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Shocking Representation - Adam Lowenstein
2005-11-09

In this imaginative new work, Adam Lowenstein explores the ways in which a group of groundbreaking horror films engaged the haunting social conflicts left in the wake of World War II, Hiroshima, and the Vietnam War. Lowenstein centers *Shocking Representation* around readings of films by Georges Franju, Michael Powell, Shindo Kaneto, Wes Craven, and David Cronenberg. He shows that through allegorical representations these directors' films confronted and challenged comforting historical narratives and notions of national identity intended to soothe public anxieties in the aftermath of national traumas. Borrowing elements from art cinema and the horror genre, these directors disrupted the boundaries between high and low cinema. Lowenstein contrasts their works, often dismissed by contemporary critics, with the films of acclaimed "New Wave" directors in France, England,

Japan, and the United States. He argues that these "New Wave" films, which were embraced as both art and national cinema, often upheld conventional ideas of nation, history, gender, and class questioned by the horror films. By fusing film studies with the emerging field of trauma studies, and drawing on the work of Walter Benjamin, Adam Lowenstein offers a bold reassessment of the modern horror film and the idea of national cinema.

Stuff Theory - Maurizia Boscagli 2014-03-27
Stuff, the hoard of minor objects which have shed their commodity glamor but which we refuse to recycle, flashes up in fiction, films and photographs as alluring, unruly reminder of how people and matter are intertwined. Stuff is modern materiality out of bounds that refuses to be contained by the western semiotic system. It declines its role as the eternal sidekick of the subject, and thus is the ideal basis for a counter-narrative of materiality in flux. Can such a narrative, developed by the new materialism,

reinvigorate the classical materialist account of human alienation from commodities under capital? By shifting the discussion of materiality toward the aesthetic and the everyday, the book both embraces and challenges the project of new materialism. It argues that matter has a politics, and that its new plasticity offers a continued possibility of critique. *Stuff Theory's* five chapters illustrate the intermittent flashes of modern 'minor' materiality in twentieth-century modernity as fashion, memory object, clutter, home décor, and waste in a wide range of texts: Benjamin's essays, Virginia Woolf's and Elfriede Jelinek's fiction, Rem Koolhaas' criticism, 1920s German photography and the cinema of Tati, Bertolucci, and Mendes. To call the commodified, ebullient materiality the book tracks stuff, is to foreground its plastic and transformative power, its fluidity and its capacity to generate events. *Stuff Theory* interrogates the political value of stuff's instability. It investigates the potential of stuff to

revitalize the oppositional power of the object. *Stuff Theory* traces a genealogy of materiality: flashpoints of one kind of minor matter in a succession of cultural moments. It asserts that in culture, stuff becomes a rallying point for a new critique of capital, which always works to reassign stuff to a subaltern position. Stuff is not merely unruly: it becomes the terrain on which a new relation between people and matter might be built.

Films of the New French Extremity -

Alexandra West 2016-05-20

The films of the New French Extremity have been reviled by critics but adored by fans and filmmakers. Known for graphically brutal depictions of sex and violence, the subgenre emerged from the French art-house scene in the late 1990s and became a cult phenomenon, eventually merging into the horror genre where it became associated with American torture porn. Decidedly French in flavor, the films seek to reveal the dark side of French society. This

book provides an in-depth study of New French Extremity, focusing on such films as *Trouble Every Day* (2001), *Irreversible* (2002), *Twentynine Palms* (2003), *High Tension* (2003) and *Martyrs* (2008). The author explores the social implications of cinematic cruelty presented not as "violent films" but as "films about violence."

Suicide Voices - Sarah Waters 2020-09-01

This book examines the phenomenon of work suicides in France and asks why, at the present historical juncture, conditions of work can push individuals to take their own lives. During the 2000s, France experienced what commentators have described as a 'suicide epidemic', whereby increasing numbers of workers in the face of extreme pressures of work, chose to kill themselves. The book analyses a corpus of testimonial material linked to 66 suicide cases across three large French companies during the period from 2005 to 2015. It aims to consider what the extreme and subjective act of self-

killing, narrated in suicide letters, can tell us about the contemporary economic order and its impact on flesh and blood bodies. What do rising work-related suicides reveal about conditions of human labour in the twenty-first century? Does neoliberal economics condition a desire for suicide? How do suicidal individuals describe the causes and motivations of their act? Combining critical perspectives from sociology, history, testimony studies, economics, cultural studies and public health, the book raises critical questions about the human costs of the shift to a finance-driven neoliberal order and its everyday effects within the French workplace.

Ghana on the Go - Jennifer Hart 2016-10-03

As early as the 1910s, African drivers in colonial Ghana understood the possibilities that using imported motor transport could further the social and economic agendas of a diverse array of local agents, including chiefs, farmers, traders, fishermen, and urban workers. Jennifer Hart's powerful narrative of auto-mobility shows

how drivers built on old trade routes to increase the speed and scale of motorized travel. Hart reveals that new forms of labor migration, economic enterprise, cultural production, and social practice were defined by autonomy and mobility and thus shaped the practices and values that formed the foundations of Ghanaian society today. Focusing on the everyday lives of individuals who participated in this century of social, cultural, and technological change, Hart comes to a more sensitive understanding of the ways in which these individuals made new technology meaningful to their local communities and associated it with their future aspirations.

The Cosmopolitan Screen - Stephan K. Schindler 2007

Explores German cinema's enthusiasm for and anxiety about the blurring of postwar cultural boundaries

Captive Bodies - Gwendolyn Audrey Foster
1999-01-01

Examines the film industry's fascination with bondage and captivity.

Architecture and Film - Mark Lamster
2013-07-02

Architecture and Film looks at the ways architecture and architects are treated on screen and, conversely, how these depictions filter and shape the ways we understand the built environment. It also examines the significant effect that the film industry has had on the American public's perception of urban, suburban, and rural spaces. Contributors to this collection of essays come from a wide range of disciplines. Nancy Levinson from Harvard Design Magazine writes on how films from *The Fountainhead* to *Jungle Fever* have depicted architects. Eric Rosenberg from Tufts University looks at how architecture and spatial relations shape the Beatles films *A Hard Day's Night*, *Help!*, and *Let It Be*. Joseph Rosa, curator at the National Building Museum, discusses why modern domestic architecture in recent

Hollywood films such as *The Ice Storm*, *L. A. Confidential*, and *The Big Lebowski* has become synonymous with unstable inhabitants. I.D. Magazine writer Peter Hall discusses the history of film titling, focusing on the groundbreaking work of Saul Bass and Maurice Binder. Edited by Mark Lamster examines the anti-urbanism of the Star Wars trilogy. The collection also includes the voices of those from within the film industry, who are uniquely able to provide a "behind the scenes" perspective: film Edited by Bob Eisenhardt comments on the making of *Concert of Wills*, a documentary on the construction of the Getty Museum; and Robert Kraft focuses on his work as a location director for Diane Keaton's upcoming film about Los Angeles. Also included are interviews with David Rockwell, architect of numerous Planet Hollywood restaurants worldwide and designer of a new hall to host the Academy Awards ceremony; Kyle Kooper, who created title sequences for *Seven* and *Mission Impossible*; and motion picture art

director Jan Roelfs, whose credits include *Gattaca*, *Orlando*, and *Little Women*.

The Everyday Life Reader - Ben Highmore
2002

Using primary materials, Highmore brings together a wide range of thinkers to provide a comprehensive resource on theories of everyday life. Highmore's introduction surveys the development of thought about everyday life.

Women Intellectuals in Post-68 France - I. Long
2013-10-30

Accounts of public intellectuals in France and French feminism have focused on a specific set of women thinkers overlooking some major women intellectuals. This book aims redresses this balance by studying these forgotten intellectuals creating a cultural and theoretical re-evaluation of the gendered phenomenon of the public intellectual in France.

Cities Under Siege - Stephen Graham
2011-11-01

Cities are the new battleground of our

increasingly urban world. From the slums of the global South to the wealthy financial centers of the West, *Cities Under Siege* traces the spread of political violence through the sites, spaces, infrastructure and symbols of the world's rapidly expanding metropolitan areas. Drawing on a wealth of original research, Stephen Graham shows how Western militaries and security forces now perceive all urban terrain as a conflict zone inhabited by lurking shadow enemies. Urban inhabitants have become targets that need to be continually tracked, scanned and controlled. Graham examines the transformation of Western armies into high-tech urban counter-insurgency forces. He looks at the militarization and surveillance of international borders, the use of 'security' concerns to suppress democratic dissent, and the enacting of legislation to suspend civilian law. In doing so, he reveals how the New Military Urbanism permeates the entire fabric of urban life, from subway and transport networks hardwired with

high-tech 'command and control' systems to the insidious militarization of a popular culture corrupted by the all-pervasive discourse of 'terrorism.'

Sites of Exchange - Maurizio Ascari 2006
Crossing borders - both physically and imaginatively - is part of our 'nomadic' postmodern identity, but transcultural and transnational exchanges have also played a major role in the centuries-long processes of hybridisation that helped to fashion the vast geographic, political and imaginative container of diversity we call Europe. This volume gathers together the work of scholars from several European countries in an attempt to encourage a collective reflection upon historical - and often 'mythical' - locations and landscapes, as well as upon the thresholds and faultlines that unite or separate them. The issues the volume tackles are delicate and complex, for the encounter of differences engenders both curiosity and suspicion and there is no easy way to create a

new synthesis while respecting and promoting diversity. However, since Europe is inevitably a cultural and political entity 'in the making', Europeans should embrace the 'great narrative' of a 'utopian project', uniting their efforts to work towards a civilisation that is grounded on plurality and openness.

The Sober Revolution - Joseph Bohling
2018-12-15

Burgundy, Bordeaux, Champagne. The names of these and other French regions bring to mind time-honored winemaking practices. Yet the link between wine and place, in French known as *terroir*, was not a given. In *The Sober Revolution*, Joseph Bohling inverts our understanding of French wine history by revealing a modern connection between wine and place, one with profound ties to such diverse and sometimes unlikely issues as alcoholism, drunk driving, regional tourism, Algeria's independence from French rule, and integration into the European Economic Community. In the

1930s, cheap, mass-produced wines from the Languedoc region of southern France and French Algeria dominated French markets. Artisanal wine producers, worried about the impact of these "inferior" products on the reputation of their wines, created a system of regional appellation labeling to reform the industry in their favor by linking quality to the place of origin. At the same time, the loss of Algeria, once the world's largest wine exporter, forced the industry to rethink wine production. Over several decades, appellation producers were joined by technocrats, public health activists, tourism boosters, and other dynamic economic actors who blamed cheap industrial wine for hindering efforts to modernize France. Today, scholars, food activists, and wine enthusiasts see the appellation system as a counterweight to globalization and industrial food. But, as *The Sober Revolution* reveals, French efforts to localize wine and integrate into global markets were not antagonistic but instead

mutually dependent. The time-honored winemaking practices that we associate with a pastoral vision of traditional France were in fact a strategy deployed by the wine industry to meet the challenges and opportunities of the post-1945 international economy. France's luxury wine producers were more market savvy than we realize.

From Empire to the World - Malini Guha
2015-01-20

The study of globalization in cinema assumes many guises, from the exploration of global cinematic cities to the burgeoning 'world cinema turn' within film studies, which addresses the global nature of film production, exhibition and distribution. In this ambitious new study, Malini Guha draws together these two distinctly different ways of thinking about the cinema, interrogating representations of global London and Paris as migrant cinematic cities, featuring the arrival, settlement and departure of migrant figures from the decline of imperial rule to the

global present. Drawing on a range of case studies from contemporary cinema, including the films of Michael Haneke, Claire Denis, Horace OvcY nd Stephen Frears, Guha also considers their world cinema status in light of their reconfiguration of established forms of filmmaking, from modernism to social realism. An illuminating analysis of London and Paris in world cinema from the vantage point of migrant mobilities, *From Empire to the World* explores the ramifications of this historical shift towards the global, one that pertains in equal measure to cityscapes, their representation as world cinema texts, and to the rise of world cinema discourse within film studies itself.

Bodies of Memory - Yoshikuni Igarashi
2012-01-09

Japan and the United States became close political allies so quickly after the end of World War II, that it seemed as though the two countries had easily forgotten the war they had fought. Here Yoshikuni Igarashi offers a

provocative look at how Japanese postwar society struggled to understand its war loss and the resulting national trauma, even as forces within the society sought to suppress these memories. Igarashi argues that Japan's nationhood survived the war's destruction in part through a popular culture that expressed memories of loss and devastation more readily than political discourse ever could. He shows how the desire to represent the past motivated Japan's cultural productions in the first twenty-five years of the postwar period. Japanese war experiences were often described through narrative devices that downplayed the war's disruptive effects on Japan's history. Rather than treat these narratives as obstacles to historical inquiry, Igarashi reads them along with counter-narratives that attempted to register the original impact of the war. He traces the tensions between remembering and forgetting by focusing on the body as the central site for Japan's production of the past. This approach

leads to fascinating discussions of such diverse topics as the use of the atomic bomb, hygiene policies under the U.S. occupation, the monstrous body of Godzilla, the first Western professional wrestling matches in Japan, the transformation of Tokyo and the athletic body for the 1964 Tokyo Olympics, and the writer Yukio Mishima's dramatic suicide, while providing a fresh critical perspective on the war legacy of Japan.

Code - Bernard Dionysius Geoghegan
2022-12-09

In *Code* Bernard Dionysius Geoghegan reconstructs how Progressive Era technocracy as well as crises of industrial democracy and colonialism shaped early accounts of cybernetics and digital media by theorists including Norbert Wiener, Warren Weaver, Margaret Mead, Gregory Bateson, Claude Lévi-Strauss, Roman Jakobson, Jacques Lacan, Roland Barthes, and Luce Irigaray. His analysis casts light on how media-practical research forged common

epistemic cause in programs that stretched from 1930s interwar computing at MIT and eugenics to the proliferation of seminars and laboratories in 1960s Paris. This mobilization ushered forth new fields of study such as structural anthropology, family therapy, and literary semiology while forming enduring intellectual affinities between the humanities and informatics. With *Code*, Geoghegan offers a new history of French theory and the digital humanities as transcontinental and political endeavors linking interwar colonial ethnography in Dutch Bali to French sciences in the throes of Cold War-era decolonization and modernization.

Body/State - Jen Dickinson 2016-04-08
Body/State brings together original essays addressing various aspects of the evolving interaction between bodies and states. While each essay has different empirical and/or theoretical focus, authors consider a number of overlapping themes to appreciate the state's engagement with, and concern about, bodies.

Divided into five parts, the first part, 'Bodies Modified and Divided' considers how the production, regulation, policing and maintenance of borders (physical, social, sexual, political, religious, etc.) are used to enable or constrain the physical (re)shaping of the body. Part two, 'Capital Bodies', extends the state's concern with the flows of bodies that make up the nation to consider how they are enrolled in the complex structures of capitalist exchange that form the basis for maintaining and contesting a set of relationships between states and markets. Part three, 'Deviance and Resistance', examines both how states seek to discipline 'non-normal' bodies and appreciates the capacity of changes in the socio-cultural meaning and nature of bodies to resist and/or escape states. Part four, 'Sovereignty and Surveillance', develops themes of deviancy and resistance by considering the impact of new technologies both on the intimate regulatory reach of states into and across bodies and on the

nature of embodiment itself. Finally, Part five, 'The Body Virtual', examines the impact of new technologies and online spaces both on the intimate regulatory reach of states into and across bodies and on the nature of embodiment itself. A varied collection of essays that address important and complex topics in a readable and creative way.

Radical History Review: Volume 61, Winter 1995 - Calvin B. Holder 1995-04-13

Radical History Review presents innovative scholarship and commentary that looks critically at the past and its history from a non-sectarian left perspective. RHR scrutinises conventional history and seeks to broaden and advance the discussion of crucial issues such as the role of race, class and gender in history.

Pepsi and the Pill - Melissa Oliver-Powell
2022-11-11

The 1960s was a decade of massive political and cultural change in Western Europe, as seismic shifts took place in attitudes towards

sexuality, gender, and motherhood in everyday life. Through case studies of British and French films, *Pepsi and the Pill* offers a fresh vision of a pivotal moment in European culture, exploring the many ways in which political activity and celebrated film movements mutually shaped each other in their views on gender, sexuality, and domesticity. As the specter of popular nationalism once again looms across Europe, this book offers a timely account of the legacy of crucial debates over issues including reproductive rights, migration, and reproductive nationalism at the intersection of political discourse, protest, and film.

Irresistible Empire - Victoria De Grazia 2009-07
The most significant conquest of the twentieth century may well have been the triumph of American consumer society over Europe's bourgeois civilization. It is this little-understood but world-shaking campaign that unfolds in de Grazia's account of how the American standard of living defeated the European way of life and

achieved the global cultural hegemony that is both its great strength and its key weakness today. Tracing the peculiar alliance that arrayed New World salesmanship, statecraft, and standardized goods against the Old World's values of status, craft, and good taste, de Grazia describes how all alternative strategies fell before America's consumer-oriented capitalism--first the bourgeois lifestyle, then the Third Reich's command consumption, and finally the grand experiment of Soviet-style socialist planning.--From publisher description.

Post-War French Popular Music: Cultural Identity and the Brel-Brassens-Ferré Myth -

Adeline Cordier 2016-04-08

Jacques Brel, Georges Brassens and Léo Ferré are three emblematic figures of post-war French popular music who have been constantly associated with each other by the public and the media. They have been described as the epitome of chanson, and of 'Frenchness'. But there is more to the trio than a musical trinity: this new

study examines the factors of cultural and national identity that have held together the myth of the trio since its creation. This book identifies the combination of cultural and historical circumstances from which the works of these three singers emerged. It presents an innovative analysis of the correlation between this iconic trio and the evolution of national myths that nurtured the cultural aspirations of post-war French society. It explores the ways in which Brel, Brassens and Ferré embody the myth of the left-wing intellectual and of the authentic 'Gaul' spirit, and it discusses the ambiguous attitude of post-war French society towards gender relations. The book takes an original look at the trio by demonstrating how it illustrates the popular representation of a key issue of French national identity: the paradoxical aspiration to both revolution and the maintenance of the status quo.

Troping the Body - Gwendolyn Audrey Foster
2000

Troping the Body: Gender, Etiquette, and Performance is an interdisciplinary study of etiquette texts, conduct literature, and advice books and films. Gwendolyn Audrey Foster analyzes the work of such women authors as Emily Post, Christine de Pizan, Hannah Webster Foster, Emily Brontë, Frances E. W. Harper, and Martha Stewart as well as such women filmmakers as Lois Weber and Kasi Lemmons. "Specifically," Foster notes, "I was interested in the possibility of locating power and agency in the voices of popular etiquette writers." Her investigation led her to analyze etiquette and conduct literature from the Middle Ages to the present. Within this wide scope, she redefines the boundaries of conduct literature through a theoretical examination of the gendered body as it is positioned in conduct books, etiquette texts, poetry, fiction, and film. Drawing on Bakhtin, Gates, Foucault, and the new school of performative feminism to develop an interdisciplinary approach to conduct

literature?and literature as conduct?Foster brings a unique perspective to the analysis of ways in which the body has been gendered, raced, and constructed in terms of class and sexuality. Even though women writers have been actively writing conduct and etiquette texts since the medieval period, few critical examinations of such literature exist in the fields of cultural studies and literary criticism. Thus, Foster's study fills a gap and does so uniquely in the existing literature. In examining these voices of authority over the body, Foster identifies the dialogic in the texts of this discipline that both supports and disrupts the hegemonic discourse of a gendered social order.

The Cambridge Companion to Modern French Culture - Nicholas Hewitt 2003-09-11

France entered the twentieth century as a powerful European and colonial nation. In the course of the century, her role changed dramatically: in the first fifty years two World Wars and economic decline removed its status as

a world power, whilst the immediate post-war era was marked by wars of independence in its colonies. Yet at the same time, in the second half of the century, France entered a period of unprecedented growth and social transformation. Throughout the century and into the new millennium France retained its former international reputation as a centre for cultural excellence and innovation and its culture, together with that of the Francophone world, reflected the increased richness and diversity of the period. This Companion explores this vibrant culture, and includes chapters on history, language, literature, thought, theatre, architecture, visual culture, film and music, and discuss the contributions of popular culture, Francophone culture, minorities and women.

Other Things - Bill Brown 2016-01-08

From the pencil to the puppet to the drone—the humanities and the social sciences continue to ride a wave of interest in material culture and the world of things. How should we understand

the force and figure of that wave as it shapes different disciplines? *Other Things* explores this question by considering a wide assortment of objects—from beach glass to cell phones, sneakers to skyscrapers—that have fascinated a range of writers and artists, including Virginia Woolf, Man Ray, Spike Lee, and Don DeLillo. The book ranges across the literary, visual, and plastic arts to depict the curious lives of things. Beginning with Achilles's Shield, then tracking the object/thing distinction as it appears in the work of Martin Heidegger and Jacques Lacan, Bill Brown ultimately focuses on the thingness disclosed by specific literary and artistic works. Combining history and literature, criticism and theory, *Other Things* provides a new way of understanding the inanimate object world and the place of the human within it, encouraging us to think anew about what we mean by materiality itself.

The Roman Noir in Post-war French Culture
- Claire Gorrara 2003

All the novelists studied were published initially in popular collections, such as the *Serie noire*, but they have been chosen for the innovation of their work and the exciting ways in which they resist tired conventions and offer new ways of representing social reality." "One of the first English-language studies of this popular genre, *The Roman Noir in Post-War French Culture* offers much more than close readings of these fascinating texts; it demonstrates the important contribution of the roman noir to the cultural histories of post-war France."--Jacket.

Historicizing Theory - Peter C. Herman
2012-02-01

Examines deconstruction, New Historicism, postcolonialism, and other contemporary theoretical movements in their historical contexts. *Historicizing Theory* provides the first serious examination of contemporary theory in relation to the various twentieth-century historical and political contexts out of which it emerged. Theory—a broad category that is often

used to encompass theoretical approaches as varied as deconstruction, New Historicism, and postcolonialism—has often been derided as a mere “relic” of the 1960s. In order to move beyond such a simplistic assessment, the essays in this volume examine such important figures as Harold Bloom, Paul de Man, Jacques Derrida, Michel Foucault, Stephen Greenblatt, and Edward Said, situating their work in a variety of contexts inside and outside of the 1960s, including World War II, the Holocaust, the Algerian civil war, and the canon wars of the 1980s. In bringing us face-to-face with the history of theory, *Historicizing Theory* recuperates history for theory and asks us to confront some of the central issues and problems in literary studies today. Peter C. Herman is Professor of English and Comparative Literature at San Diego State University. He is the author and editor of many books, including *Day Late*, *Dollar Short: The Next Generation* and *The New Academy*, also published by SUNY

Press.

French Rugby Football - Philip Dine 2001-07-01
As France's oldest team sport, rugby football has throughout its 125-year history reflected major changes in French society. This book analyzes for the first time the complex variety of motives that have led the French to adopt and remake this rather unlikely British sport in their own image. A major site for the construction of masculine, class-based regional and national identities, France's tradition of 'Champagne rugby' continues to be as subject to dramatic upheavals as the society that produced it. The game's precocious professionalism and endemic violence have not infrequently caused the French to be cast as international pariahs. Such isolation, exacerbated by internal politics, has led the French not only to encourage the extension of the sport beyond its British imperial base (into Italy and Romania, for instance), but also to engage in some uncomfortable tactical alliances, most obviously with apartheid South

Africa. Taking his analysis both on and off the field, the author tackles these issues and much more: the relationship of sport and the state (including particularly the Vichy period and the period under de Gaulle); professionalization; the persistence of colonial and postcolonial structures (including the role of ethnic minorities); and gender issues - especially masculine identities. At the same time he links the evolution of the sport to the broader context of French socio-economic, political and cultural history. This book will be essential reading for anyone interested in the cultural analysis of sport or French popular culture.

The Algerian War in French/Algerian Writing - Jonathan Lewis 2018-10-05

This is the first book-length study to analyse and problematize the notion of literary texts as 'sites of memory' with regard to the representation of the Algerian War of Independence (1954-62), and memories of it, in the work of French authors of Algerian origin. The book considers a

primary corpus spanning over forty literary texts published between 1981 and 2012, analysing the extent to which texts are able to collect diverse and apparently competing memories, and in the process present the heterogeneous nature of memories of the Algerian War. By setting up the notion of literary texts as 'sites of memory', where the potentially explosive but also consensual encounter between former colonizer and colonized subject takes place, the book contributes to ongoing debates surrounding the contested place of narratives of empire in French collective memory, and the ambiguous place of immigrants from the former colonies and their children in dominant definitions of French identity.

Literature, Ethics, and Decolonization in Postwar France - Daniel Just 2015-02-09

A wide-ranging account of French literature of the 1950s and 1960s showing how politically engaged leading writers were.

Unfinished Projects - Paige Arthur 2010-03-02

In this major new reading of Sartre's life and work, Paige Arthur traces the relationship between the philosopher's decades-long commitment to decolonization and his intellectual positions. Where other commentators have focused on the tensions between Sartre's Marxism and his account of existential freedom, usually to denigrate one in favor of the other, Arthur shows how Sartre's political engagement with global liberation movements and his philosophical framework developed alongside one another. Closely following the postwar movements for decolonization, and then supporting the war of independence in Algeria, Sartre proposed an influential and uncompromising view of imperialism. Analyzing the Western attitude to the 'subhuman' colonial subject, he offered an account of the social constraints that applied to both ruler and ruled, and came to argue that political violence—on both sides—was a systematic consequence of the colonial order.

Arthur's rich and nuanced book locates Sartre within the political discussions of his time, whilst also looking forward to contemporary debates about new forms of imperialism and resistance.

Communal Luxury - Kristin Ross 2016-11-22
Reclaiming the legacy of the Paris Commune for the twenty-first century Kristin Ross's highly acclaimed work on the thought and culture of the Commune uprising of 1871 resonates with the motivations and actions of contemporary protest, which has found its most powerful expression in the reclamation of public space. Today's concerns—internationalism, education, the future of labor, the status of art, and ecological theory and practice—frame and inform her carefully researched restaging of the words and actions of individual Communards. This original analysis of an event and its centrifugal effects brings to life the workers in Paris who became revolutionaries, the significance they attributed to their struggle, and the elaboration and continuation of their

thought in the encounters that transpired between the insurrection's survivors and supporters like Marx, Kropotkin, and William Morris. The Paris Commune was a laboratory of political invention, important simply and above all for, as Marx reminds us, its own "working existence." *Communal Luxury* allows readers to revisit the intricate workings of an extraordinary experiment.

Travel in Twentieth-Century French and Francophone Cultures - Charles Forsdick
2005-05-19

This book is one of the first studies of twentieth-century travel literature in French, tracking the form from the colonial past to the postcolonial present. Whereas most recent explorations of travel literature have addressed English-language material, Forsdick's study complements these by presenting a body of material that has previously attracted little attention, ranging from conventional travel writing to other cultural phenomena (such as the

Colonial Exposition of 1931) in which changing attitudes to travel are apparent. *Travel in Twentieth-Century French and Francophone Cultures* explores the evolution of attitudes to cultural diversity, explaining how each generation seems simultaneously to foretell the collapse and reinvention of 'elsewhere'. It also follows the progressive renegotiation of understandings of travel (and travel literature) across the twentieth century, focusing in particular on the emergence of travel narratives from France's former colonies. The book suggests that an exclusive colonial understanding of travel as a practice defined along the lines of class, gender, and ethnicity has slowly been transformed so that travel has become an enabling figure - encapsulated in notions such as James Clifford's 'traveling cultures' - central to analyses of contemporary global culture. Engaging initially with Victor Segalen's early twentieth-century reflection on travel and exoticism and Albert Kahn's 'Archives

de la Planète', Forsdick goes on to examine a series of interrelated texts and phenomena: early African travel narratives, inter-war ethnography, post-war accounts of Citroën 2CV journeys, the travel stories of immigrant workers, the work of Nicholas Bouvier and the *Pour une littérature voyageuse* movement, narratives of recent walking journeys, and contemporary Polynesian literature. In delineating a francophone space stretching far beyond metropolitan France itself, the book contributes to new understandings of French and Francophone Studies, and will also be of interest to those interested in issues of comparatism as well as colonial and postcolonial culture and identity.

It's So French! - Vanessa R. Schwartz 2007
Looks at the influence of French culture on a variety of motion pictures in the 1950s and 1960s, including "Gigi" and "Funny Face."
Japan's Cold War - Ann Sherif 2009-03-05
Critics and cultural historians take Japan's

postwar insularity for granted, rarely acknowledging the role of Cold War concerns in the shaping of Japanese society and culture. Nuclear anxiety, polarized ideologies, gendered tropes of nationhood, and new myths of progress, among other developments, profoundly transformed Japanese literature, criticism, and art during this era and fueled the country's desire to recast itself as a democratic nation and culture. By rereading the pivotal events, iconic figures, and crucial texts of Japan's literary and artistic life through the lens of the Cold War, Ann Sherif places this supposedly insular nation at the center of a global battle. Each of her chapters focuses on a major moment, spectacle, or critical debate highlighting Japan's entanglement with cultural Cold War politics. Film director Kurosawa Akira, atomic bomb writer Hara Tamiki, singer and movie star Ishihara Yujiro, and even Godzilla and the Japanese translation of Lady Chatterley's Lover all reveal the trends and controversies

that helped Japan carve out a postwar literary canon, a definition of obscenity, an idea of the artist's function in society, and modern modes of expression and knowledge. Sherif's comparative approach not only recontextualizes seemingly anomalous texts and ideas, but binds culture firmly to the domestic and international events that defined the decades following World War II. By integrating the art and criticism of Japan into larger social fabrics, Japan's Cold War offers a truly unique perspective on the critical and creative acts of a country remaking itself in the aftermath of war.

Play Time - Malcolm Turvey 2019-12-03
Jacques Tati is widely regarded as one of the greatest postwar European filmmakers. He made innovative and challenging comedies while achieving international box office success and attaining a devoted following. In *Play Time*, Malcolm Turvey examines Tati's unique comedic style and evaluates its significance for the history of film and modernism. Turvey argues

that Tati captured elite and general audiences alike by combining a modernist aesthetic with slapstick routines, gag structures, and other established traditions of mainstream film comedy. Considering films such as *Monsieur Hulot's Holiday* (1953), *Mon Oncle* (1958), *Play Time* (1967), and *Trafic* (1971), Turvey shows how Tati drew on the rich legacy of comic silent film while modernizing its conventions in order to encourage his viewers to adopt a playful attitude toward the modern world. Turvey also analyzes Tati's sardonic view of the bourgeoisie and his complex and multifaceted satire of modern life. Tati's singular and enduring achievement, Turvey concludes, was to translate the democratic ideals of the postwar avant-garde into mainstream film comedy, crafting a genuinely popular modernism. Richly illustrated with images from the director's films, *Play Time* offers an illuminating and original understanding of Tati's work.

Quebec National Cinema - Bill Marshall 2001

In *Quebec National Cinema* Bill Marshall tackles the question of the role cinema plays in Quebec's view of itself as a nation. Surveying mostly fictional feature films, Marshall demonstrates how Quebec cinema has evolved from the innovative direct cinema of the early 1960s into the diverse canvas of popular comedies, glossy co-productions, and reworked auteur cinema of the postmodern 1990s. He explores the faultlines of Quebec identity - its problematic and contradictory relationship with France, the question of Native peoples, the influence of the cosmopolitan and pluralist city of Montreal, and the encounters between sexuality, gender, and nation traced and critiqued in women's and queer cinemas. In the first comprehensive, theoretically informed work in English on Quebec cinema, Marshall views his subject as neither the assertion of some unproblematic national wholeness nor a random collection of disparate voices that drown out or invalidate the question of nation. Instead, he shows that while

the allegory of nation marks Quebec film production it also leads to a tension between textual and contextual forces, between homogeneity and heterogeneity, and between major and minor modes of being and identity. Drawing on a broad framework of theory and particularly indebted to the work of Gilles Deleuze and Félix Guattari, Quebec National Cinema makes a valuable contribution to debates in film studies on national cinemas and to the burgeoning interest in French studies in the culture and politics of la francophonie. Bill Marshall is professor of Modern French Studies at the University of Glasgow. He has written several books and numerous articles on film and Francophone culture.

Weimar Surfaces - Janet Ward 2001-04-04
Germany of the 1920s offers a stunning moment in modernity, a time when surface values first became determinants of taste, activity, and occupation: modernity was still modern, spectacle was still spectacular. Janet Ward's

luminous study revisits Weimar Germany via the lens of metropolitan visual culture, analyzing the power that 1920s Germany holds for today's visual codes of consumerism.

Fast Cars, Clean Bodies - Kristin Ross
1996-02-28

Fast Cars, Clean Bodies examines the crucial decade from Dien Bien Phu to the mid-1960s when France shifted rapidly from an agrarian, insular, and empire-oriented society to a decolonized, Americanized, and fully industrial one. In this analysis of a startling cultural transformation Kristin Ross finds the contradictions of the period embedded in its various commodities and cultural artifacts—automobiles, washing machines, women's magazines, film, popular fiction, even structuralism—as well as in the practices that shape, determine, and delimit their uses. In each of the book's four chapters, a central object of mythical image is refracted across a range of discursive and material spaces: social and

private, textual and cinematic, national and international. The automobile, the new cult of cleanliness in the capital and the colonies, the waning of Sartre and de Beauvoir as the couple of national attention, and the emergence of reshaped, functionalist masculinities (revolutionary, corporate, and structural) become the key elements in this prehistory of postmodernism in France. Modernization ideology, Ross argues, offered the promise of limitless, even timeless, development. By situating the rise of "end of history" ideologies within the context of France's transition into mass culture and consumption, Ross returns the touted timelessness of modernization to history. She shows how the realist fiction and film of the period, as well as the work of social theorists such as Barthes, Lefebvre, and Morin who began at the time to conceptualize "everyday life," laid bare the disruptions and the social costs of events. And she argues that the logic of the racism prevalent in France today, focused on the

figure of the immigrant worker, is itself the outcome of the French state's embrace of capitalist modernization ideology in the 1950s and 1960s.

From Surrealism to Less-Exquisite Cadavers - Michelle Emanuel 2006-01-01

Les nouveaux mystères de Paris (1954-1959), Léo Malet's fifteen-novel detective series inspired by Eugène Sue's nineteenth-century feuilleton, almost achieved the goal of setting a mystery in each of the twenty Parisian arrondissements, with Nestor Burma at the center of the action. In Burma, the "détective de choc" first introduced in 1943's 120 rue de la gare, Malet, considered the "father" of the French roman noir, creates a cultural hybrid, bringing literary references and surrealist techniques to a criminal milieu. Michelle Emanuel's groundbreaking study is particularly insightful in its treatment of Malet as a pioneer within the literary genre of the French roman noir while making sure to also focus on his

surrealist roots. Against the archetypes of Simenon's Maigret and Christie's Poirot, Burma is brash and streetwise, peppering his speech with colorful and evocative slang. As the reader's tour guide, Burma highlights Paris's forgotten past while providing insight to the Paris of (his) present, referencing both popular culture and contemporary issues. Malet's innovation of setting a noir narrative in France serves as a catalyst for further change in the policier genre in France, including his contemporary Jean Amila, the néo-polar of Jean-Patrick Manchette, and the historical roman noir of Didier Daeninckx.

Healthy City Planning - Jason Corburn

2013-04-12

Healthy city planning means seeking ways to eliminate the deep and persistent inequities that plague cities. Yet, as Jason Corburn argues in this book, neither city planning nor public health is currently organized to ensure that today's cities will be equitable and healthy. Having

made the case for what he calls 'adaptive urban health justice' in the opening chapter, Corburn briefly reviews the key events, actors, ideologies, institutions and policies that shaped and reshaped the urban public health and planning from the nineteenth century to the present day. He uses two frames to organize this historical review: the view of the city as a field site and as a laboratory. In the second part of the book Corburn uses in-depth case studies of health and planning activities in Rio de Janeiro, Nairobi, and Richmond, California to explore the institutions, policies and practices that constitute healthy city planning. These case studies personify some of the characteristics of his ideal of adaptive urban health justice. Each begins with an historical review of the place, its policies and social movements around urban development and public health, and each is an example of the urban poor participating in, shaping, and being impacted by healthy city planning.