PYRAMIDE
PRESENTS

SÉLECTION CANNES ÉCRANS JUNIORS 2025

75 Internationale Filmfestspiele Berlin
Grand Prix Génération

LUX
PRIX DU PUBLIC
FINALISTE
MEILLEUR FILM EUROPÉEN 2025

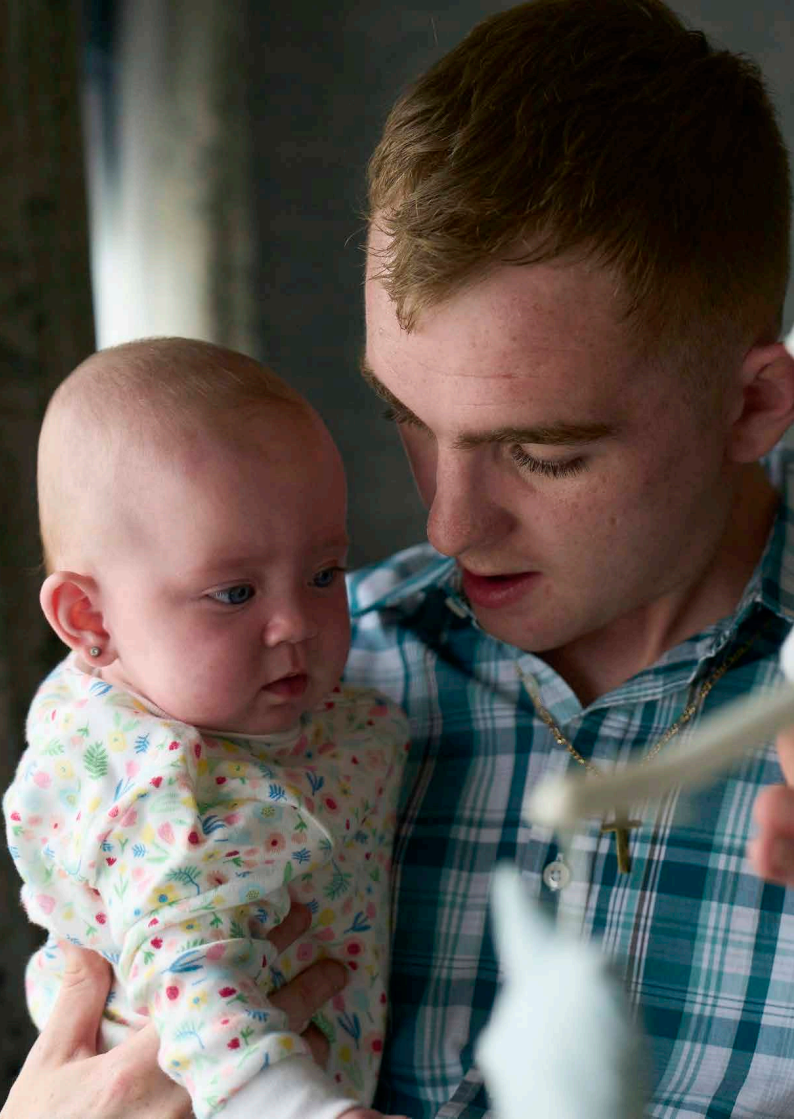
Galway Film Fleadh
2025
BEST IRISH FILM

CHRISTY AND HIS BROTHER

by Brendan Canty

IRLANDE | 2025 | 1H34 | DCP | 5.1 | 1.85 | COULEUR

DOSSIER PÉDAGOGIQUE
POUR LES PROFESSEURS D'ANGLAIS



THE STORY

Seventeen-year-old Christy is at a crossroads. He's just been thrown out of his pleasant suburban foster home and moved in with his estranged older brother Shane. As far as Shane is concerned this is a temporary arrangement, but Christy begins to feel at home on Cork's working-class north side. As he makes friends and begins to let the community in, he also reconnects with his past through his seemingly more corrupting extended family, despite Shane's efforts to steer him away from this crowd. Shane wants something better for Christy at any cost – even if it means he has to push him away. After so many years apart, the brothers need to now reconcile their turbulent past whilst deciding what the future looks like.

SHARE THE *CHRISTY* EXPERIENCE WITH YOUR CLASS

Have them experience the Irish accent, without it being an obstacle in any way.

The film portrays people students can relate to.

Get connected to today's real-life Ireland.

An accurate, touching and funny depiction of Cork and its lively youth.

Discuss the film's main issues, among which:
The Irish childcare system – Social workers – Parentless teenagers – Family ties – Social determination – Transmitting – Depicting a city – neighbourhood – Friendship and community, belonging – Youth aspirations, choices for the future – Brotherhood – Teenage choices – Getting integrated

CALL YOUR LOCAL CINEMA FOR A PRIVATE CLASS SCREENING

5 QUESTIONS TO BRENDAN CANTY

Why do you think teenage audiences should see your movie?

A lot of teenagers don't feel confident enough to reach their potential, especially those who've been in care, gone through tough experiences or grown up in places where there aren't as many opportunities. Christy is about reaching your potential in life – It shows that with the right people and the right community you can get self-confidence – small things can change your life.

Although Christy's story is deeply rooted in Cork, how do you think it can resonate with French teenagers?

The film can relate to everyone in the world. For sure, there are specific accents and dialogues but the story is universal. Personally, I like seeing movies showing parts of the world that are alien to me in the first place.

How would you describe the distinctive features of the Cork accent and dialect compared with the more standard British English usually heard in films?

In some Ken Loach movies set in the UK, I find the dialogue is even harder to understand than the Cork accent. We have some sort of anti-colonial thing to our accent, as if we had invented our own ways to put things. However, there is nothing to stop you from understanding the story. It's more that the lyrical, playful, funny aspects of our accent, its up-and-down melody, makes you feel what is said when you don't fully understand it. But after all, when I watch American tv shows like *THE WIRE*, I may not understand what these young American teenage boys are saying in the first place, but I can feel what they're saying.

Most of the slang you hear in the movie comes from old traveler language: for instance, "gammy" means lame, not working properly. There are also mild insults, like "langer ball", which means penis and is often used in Ireland.

You've said that Christy isn't an "issues movie," yet it touches on topics such as parental absence, family tights, the power of friendship and community-building, social class constraints, personal transformation... A number of issues to be discussed in class

When writing *Christy*, we never meant to make a comment on the state of the system, but we intended to shed light on the reality of the system and let the audience make their own decisions. For instance, social workers do care about their job but are overloaded with work. *Christy* is not a political movie. The idea was to observe everything attentively. But it does bring very authentic conversation about masculinity for example, how men can struggle to communicate. What we did is send both these brothers on a journey that makes them learn about their past, from each other and how talking can help them to heal.

In your view, how does *Christy* fit within the coming-of-age cinema genre? Did you have any reference in mind when filming?

It is a coming-of-age movie definitely. British filmmakers Ken Loach and Andrea Arnold are inspirations for sure but we feel that British cinema can sometimes take a serious, sort of humourless approach to such topics which we don't find fully authentic - there's often lots of light in these situations even amongst the darkenss. I'm also into American cinema, with films *Honey Boy* or *Moonlight*, which can be more vibrant and playful. I wanted *Christy* to be colourful and uplifting without being inauthentic. Music also helped us a lot with that.

YOUR *CHRISTY* TOOLKIT

BRENDAN CANTY

A committed filmmaker, offering a window into the reality of contemporary Ireland — especially Cork and its community, of which Brendan Canty is still very much a part. He is particularly interested in youth, music, and Irish culture. He collaborates with young people from the Kabin Studio, an artistic hub in Cork where teenagers create hip-hop, music, and take part in creative workshops.

He **began his career as a music video director**, notably with Hozier's "*Take Me to Church*", which went viral and reached over one billion views on YouTube (earning two MTV VMA nominations). The video depicts homophobia: Hozier - Take Me To Church
He also directs **commercials for major brands** such as Adidas, Sky Sports, Budweiser, and others.

In **2017**, he directed a short film titled *For You*, starring Barry Keoghan. It is freely available on YouTube: **https://www.youtube.com/watch?v=uGAKa1PMe1w&t=1s.**
It can be used as in introduction to *Christy and his brother*: A young girl struggles with an alcoholic mother, her environment and entering adulthood, until an act of devotion from her boyfriend offers relief and the strength to love.

In **2019**, he made *Christy*, the short film that later served as the basis for the feature-length version.

A COMING OF AGE MOVIE:

EXPLORE A CINEMATOGRAPHIC GENRE WITH BRENDAN CANTY

A coming-of-age movie is a film that focuses on a young protagonist's transition from childhood or adolescence into adulthood. These stories explore the emotional, psychological, and social growth that occurs during this period of life.

PERSONAL GROWTH
The main character undergoes meaningful internal change or self-discovery.

MILESTONES & CHALLENGES
The story often includes pivotal experiences—friendships, first love, identity struggles, loss, rebellion, or moral dilemmas.

TRANSITION THEME
The narrative centers on leaving behind childhood beliefs or limitations and stepping into a more mature understanding of oneself and the world.

CHARACTER-DRIVEN
Plot tends to focus more on emotional development than external events.

You can then use both ***For You*** and ***Christy and his Brother*** to explore a cinematographic genre that is dear to your students.

A COMING OF AGE MOVIE:

EXPLORE A CINEMATOGRAPHIC GENRE WITH BRENDAN CANTY

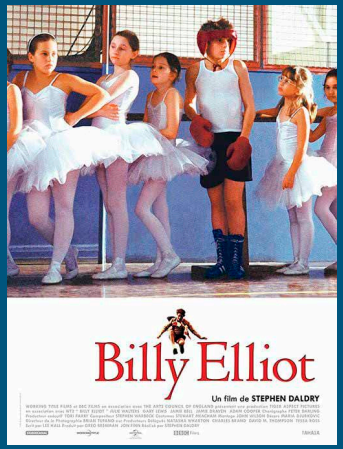
connected movies

SWEET SIXTEEN
by KEN LOACH

A 16-year-old boy struggles to make his dream of a better life for his mother come true in working-class England.

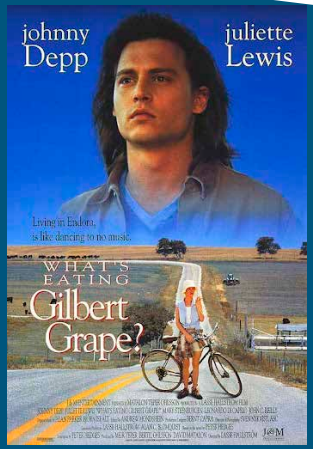
8 MILE
by CURTIS HANSON

Eminem's story of resilience thanks to rap music.



BILLY ELLIOT
by STEPHEN DALDRY

How a boy fights his way up in working class England.



WHAT'S EATING GILBERT GRAPE
by LASSE HALLSTRÖM

A powerful story of a young man bearing the emotional burden of caring for his mentally disabled brother and depressed mother.

CULTURAL FACTS: THE TRADITION OF BONFIRES IN IRELAND

Christy and his Brother *shows several bonfire scenes. A good opportunity to explore their meaning in Irish culture....*

ANCIENT FESTIVALS: Bonfires in Ireland have origins in pre-Christian Celtic festivals, particularly Lughnasadh (celebrating the harvest in August) and Samhain (marking the end of the harvest and the beginning of winter, around October 31st – now linked to Halloween).

SYMBOLISM OF FIRE: Fire was considered sacred and purifying, believed to protect communities, livestock, and crops from evil spirits or disease. Lighting a bonfire marked the transition from one season to another.

COMMUNITY GATHERING: Bonfires were often communal, serving as a place for storytelling, feasting, and reinforcing social bonds.

PROTESTANT/LOYALIST BONFIRES: In Northern Ireland, particularly in Ulster, large bonfires are lit on July 11th, the eve of The Twelfth, commemorating the Battle of the Boyne (1690).

- These bonfires are associated with the Orange Order, a Protestant fraternal organization.
- Historically, they have been a symbol of Protestant identity and, at times, political defiance.

MODERN PRACTICES IN COMMUNITY FESTIVALS:
In many parts of Ireland, bonfires are still part of festive celebrations, including Halloween and local fairs, but now often in a more recreational and symbolic manner. Modern events often incorporate fireworks, music, and storytelling.

POSSIBLE CLASS ACTIVITIES

before seeing *Christy*

Prepare viewing with
the vocabulary (see below).

You can also use the above videos
to make them familiar with
Brendan Canty's cinema.

after seeing *Christy*

Discuss reviews and use them to spark debate. You will find a set of reviews below.

Have students write their own reviews in English – they can also post a French version on allocine.com to help the movie.

Have the students rate the movie on the European Parliament website:
they can win a visit of the Parliament
on the day of the awards!
https://lux-award.europarl.europa.eu/fr/

The Kabin Crew, Cork = study one of their songs/ videos about rap and hip hop and talk about this project: The Kabin Studio
https://www.thekabin.ie/

BEST REVIEWS TO BE DISCUSSED IN CLASS

The film "revels in the texture of life around the Knocknaheeny area of the city."
THE IRISH TIMES

"We never wanted it to be an issues film ... we just wanted it to feel authentic, to show the good and the bad, and to let people decide for themselves."
BRENDAN CANTY

"The film boasts a strong sense of place ... and gains added authenticity from its casting of local teenagers in supporting roles."
ROTTEN TOMATOES

"Christy refuses to Hollywoodise or sentimentalise working-class lif ... its dry Irish cynicism... captures both the resilience and the struggles of communities growing up in economically deprived areas of Ireland."
VIEWDIGITAL.ORG

"Here is a terrifically warm and involving Irish movie about two brothers from Cork's northside... moving and funny, with plenty of affectionate shots of the iconic Knocknaheeny water tower looming futuristically over the skyline..."
THE GUARDIAN

"It's tough, but capable of delicacy and succeeds in conveying something very difficult to achieve without sentimentality: love of your hometown."
THE GUARDIAN

"Power plays Christy beautifully and believably ... It's a joy to watch them slip away, revealing the person underneath."
THESKINNY.CO.UK

"La joie est probablement la plus grande force du film. Elle le distingue de la pléthore d'histoires bien intentionnées, mais sordides, sur la classe ouvrière et les enfants qui grandissent livrés à eux-mêmes."
CINEUROPA

"C'est beau, lumineux, puissant, sans misérabilisme et sans pathos."
CULT

VOCABULARY TOOL BOX

FAMILY

I - LA FAMILLE (FAMILY)

- **family** — famille
- **nuclear family** — famille nucléaire
- **extended family** — famille élargie
- **blended family** — famille recomposée
- **single-parent family** — famille monoparentale
- **child** — enfant
- **parent** — parent
- **father** — père
- **mother** — mère
- **stepfather** — beau-père (*mari de la mère*)
- **stepmother** — belle-mère (*mari du père)*
- **stepson** — beau-fils (*fils du conjoint*)
- **stepdaughter** — belle-fille (*fille du conjoint*)
- **half-brother** — demi-frère
- **half-sister** — demi-sœur
- **sibling** — frère ou sœur
- **cousin** — cousin/e
- **nephew** — neveu
- **niece** — nièce
- **grandmother** — grand-mère
- **grandfather** — grand-père
- **grandchild** — petit-enfant
- **in-laws** — belle-famille
- **father-in-law** — beau-père (*père du conjoint*)
- **mother-in-law** — belle-mère (*mère du conjoint*)
- **brother-in-law** — beau-frère
- **sister-in-law** — belle-sœur
- **spouse** — conjoint/e
- **partner** — partenaire
- **widow** — veuve
- **widower** — veuf
- **orphan** — orphelin
- **household** — foyer
- **upbringing** — éducation (*familiale*)
- **to raise (*a child*)** — élever (*un enfant*)
- **to bring up** — éduquer
- **breadwinner** — soutien de famille
- **homemaker** — personne au foyer
- **family ties** — liens familiaux
- **kinship** — parenté
- **close-knit family** — famille soudée
- **dysfunctional family** — famille dysfonctionnelle
- **quarrel** — dispute
- **to argue** — se disputer
- **reconciliation** — réconciliation
- **trust** — confiance
- **support** — soutien
- **heritage** — héritage
- **legacy** — héritage (*immatériel*)

FAMILY

II - L'ADOPTION (ADOPTION)

- **adoption** — adoption
- **to adopt** — adopter
- **adopter** — adoptant
- **adoptee** — adopté/e
- **biological parents** — parents biologiques
- **birth mother** — mère biologique
- **birth father** — père biologique
- **foster care** — placement familial
- **foster family** — famille d'accueil
- **foster child** — enfant placé
- **foster parent** — parent d'accueil
- **to foster** — accueillir (*temporairement*)
- **guardianship** — tutelle
- **guardian** — tuteur
- **ward — pupille**
- **open adoption** — adoption ouverte
- **closed adoption** — adoption fermée
- **international adoption** — adoption internationale
- **domestic adoption** — adoption nationale
- **adoption agency** — agence d'adoption
- **background check** — vérification d'antécédents
- **home study** — enquête sociale
- **placement** — placement
- **reunification** — réunification
- **legal process** — procédure judiciaire
- **consent** — consentement
- **termination of parental rights** — retrait des droits parentaux
- **child's best interests** — intérêt supérieur de l'enfant
- **identity issues** — problèmes d'identité
- **attachment** — attachement

III - FOYERS, TRAVAILLEURS SOCIAUX, AIDE À L'ENFANCE

- **child welfare** — protection de l'enfance
- **social worker** — travailleur social
- **caseworker** — assistant socio-éducatif
- **child protective services** — services de protection de l'enfance
- **abuse** — maltraitance
- **neglect** — négligence
- **abandonment** — abandon
- **at-risk youth** — jeunes en difficulté
- **group home** — foyer collectif
- **shelter** — centre d'hébergement
- **residential care** — hébergement résidentiel
- **youth home** — foyer pour jeunes
- **emergency placement** — placement d'urgence
- **transitional housing** — hébergement transitoire
- **outreach program** — programme de soutien
- **counseling** — accompagnement psychologique
- **trauma** — traumatisme
- **resilience** — résilience
- **mentoring** — mentorat
- **case file** — dossier
- **assessment** — évaluation
- **intervention** — intervention
- **prevention** — prévention
- **supervision order** — ordonnance de surveillance
- **family reunification** — réunification familiale
- **parenting classes** — cours de parentalité
- **background report** — rapport social
- **child advocate** — défenseur de l'enfant
- **safe environment** — environnement sûr
- **support network** — réseau de soutien

FAMILY

IV - EXPRESSIONS

- **to take responsibility for** — assumer la responsabilité de
- **to provide for** — subvenir aux besoins de
- **to cope with** — faire face à
- **estranged** — séparé / éloigné
- **to sever ties** — couper les liens
- **emotional turmoil** — tourmente émotionnelle
- **to mend a relationship** — réparer une relation
- **bitter custody battle** — bataille acharnée pour la garde
- **to challenge authority** — défier l'autorité
- **rites of passage** — rites de passage
- **dysfunctional dynamics** — dynamiques dysfonctionnelles
- **intergenerational conflict** — conflit intergénérationnel
- **upbringing patterns** — modèles éducatifs
- **to nurture** — nourrir / encourager
- **emotional scars** — cicatrices émotionnelles
- **parental shortcomings** — défaillances parentales
- **family breakdown** — éclatement familial
- **supportive environment** — environnement favorable
- **unmet needs** — besoins non satisfaits
- **attachment disorder** — trouble de l'attachement
- **to advocate for a child** — défendre un enfant
- **conflicting loyalties** — loyautés conflictuelles
- **protective figure** — figure protectrice
- **to rebuild trust** — reconstruire la confiance
- **coping mechanisms** — mécanismes d'adaptation
- **emotional withdrawal** — retrait émotionnel
- **to cut someone off** — couper les ponts
- **stepfamily integration** — intégration d'une famille recomposée
- **to enforce boundaries** — poser des limites
- **court-mandated** — imposé par la justice
- **to file for custody** — demander la garde
- **to undergo therapy** — suivre une thérapie
- **trauma-informed care** — prise en charge sensible au traumatisme
- **long-term placement** — placement de longue durée
- **evidence-based practice** — pratique fondée sur les preuves
- **peer support** — soutien par les pairs
- **family-centered approach** — approche centrée sur la famille
- **to reconcile perspectives** — concilier les points de vue
- **strained relations** — relations tendues
- **household instability** — instabilité du foyer
- **financial strain** — pression financière
- **emotional availability** — disponibilité émotionnelle

FRIENDSHIP

I - FRIENDSHIP

- **friendship** — amitié
- **friend** — ami/e
- **best friend** — meilleur ami / meilleure amie
- **close friend** — ami proche
- **childhood friend** — ami d'enfance
- **companion** — compagnon, camarade
- **mate (UK, informal)** — pote
- **buddy (US, informal)** — copain
- **acquaintance** — connaissance
- **confidant** — confident/e
- **to bond** — créer des liens
- **to hang out** — traîner / passer du temps ensemble
- **to trust** — faire confiance
- **trustworthiness** — fiabilité
- **loyalty** — loyauté
- **supportive** — bienveillant, qui soutient
- **to support someone** — soutenir quelqu'un
- **empathy** — empathie
- **understanding** — compréhension
- **to keep in touch** — rester en contact
- **to drift apart** — s'éloigner
- **fallout** — rupture, conflit
- **reconciliation** — réconciliation
- **meaningful relationship** — relation significative
- **genuine** — sincère, authentique
- **to confide in** — se confier à
- **mutual respect** — respect mutuel
- **shared interests** — centres d'intérêt communs
- **openness** — ouverture
- **companionship** — camaraderie
- **lifelong friend** — ami de toujours
- **to be there for someone** — être là pour quelqu'un
- **to rely on** — compter sur
- **trustworthy** — digne de confiance
- **clique** — bande, cercle fermé
- **to make friends** — se faire des amis
- **social circle** — cercle social
- **bond of friendship** — lien d'amitié

II - STRIKING RELATIONSHIPS

- **to strike up a friendship** — nouer une amitié
- **to hit it off** — bien s'entendre dès le début
- **icebreaker** — brise-glace (*conversation*)
- **to spark a connection** — déclencher une connexion
- **first impression** — première impression
- **to reach out** — entrer en contact
- **to mingle** — se mêler aux autres
- **to network** — réseauter
- **to get to know** — apprendre à connaître
- **rapport** — rapport, entente
- **chemistry** — alchimie / bonne entente
- **to bond over something** — se rapprocher grâce à
- **shared experience** — expérience partagée
- **to open up** — s'ouvrir
- **mutual understanding** — compréhension mutuelle
- **to deepen a relationship** — approfondir une relation
- **to nurture a friendship** — entretenir une amitié
- **to break the ice** — briser la glace
- **to show interest** — montrer de l'intérêt
- **to build trust** — instaurer la confiance
- **to maintain ties** — maintenir les liens
- **to strengthen a bond** — renforcer un lien
- **compatibility** — compatibilité
- **heartfelt** — sincère, du fond du cœur
- **acquaintance to friend** — passer de connaissance à ami
- **initial connection** — premier lien
- **approachable** — accessible, avenant
- **social dynamics** — dynamiques sociales
- **to foster relationships** — favoriser les relations

FRIENDSHIP

III - BELONGING

- **belonging** — appartenance
- **to belong** — appartenir
- **sense of belonging** — sentiment d'appartenance
- **community** — communauté
- **group identity** — identité de groupe
- **inclusion** — inclusion
- **acceptance** — acceptation
- **to fit in** — s'intégrer
- **to blend in** — se fondre dans le groupe
- **to stand out** — se démarquer
- **outsider** — marginal, personne exclue
- **to feel left out** — se sentir exclu
- **peer group** — groupe de pairs
- **social support** — soutien social
- **shared values** — valeurs communes
- **recognition** — reconnaissance
- **collective identity** — identité collective
- **safe space** — espace sûr
- **to seek connection** — rechercher des liens
- **alienation** — aliénation, isolement
- **social belonging** — appartenance sociale
- **inclusive environment** — environnement inclusif
- **welcoming atmosphere** — atmosphère accueillante
- **to foster belonging** — encourager l'intégration
- **group cohesion** — cohésion de groupe
- **cultural belonging** — appartenance culturelle
- **to build community** — construire une communauté
- **interpersonal bonds** — liens interpersonnels

IV - EXPRESSIONS

- **meaningful bond** — lien profond
- **emotional intimacy** — intimité émotionnelle
- **social anchoring** — ancrage social
- **to cultivate networks** — cultiver un réseau
- **affinity** — affinité
- **shared mindset** — état d'esprit commun
- **interpersonal resonance** — résonance interpersonnelle
- **reciprocal trust** — confiance réciproque
- **to navigate social codes** — naviguer dans les codes sociaux
- **to negotiate identity** — négocier son identité
- **to forge ties** — forger des liens
- **to cement a relationship** — consolider une relation
- **peer pressure** — pression des pairs
- **to establish rapport** — établir un rapport
- **supportive companionship** — camaraderie soutenante
- **emotional availability** — disponibilité émotionnelle
- **social withdrawal** — retrait social
- **to bridge differences** — surmonter les différences
- **likeminded people** — personnes partageant les mêmes idées
- **ingroup / outgroup** — groupe interne / externe
- **sense of rootedness** — sentiment d'enracinement
- **social fragmentation** — fragmentation sociale
- **relational dynamics** — dynamiques relationnelles
- **interpersonal skills** — compétences relationnelles
- **mutual reinforcement** — renforcement mutuel
- **to counter isolation** — lutter contre l'isolement
- **social integration** — intégration sociale
- **emotional reciprocity** — réciprocité émotionnelle
- **to strengthen cohesion** — renforcer la cohésion
- **to foster inclusiveness** — promouvoir l'inclusion
- **to validate someone's feelings** — valider les émotions de quelqu'un
- **thriving community** — communauté florissante
- **relational depth** — profondeur relationnelle
- **support network** — réseau de soutien
- **bridging social capital** — capital social de liaison
- **bonding social capital** — capital social de bonding
- **interpersonal warmth** — chaleur relationnelle
- **communitybuilding practices** — pratiques de construction communautaire

COMING OF AGE

I - COMING OF AGE

- **coming of age** — passage à l'âge adulte
- **adolescence** — adolescence
- **teenager** — adolescent/e
- **youth** — jeunesse
- **puberty** — puberté
- **rite of passage** — rite de passage
- **growing up** — grandir
- **to mature** — mûrir
- **self-discovery** — découverte de soi
- **identity** — identité
- **identity crisis** — crise identitaire
- **personal growth** — développement personnel
- **emotional development** — développement émotionnel
- **psychological development** — développement psychologique
- **social development** — développement social
- **to rebel** — se rebeller
- **rebellion** — rébellion
- **teenage angst** — mal-être adolescent
- **inner turmoil** — tourmente intérieure
- **coming to terms with** — accepter, se réconcilier avec
- **newfound freedom** — nouvelle liberté
- **independence** — indépendance
- **responsibilities** — responsabilités
- **transition** — transition
- **milestones** — étapes importantes
- **first love** — premier amour
- **heartbreak** — chagrin d'amour
- **peer pressure** — pression des pairs
- **self-esteem** — estime de soi
- **insecurity** — insécurité
- **vulnerability** — vulnérabilité
- **search for meaning** — quête de sens
- **guidance** — orientation, conseils
- **mentor figure** — figure mentor
- **formative experience** — expérience formatrice
- **emotional scars** — cicatrices émotionnelles
- **to stand up for oneself** — s'affirmer
- **to find one's voice** — trouver sa voix
- **to assert oneself** — s'affirmer
- **supportive environment** — environnement bienveillant

COMING OF AGE

II - EXPRESSIONS

- **rite-of-passage narrative** — récit initiatique
- **transformative journey** — parcours transformateur
- **inner conflict** — conflit intérieur
- **generational divide** — fracture générationnelle
- **coming-of-age arc** — arc narratif de passage à l'âge adulte
- **to negotiate independence** — négocier son indépendance
- **to shoulder responsibilities** — assumer des responsabilités
- **to question norms** — remettre en question les normes
- **to carve out one's identity** — façonner son identité
- **to grapple with uncertainty** — lutter contre l'incertitude
- **emotional resilience** — résilience émotionnelle
- **moral agency** — autonomie morale
- **formative trauma** — traumatisme formateur
- **to transcend limitations** — dépasser ses limites
- **emerging adulthood** — émergence de l'âge adulte
- **emotional awakening** — éveil émotionnel
- **vulnerability as strength** — vulnérabilité comme force
- **to reconcile with one's past** — se réconcilier avec son passé
- **shifting relationships** — relations qui évoluent
- **value formation** — formation des valeurs
- **internalized expectations** — attentes intériorisées
- **burden of conformity** — poids de la conformité
- **to cultivate autonomy** — cultiver l'autonomie
- **self-reliance** — autonomie, débrouillardise
- **to undergo transformation** — subir une transformation
- **liminal stage** — stade liminal
- **threshold moment** — moment charnière
- **narrative of empowerment** — récit d'émancipation
- **emotional maturation** — maturation émotionnelle
- **identity negotiation** — négociation identitaire
- **evolving worldviews** — visions du monde en évolution
- **emotional self-regulation** — régulation émotionnelle
- **search for authenticity** — quête d'authenticité
- **self-actualization** — réalisation de soi
- **worldview shift** — changement de vision du monde
- **formative struggle** — lutte formatrice
- **self-definition** — définition de soi
- **existential questioning** — questionnement existentiel

IRISH IDIOMS

I - EXPRESSIONS COURANTES

- **It's a long road that has no turning** — Il n'y a pas de route sans virage / tout arrive en son temps
- **May the road rise to meet you** — Que la route s'élève pour te rencontrer (*souhait de chance*)
- **To be after doing something** — Avoir juste fait quelque chose (*Ex: I'm after eating = je viens de manger*)
- **To give someone the shirt off your back** — Être extrêmement généreux
- **As happy as Larry** — Très heureux, comblé
- **To put on the long finger** — Remettre à plus tard
- **To have the gift of the gab** — Avoir l'art de la parole, être bavard et convaincant
- **Fair play to him/her** — Bravo à lui/elle / Respect
- **To go on the hop** — Partir précipitamment
- **The luck of the Irish** — La chance irlandaise

II - EXPRESSIONS LIÉES À LA VIE QUOTIDIENNE

- **To be on the lash** — Sortir pour boire / faire la fête
- **To know your onions** — Bien connaître son domaine / être compétent
- **To be in a fine kettle of fish** — Être dans une situation difficile
- **To hit the ground running** — Commencer quelque chose avec énergie et efficacité
- **To have kittens** — Être très stressé ou inquiet
- **To be full of beans** — Plein d'énergie, très actif
- **To be in clover** — Vivre dans le confort et l'abondance
- **To be a bag of bones** — Être très maigre
- **To be on cloud nine** — Être au septième ciel
- **To be two fingers to the wind** — Être ivre
- **It's daily robbery** – C'est du vol manifeste, c'est de l'arnaque

IRISH IDIOMS

III - EXPRESSIONS FIGURATIVES ET HUMORISTIQUES

- **I wouldn't touch it with a forty-foot pole** — Je n'y toucherais pas
- **To be chasing the rainbow** — Poursuivre quelque chose d'illusoire
- **To put a spanner in the works** — Mettre des bâtons dans les roues
- **To be caught between a rock and a hard place** — Être entre l'enclume et le marteau
- **To have a face like a wet weekend** — Avoir l'air triste ou déprimé
- **To be up the creek without a paddle** — Être dans une situation sans issue
- **To go the whole hog** — Faire quelque chose complètement / à fond
- **To be on the pig's back** — Être très chanceux / en pleine réussite
- **To have a bit of the craic** — Avoir un bon moment / s'amuser
- **To be a happy-go-lucky** — Être insouciant, vivre au jour le jour

IV - EXPRESSIONS IRLANDAISES SPÉCIFIQUES

- **Sure look it** — Phrase d'introduction, souvent pour expliquer ou conclure
- **Grand so** — « Très bien » / « Pas de problème »
- **Yer man / Yer woman** — L'homme / la femme dont on parle
- **Acting the maggot** — Faire des bêtises, être idiot
- **To be on the go** — Être occupé, actif
- **To have a soft day** — Avoir un moment faible, être un peu lent
- **Deadly** — Excellent, génial
- **Culchie** — Terme pour désigner quelqu'un de la campagne
- **Slagging** — Taquiner, se moquer gentiment
- **Giving out** — Réprimander, se plaindre

IRISH IDIOMS

V - EXPRESSIONS AVANCÉES

- **To be on the fiddle** — Être impliqué dans des activités frauduleuses
- **To be on the hop** — Être pressé / avoir peu de temps
- **To be in the doldrums** — Être déprimé, sans énergie
- **To take the biscuit** — Être la goutte d'eau / incroyable dans un mauvais sens
- **To be in cahoots** — Être de mèche avec quelqu'un
- **To be in the shambles** — Être en désordre, en chaos
- **To cut a dash** — Faire bonne impression, se faire remarquer
- **To give someone the eye** — Faire des avances, regarder d'un air intéressé
- **To go down a treat** — Être apprécié, bien reçu
- **To be the bee's knees** — Être exceptionnel, le meilleur

CAST

DANNY POWER	**Christy**
DIARMUID NOYES	**Shane**
EMMA WILLIS	**Stacey**
CARA CULLEN	**Leona**
HELEN BEHAN	**Pauline**
LEWIS BROPHY	**Troy**
CHRIS WALLEY	**Trevor**
ALISON OLIVER	**Chloe**
JAMIE FORDE	**Robot**
DARREN STEWART	**Ferret**
IAN TABONE	**Jammy**

CREW

Réalisation	**BRENDAN CANTY**
Scénario	**ALAN O'GORMAN**
Image	**COLM HOGAN**
Décors	**MARTIN GOULDING**
Costumes	**HANNAH BURY**
Montage	**ALLYN QUIGLEY**
Musique	**DAITHÍ O'DRONAI**
Casting	**AMY ROWAN**
Production	**MARINA BRACKENBURY**
Production déléguée	**MEREDITH DUFF** **RORY GILMARTIN** **YANN DEMANGE** **CLAUDIA YUSEF** **NIAMH FAGAN**
Une production	**SLEEPER FILMS, WAYWARD FILMS, NITE OWL FILM & TV**
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DISTRIBUTION

PYRAMIDE
32 rue de l'Échiquier, 75010 Paris
01 42 96 01 01

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