

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

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.

In *Fashioning Spaces*, Heidi Brevik-Zender argues that in the years between 1870 and 1900 the chroniclers of Parisian modernity depicted the urban landscape not just in public settings such as boulevards and parks but also in "dislocations," spaces where the public and the intimate overlapped in provocative and subversive ways. Stairwells, theatre foyers, dressmakers' studios, and dressing rooms were in-between places that have long been overlooked but were actually marked as indisputably modern through their connections with high fashion. *Fashioning Spaces* engages with and thinks beyond the work of critics Charles Baudelaire and Walter Benjamin to arrive at new readings of the French capital. Examining literature by Zola, Maupassant, Rachilde, and others, as well as paintings, architecture, and the fashionable garments worn by both men and women, Brevik-Zender crafts a compelling and innovative account of how fashion was appropriated as a way of writing about the complexities of modernity in fin-de-siècle Paris.

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.

Modernity in interwar Europe frequently took the form of a preoccupation with mechanizing the natural; fears and fantasies revolved around the notion that the boundaries between people and machines were collapsing. Reproduction in particular became a battleground for those debating the merits of the modern world. That debate continues today, and to understand the history of our anxieties about modernity, we can have no better guide than Angus McLaren. In *Reproduction by Design*, McLaren draws on novels, plays, science fiction, and films of the 1920s and '30s, as well as the work of biologists, psychiatrists, and sexologists, to reveal surprisingly early debates on many of the same questions that shape the conversation today: homosexuality, recreational sex, contraception, abortion, euthanasia, sex change operations, and in vitro fertilization. Here, McLaren brings together the experience and perception of modernity with sexuality, technology, and ecological concerns into a cogent discussion of science's place in reproduction in British and American cultural history.

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.

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.

From an April 1996 colloquium, *The American Cultural Impact on Germany, France, Italy, and Japan, 1945-1995: An International Comparison*, 11 essays examine the reception and impact of American products and images. Most of the contributors are historians, but others from fields such as architecture and literature. They move beyond the standard model of cultural colonialism and democratic modernization, while never losing sight of the asymmetry in power relations between the countries and the US. Annotation copyrighted by Book News, Inc., Portland, OR

This updated Seminar Study provides an overview of the process of British decolonisation. The eclipse of the British Empire has been one of the central features of post-war international history. At the end of the Second World War the empire still spanned the globe and yet by the mid-1960s most of Britain's major dependencies had achieved independence. Concisely and accessibly, the book introduces students to this often dramatic story of colonial wars and emergencies, and fraught international relations. Although a relatively recent phenomenon, the end of the British Empire continues to spawn a lively and voluminous historical debate. Dr. White provides a synthesis of recent approaches, specially updated and expanded for this edition, by looking at the demise of British imperial power from three main perspectives the shifting emphases of British overseas policy the rise of populist, anti-colonial nationalism the international political, strategic, and economic environment dominated by the USA and the USSR. The book also examines the British experience within the context of European decolonisation as a whole. Supporting the text are a range of useful tools, including maps, a chronology of independence, a guide to the main characters involved, and an extensive bibliography (specially expanded for the new edition. *Decolonisation: the British Experience since 1945* is ideal for students and interested readers at all levels, providing a diverse range of primary sources and the tools to unlock them.

Christopher Endy approaches the Cold War-era relationship between France and the United States from the original perspective of tourism. Focusing on American travel in France after World War II, *Cold War Holidays* shows how both the U.S. and French governments actively cultivated and shaped leisure travel to advance their foreign policy agendas.

In this account of the Algerian War's effect on French political structures and notions of national identity, Todd Shepard asserts that the separation of Algeria from France was truly a revolutionary event with lasting consequences for French social and political life. For more than a century, Algeria had been legally and administratively part of France; after the bloody war that concluded in 1962, it was other—its eight million Algerian residents deprived of French citizenship while hundreds of thousands of French *Pieds Noirs* were forced to return to a country that was never home. This rupture violated the universalism that had been the essence of French republican theory since the late eighteenth century. Shepard contends that because the amputation of Algeria from the French body politic was accomplished illegally and without explanation, its repercussions are responsible for many of the racial and religious tensions that confront France today. In portraying decolonization as an essential step in the inexorable "tide of history," the French state absolved itself of responsibility for the revolutionary change it was effecting. It thereby turned its back not

only on the French of Algeria—Muslims in particular—but also on its own republican principles and the 1958 Constitution. From that point onward, debates over assimilation, identity, and citizenship—once focused on the Algerian "province/colony"—have troubled France itself. In addition to grappling with questions of race, citizenship, national identity, state institutions, and political debate, Shepard also addresses debates in Jewish history, gender history, and queer theory.

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.

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.

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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.

This book examines the suicide crisis in the French workplace and asks why work or conditions of work increasingly push some employees to take their own lives. To address this question, 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. The book investigates what these suicide voices tell us about the present economic order and its impact on human labour within the contemporary juncture of finance-driven neoliberalism.

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

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.

The racist legacy behind the Western idea of freedom The era of the Enlightenment, which gave rise to our modern conceptions of freedom and democracy, was also the height of the trans-Atlantic slave trade. America, a nation founded on the principle of liberty, is also a nation built on African slavery, Native American genocide, and systematic racial discrimination. *White Freedom* traces the complex relationship between freedom and race from the eighteenth century to today, revealing how being free has meant being white. Tyler Stovall explores the intertwined histories of racism and freedom in France and the United States, the two leading nations that have claimed liberty as the heart of their national identities. He explores how French and American thinkers defined freedom in racial terms and conceived of liberty as an aspect and privilege of whiteness. He discusses how the Statue of Liberty—a gift from France to the United States and perhaps the most famous symbol of freedom on Earth—promised both freedom and whiteness to European immigrants. Taking readers from the Age of Revolution to today, Stovall challenges the notion that racism is somehow a paradox or contradiction within the democratic tradition, demonstrating how white identity is intrinsic to Western ideas about liberty. Throughout the history of modern Western liberal democracy, freedom has long been white freedom. A major work of

scholarship that is certain to draw a wide readership and transform contemporary debates, *White Freedom* provides vital new perspectives on the inherent racism behind our most cherished beliefs about freedom, liberty, and human rights. *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 post colonialism--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, Michael Foucault, Stephen Greenblatt, and Edward Said, situating their work in a variety of contexts inside and outside of the 1960s, including World War 11, 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.

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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*.

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.

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

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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.

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

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