



Anis Djââd : « it was necessary to be accurate and precise on everything: the decor, the costumes, the dialogues »

In The Life After, the journalist-filmmaker Anis Djââd signs a moving story about the struggle of a courageous mother and the idleness of Algerian youth. After the screening of the film, Anis Djââd confided to the audience of the Institut Lumière about the behind-the-scenes of this shooting. Selected extracts.

A year and a half of writing

The film was developed over a year and a half as part of the Meditalents writing workshop. I stayed alone for six months to concentrate on the writing. From the beginning, I knew that the main thread of this story would be the character of the mother, Hadjer. Hadjer was in fact the original title of the film. And then, as the script was being written, I realized that I needed to give more space to the son's character (Djamil) : so we developed these two points of view. It's a sad, hard film, but you can not fathom that when you write it. The sadness and melancholy came to me during the shooting of the film. **(spoiler alert)** : By the way, when I first saw the scene where we see Djamil's dead body, I cried.

Mostaganem, I love you

All my films were shot in Mostaganem, it is a hospitable city where people are not afraid of the camera. As I wanted to be accurate about everything, I wanted all the characters in the film to have the accent of the inhabitants of Mostaganem. All the actors made the effort to do the accent. There was only one actor who couldn't do it: so we called his character "L'Algérois" to justify his different accent from the other protagonists of the film (laughs)!

A surgical precision

Since it's a realistic story, but it's not a documentary, we had to be accurate about everything. You have to be very precise on the decor, the costumes, the dialogues. We had to be precise about everything ! On the shooting, I was concentrated and precise on everything !

The reception of the Algerian audience

We made several projections in all Algeria. The reaction of the public was different depending on the regions : there are conservative cities in Algeria where the audience look at the sensitive subjects tackled in this film with harshness. In Oran or Jijel, it's different, the reception was good, I think the public did not expect that there are so many taboos displayed on the screen !

A film supported by the region Île-de-France

The editing of the film was easy. The film went before the commission and we got a grant of 250 000 euros. And then we were lucky enough to find an apartment in Paris to shoot the interior scenes. This allowed us to continue shooting without being interrupted by the Covid's lockdown. Due to lack of budget, the project of this film had to stop during the editing. And then we were able to obtain financing from the Île-de-France region, and it is thanks to them that we were able to finish the movie : it saved the film !

His projects

I have finished writing the next two feature films : *Terre de vengeance* and *La fille de la table 14*. I hope to start shooting in June in Mostaganem. The first one will be about corruption in Algeria and the second one about a conflict between a father and his daughter.

Laura Lépine