
Fast Cars Clean Bodies Decolonization And The Reordering Of French Culture October Books By Kristin Ross 1996 02 28

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Masculine Singular Bloomsbury Publishing USA

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.

Cities Under Siege Columbia University Press

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. The Roman Noir in Post-war French

Culture Cambridge University Press

Masculine Singular is an original interpretation of French New Wave cinema by one of France's leading feminist film scholars. While most criticism of the New Wave has concentrated on the filmmakers and their films, Geneviève Sellier focuses on the social and cultural turbulence of the cinema's formative years, from 1957 to 1962. The New Wave filmmakers were members of a young generation emerging on the French cultural scene, eager to acquire sexual and economic freedom. Almost all of them were men, and they "wrote" in the masculine first person singular, often using male protagonists as stand-ins for themselves. In their films, they explored relations between men and women, and they expressed ambivalence about the new liberated woman. Sellier argues that gender relations and the construction of sexual identities were the primary subject of New Wave cinema. Sellier draws on sociological surveys, box office data, and popular magazines of the period, as well as analyses of specific New Wave films. She examines the development of the New Wave movement, its sociocultural and economic context, and the popular and critical reception of such well-known films as *Jules et Jim* and *Hiroshima mon amour*. In light of the filmmakers' focus on gender relations, Sellier reflects on the careers of New Wave's iconic female stars, including Jeanne Moreau and Brigitte Bardot. Sellier's thorough exploration of early New Wave cinema culminates in her contention that its principal legacy—the triumph of a certain kind of cinephilic discourse and of an "auteur theory" recognizing the director as artist—came at a steep price: creativity was reduced to a formalist game, and affirmation of New Wave cinema's modernity was accompanied by an association of creativity with masculinity.

Swing Shift OUP Oxford

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.

Stuff Theory Verso Books

A powerful exposé of how political violence operates through the spaces of urban life. 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.'

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

Sites of Exchange University of Chicago Press
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.

Travel in Twentieth-Century French and Francophone Cultures Cornell University Press

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.

French Rugby Football McFarland

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 Algerian War in French/Algerian Writing
BRILL

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.

Fast Cars, Clean Bodies Princeton University Press

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 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 Francophone world, reflected the increased richness and diversity of the period. This 2003 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.

It's So French! McGill-Queen's Press - MQUP

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 -

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 Cambridge Companion to Modern French Culture University of Michigan Press

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.

Bodies of Memory Harvard University Press
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.

Japan's Cold War Columbia University Press

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.

Shocking Representation University of Wales Press
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.

Weimar Surfaces Bloomsbury Publishing

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.

May '68 and Its Afterlives Indiana University Press

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.

Communal Luxury Duke University Press

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.

From Empire to the World University of Chicago Press

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.