



# Oral Stage as a “Strange Attractor” in Kechiche’s Film *The Secret of the Grain*

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## Abstract

Abdellatif Kechiche is an actor, screenwriter, and film director of Tunisian origin with several works produced in France. Recently, a lot has been written about him, not only because, as a director, he won cinema awards, but also because he directed debatable films such as *The Secret of the Grain* (*La graine et le mulet*, 2007), *Black Venus* (*Vénus noire*, 2010), and especially *Blue Is the Warmest Colour* (*La vie d’Adèle – Chapitres 1 et 2*, 2013). If we view these films in terms of their manifest content, we see that they pose controversial issues related to cultural and/or sexual otherness. However, if we do a closer reading of some of these films from a psychoanalytic perspective, which seeks to find other idioms contained in the visual narratives, we find a consistent pattern of images organized around the mouth. In this paper, I shall try to show this close relationship between images and mouth in the movie *The Secret of the Grain*, and I will argue that the oral stage, as Freud and other psychoanalysts have shown, can act as a mental organizer, as a “strange attractor” of ideas, on which are founded several artistic discourses and imagery.

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