

## Reveries Of The Wild Woman Primal Scenes Avant Garde Modernism Collection

*A significant and prolific francophone writer and filmmaker, Assia Djebar is celebrated for her experimental, multilingual prose and her nuanced, imaginative representations of Algeria. From her first novel, La soif (The Mischief), to her final book, Nulle part dans la maison de mon père ("No Place in My Father's House"), she offers a wealth of pedagogical and theoretical possibilities. Part 1, "Materials," presents valuable teaching resources, including biographical information, French- and English-language editions of Djebar's writing, and secondary works. In part 2, "Approaches," contributors address the issues of and controversy surrounding her oeuvre, drawing on a range of interdisciplinary approaches and classroom strategies. Topics in the volume include translation studies, Islamic feminism, colonial and postcolonial contexts, autobiographical writing, historiography, postmodern and avant-garde literary experimentation, and visual culture. Gayatri Chakravorty Spivak provides an afterword. This volume makes clear the political, intellectual, and artistic importance of Djebar.*

*Postcolonial Encounters in International Relations examines the social and cultural aspects of the political violence that underpinned the French colonial project in the Maghreb, and the multi-layered postcolonial realities that ensued. This book explores the reality of the lives of North African migrants in postcolonial France, with a particular focus on their access to political entitlements such as citizenship and rights. This reality is complicated even further by complex practices of memory undertaken by Franco-Maghrebian intellectuals, who negotiate, in their writings, between the violent memory of the French colonial project in the Maghreb, and the contemporary conundrums of postcolonial migration. The book pursues thus the politics of (post)colonial memory by tracing its representations in literary, political, and visual narratives belonging to various Franco-Maghrebian intellectuals, who see themselves as living and writing between France and the Maghreb. By adopting a postcolonial perspective, a perspective quite marginal in International Relations, the book investigates a different international relations, which emerges via narratives of migration. A postcolonial standpoint is instrumental in understanding the relations between class, gender, and race, which interrogate and reflect more generally on the shared (post)colonial violence between North Africa and France, and on the politics of mediating violence through complex practices of memory.*

*The relationship between power and language has been a central theme in critical theory for decades now, yet there is still much to be learned about the sheer force of language in the world in which we live. In Empire of Language, Laurent Dubreuil explores the power-language phenomenon in the context of European and, particularly, French colonialism and its aftermath. Through readings of the colonial experience, he isolates a phraseology based on possession, in terms of both appropriation and haunting, that has persisted throughout the centuries. Not only is this phraseology a legacy of the past, it is still active today, especially in literary renderings of the colonial experience-but also, and more paradoxically, in anticolonial discourse. This phrase shaped the teaching of European languages in the (former) empires, and it tried to configure the usage of those idioms by the "Indigenes." Then, scholarly disciplines have to completely reconsider their discursive strategies about the colonial, if, at least, they attempt to speak up. Dubreuil ranges widely in terms of time and space, from the ancien régime through the twentieth century, from Paris to Haiti to Quebec, from the Renaissance to the riots in the banlieues. He examines diverse texts, from political speeches, legal documents, and colonial treatises to anthropological essays, poems of the Négritude, and contemporary rap, ever attuned to the linguistic strategies that undergird colonial power. Equally conversant in both postcolonial criticism and poststructuralist scholarship on language, but also deeply grounded in the sociohistorical context of the colonies, Dubreuil sets forth the conditions for an authentically postcolonial scholarship, one that acknowledges the difficulty of getting beyond a colonialism-and still maintains the need for an afterward.*

*The first full-length study of hospitality in the writings of Jacques Derrida*

*Polygraphies*

*Worldwide Women Writers in Paris*

*White Ink*

*Literature of Women in Combat*

*From Francophonie to World Literature in French*

*Pieds-Noirs, Identity, and Exile*

*Reveries of the Wild Woman*

Recasting French literary history in terms of the cultures and peoples that interacted within and outside of France's national boundaries, this volume offers a new way of looking at the history of a national literature, along with a truly global and contemporary understanding of language, literature, and culture. The relationship between France's national territory and other regions of the world where French is spoken and written (most of them former colonies) has long been central to discussions of "Francophonie." Boldly expanding such discussions to the whole range of French literature, the essays in this volume explore spaces, mobilities, and multiplicities from the Middle Ages to today. They rethink literary history not in terms of national boundaries, as traditional literary histories have done, but in terms of a global paradigm that emphasizes border crossings and encounters with "others." Contributors offer new ways of reading canonical texts and considering other texts that are not part of the traditional canon. By emphasizing diverse conceptions of language, text, space, and nation, these essays establish a model approach that remains sensitive to the specificities of time and place and to the theoretical concerns informing the study of national literatures in the twenty-first century.

Exploring the intersection of religious sensibility and creativity in the poetry and prose of the American modernist writer, H.D., this volume explores the nexus of the religious, the visionary, the creative and the material. Drawing on original archival research and analyses of newly published and currently unpublished writings by H.D., Elizabeth Anderson shows how the poet's work is informed by a range of religious traditions, from the complexities and contradictions of Moravian Christianity to a wide range of esoteric beliefs and practices. H.D and Modernist Religious Imagination brings H.D.'s texts into dialogue with the French theorist Hélène Cixous, whose attention to writing, imagination and the sacred has been a neglected, but rich, critical and theological resource. In analysing the connection both writers craft between the sacred, the material and the creative, this study makes a thoroughly original contribution to the emerging scholarly conversation on modernism and religion, and the debate on the inter-relation of the spiritual and the material within the interdisciplinary field of literature and religion.

My first memories are fragmentary and isolated and contemporaneous, as though one remembered vaguely some early day of the Seven Days. It seems as if time had not yet been created, for all are connected with emotion and place and without sequence. I remember sitting upon somebody's knee, looking out of a window at a wall covered with cracked and falling plaster, but what wall I do not remember, and being told that some relation once lived there. I am looking out of another window in London. It is at Fitzroy Road. Some boys are playing in the road and among them a boy in uniform, a telegraph boy perhaps. When I ask who the boy is, a servant tells me that he is going to blow the town up, and I go to sleep in terror. After that come memories of Sligo, where I live with my grandparents. I am sitting on the ground looking at a mastless toy boat, with the paint rubbed and scratched, and I say to myself in great melancholy, "it is further away than it used to be," and while I am saying it I am looking at a long scratch in the stern, for it is especially the scratch which is further away. Then one day at dinner my great-uncle William Middleton says, "we should not make light of the troubles of children. They are worse than ours, because we can see the end of our trouble and they can never see any end," and I feel grateful for I know that I am very unhappy and have often said to myself, "when you grow up, never talk as grown-up people do of the happiness of childhood." I may have already had the night of misery when, having prayed for several days that I might die, I had begun to be afraid that I was dying and prayed that I might live. There was no reason for my unhappiness. Nobody was unkind, and my grandmother has still after so many years my gratitude and my reverence. The house was so big that there was always a room to hide in, and I had a red pony and a garden where I could wander, and there were two dogs to follow at my heels, one white with some black spots on his head and the other with long black hair all over him. I used to think about God and fancy that I was very wicked, and one day when I threw a stone and hit a duck in the yard by mischance and broke its wing, I was full of wonder when I was told that the duck would be cooked for dinner and that I should not be punished.

Feminist theory and reflections on sexuality and gender rarely make contact with contemporary continental philosophy of religion. Where they all come together, creative and transformative thinking occurs. In *Feminism, Sexuality, and the Return of Religion*, internationally recognized scholars tackle complicated questions provoked by the often stormy intersection of these powerful forces. The essays in this book break down barriers as they extend the richness of each philosophical tradition. They discuss topics such as queer sexuality and religion, feminism and the gift, feminism and religious reform, and religion and diversity. The contributors are Hélène Cixous, Sarah Coakley, Kelly Brown Douglas, Mark D. Jordan, Catherine Keller, Saba Mahmood, and Gianni Vattimo.

**Derrida and Hospitality**

**Francophone Women Writing Algeria**

**The Ethics and Religious Philosophy of Etty Hillesum**

**Psychoanalysis, Photography, Deconstruction**

**Primal Scenes**

**Performing the Pied-Noir Family**

**Francophone Metronomes**

V. 1. Fiction and matter of fact. Inside of an omnibus. Day of the disasters of Carlington Blundell. Visit to the zoological gardens. A man introduced to his ancestors. Novel party. Beds and bedrooms. World of books. Jack Abbott's breakfast. On seeing a pigeon make love. Month of May. The Giuli tre. Few remarks on the cure vice called lying. Criticism on female beauty. Of deceased statesmen who have written verses. Female sovereigns of England -- v. 2. Social morality. Pope. Garth, physicians, and love-letters. Cowley and Thomson. Bookstalls and "Galatee". Bookbinding and "Heliodorus". Ververt, or, The parrot of the nuns. Specimens of British poetesses. Duchess of St. Albans, and marriages from the state. Lady Mary Wortley Montagu. Life and African visit of Pepys. Life and letters of Madame de Sévigné.

Manhattan is the tale of a young French scholar who travels to the United States in 1965 on a Fulbright Fellowship to consult the manuscripts of beloved authors. In Yale University's Beinecke Library, tantalized by the conversational and epistolary brilliance of a fellow researcher, she is lured into a picaresque and tragic adventure. Meanwhile, back in France, her children and no-nonsense mother await her return. A young European intellectual's first contact with America and the city of New York are the background of this story. The experience of Manhattan haunts this labyrinth of a book as, over a period of thirty-five years, its narrator visits and revisits Central Park and a half-buried squirrel, the Statue of Liberty and a never again to be found hotel in the vicinity of Morningside Heights: a journey into memory in which everything is never the same. Traveling from library to library, France to the United States, Shakespeare to Kafka to Joyce, Manhattan deploys with gusto all the techniques for which Cixous's fiction and essays are known: rapid juxtapositions of time and place, narrative and description, analysis and philosophical reflection. It investigates subjects Cixous has spent her life probing: reading, writing, and the "omnipotence-other" seductions of literature; a family's flight from Nazi Germany and postcolonial Algeria; childhood, motherhood, and, not least, the strange experience of falling in love with, as Jacques Derrida writes, "a counterfeit genius."

Gender for the Warfare State is the first scholarly investigation into the written works of U.S. women combat veterans in twenty-first century wars. Most recent studies quantify military participation, showing how many women participate in armed services and what their experiences are in a traditionally "male institution." Many of these treatments regard women as victims solely of enemy fire, even as they are also often victims of their own military apparatus and of their own involvement in global aggression. By applying literary analysis to a sociological question, Gender for the Warfare State views women's experiences through story and literary traditions that carry meaning into present practices. Goodman shows that women in combat are not just entering and being victimized in "male institutions," but are also actively changing the story of gender and thus the structure of power that is constructed through gender. Moreover, this book unveils a new narrative of care that affects economic relations more broadly and the contemporary politics of the liberal social contract. Women's participation in combat is not just a U.S. event but global and therefore has a deeper historical range than current sociological accounts imply. The book compares the political contexts of women's entry into war now with their prior, twentieth-century contributions to wars in other cultural settings and then uses this comparison to show a variety of meanings at play in the gender of war.

The dissolution of the French Empire and the ensuing rush of immigration have led to the formation of diasporas and immigrant cultures that have transformed French society and the immigrants themselves. Transnational Spaces and Identities in the Francophone World examines the impact of this postcolonial immigration on identity in France and in the Francophone world, which has encompassed parts of Africa, the Middle East, Southeast Asia, and the Americas. Immigrants bear cultural traditions within themselves, transform "host" communities, and are, in turn, transformed. These migrations necessarily complicate ideals of national literature, culture, and history, forcing a reexamination and a rearticulation of these ideals. Exploring a variety of texts informed by these transnational conceptions of identity and space, the contributors to this volume reveal the vitality of Francophone studies within a broad range of disciplines, periods, and settings. They remind us that the idea and reality of Francophonie is not a late twentieth-century phenomenon but something that grows out of long-term interactions between colonizer and colonized and between peoples of different nationalities, ethnicities, and religions.

Truly interdisciplinary, this collection engages conceptions of identity with respect to their physical, geographic, ethnic, and imagined realities.

Hélène Cixous: Live Theory

Feminism, Sexuality, and the Return of Religion

Remnants of the Franco-Algerian Rupture

Letters from Prehistory

Gender for the Warfare State

New Books on Women, Gender and Feminism

Jewish Book World

All the time when I lived in Algeria, my native country, I dreamt of one day arriving in Algeria. Born in Oran, Algeria, Hélène Cixous spent her childhood in France's former colony. Reveries of the Wild Woman is her visceral memoir of a preadolescence that shaped her with intense feelings of alienation, yet also contributed, in a paradoxically essential way, to her development as a writer and philosopher. German mother, both Jews, Cixous experienced a childhood fraught with racial and gender crisis. In her moving story she recounts how small events—a new dog, the gift of a bicycle--reverberate decades later as symbols filled with social and psychological meaning. She and her family endure a double alienation, by Algerians for being French and by the French for being Jewish, and Cixous builds her story in particular under the Vichy government and during the Algerian Civil War. Yet she also concedes that memories of Algeria awaken in her a longing for her home country, and ponders how that stormy relationship has influenced her life and thought. A meditation on postcolonial identity and gender, Reveries of the Wild Woman is also a poignant recollection of how a girl's childhood is, indeed, the French because she is Jewish. The isolation and exclusion Cixous and her family feel, especially under the Vichy government and during the Algerian War of independence, underpin this heartbreaking but also warmly human and often funny story. The author-narrator concedes that memories of Algeria awaken in her longings for the sights, sounds, and smells of her home country and ponders her life and thought. A meditation on postcolonial identity and gender, Reveries of the Wild Woman is also a poignant recollection of how childhood is author to the woman.

In 2007 the French newspaper Le Monde published a manifesto titled "Toward a 'World Literature' in French," signed by forty-four writers, many from France's former colonies. Proclaiming that the francophone label encompassed people who had little in common besides the fact that they all spoke French, the manifesto's proponents, the so-called francophone writers themselves, sought to enunciate and prescriptive claims of francophonie. In one of the first books to study the movement away from the term "francophone" to "world literature in French," Thérèse Migraïne-George engages a literary analysis of contemporary works in exploring the tensions and theoretical debates surrounding world literature in French. She focuses on works by a diverse group of contemporary French-speaking writers: Bouraoui, Hélène Cixous, Maryse Condé, Marie NDiaye, Tierno Monéembo, and Lyonel Trouillot. What these writers have in common beyond their use of French is their resistance to the centralizing power of a language, their rejection of exclusive definitions, and their claim for creative autonomy.

"This book examines the colonial legacies and transnational identities of four minorities, orphans of Algeria: European settlers, Jews, mixed-race individuals, and Harkis. It argues that works of literature build an archive allowing the articulation of hidden histories and pays homage to the missing Algerian father, outcast of hegemonic narratives"--

Hélène Cixous

The Selected Plays of Hélène Cixous

Interviews on Sex, Text and Politics

Derrida and the Time of the Political

A Selection of Sketches, Essays, and Critical Memoirs, from His Uncollected Prose Writings

Approaches to Teaching the Works of Assia Djebar

Haunting, Literature, and the Maghreb

A 'wilful extremist' according to the London Times, Hélène Cixous is hailed as one of the most formidable writers and thinkers of our time. Acclaimed by luminaries such as Jacques Derrida, her writing has nonetheless been misunderstood and misread, to a surprising extent. With the inclusion of Stigmata, one of her greatest works into the Routledge Classics series, this is about to change. Questions that have long concerned her – the self and the other, autobiographies of writing, sexual difference, literary theory, post-colonial theory, death and life – are explored here, woven into a stunning narrative. Displaying a remarkable virtuosity, the work of Cixous is heady stuff indeed: exciting, powerful, moving, and dangerous.

This collection of imaginative essays traces notions of hospitality across a sequence of theoretical permutations, not only as an urgent challenge for our conflicted present, but also as foundational for ethics and resonant within the play of language. The plural form of the title highlights the inter-implication of hospitality with its exclusive others, holding suspicious rejection in

tension with the receptiveness that transforms socio-cultural relations. Geographically, the collection traverses the globe from Australia and Africa to Britain, Europe and the United States, weaving exchanges from south to north, as well as south to south, and thoughtfully remapping our world. Temporally, the chapters range from the primordial hospitality offered by the earth, through the Middle Ages, to contemporary detention centres and the crisis of homelessness. Thematically, hospitality embraces sites of dwelling and the land, humans and animals in their complex embodiment, spectres and the dead, dolls and art objects.This text openly welcomes the reader to participate in shaping fresh critical discourses of the hospitable, whether in literary and linguistic studies, art and architecture, philosophy or politics.

Tragedy and comedy intimately and movingly mingle in Helene Cixous’s The Day I Wasn’t There. Its narrator, who resembles Cixous, recounts the birth and death of her first child, a Dawn’s syndrome baby she abandons to the care of her midwife mother in an Algerian maternity hospital. She uses this event to probe her family history and her relationship with her mother, a refugee from Nazi Germany; her dead father, after whom the baby is named; her doctor brother, who takes the infant under his wing; and her grandmother Omi. Cixous’s elusive writing bears all the trademarks of her poetic and provocative style, vivid with wordplay, intense feeling, and a stream of consciousness that moves freely over time and place. Informed by psychoanalytical theory and always brutally honest, The Day I Wasn’t There is above all an intimate study of a woman’s inner landscape.

Coinciding with the fiftieth anniversary of Algeria’s independence, Polygraphies is significant and timely in its focus on autobiographical writings by seven of the most prominent francophone women writers from Algeria today, including Maïssa Bey, H el ene Cixous, Assia Djebar, and Malika Mokeddem. These authors witnessed both the "before" and "after" of the colonial experience in their land, and their fictional and theoretical texts testify to the lasting impact of this history. From a variety of personal perspectives and backgrounds, each writer addresses linguistic, religious, and racial issues of crucial contemporary importance in Algeria. Alison Rice engages their work from a range of disciplines, striving both to heighten our sensitivity to the plurality inherent in their texts and to move beyond a true/false dichotomy to a wealth of possible truths, all communicated in writing.

Men, Women, and Books

H.D. and Modernist Religious Imagination

Mysticism and Writing

Constructing Narratives of Settler Memory and Identity in Literature and On-Screen

4th Nordic Conference in Philosophy of Religion

Toward a Critique of (Post)colonial Expression

The Day I Wasn’t There

*This collection of fresh and lively essays analyzes the Habermasian post-secular turn as it has been evolving over the last decade triggering intensive debates in social and political theory, but at the same time aims to situate the arising postsecular discourse(s) within the larger intellectual environment shaped by the complex influence of the alleged "return" of religion or the religious. The volume includes studies from as diverse fields as cultural theory, social theory, political philosophy, and theory of religion, as well as theology and bioethics. Key issues such as tolerance, the nature and challenges of modernity, pluralism, knowledge and faith, human dignity, ritual, idolatry or transcendence are brought into the discussion in an inventive way, and Habermas's work is reflected upon in comparison with figures like Levinas, Vattimo, and Agnes Heller.*

*A lucid, original and inventive critical introduction to Helene Cixous (1937-). Royle offers close readings of many of her works, from Inside (1969) to the present. He foregrounds Cixous's importance for 'English literature' as well as creative writing, autobiography, narrative theory, psychoanalysis, ecology, gender studies and queer theory.*

*The Ethics and Religious Philosophy of Etty Hillesum offers a comprehensive account of international scholarship on the life, works and vision of the Dutch Jewish writer Etty Hillesum (1914-1943), and her struggle to come to terms with her personal life in the context of the Holocaust.*

*"The major changes in French linguistic and literary education are intimately linked to the debate over French cultural identity. Addressing that topic from a range of disciplinary perspectives, this commemorative volume on French education-in France, in the ex-colonies, and in America-aims to sensitize scholars of French studies to unexplored aspects of the institutional history of our discipline."--BOOK JACKET.*

*Fifty Years Later*

*Writing Postcolonial France*

*French Global*

*Hermes and Aphrodite Encounters*

*Transnational Spaces and Identities in the Francophone World*

*Archiving Postcolonial Minorities*

*Essays on the Habermasian Post-secular Turn*

Helene Cixous is widely regarded as one of the world’s most influential feminist writers and thinkers. "White Ink" brings together her most revealing interviews, available in English for the first time. Spanning over four decades and including a new interview with the editor Susan Sellers, this collection presents a brilliant, running commentary on the subjects at the heart of Cixous’ writing.Here, Cixous discusses her books and her creative process, her views on and insights into literature, philosophy, theatre, politics, aesthetics, faith and ethics, human relations and the state of the world. As she responds to interviewers’ questions, Cixous is prompted to reflect on her roles and activities as poet, playwright, feminist theorist, professor of literature, philosopher, woman, Jew. Each interview is a remarkable performance, an event in language and thought where Cixous’ celebrated intellectual and poetic force can be witnessed ‘in action’. The accessibility of the interview format provides an excellent starting-point for readers new to Cixous. while those already familiar with her work will find unexpected insights and fresh elucidations of her thought.

This book analyses the relationship between the body, technology and language by focusing on the uncanny figure of the mother in psychoanalysis, photography, and literature and contends that the concept of human birth is represented through mechanical repetition and technological modes of reproduction rather than as a natural event.

Cixous’ work as a playwright - working mainly with Theatre du Soleil and their director Ariane Mnouchkine - establishes her as a participant in some of the most adventurous European theatre making of the last 40 years. This collection brings together for the first time, four translations into English of Helene Cixous’ plays. It is a unique and extraordinary resource for scholars, students and theatre-makers. The collection includes:

\*The Perjured City, translated by Bernadette Fort \*Black Sail, White Sail, translated by Donald Watson \*Portrait of Dora, translated by Ann Liddle \*Drums on the Dam, translated by Judith G. Miller and Brian J. Mallet This exciting new anthology will disseminate her work to a wide and receptive English-speaking audience.

A study based on a set of filmed interviews with Francophone women writers in Paris that explores the literary phenomenon of an unprecedented number of women from around the world who have moved to Paris and become authors of written works in French.

Top Irish Collections

Textual & Visual Selves

Post-Structuralism’s Colonial Roots

Postcolonial Encounters in International Relations

Yale French Studies

Escaping Texts

Out of Africa

**Hlne Cixous: live theory provides a clear and informative introduction to one of the most important and influential European writers working today. The book opens with an overview of the key features of Cixous theory of criture fminine (feminine writing). The various manifestations of criture fminine are then explored in chapters on Cixous fictional and theatrical writing, her philosophical essays, and her intensely personal approach to literary criticism. The book concludes with a new, lively and wide-ranging interview with Hlne Cixous in which she discusses her influences and inspirations, and her thoughts on the nature of writing and the need for an ethical relationship with the world. Also offering a survey of the many English translations of Cixous work, this book is an indispensable introduction to Cixous work for students of literature, philosophy, cultural and gender studies.**

**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.**

**An intellectual event, Derrida and the Time of the Political marks the first time since Jacques Derrida’s death in 2004 that leading scholars have come together to critically assess the philosopher’s political and ethical writings. Skepticism about the import of deconstruction for political thought has been widespread among American critics since Derrida’s work became widely available in English in the late 1970s. While Derrida expounded political and ethical themes from the late 1980s on, there has been relatively little Anglo-American analysis of that later work or its relation to the philosopher’s entire corpus. Filling a critical gap, this volume provides multiple perspectives on the political turn in Derrida’s work, showing how deconstruction bears on political theory and real-world politics. The contributors include distinguished scholars of deconstruction whose thinking developed in close proximity to Derrida’s, as well as leading political theorists and philosophers who engage Derrida’s thought from further afield. The volume opens with a substantial introduction in which Pheng Cheah and Suzanne Guerlac survey Derrida’s entire corpus and position his later work in relation to it. The remaining essays address the concerns that arise out of Derrida’s analysis of politics and the conditions of the political, such as the meaning and scope of democracy, the limits of sovereignty, the relationship between the ethical and the political, the nature of responsibility, the possibility for committed political action, the implications of deconstructive thought for non-Western politics, and the future of nationalism in an era of globalization and declining state sovereignty. The collection is framed by original contributions from H el ene Cixous and Judith Butler. Contributors.  tienne Balibar, Geoffrey Bennington, Wendy Brown, Judith Butler, Pheng Cheah, H el ene Cixous, Rodolphe Gasch e, Suzanne Guerlac, Marcel H enaff, Martin Jay, Anne Norton, Jacques Ranc iere, Soraya Tlatli, Satoshi Ukai**

**"Remembering French Algeria examines the written and visual re-creation and preservation of identity in colonial Algeria from 1962 to the present by the Pieds-Noir, former French citizens of Algeria"--**

**Stigmata**

**Transitions and Transgressions, North and South**

**The Politics of Transgression in the Maghreb**

**Ethics, Poetics, and Politics**

**Discoursing the Post-secular**

**Remembering French Algeria**

*Autobiography in France has taken a decidedly visual turn in recent years: photographs, shown or withheld, become evidence of what was, might have been, or cannot be said; photographers, filmmakers, and cartoonists undertake projects that explore issues of identity. Textual and Visual Selves investigates, from a variety of theoretical perspectives, the ways in which the textual and the visual combine in certain French works to reconfigure ideas and images of self-representation. Surprisingly, what these accounts reveal is that photography or film does not necessarily serve to shore up the referentiality of the autobiographical account: on the contrary, the inclusion of visual material can even increase indeterminacy and ambiguity. Far from offering documentary evidence of an extratextual self coincident with the –I” of the text, these images testify only to absence, loss, evasiveness, and the desire to avoid objectification. However, where Roland Barthes famously saw the photograph as a prefiguration of death, in this volume we see how the textual strategies deployed by these writers and artists result in work that is ultimately life-affirming. 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.*

*In this book, Ahluwalia makes a convincing and controversial case that post-structuralism has colonial and postcolonial roots. This wide-ranging discussion, ranging across authors as different as Foucault, Derrida, Fanon, Althusser, Cixous, Bourdieu and Lyotard, enables the reader to make connections that have remained unnoticed or been neglected. It also brings back into view a history of struggles, both political and theoretical, that has shaped the landscape of critique in the social sciences and humanities.*

*A century after the World War I, studies on the politics of memory and commemoration have grown into a vast and vital academic field. This book approaches the theme "monument and memory" from architectural, literary, philosophical, and theological perspectives. Drawing on diverse sources – from Augustine to Freud, from early photographs to contemporary urban monuments – the book's contributors probe the intersections between memory and trauma, past and present, monuments and memorial practices, religious and secular, remembrance and forgetfulness. (Series: Nordic Studies in Theology / Nordische Studien zur Theologie – Vol. 1) [Subject: Philosophy, Religious Studies, History]*

*French Education*

*Empire of Language*

*A New Approach to Literary History*

*Reveries over Childhood and Youth*

*Manhattan*

*Photography, Film, and Comic Art in French Autobiography*

*The Mother in the Age of Mechanical Reproduction*

Reveries of the Wild WomanPrimal ScenesNorthwestern University Press

Hospitalities

Dreamer, realist, analyst, writing

Monument and Memory

Proceedings of the Etty Hillesum Conference at Ghent University, January 2014