

2. Vocabulaire: Landscapes and nature in general are very present in the movie. Why?

I.C.: Because Florence has spent quite a big chunk of her life walking and enjoying the wind and the breeze and all the things in nature. Reading outside make her feel like a whole person. Weather is a part of our lives and sadly, it's going to be more and more a part of our lives on the negative side in the years to come. But, for her, I think nature in

a way is a prolongation of the book she's reading. She's a very private person, so she feels nature is her companion. When things around her begin to change, she feels nature is changing too.

3. Vocabulaire: How did you create this realistic bookshop setting? Did you get inspiration from any specific bookshops?

I.C.: Yes, especially the ones in Hay-on-Wye, you know, this British village that's dedicated to bookstores. We went there with our director and we just breathed the atmosphere of these bookshops that look like they have never changed in 50 years. I really love these places. It's always an inspiration just to go there and buy books and see first editions and see how people treat their books after 40 years.

4. Vocabulaire: What convinced you that Emily Mortimer would be the perfect fit to play Florence Green?

I.C.: Every time I watch Emily on the screen, I feel very touched by her. There are like a bunch of great British actresses out there, but, to me, she always has a spark of intelligence and tenderness. When I make a film

private discret, réservé.

3. setting cadre, décor / **to dedicate** consacrer, dédier / **director** réalisateur(-trice) / **to breathe** respirer ici, s'imprégner de.

4. to be a perfect fit ici, être un choix idéal / **on (the) screen** à l'écran, au cinéma / **a bunch of** plein de / **spark** étincelle / **tenderness** tendresse /



Isabel Coixet in front of the the exterior where the Old House Bookshop was recreated. (Septième Factory)

like this, which centres on a woman and on her face, I want a face that really speaks to me. Because I think if that face speaks to me, it will speak to someone else out there. When I first met Emily, we sat down to talk about life, books, love, coffee and men, cheesecake and champagne. We really bonded. She's a lovely person. That quality, she has it in life and on the screen too. ●

to centre on (GB) = to center on (US) se focaliser sur, être centré sur / **to bond** se lier, créer des liens / **lovely** charmant.

1. to come, came, come across tomber sur, découvrir / **to drive, drove, driven** ici, motiver, pousser / **bookshop (GB) = bookstore (US) / to mesmerise (GB) = to mesmerize (US)** hypnotiser, fasciner / **to touch** ici, émouvoir / **dry** sec, sans fioritures / **rich** ici, profond.

2. landscape paysage / **chunk** ici, partie / **breeze** brise / **sadly** malheureusement, hélas / **in the years to come** au cours des prochaines années / **in a way** d'une certaine façon, dans un sens /

VOCABLE
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