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Annie Ernaux: An Introduction To The Writer And Her Audience (New Directions In European Writing)

French novels such as "Madame Bovary" and "The Stranger" are staples of high school and college literature courses. This work provides coverage of the French novel since its origins in the 16th century, with an emphasis on novels most commonly studied in high school and college courses in world literature and in French

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culture and civilization.

Academic studies of 'terrorism' grew exponentially in number after the September 11 attacks. The problem was that much of this work of 'orthodox' terrorism studies was biased, often shoddily researched and was too closely identified with the power centres of Western states. Its denizens were often former and sometimes current officials or officers in the military, intelligence services or the security industry or were funded by them. In response the project of Critical Terrorism Studies was intended to give a more rounded account of political violence in the world. It focuses on neglected

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issues like state terrorism, Western counterinsurgency, propaganda and misinformation. More than a decade since the founding of the critical project, this book asks what has been learned. It showcases leading examples of critical terrorism studies and presents an agenda for the expansion of an evidence-based approach to political violence and terrorism. With chapters by leading authorities such as Joseba Zulaika, Michael Stohl, Mary Hickman and Richard Jackson, the book evaluates how far the critical project has come and where it is going next. This book was published as a special issue of

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Critical Studies on Terrorism.
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1975 was a key year for the

women's movement in France.

*Through a critical exploration of
the politics, activism and cultural
creativity of that moment, this book
evaluates the achievements and
legacies of second wave French
feminism for subsequent 'waves',
including the movement's
contemporary resurgence.*

*French Prose in 2000 stems in
some important measure from work
presented in September 1998 at the
International Colloquium on
French and Francophone
Literature in the 1990's held at
Dalhousie University. A good
number of papers given at that*

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time, and since revisited in the light of exchanges, join here certain others specifically written for the purposes of this book. Together they constitute a wide-ranging and modally varied interrogation of the current state of French and francophone prose writing, its multifaceted manners, its richly divergent fascinations, its many theoretical or philosophical groundings. The book thus ceaselessly moves its attention from fictional biography to the roman noir, from the writing of Glissant and Chamoiseau to that of the étonnants voyageurs, from the powerful discourse of women such as Chawaf or Condé, Ernaux or

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Germain, Sallenave or Kristeva, to that of writers as diverse in their modes as Le Clézio and Quignard, Duras and Renaud Camus. All chapters focus, however, in near-exclusive measure, on the prose production of the last ten or twelve years.

A Study Guide for Annie Ernaux's "I Remain in Darkness"

Annie Ernaux

France on Film

Contemporary Encounters in Gender and Religion

La Place

Writing Shame and Desire

Women's Writing in Twenty-First Century France is a collection of critical essays

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on recent women-authored literature in France. It takes stock of the themes, issues and trends in women's writing of the first decade of the twenty-first century, and it engages critically with the work of individual authors through close textual readings. Authors covered include major prizewinners, best-selling authors, established and new writers whose work attracts scholarly attention, including those whose texts have been translated into English such as Christine Angot, Nina Bouraoui, Marie

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Darrieussecq as Chloé
Delaume, Claudie Gallay and
Anna Gavalda. Themes
include translation, popular
fiction, society, history, war,
family relations, violence,
trauma, the body, racial
identity, sexual identity,
feminism, life-writing and
textual/aesthetic
experiments.

Transgression(s) in Twenty-
First-Century Women's
Writing in French analyses
the literary transgressions of
women's writing in French
since the turn of the twenty-
first century in the works of
both established figures and

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the most exciting and
innovative authors from
across the francosphère.

Transgression(s) in Twenty-
First-Century Women's
Writing in French étudie les
transgressions littéraires
dans l'écriture des femmes
en français depuis le début
du XXIe siècle dans les
œuvres de figures bien
établies aussi bien que chez
les auteures les plus
innovantes de la
francosphère.

Another masterpiece of
remembering from Annie
Ernaux, the Man Booker
International

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Prize-shortlisted author of
The Years. In A Girl's Story,
Annie Ernaux revisits the
season fifty years earlier
when she found herself
overpowered by another's
will and desire. In the
summer of 1958, eighteen-
year-old Ernaux submits her
will to a man's, and then he
moves on, leaving her
without a "master," bereft.
Now, fifty years later, she
realizes she can obliterate
the intervening years and
return to consider this young
woman that she wanted to
forget completely. And to
discover that here,

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submerged in shame, humiliation, and betrayal, but also in self-discovery and self-reliance, lies the origin of her writing life.

Anti-consumerism has become a conspicuous part of contemporary activism and popular culture, from 'culture jams' and actions against Esso and Starbucks, through the downshifting and voluntary simplicity movements, the rise of ethical consumption and organic and the high profile of films and books like *Supersize Me!* and *No Logo*. A rising awareness of labor

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conditions in overseas
plants, the environmental
impact of intensified
consumer lifestyles and the
effects of neo-liberal
privatization have all
stimulated such popular
cultural opposition. However,
the subject of anti-
consumerism has received
relatively little theoretical
attention – particularly from
cultural studies, which is
surprising given the
discipline's historical
investments in extending
radical politics and exploring
the complexities of
consumer desire. This book

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considers how the expanding resources of contemporary cultural theory might be drawn upon to understand anti-consumerist identifications and practices; how railing against the social and cultural effects of consumerism has a complex past as well as present; and it pays attention to the interplays between the different movements of anti-consumerism and the particular modes of consumer culture in which they exist. In addition, as well as 'using' cultural studies to analyse anti-

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consumerism, it also asks how such anti-consumerist practices and discourse challenges some of the presumptions and positions currently held in cultural studies. This book was previously published as a special issue of Cultural Studies.

Exposing Lifestyle Television
Diaries Real and Fictional in
Twentieth-Century French
Writing

Not a Clue

Liberty, Equality, Maternity
entretiens d'écrivaines
françaises

Making Waves

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From the contents: L'imagination
biographique dans la littérature
française des années 1980-90
(Dominique Viart). - Transmigrations
in Maryse Conde's true tales (Leah D.
Hewitt). - The fiction of Jean Rouaud:
perception, memory and identity
(Edmund Smyth). - Sylvie Germain: un
rappel au mystère de l'être humain
(Sanda Golopentia). - La voix narrative
chez Pascal Quignard: de l'oracle à la
fraternité (Jean-Louis Pautrot)."

Washington Post Top Memoir of
1999 An extraordinary evocation of a
grown daughter's attachment to her
mother, and of both women's
strength and resiliency. "I Remain in
Darkness" recounts Annie's attempts
first to help her mother recover from
Alzheimer's disease, and then, when
that proves futile, to bear witness to
the older woman's gradual decline

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and her own experience as a daughter losing a beloved parent. "I Remain in Darkness" is a new high water mark for Ernaux, surging with raw emotional power and her sublime ability to use language to apprehend her own life ' s particular music.

The author recalls her traumatic experience with abortion as a young literature student in the early 1960s--an event that left her hemorrhaging in a Paris dormitory. This text provides an analysis of Annie Ernaux's individual texts. It engages in a series of provocative close readings of her works to highlight the contradictions and nuances in her writing, demonstrating the intellectual intricacies of her work.

Dit de femmes

Cultural Studies and Anti-Consumerism

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Things Seen

Nottingham French Studies

Why We Read Other People's Lives

Exteriors

In this life-size game of Clue, six psychiatric patients in Paris's Saint Anne's Hospital are suspects in the murder of Dr. Black. Though Not a Clue tells the stories of these possible assassins, their lives, and what has brought them to the hospital, the true focus of Chlo é Delaume's intense and tumultuous novel is not merely to discover the identity of the murderer. Rather, by cleverly combining humor with the day-to-day effects of life's unrelenting compromises, Not a Clue is an astute commentary on the current state of literary production

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and consumption. Masterfully juggling an omniscient narratrix, an accusing murder victim, at least six possible suspects as well as their psychiatrists, and a writer who intervenes by refusing to intervene, Delaume uses the characters, weapons, and rooms of the board game Clue to challenge--sometimes violently, sometimes playfully--the norms of typography, syntax, and narrative conventions.

"My father tried to kill my mother one Sunday in June, in the early afternoon," begins *Shame*, the probing story of the twelve-year-old girl who will become the author herself, and the single traumatic memory that will echo and resonate

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throughout her life. With the emotionally rich voice of great fiction and the diamond-sharp analytical eye of a scientist, Annie Ernaux provides a powerful reflection on experience and the power of violent memory to endure through time, to determine the course of a life.

This study combines psycho-social and literary perspectives to investigate the interdependency of shame and desire in Annie Ernaux's writing, arguing that shame implies desire and desire vulnerability to shame, and that the interplay between the two generates the energy for personal growth and creative endeavour.

Annie Ernaux
An Introduction to the
Writer and Her Audience
Bloomsbury

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USA Academic
The Big Reveal

Women Intellectuals in Post-68
France

New writers, new literatures in the
1990s

An Introduction to the Writer and
Her Audience

French Women's Writing

Women ' s writing in contemporary
France

*This book examines
contemporary French
literature in the light of
a widely-held critical
notion that it exists 'in
the wake' of a period in
which avant-garde
experimental literature*

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and postmodern writing-
about-writing held sway.

*It looks at five notable
current writers, namely
Annie Ernaux, Pascal
Quignard, Marie
Darrieussecq, Jean Echenoz
and Patrick Modiano in the
context of the broader
literary scene, to
discover how far they
continue to pursue the
ideas of the previous
generation, and how far
they have turned their
back on them.*

*"The concept of motherhood
emerges strongly in the
writings of Simone de
Beauvoir, Violette Leduc*

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and Annie Ernaux, whose
work is examined here in
the light of current
debates about women's
reproductive function and
the longstanding
glorification of the mere
au foyer in France, driven
by fear of a falling
population. In this
interdisciplinary study of
twentieth-century French
women's writing, Fell
uncovers tensions at the
heart of the literary
critique. She shows these
authors challenging the
patriarchal view of
motherhood as the sole
justification for a

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woman's existence while at the same time confronting the conflict inherent in their relationship with their own mothers. A survey of theoretical and historical material demonstrates vividly that the changing concept of motherhood remains a problematic and highly contentious issue for French feminists, whether writing in 1940 or 1999." *Shortlisted for the 2019 Man Booker International Prize* Co-winner of the 2018 French-American Foundation Translation Prize in Nonfiction Winner

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of the 2017 Marguerite
Yourcenar Prize for her
entire body of work Winner
of the 2016 Strega
European Prize Considered
by many to be the iconic
French memoirist's
defining work, *The Years*
was a breakout bestseller
when published in France
in 2008, and is considered
in French Studies
departments in the US as a
contemporary classic. *The
Years* is a personal
narrative of the period
1941 to 2006 told through
the lens of memory,
impressions past and
present—even projections

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into the future—photos,
books, songs, radio,
television and decades of
advertising, headlines,
contrasted with intimate
conflicts and writing
notes from six decades of
diaries. Local dialect,
words of the times,
slogans, brands and names
for the ever-proliferating
objects, are given voice
here. The voice we
recognize as the author's
continually dissolves and
re-emerges. Ernaux makes
the passage of time
palpable. Time itself,
inexorable, narrates its
own course, consigning all

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other narrators to anonymity. A new kind of autobiography emerges, at once subjective and impersonal, private and collective. On its 2008 publication in France, *The Years* came as a surprise. Though Ernaux had for years been hailed as a beloved, bestselling and award-winning author, *The Years* was in many ways a departure: both an intimate memoir "written" by entire generations, and a story of generations telling a very personal story. Like the generation before hers, the narrator

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eschews the "I" for the
"we" (or "they", or "one")
as if collective life were
inextricably intertwined
with a private life that
in her parents' generation
ceased to exist. She
writes of her parents'
generation (and could be
writing of her own book):
"From a common fund of
hunger and fear,
everything was told in the
"we" and impersonal
pronouns."

One woman's story of the
miseries of motherhood and
matrimony. In this semi-
autobiographical work,
Renaux describes her

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*teenage awakening, and
then the parallel
progression of her desire
to be desirable and the
need to fulfill her
ambition in her chosen
profession.*

*I Remain in Darkness
Women's Writing in Twenty-
First-Century France*

La Place Pb

*Critical Terrorism Studies
since 11 September 2001
European Perspectives*

These interviews with
nine contemporary French
women novelists are
intended for a wide
audience. Students and
professors of French

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literature will find them to be an informative complement to the texts they study. The general reader, curious about what women writers have to say about their lives and work, will find perceptive insights into the creative process, contemporary French literature, and the female condition. The interviewers have structured the conversations to highlight the broader issue of what it means

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to be a woman writer--how these women came to write, what contributed to their success, how they maintain their careers, and how they view their status as a writer.

These women's voices, as captivating as they are diverse, are nonetheless remarkably similar in the sincere passion they exhibit for writing.

Collectively, they paint a fascinating picture of the complex world of women's writing in contemporary France.

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Through the memoirs of contemporaries and pieces of her autobiography, Miller explores the unexpected ways that the stories of other people's lives give meaning to our own. *But Enough About Me* is a group biography, or even an ethnography, of women, primarily middle-class and urban, now in their fifties and sixties. The book also mounts a defense of the memoir against accusations of terminal narcissism by showing

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how the forms of life writing -- memoirs, diaries, essays -- are as much about others as they are about their authors.

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

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gendered phenomenon of
the public intellectual
in France.

The fields of gender and
religious studies have
often been criticized
for neglecting to engage
with one another, and
this volume responds to
this dearth of
interaction by placing
the fields in an
intimate dialogue.

Taking a multi-
disciplinary approach
and drawing on feminist
scholarship, the book
undertakes theoretical
and empirical

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explorations of relational and co-constitutive encounters of gender and religion. Through varied perspectives, the chapters address three interrelated themes: religion as practice, the relationship between religious practice and religion as prescribed by formal religious institutions, and the feminization of religion in Europe.

What Has Been Learned?
A Girl's Story
Happening

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A Man's Place

Petitions and Polemics

But Enough about Me

What emerges is a new critical method that explores the multiple relationships between readers and texts."--BOOK JACKET.

This collection of new essays is a comprehensive introduction to the concerns and styles which characterise contemporary popular French film.

In the last decade lifestyle television has become one of the most dominant television genres, with certain shows now global brands with formats exploited by producers all over the world.

What unites these programmes is their belief that the human subject

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has a flexible, malleable identity that can be changed within television-friendly frameworks. In contrast to the talk shows of the eighties and nineties where modest transformation was discussed as an ideal, advances in technology, combined with changing tastes and demands of viewers, have created an appetite for dramatic transformations. This volume presents case studies from across the lifestyle genre, considering a variety of themes but with a shared understanding of the self as an evolving project, driven by enterprise. Written by an international team of scholars, the collection will appeal to sociologists of culture and

Where To Download Annie Ernaux: An Introduction To The Writer And Her Audience (New Directions In European Writing) consumption, as well as to scholars of media studies and media production throughout the world.

In 1963, Annie Ernaux, 23 and unattached, realizes she is pregnant. Shame arises in her like a plague: Understanding that her pregnancy will mark her and her family as social failures, she knows she cannot keep that child. This is the story, written forty years later, of a trauma Ernaux never overcame. In a France where abortion was illegal, she attempted, in vain, to self-administer the abortion with a knitting needle. Fearful and desperate, she finally located an abortionist, and ends up in a

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hospital emergency ward where
she nearly dies. In *Happening*,
Ernaux sifts through her
memories and her journal entries
dating from those days. Clearly,
cleanly, she gleans the meanings
of her experience.

*French Feminisms and Their
Legacies 1975-2015*

Women's Contemporary

*Filmmaking and Lifewriting in
France, Algeria, and Tunisia*

Recent Fiction

Life as Literature

*Re-hybridizing Transnational
Domesticity and Femininity*

Shame

**La Place looks at a daughter's
relationship with her father. In a
fragmented and retrospective way the**

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narrator describes her feelings of separation and betrayal that arise when education and marriage place her in a social class with different values, language, tastes and behaviour. She explores the ways in which individual experience is related to class and group attitudes and at the same time tells us a great deal about French society in general since the turn of the century. It is a concentrated text, cut through with irony and may be read in different ways. La Place will be an accessible and exciting addition to French studies courses.

This volume is the first study of the diary in French writing across the twentieth century, as a genre which includes both fictional and non-fictional works. From the 1880s it became apparent to writers in France that their diaries a supposedly private form of

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writing would probably come to be published, strongly affecting the way their readers viewed their other published works, and their very persona as an author. More than any other, Andre Gide embraced the literary potential of the diary: the first part of this book follows his experimentation with the diary in the fictional works *Les Cahiers d'Andre Walter* (1891) and *Paludes* (1895), in his diary of the composition of his great novel, *Le Journal des faux-monnayeurs* (1926), and in his monumental *Journal 1889-1939* (1939). The second part follows developments in diary-writing after the Second World War, inflected by radical changes in attitudes towards the writing subject. Raymond Queneau's works published under the pseudonym of Sally Mara (1947-1962) used the diary playfully at a time when

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the writing subject was condemned by the literary avant-garde. Roland Barthes's experiments with the diary (1977-1979) took it to the extremes of its formal possibilities, at the point of a return of the writing subject. Annie Ernaux's published diaries (1993-2011) demonstrate the role of the diary in the modern field of life-writing.

Throughout the century, the diary has repeatedly been used to construct an oeuvre and author, but also to call these fundamental literary concepts into question.

A Study Guide for Annie Ernaux's "I Remain in Darkness," excerpted from Gale's acclaimed Nonfiction Classics for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and

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**much more. For any literature project,
trust Nonfiction Classics for Students
for all of your research needs.**

**Annie Ernaux a défini sa voix narrative
comme un je transpersonnel, mettant
l'accent sur la dimension
intersubjective de son oeuvre. Ce livre
suggère que sa voix est avant tout
transgressive, dans le sens où elle remet
en question les frontières entre soi et les
autres, mais aussi entre genres et codes
culturels, autobiographie et invention,
espaces publics et privés, individuel et
collectif, réalité et fiction, émotion et
retenue, histoire et Histoire, objectivité
et subjectivité. Cet ouvrage propose une
étude des stratégies qui contribuent à
ces transgressions : parmi eux, la
relation interchangeable entre soi et les
autres, les aspects thématiques et
stylistiques, le rôle de l'intertextualité,
les relations avec le lectorat, la**

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dimension métacritique de l'oeuvre, les représentations du dehors et du quotidien. Ce livre analyse non seulement les oeuvres (semi-)autobiographiques d'Ernaux, mais également des entretiens, textes occasionnels et critiques, écrits journalistiques et journaliers de l'auteure, afin de mieux démontrer la porosité générique de son oeuvre. Première étude de cette ampleur qui mette l'accent sur les procédés littéraires de l'oeuvre d'Ernaux, cet ouvrage place la notion de transgression (comme procédé de subversion et de questionnement) au coeur d'une écriture qui occupe une place cruciale dans le champ littéraire contemporain. Annie Ernaux, une poétique de la transgression

**The Work of Annie Ernaux
French Fiction into the Twenty-First**

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Snakes and Ladders: Reviewing

Feminisms at Century's End

Reflections on Popular French Cinema

**The Facts on File Companion to the
French Novel**

Re-hybridizing Transnational

Domesticity and Femininity

examines the problems of voicing
the personal when considering the
role and place of women in the
home. Analyzing a collection of
first-person cinematic and literary
narratives by Assia Djébar, Annie
Ernaux, Simone de Beauvoir, Raja
Amari, Coline Serreau, Le la
Sebbar, and Yamina Benguigui;
Weber-F_ve explores the
transnational processes of identity
formation, gender performance,
and construction of culture and

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society. Through a closer look at contemporary representations of French, Algerian, and Tunisian women on the page and on the screen, this study discusses the ways in which homemaking, nation, and gender are intricately bound to one another and situated in personal history. Working within, as well as beyond, so-called national systems of visual and written representation, these women artists challenge inherited and monolithic performances, definitions, and discourses of femininity. In doing so, they create re-hybridized subjects that begin to recognize and embrace the differences within themselves. The authors and filmmakers in

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this study-through their female protagonists, the protagonists' homes and homemaking acts, and the investigative lens of the interrogation of the personal-are interested in exploring how the process of uncovering or articulating new and 'other' identities and subjectivities ushers in new and 're-hybridized' ways of seeing, knowing, and being female.

Taking the form of random journal entries over seven years, *Extérieurs* captures the feeling of contemporary living on the outskirts of Paris. Poignantly lyrical, chaotic, and strangely alive.

"Annie Ernaux's work," wrote

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Richard Bernstein in the New York Times, “represents a severely pared-down Proustianism, a testament to the persistent, haunting and melancholy quality of memory.” In the New York Times Book Review, Kathryn Harrison concurred: “Keen language and unwavering focus allow her to penetrate deep, to reveal pulses of love, desire, remorse.” In this “journal” Ernaux turns her penetrating focus on those points in life where the everyday and the extraordinary intersect, where “things seen” reflect a private life meeting the larger world. From the war crimes tribunal in Bosnia to social issues such as poverty and AIDS; from

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the state of Iraq to the world's contrasting reactions to Princess Diana's death and the starkly brutal political murders that occurred at the same time; from a tear-gas attack on the subway to minute interactions with a clerk in a store: Ernaux's thought-provoking observations map the world's fleeting and lasting impressions on the shape of inner life.

The full French text is accompanied by French-English vocabulary. Notes and a detailed introduction in English put the work in its social and historical context.

Transgression(s) in Twenty-First-Century Women's Writing in

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French

The Return to the Story

French prose in 2000

A Novel

French Prose in 2000

A Frozen Woman

This electronic version has been made available under a Creative Commons (BY-NC-ND) open access license. The 1990s witnessed an explosion in women's writing in France, with a particularly exciting new generation of writer's coming to the fore, such as Christine Angot, Marie Darrieusseccq and Regine Detambel. Other authors such as Paule Constant, Sylvie Germain, Marie Redonnet and Leila Sebbar, who had begun publishing in the 1980s, claimed their mainstream status in the 1990s with new texts. The book provides an up-to-date introduction to an analysis of new women's writing in

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contemporary France, including both new writers of the 1990s and their more established counter-parts. The editors' incisive introduction situates these authors and their texts at the centre of the current trends and issues concerning French literary production today, whilst fifteen original essays focus on individual writers. The volume includes specialist bibliographies on each writer, incorporating English translations, major interviews, and key critical studies. Quotations are given in both French and English throughout. An invaluable study resource, this book is written in a clear and accessible style and will be of interest to the general reader as well as to students of all levels, to teachers of a wide range of courses on French culture, and to specialist researchers of French and Francophone literature.

This book reviews the current state of

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*feminist thinking in the run-up to the
millenium, its priorities and concerns;
drawing critical attention to the losses as
well as the gains of contemporary
feminist work.*

The Return to Origins

The Years