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Haiti has long been relegated to the margins of the so-called New World. Marked by exceptionalism, the voices of some of its most important writers have consequently been muted by the geopolitical realities of the nation's fraught history. In *Haiti Unbound*, Kaiama L. Glover offers a close look at the works of three such writers: the Haitian Spiralists Frankétienne, Jean-Claude Fignolé, and René Philoctète. While Spiralism has been acknowledged as a crucial contribution to the French-speaking Caribbean literary tradition, it has not been given the sustained attention of a full-length study. Glover's book represents the first effort to consider the works of the three Spiralist authors both individually and collectively, filling an important gap in postcolonial Francophone and Caribbean studies. Profound analysis of French comics through a postcolonial lens Postcolonialism and migration are major themes in contemporary French comics and have roots in the Algerian War (1954–62), antiracist struggle, and mass migration to France. This volume studies comics from the end of the formal dismantling of French colonial empire in 1962 up to the present. French cartoonists of ethnic-minority and immigrant heritage are a major focus, including Zeina Abirached (Lebanon), Yvan Alagbé (Benin), Baru (Italy), Enki Bilal (former Yugoslavia), Farid Boudjellal (Algeria and Armenia), José Jover (Spain), Larbi Mechkour (Algeria), and Roland Monpierre (Guadeloupe). The author analyzes comics representing a gamut of perspectives on immigration and postcolonial ethnic minorities, ranging from staunch defense to violent rejection. Individual chapters are dedicated to specific artists, artistic collectives, comics, or themes, including avant-gardism, undocumented migrants in comics, and racism in far-right comics. This landmark text constitutes the first comprehensive overview of Francophone Postcolonial Studies. Moving away from reductive geographical or linguistic surveys of the Francophone world, this collection of original essays provides a thematic discussion of the complex historical, political and cultural links between France and its former colonies. Providing a theoretical framework for postcolonial criticism of the field, it also aims to trigger a genuine dialogue between Francophone and Anglophone scholars of postcolonialism. Part I provides a historical overview, from the eighteenth to the twentieth century, addressing issues of colonialism, slavery and exoticism. Part II looks at language issues and discusses France's belief in the universality of its language and culture and the postcolonial challenges to that view. Part III discusses issues of diversity and multiculturalism in contemporary Francophone cultures. Part IV concludes with an analysis of the French-language contribution to postcolonialism as well as an examination of Francophone postcolonial thought and culture in the

principal areas of the French-speaking world. Edited by two of the up-and-coming names in Francophone Postcolonial Studies, the collection includes contributions from an international team including some of the world's leading scholars in the field. The French Atlantic is a compelling and timely contribution to ongoing debates about nationhood, culture, and "Frenchness" that have come to define France and its diaspora in light of the diplomatic fracas surrounding the Iraq war and other mass cultural events. With interdisciplinary navigation of fields nearly as diverse as the locations he explores, Bill Marshall considers the cultural history of seven different French Atlantic spaces—from Quebec to the southern Caribbean to North Atlantic territory and back to metropolitan France—in this groundbreaking study of the Atlantic world. 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. This collection of essays derives from a conference on Violence, Culture and Identity held in St. Andrews in June 2003. It examines postcolonial cultures and identities by investigating the way in which violence is represented by Francophone creative artists. In considering cultural works from French-speaking North Africa and the Middle East all published or released in France from 1962-2011, Solheim's study of listening across cultural genres will be of interest to any scholar curious about contemporary postcolonial France. First Published in 1997. Routledge is an imprint of Taylor & Francis, an informa company. This landmark collection by an international group of scholars and public intellectuals represents a major reassessment of French colonial culture and how it continues to inform thinking about history, memory, and identity. This reexamination of French colonial culture, provides the basis for a revised understanding of its cultural, political, and social legacy and its lasting impact on postcolonial immigration, the treatment of ethnic minorities, and national identity. The French Revolution, politics and the modern nation -- French and the civilizing mission -- Paris and magnetic appeal -- France stirs up the melting pot -- France hurtles into the future. Addressing the remarkable absence of colonial legacy from Pierre Nora's *Les Lieux de mémoire*, the present volume fosters a new reading of the French past by discerning and exploring an initial repertoire of realms that bridges the gap between traditionally instituted French memory and traces of the colonial on the Republic's soil, including its Outremer. *Post-Migratory Cultures in Postcolonial France* offers a critical assessment of the ways in which French writers, filmmakers, musicians and other artists descended from immigrants from former colonial territories bring their specificity to bear on the bounds and applicability of French republicanism, Frenchness and national identity, and contemporary cultural production in France. In

mobilizing a range of approaches and methodologies pertinent to their specialist fields of inquiry, contributors to this volume share in the common objective of elucidating the cultural productions of what we are calling post-migratory (second- and third-generation) postcolonial minorities. The volume provides a lens through which to query the dimensions of postcoloniality and transnationalism in relation to post-migratory postcolonial minorities in France and identifies points of convergence and conversation among them in the range of their cultural production. The cultural practitioners considered query traditional French high culture and its pathways and institutions; some emerge as autodidacts, introducing new forms of authorship and activism; they inflect French cultural production with different 'accents', some experimental and even avant-garde in nature. As the volume contributors show, though post-migratory postcolonial minorities sometimes express disquiet, they also provide an incisive view of social identities in France today and their own compelling visions for the future. An unravelling of the histories of two closely linked political goals - assimilation and empire - which were in many ways interdependent over the past 500 years.

Examines the resilience of assimilative ideology across centuries, continents, and empires.

"[W]ithout a doubt one of the most important studies so far completed on literature in French grounded in the experiences of migrants of sub-Saharan African origin." —Alec Hargreaves, Florida State University  
France has always hosted a rich and vibrant black presence within its borders. But recent violent events have raised questions about France's treatment of ethnic minorities.

Challenging the identity politics that have set immigrants against the mainstream, *Black France* explores how black expressive culture has been reformulated as global culture in the multicultural and multinational spaces of France. Thomas brings forward questions such as—Why is France a privileged site of civilization? Who is French? Who is an immigrant? Who controls the networks of production? *Black France* poses an urgently needed reassessment of the French colonial legacy. From the postcolonial perspective of the early twenty-first century, the importance of travel literature, for considerations of national and international cultures and identities, has become increasingly apparent. Travel literature in French has, however, received little critical scrutiny. This book contributes to contemporary reassessments of the form in a number of disciplines, focusing specifically on the discourses and contexts of travel in twentieth-century texts written in French. Its scope is interdisciplinary, involving theoretical and generic considerations as well as a historical overview of colonial and postcolonial texts. The book provides essential reading for all students of travel literature in French - and of travel literature in general. Expanding the narrow script of what it means to be Parisian, Laila Amine explores the novels, films, and street art made by Maghrebis, Franco-Arabs, and African Americans, including fiction by Charef, Chraïbi, Sebbar, Baldwin, Smith, and Wright, and such films as *La haine*, *Made in France*, *Chouchou*, and *A Son*. Postcolonial theory is one of the key issues of scholarly debates worldwide; debates, so the author argues, which are rather sterile and characterized by a repetitive reworking of old hackneyed issues, focussing on cultural questions of language and identity in particular. She explores the divergent responses to the debates on globalization. Richard Serrano begins his provocative new work *Against the Postcolonial* with the bold statement that "Francophone studies is mostly a mirage, while postcolonial studies is mostly a delusion." He argues that many attempts to use postcoloniality to account for francophone writers tell us more about the critics' assumptions than about the writers' works. Furthermore, he asserts that postcolonial studies, with its antecedents as an Anglophone Indian project that emerged in response to the weakening British Raj, is but one sort of narrative of colonialism into which writers of French expression do not neatly fit. In an insightful exploration of the work of five writers from lands formerly or currently ruled by France--Algeria, Cambodia, Guiana, Madagascar, and Mali--Serrano demonstrates the rewards of research that engages in textual analysis within its historical and literary context. He deftly argues against the relevance of a homogenizing critical practice; considering these writers "postcolonial," he claims, is to misunderstand their aesthetic strategies for survival in the face of French colonialism and modernism. Scholars of Francophone literature, postcolonial studies, and world literature will relish Serrano's lively invitation to debate and masterful analysis of five brilliant artists. France is a bellwether for the postcolonial anxieties and

populist politics emerging across the world today. This book explores the dynamics and dilemmas of the present moment of crisis and hope in France, through an exploration of recent moral panics. Taking stock of the tensions as they have emerged over the last quarter of a century, Paul Silverstein looks at urban racial violence, female Islamic dress and male public prayer, anti-system gangster rap, and sporting performances in and around which debates over France's multicultural future have arisen. It traces these conflicts to the unresolved tensions of an imperial project, the present-day effects of which are still felt by many. Despite the barriers, which include neo-nationalist racism and Islamophobia, French citizens of various backgrounds have found ways to build flourishing lives. Silverstein shows how they have responded to urban marginalisation, police violence and institutional discrimination in remarkably creative ways. This volume examines the ways that writers from the Caribbean, Africa, and the U.S. theorize and employ postcolonial memory in ways that expose or challenge colonial narratives of the past, and shows how memory assumes particular forms and values in post/colonial contexts in twenty and twenty-first-century works. The problem of contested memory and colonial history continues to be an urgent and timely issue, as colonial history has served to crush, erase and manipulate collective and individual memories. Indeed, the most powerful mechanism of colonial discourse is that which alters and silences local histories and even individuals' memories in service to colonial authority. Johnson and Brezault work to contextualize the politics of writing memory in the shadow of colonial history, creating a collection that pioneers a postcolonial turn in cultural memory studies suitable for scholars interested in cultural memory, postcolonial, Francophone and ethnic studies. Includes a foreword by Marianne Hirsch. Despite the loss of the French Empire, France and its former colonies are still bound by a common historical past. With the new global promotion of la Francophonie, the relation between the various constituencies of the French-speaking regions of the world is reexamined and debated in this book, through the conversation between scholars dealing with diverse texts and contexts that present the colonial contact and its imprint. The book illustrates how, in France and in its other worlds, that contact, its repercussions, and its memory are lived and expressed today in a variety of textual representations. The historical contact between France and its other worlds has given birth to new kinds of cross-cultural expressions in the arts, in literature, and in aesthetics, establishing interrelations and generating appropriations from both sides of the Hexagon frontier, highlighting the fluidity and the permeability of its cultural borders. The book subtext tells that the frontier between France and its other worlds is no more an unshakable geographical, political, and cultural limit, but rather a line that has become mobile, fluctuating, and permeable, and across which currents, ideas, sensitivities, and creativity are expressed, bearing testimony to vitality and diversity but also to a cross-fertilization of cultures and societies (re) crossing or meeting at that line. Seen from this latter perspective, the book comes also as an interrogation of the inclusiveness or exclusiveness of the words francophone and Francophonie, and, at an academic level, a mutual exclusion of French and Francophone Studies. In 1983—as France struggled with race-based crimes, police brutality, and public unrest—youths from Vénissieux (working-class suburbs of Lyon) led the March for Equality and Against Racism, the first national demonstration of its type in France. As Abdellali Hajjat reveals, the historic March for Equality and Against Racism symbolized for many the experience of the children of postcolonial immigrants. Inspired by the May '68 protests, these young immigrants stood against racist crimes, for equality before the law and the police, and for basic rights such as the right to work and housing. Hajjat also considers the divisions that arose from the march and offers fresh insight into the paradoxes and intricacies of movements pushing toward sweeping social change. Translated into English for the first time, *The Wretched of France* contemplates the protest's lasting significance in France as well as its impact within the context of larger and comparable movements for civil rights, particularly in the US. This book demonstrates how both postcolonial France and the Maghreb cultural identity, and memory are structured in large part through a dialogue with colonial history that impedes a confrontation with contemporary issues important to the present and future of those geographical territories. *Cultural Memory and Colonial Haunting between France and the Maghreb* represents a comprehensive and cohesive collection of

scholarly chapters owing to the breadth and depth of knowledge regarding not only colonial and postcolonial vestiges and on-going relations between France and the Maghreb, but rather all aspects of the Francophone world, as well as mainstream, French contemporary literary studies and theory and the New Europe. Furthermore, this work is an important and refreshing contribution to the field of postcolonial Francophone studies as they relate to contemporary French society and popular culture. Readers will be equally impressed by the cogency and perspicacity of the author's many insightful observations and arguments, which will be of great interest to both specialists of French and Francophone cultural and literary studies. by a top-notch researcher and communicator who knows how to adeptly get his point across both clearly and effectively. The author is equally adept at drawing upon and incorporating into his research a body of critical and theoretical works to make his arguments that much more convincing and well grounded. As this study shows, the author has an excellent grasp of the crucial, cultural, historical, socio-political and literary themes and issues confronting both French and Francophone studies with respect to postcolonial discourse affecting cultural memories of the colonizer/colonized in both space and time. To the author's credit, this study poses some crucial questions and offers some possible, new theoretical and practical avenues to explore or investigate with regard to the dialectic of the Other, such as how the colonized can come to grasp with and fully define his or her own individual identity through the distorted mirror or prism of the collective and necessarily painful colonial experience. the complexities and problematics, the historical and cultural underpinnings, associated with the notion of occulted memories and, more importantly, the evolutive process or mechanism of forging identities. Drawing from the work of historian Pierre Nora, the author convincingly shows how France and the Maghreb are haunted by past, present and future memories or complexes, by colonial lieux de memoire or sites of memory, which perpetuate a polemical, mythical discourse and dialectic owing principally to an obsessive memorialization of colonial history. Such identifications with the colonial ultimately represent an overly deterministic, distorted, nostalgic collective vantage point. The author draws upon Michel Foucault's theory of synchronic anchoring, among other theorists and writers, to make a very compelling argument to account both historically and culturally for these memory and identity distortions or shifts. Possibly one of the most important contributions this book makes is its lucid and illuminating discussion of the pervasive use of haunting as a theoretical metaphor. Bhabha, Ian Chambers, Anne McClintock, and Robert Young, Michael O'Riley points to how these theorists' work can be read as a haunting identification with French colonial history This unique interpretation of Anglophone postcolonial theory provides a highly original and important contribution to Francophone postcolonial studies, but it also demonstrates how theories of postcolonial intervention are frequently formulated through the idea of an affective, haunting colonial aura. O'Riley argues that the theoretical and cultural tropes of haunting so widely employed as a lens through which postcolonial culture identifies with colonial history create an impasse of postcolonial identification. Haunted by the images and memories of colonial history, postcolonial culture forges of the colonial experience a mythical and unique point of identification that precludes identification with contemporary issues of a postcolonial nature such as globalization. common to postcolonial theory is frequently vitiated by the haunting, singular, and quasi-mythical place that colonial history occupies within it. Michael O'Riley's identification of the role that French colonial history places within these dynamics of postcolonial theory is significant and will be of great interest to scholars of the postcolonial. O'Riley's analyses and conclusions stress the need and urgency, as suggested in the works of authors of Maghrebian descent, such as Tahar Ben Jelloun, Leila Sebbar, Assia Djebar, and Azouz Begag, to surpass or transgress this overly static and confining dialectic to create what the author calls the emergence of a nuanced form of postcolonial memory which would, correspondingly, lead to renewed, healthier or more constructive and dynamic perspectives and understandings between former colonizer and colonized. examines how postcolonial figures demonstrate in different ways the obstacles and potential solutions to the imprisonment that colonial sites of memory often present to contemporary relations within and between France and the Maghreb. In other words, even though the author acknowledges that the road is laden with

obstacles and pitfalls associated with recalling the past and looking to the future on the part of both French and Maghrebians, he makes the point that these surrogate memories are yet only beginning to be (re)written and their entire significance and impact to be understood and appreciated. This book explores national attitudes to remembering colonialism in Britain and France. By comparing these two former colonial powers, the author tells two distinct stories about coming to terms with the legacies of colonialism, the role of silence and the breaking thereof. Examining memory through the stories of people who incited public conversation on colonialism: activists; politicians; journalists; and professional historians, this book argues that these actors mobilised the colonial past to make sense of national identity, race and belonging in the present. In focusing on memory as an ongoing, politicised public debate, the book examines the afterlife of colonial history as an element of political and social discourse that depends on actors' goals and priorities. A thought-provoking and powerful read that explores the divisive legacies of colonialism through oral history, this book will appeal to those researching imperialism, collective memory and cultural identity. Framed by political, ideological and historical developments and debates, each chapter of this volume develops a socio-cultural account of France's own understanding of its role in Indochina and its relationship with the colony. Addresses the theoretical and pedagogical implications of redefining French Studies as an interdisciplinary field, while providing practical examples of the kind of criticism that such a shift would entail. *French Civilization and Its Discontents: Nationalism, Colonialism, Race* explores the ways in which considerations of difference, especially colonialism, post-colonialism, and race, have shaped French culture and French studies in the modern era. Rejecting traditional assimilationist notions of French national identity, contributors to this groundbreaking volume demonstrate how literature, history and other aspects of what is considered French civilization have been shaped by processes of creolization and differentiation. *Hospitality* has emerged as a category in recent French thinking for addressing a range of issues associated with immigration. Concentrating primarily on France and its former colonies in North and sub-Saharan Africa, this book considers how hospitality and its dissidence are defined, practiced, and represented in European and African fictions, theories, and myths at the end of the 20th century. *Performing the Pied-Noir Family: Constructing Narratives of Settler Memory and Identity in Literature and On-Screen* sheds new light on the memory community of the pieds-noir from the Algerian War (1954-1962) as it continues to resonate in France, where the subject was initially repressed in the collective psyche. Aoife Connolly draws on theories of performativity to explore autobiographical and fictional narratives by the settlers in over thirty canonical and non-canonical works of literature and film produced from the colony's imminent demise up to the present day. Connolly focuses on renewed attachment to the family in exile to facilitate a comprehensive analysis of settler masculinity, femininity, childhood, and adolescence and to uncover neglected representations, including homosexual and Jewish voices. Connolly argues that findings on the construction of a post-independence identity and collective memory have broader implications for communities affected by colonization and migration. Scholars of literature, film, Francophone studies, and film studies will find this book particularly useful. An exploration of how an official French visual culture normalized France's colonial project and exposed citizens and subjects to racialized ideas of life in the empire. By the end of World War I, having fortified its colonial holdings in the Caribbean, Latin America, Africa, the Indian Ocean, and Asia, France had expanded its dominion to the four corners of the earth. This volume examines how an official French visual culture normalized the country's colonial project and exposed citizens and subjects alike to racialized ideas of life in the empire. Essays analyze aspects of colonialism through investigations into the art, popular literature, material culture, film, and exhibitions that represented, celebrated, or were created for France's colonies across the seas. These studies draw from the rich documents and media—photographs, albums, postcards, maps, posters, advertisements, and children's games—related to the nineteenth- and twentieth-century French empire that are held in the Getty Research Institute's Association *Connaissance de l'histoire de l'Afrique contemporaine* (ACHAC) collections. ACHAC is a consortium of scholars and researchers devoted to exploring and promoting discussions of race, iconography,

and the colonial and postcolonial periods of Africa and Europe. This book is the first literary study to examine how France has failed to come to terms with the end of its empire, and is now haunted by the legacy of its colonial relationship with North Africa. It examines the form assumed by the ghosts of the past in fiction from a range of genres (travel writing, detective fiction, life writing, historical fiction, women's writing) produced within metropolitan France, and assesses the implications of haunting for French cultural memory. In this compelling volume, Tyler Stovall takes a transnational approach to the history of modern France, and by doing so draws the reader into a key aspect of France's political culture: universalism. Beginning with the French Revolution and its aftermath, Stovall traces the definitive establishment of universal manhood suffrage and the abolition of slavery in 1848. Following this critical time in France's history, Stovall then explores the growth of urban and industrial society, the beginnings of mass immigration, and the creation of a new, republican Empire. This time period gives way to the history of the two world wars, the rise of political movements like Communism and Fascism, and new directions in popular culture. The text concludes with the history of France during the Fourth and Fifth republics, concentrating on decolonization and the rise of postcolonial society and culture. Throughout these major historical events Stovall examines France's relations with three other areas of the world: Europe, the United States, and France's colonial empire, which includes a wealth of recent historical studies. By exploring these three areas-and their political, social, and cultural relations with France-the text will provide new insights into both the nature of French identity and the making of the modern world in general. Long repressed following the collapse of empire, memories of the French colonial experience have recently gained unprecedented visibility. In popular culture, scholarly research, personal memoirs, public commemorations, and new ethnicities associated with the settlement of postcolonial immigrant minorities, the legacy of colonialism is now more apparent in France than at any time in the past. How is this upsurge of interest in the colonial past to be explained? Does the commemoration of empire necessarily imply glorification or condemnation? To what extent have previously marginalized voices succeeded in making themselves heard in new narratives of empire? While veils of secrecy have been lifted, what taboos still remain and why? These are among the questions addressed by an international team of leading researchers in this interdisciplinary volume, which will interest scholars in a wide range of disciplines including French studies, history, literature, cultural studies, and anthropology. This stimulating and insightful book reveals how increased control over immigration has changed cultural and social production in theater, literature, and even museum construction. Dominic Thomas's analysis unravels the complex cultural and political realities of long-standing mobility between Africa and Europe. Thomas questions the attempt to place strict limits on what it means to be French or European and offers a sense of what must happen to bring about a renewed sense of integration and global Frenchness. *Colonial Ambivalence, Cultural Authenticity, and the Limitations of Mimicry in French-Ruled West Africa, 1914-1956* offers an innovative and provocative reassessment of the history and legacies of French colonial rule in West Africa between the First World War and the late 1950s. Making critical use of postcolonial and cultural theory, James E. Genova argues that the colonizers and the colonized were locked in a struggle for authority increasingly structured by competing notions of what it meant to be French or African. This book breaks new ground by demonstrating the centrality of the cultural question in the imperial encounters between France and West Africa. It maps the emergence of the French-educated elite as a social class in French West Africa as a window into the complex relationship between agency and structural context in the making of history. A disjunction developed between decolonization and liberation in the colonial liaison of France and West Africa that left colonizers and colonized trapped in a neocolonial cultural framework actualizing Frantz Fanon's deepest fears about the postcolony. Ethnic minorities, principally from Africa, Asia, the Caribbean and the surviving remnants of France's overseas empire, are increasingly visible in contemporary France. *Post-Colonial Cultures in France* edited by Alec Hargreaves and Mark McKinney is the first wide-ranging survey in English of the vibrant cultural practices now being forged by France's post-colonial minorities. The contributions in *Post-Colonial Cultures in France* cover both the ethnic



diversity of minority groups and a variety of cultural forms ranging from literature and music to film and television. Using a diversity of critical and theoretical approaches from the disciplines of cultural studies, literary studies, migration studies, anthropology and history, *Post-Colonial Cultures in France* explores the globalization of cultures and international migration. *Sex, Sea, and Self* reassesses the place of the French Antilles and French Caribbean literature within current postcolonial thought and visions of the Black Atlantic. Using a feminist lens, this study examines neglected twentieth-century French texts by Black writers from Martinique and Guadeloupe, making the analysis of some of these texts available to readers of English for the first time. This interdisciplinary study of female and male authors reconsiders their political strategies and the critical role of French creoles in the creation of their own history. This approach recalibrates overly simplistic understandings of the victimization and alienation of French Caribbean people. In the systems of cultural production under consideration, sexuality constitutes an instrument of political and cultural consciousness in the chaotic period between 1924 and 1948. Studying sexual imagery constructed around female bodies demonstrates the significance of agency and the legacy of the past in cultural resistance and political awareness. *Sex, Sea, and Self* particularly highlights Antillean women intellectuals' theoretical contributions to Caribbean critical theory. Therefore, this analysis illuminates debates on the multifaceted and conflicted relationships between France and its overseas departments and expands ideas of nationhood in the Black Atlantic and the Americas. Organized by region, boasting an international roster of contributors, and including summaries of selected creative and critical works and a guide to selected terms and figures, Salhi's volume is an ideal introduction to French studies beyond the canon. The 2007 manifesto in favour of a "Litterature-monde en francais" has generated new debates in both "francophone" and "postcolonial" studies. Praised by some for breaking down the hierarchical division between "French" and "Francophone" literatures, the manifesto has been criticized by others for recreating that division through an exoticizing vision that continues to privilege the publishing industry of the former colonial metropole. Does the manifesto signal the advent of a new critical paradigm destined to render obsolescent those of "francophone" and/or "postcolonial" studies? Or is it simply a passing fad, a glitzy but ephemeral publicity stunt generated and promoted by writers and publishing executives vis-a-vis whom scholars and critics should maintain a skeptical distance? Does it offer an all-embracing transnational vista leading beyond the confines of postcolonialism or reintroduce an incipient form of neocolonialism even while proclaiming the end of the centre/periphery divide? In addressing these questions, leading scholars of "French", "Francophone" and "postcolonial" studies from around the globe help to assess the wider question of the evolving status of French Studies as a transnational field of study amid the challenges of globalization. By exploring dynamic Jewish-Muslim interactions across North Africa and France through performance culture in the 20th and 21st centuries, we offer an alternative chronology and lens to a growing trend in media and scholarship that views these interactions primarily through conflict. Our volume interrogates interaction that crosses the genres of theatre, music, film, art, and stand-up, emphasising creative influence and artistic cooperation between performers from the Maghrib, with a focus on Algeria, Tunisia, Morocco, and diaspora communities, notably in France. The plays, songs, films, images, and comedy sketches that we analyse are multilingual, mixing not only with the former colonial language French, but also the rich diversity of indigenous Amazigh and Arabic languages. The volume includes contributions by scholars working across and beyond disciplinary boundaries through anthropology, ethnomusicology, history, sociology, and literature, engaging with postcolonial studies, memory studies, cultural studies, and transnational French studies. The first section examines accents, affiliations, and exchange, with an emphasis on aesthetics, familiarity, changing social roles, and cultural entrepreneurship. The second section shifts to consider departure and lingering presence through spectres and taboos, in its exploration of absence, influence, and elision. The volume concludes with an autobiographical afterword, which reflects on memories and legacies of Jewish-Muslim interactions across the Mediterranean. Contributors: Cristina Moreno Almeida, Jamal Bahmad, Adi Saleem Bharat, Aomar Boum, Morgan Corriou, Ruth Davis, Samuel Sami Everett,

Fanny Gillet, Jonathan Glasser, Miléna Kartowski-Aiach, Nadia Kiwan, Hadj Miliani, Vanessa Paloma Elbaz, Elizabeth Perego, Christopher Silver, Rebekah Vince, Valérie Zenatti

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