



**TYPES OF VISIBILITY: DISRUPTION, CONSENT & CONTEMPORARY POLITICS**

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This paper analyses representations of the coming-of-age process in contemporary narrative films that challenge dominant social and political ideologies. Through an intersectional analysis of *Tomboy* (2011), *Girlhood* (2014), and *Portrait of a Lady on Fire* (2019), all of which were directed by Céline Sciamma; *Inxeba* (2017) by John Trengove, and *Moffie* (2019) by Oliver Hermanus, I demonstrate how specific scenes and sequences expose and critique gender, race, class, and sexuality norms. Drawing from feminist, queer, and postcolonial theories, I identify three types of visibility across the films: disruption, consent, and contemporary politics. The analysis reveals how the selected films contest dominant cinematic gazes and scopie regimes by giving visibility to diverse identities and experiences. I argue that this study yields generative insight into the complexities of the coming-of-age process on the body as it is represented in contemporary narrative film.

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**Introduction**

This paper examines representations of the coming-of-age process in contemporary narrative films through the lens of visibility. Visibility refers to the ideological constructions and norms surrounding which identities and experiences are depicted cinematically (Rose 2016). Using an intersectional framework (Crenshaw 1991), I argue that *Tomboy* (2011), *Girlhood* (2014), and *Portrait of a Lady on Fire* (2019), all of which were directed by Céline Sciamma; *Inxeba* (2017) by John Trengove, and *Moffie* (2019) by Oliver Hermanus, disrupt dominant visibility regimes in their portrayal of diverse genders, sexualities, races, and classes. The analysis is organised into sections exploring three types of visibility across the films: disruption, consent, and contemporary politics.

Coming-of-age narratives in dominant narrative cinema use narrative structures and filmic techniques to dramatize the process of becoming an adult social subject in the world. Here, the filmic procedures use the body to advance the narrative. Judith Butler (2004a, pp. 31-32) states: “*The body implies mortality, vulnerability, agency: the skin and the flesh expose us to the gaze of others, but also to touch and to violence, and bodies put us at risk of becoming the agency and instrument of all these as well*”. Furthermore, “*there is a common human condition of being given over to the other, and vulnerable to violence form that other. [This] exposure, this vulnerability, this being-laid-bare is a condition to which we must attend... [yet, it is] important to remember that this vulnerability is unevenly distributed in the world.*” In each film selected for this research, bodies have specific facets to their identities that do not subscribe to dominant

Hollywood's normative characters. In this way, these films (re)vision dominant gaze structures and allow for investigating the production and implications of said gaze structures.

### **Types of Visibility**

In this research, different types of visibility come to the fore when the coming-of-age process is represented in film. The five films in this study deal with forms of disruption, the issue of consent, and contemporary politics in their narrative structures. For the exploration of the ideas and questions proposed in this research, I will engage in critical analyses, drawing from an intersectional theoretical framework. These theories include but are not limited to, intersectional feminist film theory, semiotics, media, and cultural studies. These will be utilised to discuss and analyse the scopic regimes that emerge within and across the films as they revision the representation of identity(ies). Furthermore, with the use of film analysis with an intersectional framework (outlined and governed by Kimberlé Crenshaw's 1991 formulation), specific scenes and/or sequences in the films have been analysed to expose how the coming-of-age process is used to expose and critique certain formations of social and political regimes in film.

As stated, types of visibility refer to different ideological undertones that come to the fore and are often invisible because it has been normalised in film and broader society (Rose 2016). Certain bodies and behaviours are seen as normative due to the production and reproduction of identity discourses related to race, class, sex, sexuality, and gender (Gunkel & Pitcher 2008, para.7). For example, the Eurocentric thoughts and principles that have governed the racial representation of Christian figures as Caucasian in popular films have constructed an ideology that has whitewashed the history of the Christian religion. The discussions in this section aim to contextualise and investigate identity construction concerning race, class, gender, sex, and sexuality and make the invisible norms visible in the context of their violence and disruptions (Coetzee 2015, p. 3).

In my reading of the films, I identified three types of visibility represented in the coming-of-age process across the films, namely disruption, consent, and contemporary politics. I found that these points not only intersected across the films but that there are specific scenes and/or sequences

within the films that encompass all three types of visibilities.

### **Theoretical Framework**

This research employs an intersectional approach to film analysis, drawing on critical race theory, queer theory, postcolonial theory, and semiotics.

Critical race theory provides perspectives for examining how racist ideologies are constructed through systematic processes that privilege whiteness and marginalise blackness (Crenshaw 1989; Crenshaw 1991; Minda 1995). An attentiveness to the intersections of race, gender and sexuality is vital for contesting dominant stereotypes and scopic regimes.

Queer theory challenges heteronormative assumptions about gender and sexuality. Judith Butler's (1993; 2004b) conception of gender performativity offers insights into how identity is constituted through repetitive norms. Applying a queer lens reveals possibilities for disrupting and reimagining gendered and sexualised modes of looking and being.

Postcolonial theory investigates the lingering effects of colonialism on contemporary articulations and representations of cultural differences (Fanon 1963; Spivak 1988). This framework illuminates how racialised gazes and stereotypes emerge from global hierarchies of power shaped by imperialism.

Semiotics provides tools for interpreting signs, codes, and meanings within films. Understanding the constructedness of meaning in cinema is imperative for denaturalising dominant ideologies and proposing alternative meanings (Berger 1977).

An intersectional analysis drawing on these theories exposes the complex power dynamics encoded in cinematic language and scopic regimes. The selected films disrupt normative gazes through their narrative and aesthetic approaches. Close textual analysis uncovers the films' questioning of naturalised truths about gender, sexuality, race, and class.

### **Analysis**

#### ***TOMBOY* (2011)**

Sciamma's films offer constructions of gendered personhood that go beyond patriarchal and heteronormative scopic regimes. *Tomboy* (2011) grapples with the traditional heteronormative representations of gender and sexuality in a film

by telling the story of Laure (Zoé Héran), a 10-year-old who is gendered by a friend, Lisa (Jeanne Disson), as a boy based solely on their appearance. Laure assumes an alias, Mikäel, when surrounded by the neighbourhood children, allowing the character to explore their gender fluidity outside their home.

### **Disruption in *Tomboy* (2011)**

This pre-teen coming-of-age story deals with gender nonconformity which “*is a relatively recent addition to the identities portrayed within visual culture*” (Waldron 2013, p. 60) as it prompts an awareness in the spectator concerning the binary limits imposed on gender representations traditionally found in narrative film (Green 2019, n.p.). The performativity of gender, as described by Butler (1988), speaks to the historical construction and societal repetition of binary gender norms. Sciamma subtly hints at the performativity of gender as it is imposed on especially the boys in the film, “*because every boy feels under pressure to act like ‘a boy’, so even the real boys are playing at being boys*” (Pryor 2011, n.p.). Laure/Mikäel desires an identity independent of the gendered body it is attached to (Goi 2019, n.p.). For most of the film, Laure/Mikäel does not have to subscribe to either one of the socially constructed gender binaries – i.e., girl or boy. In this way, Sciamma creates an experience that contrasts with the “*conclusive tale of gender transitioning or coming-out*” (Green 2019, n.p.).

### **Consent and Contemporary Politics in *Tomboy* (2011)**

In the scene depicted in Figure 1, the systemic processes of identity formation are exposed. Laure/Mikäel struggles with their gender identity throughout the film, and the political effects thereof come to the fore in this specific exchange between Laure/Mikäel and their mother (Ozel 2018, p. 26). At this point in the narrative, Laure/Mikäel’s mother gave them a dress to wear and forced them to “come clean” regarding their gender identity to their friends. In this scene, Laure/Mikäel and their mother are on their way to Lisa’s apartment. Laure/Mikäel resists, and the two of them stop in the passage of their building and speak about why Laure/Mikäel must tell everyone that they are a girl before the school year starts. Laure/Mikäel’s mother states: “Are you going to pretend to be a boy all year? School starts in two weeks’ time. We have no choice. We need to tell” (*Tomboy* 2011). This scene is one

continuous shot where the camera follows the actors as they move. This decision concerning the scene’s rhythm was a conscious film form construction by Sciamma to keep the viewer’s focus on the interaction between Laure/Mikäel and their mother. The viewer is made to realise that for Laure/Mikäel to register for the school year, they will have to enter as a girl. To spare Laure/Mikäel the violence it may cause in the school system, their mother forces them to confront the neighbourhood friends: a lesser danger than the institutionalised forms of gender- and transphobia.



Figure 1: Contemporary Politics in *Tomboy* (2011)

### **GIRLHOOD (2014)**

#### **Consent and Contemporary Politics in *Girlhood* (2014)**

The film dramatises the period in which the protagonist, Marieme (Karidja Touré), is becoming “*a woman*” in conventional terms. In a crucial scene in the film, Marieme is violently acted upon, where her brother physically beats her to teach her a lesson for shaming him after having intercourse with her boyfriend. This moment is marked by violence and showcases the strict patriarchal ideals concerning female sexuality reinforced in society. This scene consists of one continuous shot. We enter the scene with Marieme walking in from the right side of the frame. The medium shot includes essential background information, such as the photograph of a child and flowers in a vase. These elements make up parts of the mise-en-scène of the shot and suggest a family home. This homely environment is in stark comparison to the physicality of the following events, which is not assumed in a conventional family, as Marieme’s brother physically attacks her. During the scene, a medium shot showcases Marieme being held down by her brother on their living room couch (see Figure 2). In this scene, the static camera forces the viewer to consider the body that has been exposed to violence. In this way, Sciamma opens space to consider the body laid bare to the spectator’s gaze (Wilson 2017, p. 3). The

spectator is made to assume a male gaze as you watch the scene where Marieme's body is 'Othered' for her actions.

The narrative in this scene suggests that Marieme's brother is more concerned with how he will be perceived because of her actions, stating: "You did it? How do I look now? You fucked like a slut! Like a slut! You thought of ma? Of the family? How'll I look? Know what people'll say about you? Look at me!". Marieme apologises, but her brother continues his abuse by screaming: "You slut!". In this scene, the film comments on the policing of female sexual agency and female autonomy that is regulated and controlled by violence. The events in this scene are rapid, and it cuts quickly to Marieme walking alone outside in the dark. The violence she has endured is left behind in her house, and she displays no sense of victimisation (Wilson 2017, p. 12). After this point in the narrative, Marieme leaves home and escapes her brother's violent gaze. She is depicted in a medium shot, walking alone, suggesting that she has taken ownership of her autonomy in her darkest moment.



Figure 2: The violence of coming-of-age in *Girlhood* (2014)

This scene above highlights the tensions that occur when masculinity aligns with patriarchal ideals concerning the vulnerability of an 'Othered' body. In *Girlhood* (2014), Marieme becomes 'Othered' by her brother because of her perceived role as a female and the hegemonic ideologies of femininity that structure his masculinity. When this scene is read alongside *Inxeba* (2017), where the character has same-sex desires and a different colonial history, different iterations of masculinity as an identity factor and the intimacies and violence thereof come to the fore.

### Disruption in *Girlhood* (2014)

Sciamma aims to deconstruct the dominant codes of social roles and statuses that a body is thought to occupy by representing the development of Marieme as she navigates the balance between traditional feminine and masculine functions in a

community. Simultaneously, Sciamma revises narrative structures in her films by refraining from the traditional representation of non-white characters as "mere foils for a white protagonist" and instead offers a narrative focused on the lived experiences of a black female from the French banlieues (Columpar 2002, p. 39). The film is regarded as the director's third instalment of her series of coming-of-age films, and it deals with the complexity of identity as four French girls form a deep friendship (Pfeiffer 2015, n.p.). The narrative centres on an exclusively black cast, which is a rare phenomenon in French cinema because it goes against the stereotypically thin, white, bourgeoisie Parisienne found in French narrative film (Pfeiffer 2015, n.p.). Therefore, this film is structured by a gaze that is not influenced by the dominant ways of seeing in contemporary France.

### *INXEBA* (2017)

*Inxeba* (2017) offers a (re-)construction of sexuality and desire in a cultural and traditional African male rite of passage which speaks to a revisioning of racial and postcolonial gaze structures that aim to enforce strict heteronormative representations of middle to upper-class experiences. The film, also known as *The Wound*, explores sexuality specifically related to same-sex desire between two instructors, Xolani (Nakhane Mahlakhakha) and Vija (Bongile Mantsai), involved in *Ulwaluko*, the initiation of teenage boys into manhood practised by the amaXhosa culture in South Africa (Kirby-Hirst & Karam 2018, p. 88). In this way, heteronormative masculinity is revised by depicting alternative African masculinities (Tregrove 2017, p. 6; Kirby-Hirst & Karam 2018, p. 91).

### Disruption in *Inxeba* (2017)

We enter one of the final scenes in *Inxeba* (2017) with a wide shot from above, looking down at Xolani on the right side of the frame, standing on a cliff with a road in the distance. At this point in the film, Kwanda (Niza Jay Ncoyini), Xolani's initiate and openly gay youth, has found Xolani and Vija lying naked together (see Figure 3). Throughout the film, Kwanda becomes an ever-growing threat to Xolani and Vija's closeted same-sex relationship. For this reason, Kwanda must die to protect their secret (see Figure 4). The threat of being exposed for their desire is so

significant that in “[t]he film’s end, in which Xolani apparently kills Kwanda...powerful commentary [is made] on the ramifications of the affective economies of fear and shame that are central to the reinforcement of heteronormative practice[s]” (Kiguwa & Siswana 2018, p. 2). Therefore, desire and sexuality in *Inxeba* (2017) can be read against the binary gender norms (re)produced throughout colonial history (Kiguwa & Siswana 2018, p. 9).



Figure 3: Disruption in *Inxeba* (2017)

In this scene, the heteronormative ideals entrenched in South Africa come to the fore. Trengove highlights “masculinity’s intersections with race, class, geography, gender [,] and sexuality in its critique of the [heteronormativity]” in this film by telling a story that showcases “the complexity of gendered subjectivity” (Kiguwa & Siswana 2018, p. 11).



Figure 4: Moment of violence in *Inxeba* (2017)

In the scenes depicted in Figure 2 and Figure 4, the dominant scopic regimes that rely on heteropatriarchal ideologies are questioned and brought to bear on-screen. *Girlhood* (2014) showcases the violent processes that occur and are not represented, and it questions the entire premise of the importance of becoming “a woman” in the conventional sense in narrative film. *Inxeba* (2017) highlights the violent consequences of the repressed desire to conform in a postcolonial hetero-patriarchal society. In this way, violence becomes a pattern across these films: violence enacted and violently acted upon.

Considering the different depictions of masculinity concerning same-sex desire highlights the colonial impact on the different forms of same-sex representation. Oyèrónké Oyèwùmí (1997), a Nigerian gender scholar and sociology professor, argues that Black African cultures cannot be thought of in the same way

concerning gender because the concept is an ideology imposed by the West. Therefore, the colonial ideas of gender and how they relate to different bodies on-screen, matter.

In the scenes when Xolani and Vija engage in same-sex practices, the white heteropatriarchal gaze is negated and replaced with a queering, racial gaze aimed at exploring and exposing practices that are deemed non-existent in African culture. Similarly, the ritual of Ulwaluko is restricted from people outside of the amaXhosa culture, and so is the portrayal of intimate same-sex experiences between people of colour restricted in dominant white, heteronormative cinema. The film highlights how “visibility for black queers in specifically black cultural spaces continues to be policed” and how specific “black queer bod[ies] [remain] the threat to African culture and tradition” (Livermon 2012, pp. 300-302 cited in Green-Simms 2022, p. 129). In this way, the film offers layers of (re)visioning that speak to the restrictive and limiting qualities that exist within South African culture(s) whilst encouraging and promoting a counterhegemonic narrative challenging the conventional structures of domination that uphold and maintain white supremacist capitalist patriarchy.

*Inxeba* (2017) disrupts the assumed ideas that same-sex desire and the amaXhosa culture are “mutually exclusive” and “...poses a challenge to Xhosa culture itself, by boldly asking what the position of Xhosa culture is on same-sex intimacies...because not only do these intimacies exist, they exist deep in the most sacred of Xhosa cultural spaces” (L. Scott 2021, p. 27 cited in Green-Simms 2022, pp. 144-145). Furthermore, according to Green-Simms (2022, p. 144), “What the film seems really to be challenging and rupturing, then, are not the rites of [Ulwaluko] itself but the hypermasculinity that positions manhood as something fixed and part of an authentic cultural practice.”

### **PORTRAIT OF A LADY ON FIRE (2019)**

*Portrait of a Lady on Fire* (2019), labelled as the manifesto on “the female gaze” by Sciamma (VanDerWerff 2020, n.p.), “subverts the male perspective in [favour] of feminine ways of looking” (Syme 2020, n.p.). The film embodies “the female gaze” by telling the love story of two women, Marianne (Noémie Merlant) and Héloïse (Adèle Haenel), set in late 18th century France. In the time that the film is set, women were married off at the cusp between adolescence and

adulthood, which suggests that marriage was an essential ritual into adulthood. The film deals with the relationship and collaboration between two women, where the focus is placed on the relationship of equality without the traditional power imbalance that is thought to exist between masculinity and femininity. Sciamma revisions the “love at first sight” convention prevalent in Hollywood cinema by creating a narrative where desire slowly develops and builds as Marianne secretly paints Héloïse’s portrait for the man she is to wed (VanDerWerff 2020, n.p.). According to Sciamma, it was essential to represent Marianne and Héloïse as equals in the film, suggesting a lack of gender domination, and she did this by having both women be involved in the creation of the portrait, allowing a mutual gaze (VanDerWerff 2020, n.p.).

### **Disruption in *Portrait of a Lady on Fire* (2019)**

The sex scene in the film showcases an intimate experience without objectifying the women’s bodies on-screen. Sciamma substitutes a vagina for an armpit to showcase that eroticism can be achieved in film in creative ways to bypass gender inequalities. The first view of the close-up shot of Marianne’s armpit is ambiguous, but as the camera zooms out, the full armpit is seen. The viewer is then made aware that the armpit becomes merely suggestive of a vagina. The film offers a representation of same-sex intimacy structured on the subjective experience of equality instead of objectification through “the male gaze”, as seen in the hyper-sexualised 2013 film *Blue is the Warmest Colour* by the male director, Abdellatif Kechiche (Larkin 2020, n.p.). The close-up shot of an armpit utilised in *Portrait of a Lady on Fire* (2019) contrasts with the wide angle, and close-up shots of the naked female bodies in *Blue is the Warmest Colour* (2013).



Figure 5: Disruption in *Portrait of a Lady on Fire* (2019)

The intimate scenes in *Girlhood* (2014) and *Portrait of a Lady on Fire* (2019) not only offer different forms of representation but simultaneously “problematise and subtly critique classical Hollywood cinema’s scopophilic

conventions” (Mercer 2013, p. 14). Therefore, “[b]y thematising and deconstructing the scopophilic conventions of Hollywood cinema within [*Girlhood* (2014) and *Portrait of a Lady on Fire* (2019)] and offering an alternative model of cinematic spectatorship, [Sciamma] demonstrates how film can be made to subvert the masculine spectatorship that Mulvey argues is inherent to the cinematic apparatus” (Mercer 2013, p. 14).

### **MOFFIE (2019)**

*Moffie* (2019) deals with the structures in colonial South Africa that intersect with the intimacy shared by the men in the army. In this way, Hermanus revises the colonial gaze, by intersecting scenes of heteropatriarchal ideologies in apartheid South Africa, with scenes that showcase the same-sex desire for intimacy experienced by the protagonist (see Figure 6). Violence, desire, and hatred come to the fore in this film, and through that, Hermanus offers an examination of homophobia, racism, and brutality in apartheid-era South Africa. The story has been told about the apartheid system in South African and international films. However, *Moffie* (2019) offers a more complex view of white men who had to endure the apartheid regime, especially white men who did not support the apartheid regime or were marginalised.

### **Disruption in *Moffie* (2019)**

The film aims to subvert the heteronormative patriarchal ideologies enacted in apartheid South Africa. However, what is interesting in this film is that Hermanus chose sexuality, and not race, to disrupt this scopophilic regime dominant in the apartheid era. Even though the film addresses pertinent issues concerning the control of the government and its ideologies on society, it adheres to a white gaze regarding the representation of people of colour in the film. At points where the camera does include people of colour, it is a wide shot that quickly jumps between rapid shots of the white soldiers. These scenes are also marked with extreme violence enhanced by the rapid shouting and pointing of weapons to promote unease and brutality visually. These depictions are understandable if the spectator is to use this film as a historical account of the suffering at the hands of the border war. However, it leaves room for questioning why Hermanus did not use race with sexuality to further the disruption and (re)visioning of intimacies in a film aimed at commenting on the ultimately repressive apartheid regime.

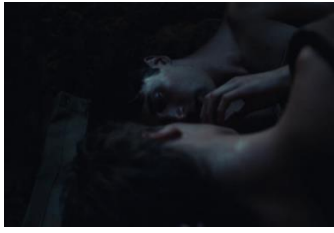


Figure 6: Disruption in *Moffie* (2019)

### Consent in *Moffie* (2019)

The issue of consent comes to the fore when the viewer considers the state-mandated conscription of boys sixteen years and older into the SADF (South African Defence Force). This issue is addressed in the opening title scene of the film, “All white boys over the age of 16 are conscripted for compulsory military service”. Furthermore, Hermanus uses the soldiers' violent and turbulent experiences during initial training and after deployment to illustrate the brutality of the situations these boys and men had to endure.

### Synthesis and Implications

While stemming from diverse cultural contexts, an overarching synthesis emerges across the films analysed in this study. Collectively, these contemporary coming-of-age narratives critically examine mainstream portrayals of adolescence which typically centre on white, middle-class, heterosexual males as the universal subject. In contrast, films like *Tomboy* (2011) and *Girlhood* (2014) offer rare perspectives on gender-nonconforming and black female experiences in French cinema. Through their disruption of dominant codes of femininity and whiteness, they probe the complexities of growing into womanhood within constraining social norms. Meanwhile, *Portrait of a Lady on Fire* (2019) provides a radical revisioning of conventional gendered power dynamics by capturing the emergence of an egalitarian intimacy between two women.

Situating the films within their socio-cultural contexts illuminates their countering of dominant ideologies. The French films' representations of diverse identities contest the prevailing national ideology of *laïcité* that upholds whiteness as linking to notions of French citizenship (Lalonde 2018, p. 233). Similarly, the South African films' portrayal of queer relationships inherently confronts the marginalisation of these identities in post-apartheid society (Andrews 2018, p. 31). *Inxeba* (2017) insightfully centres black queer experience, while *Moffie* (2019) focuses

primarily on white masculinities. These films are imperative in South Africa as a means of representing the realities of the marginalised, racially segregated, and gender non-conforming who continue to be negatively afflicted in post-apartheid (Burnett 2014, p. 29).

Beyond their contexts, recurring themes around violence, troubled intimacy, and masculinity also emerge across the films. Scenes depicting masculine violence aimed at policing female sexuality in *Girlhood* (2014) and queer sexuality in *Inxeba* (2017) illustrate the persistence of patriarchal power threatening non-normative identities. Complex intimate bonds between men arise within rigid heteronormative environments in both *Inxeba* (2017) and *Moffie* (2019). Across all five films, masculinity manifests in diverse ways, from the vulnerable questioning of norms to their violent enforcement. Yet hegemonic forms of masculinity aligned with patriarchal authority repeatedly appear as a source of harm, underscoring the need for more plural understandings of masculine subjectivities.

Ultimately, through their defiant countering of dominant gaze structures and regimes of representation, these contemporary coming-of-age films create visibility for identities, experiences and narratives excluded from mainstream filmic discourse. Their radical visions illuminate the necessity for more complex, intersectional approaches to depicting adolescence in ways that denaturalise restrictive norms of gender, sexuality, race, and class. This study demonstrates how such films can profoundly interrogate boundaries of seeing, being and belonging.

### Conclusion

The importance of these films is seen when considering the visibility work, they are doing. The five films offer experiences in looking and seeing relations through their narrative and cinematic approaches that disrupt or question dominant scopical regimes and their ideological conventions. In this way, these films “*intervene in the symbolic order through practices of reappropriation or re-signification which...affect and alter the imaginary...*” (De Lauretis 1994, p. 297 cited in Kaplan 1997, p. 7).

This research makes a case for employing intersectional approaches (Crenshaw 1991) in the study of film. By analysing representations of gender, sexuality, race, and class as interlocking

systems, this study demonstrates how an intersectional lens can expose the complexity of identities, experiences, and forms of marginalisation. Rather than examining singular categories or stereotypes, an intersectional framework reveals entanglements and connections across different axes of oppression and resistance. The multidimensional critique of dominant scopic regimes offered by these films would not be possible without centring intersectional questions of visibility, agency, and belonging. This work aims to advance more nuanced scholarly conversations around contemporary cinema's capacity to challenge naturalised assumptions about identity and highlight alternative subjectivities.

Building on this work, future research could further probe the intersections of race, gender, sexuality, and class through an analysis of coming-of-age films dealing with themes of religion, disability, indigeneity, and migration. Examining the role of cinema as a site of resistance across diverse contexts remains imperative for challenging dominant scopic regimes and visions of personhood globally.

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