

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

Amid the burgeoning literature on the connections between the global north and the global south, Mecca of Revolution is a pure example of post-colonial, or "south-south," international history. Through an examination of Algeria's interactions with the wider world, from the beginning of its warof independence to the fall of its first post-colonial regime, the Third Worldist perspective on the twentieth century comes into view. Hitherto dominant historical paradigms such as the Cold War are situated in the larger context of decolonization and the re-inclusion of the large majority ofhumanity in international affairs. At the same time, groundbreaking research in the archives of Algeria and a half-dozen other countries enable Mecca of Revolution to advance beyond the focus on discourse analysis that has typified previous studies of Third World internationalism. It demystifiestерms like Non-alignment, Afro-Asianism, and Bandung, and sheds new light on the relationships between the emergent elites of Africa, the Middle East, Asian, and Latin America. As one of the most prominent sites of post-colonial socialist experimentation and an epicenter of transnational guerrilla activity, Algeria was at the heart of efforts to transform global political and economic structures. Yet, the book also shows how Third Worldism evolved from a subversivetransnational phenomenon into a mode of elite cooperation that reinforced the authority of the post-colonial state. In so doing, the Third World movement played a key role in the construction of the totalizing international order of the late-twentieth century. Ultimately, Mecca of Revolution showsthe "post-colonial world" is all of our world.

"Is it meaningful to call oneself a democrat? And if so, how do you interpret the word?" In responding to this question, eight iconoclastic thinkers prove the rich potential of democracy, along with its critical weaknesses, and reconceive the practice to accommodate new political and cultural realities. Giorgio Agamben traces the tense history of constitutions and their coexistence with various governments. Alain Badiou contrasts current democratic practice with democratic communism. Daniel Bensaïd ponders the institutionalization of democracy, while Wendy Brown discusses the democratization of society under neoliberalism. Jean-Luc Nancy measures the difference between democracy as a form of rule and as a human end, and Jacques Rancière highlights its egalitarian nature. Kristin Ross identifies hierarchical relationships within democratic practice, and Slavoj Žizek complicates the distinction between those who desire to own the state and those who wish to do without it. Concentrating on the classical roots of democracy and its changing meaning over time and within different contexts, these essays uniquely defend what is left of the left-wing tradition after the fall of Soviet communism. They confront disincentives to active democratic participation that have caused voter turnout to decline in western countries, and they address electoral indifference by invoking and reviving the tradition of citizen involvement. Passionately written and theoretically rich, this collection speaks to all facets of modern political and democratic debate.

Fast Cars, Clean Bodies examines the crucial decade from Dien Bien Phu to the mid-1960s when France shifted rapidly from an agrarian, insular, and empire-oriented society to a decolonized, Americanized, and fully industrial one. In this analysis of a startling cultural transformation Kristin Ross finds the contradictions of the period embedded in its various commodities and cultural artifacts—automobiles, washing machines, women's magazines, film, popular fiction, even structuralism—as well as in the practices that shape, determine, and delimit their uses. In each of the book's four chapters, a central object of mythical image is refracted across a range of discursive and material spaces: social and private, textual and cinematic, national and international. The automobile, the new cult of cleanliness in the capital and the colonies, the waning of Sartre and de Beauvoir as the couple of national attention, and the emergence of reshaped, functionalist masculinities (revolutionary, corporate, and structural) become the key elements in this prehistory of postmodernism in France. Modernization ideology, Ross argues, offered the promise of limitless, even timeless, development. By situating the rise of "end of history" ideologies within the context of France's transition into mass culture and consumption, Ross returns the touted timelessness of modernization to history. She shows how the realist fiction and film of the period, as well as the work of social theorists such as Barthes, Lefebvre, and Morin who began at the time to conceptualize "everyday life," laid bare the disruptions and the social costs of events. And she argues that the logic of the racism prevalent in France today, focused on the figure of the immigrant worker, is itself the outcome of the French state's embrace of capitalist modernization ideology in the 1950s and 1960s.

An argument about social, political, and economic systems maintain power by discarding certain people, places, and things. Discard studies is an emerging field that looks at waste and wasting broadly construed. Rather than focusing on waste and trash as the primary objects of study, discard studies looks at wider systems of waste and wasting to explore how some materials, practices, regions, and people are valued or devalued, becoming dominant or disposable. In this book, Max Liboiron and Josh Lepawsky argue that social, political, and economic systems maintain power by discarding certain people, places, and things. They show how the theories and methods of discard studies can be applied in a variety of cases, many of which do not involve waste, trash, or pollution. Liboiron and Lepawsky consider the partiality of knowledge and offer a theory of scale, exploring the myth that most waste is municipal solid waste produced by consumers; discuss peripheries, centers, and power, using content moderation as an example of how dominant systems find ways to discard; and use theories of difference to show that universalism, stereotypes, and inclusion all have politics of discard and even purification—as exemplified in "inclusive" efforts to broaden the Black Lives Matter movement. Finally, they develop a theory of change by considering "wasting well," outlining techniques, methods, and propositions for a justice-oriented discard studies that keeps power in view.

The Stone Face

Japan's Cold War

Bachelors

Spain and the Making of Modern Moroccan Culture

Decolonization and the Reordering of French Culture

Discard Studies

Radical History Review: Volume 61, Winter 1995

During May 1968, students and workers in France united in the biggest strike and the largest mass movement in French history. Protesting capitalism, American imperialism, and Gaulism, 9 million people from all walks of life, from shipbuilders to department store clerks, stopped working. The nation was paralyzed—no sector of the workplace was untouched. Yet, just thirty years later, the mainstream image of May '68 in France has become that of a mellow youth revolt, a cultural transformation stripped of its violence and profound sociopolitical implications. Kristin Ross shows how the current official memory of May '68 came to serve a political agenda antithetical to the movement's aspirations. She examines the roles played by sociologists, repentant ex-student leaders, and the mainstream media in giving what was a political event a predominantly cultural and ethical meaning. Recovering the political language of May '68 through the tracts, pamphlets, and documentary film footage of the era, Ross reveals how the original movement, concerned above all with the question of equality, gained a new and counterfeit history, one that erased police violence and the deaths of participants, removed workers from the picture, and eliminated all traces of anti-Americanism, anti-imperialism, and the influences of Algeria and Vietnam. May '68 and its Afterlives is especially timely given the rise of a new mass political movement opposing global capitalism, from labor strikes and anti-McDonald's protests in France to the demonstrations against the World Trade Organization in Seattle.

In this imaginative new work, Adam Lowenstein explores the ways in which a group of groundbreaking horror films engaged the haunting social conflicts left in the wake of World War II, Hiroshima, and the Vietnam War. Lowenstein centers Shocking Representation around readings of films by Georges Franju, Michael Powell, Shindo Kaneto, Wes Craven, and David Cronenberg. He shows that through allegorical representations these directors' films confronted and challenged comforting historical narratives and notions of national identity intended to soothe the public anxieties in the aftermath of national traumas. Borrowing elements from art cinema and the horror genre, these directors disrupted the boundaries between high and low cinema. Lowenstein contrasts their works, often dismissed by contemporary critics, with the films of acclaimed "New Wave" directors in France, England, Japan, and the United States. He argues that these "New Wave" films, which were embraced as both art and national cinema, often upheld conventional ideas of nation, history, gender, and class.

The study of globalization in cinema assumes many guises, from the exploration of global cinematic cities to the burgeoning "world cinema turn" within film studies, which addresses the global nature of film production, exhibition and distribution. In this ambitious new study, Malini Guha draws together these two distinctly different ways of thinking about the cinema, interrogating representations of global London and Paris as migrant cinematic cities, featuring the arrival, settlement and departure of migrant figures from the decline of imperial rule to the global present. Drawing on a range of case studies from contemporary cinema, including the films of Michael Haneke, Claire Denis, Horace Ovcy'nd Stephen Frears, Guha also considers their world cinema status in light of their reconfiguration of established forms of filmmaking, from modernism to social realism. An illuminating analysis of London and Paris in world cinema from the vantage point of migrant mobilities, From Empire to the World explores the ramifications of this historical shift towards the global, one that pertains in equal measure to cityscapes, their representation as world cinema texts, and to the rise of world cinema discourse within film studies itself.

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

Decolonization in Germany

The Roman Noir in Post-war French Culture

Masculine Singular

Women and the Public Sphere in the Age of the French Revolution

Migrant London and Paris in the Cinema

Historical Trauma, National Cinema, and the Modern Horror Film

Empire de L'éphémère

This is the first book-length study to analyse and problematize the notion of literary texts as 'sites of memory' with regard to the representation of the Algerian War of Independence (1954–62), and memories of it, in the work of French authors of Algerian origin. The book considers a primary corpus spanning over forty literary texts published between 1981 and 2012, analysing the extent to which texts are able to collect diverse and apparently competing memories, and in the process present the heterogeneous nature of memories of the Algerian War. By seeing the relationship between former colonizer and colonized subject takes place, the book contributes to ongoing debates surrounding the contested place of narratives of empire in French collective memory, and the ambiguous place of immigrants from the former colonies and their children in dominant definitions of French identity.

Leading sexuality scholars explore queer lives and cultures in the first full post-war decade through an array of sources and a range of perspectives. Drawing out the particularities of queer cultures from the Finland and New Zealand to the UK and the USA, this collection rethinks preconceptions of the 1950s and pinpoints some of its legacies.

The films of the New French Extremity have been reviled by critics but adored by fans and filmmakers. Known for graphically brutal depictions of sex and violence, the subgenre emerged from the French art-house scene in the late 1990s and became a cult phenomenon, eventually merging into the horror genre where it became associated with American torture porn. Decidedly French in flavor, the films seek to reveal the dark side of French society. This book provides an in-depth study of New French Extremity, focusing on such films as Trouble Every Day (2001) and the social implications of cinematic cruelty presented not as "violent films" but as "films about violence."

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 France was simultaneously to 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 culture" – that has allowed a 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 also

interested in issues of comparatism as well as colonial and postcolonial culture and identity.

German Cinema and the Global Imaginary, 1945 to the Present

The Cosmopolitan Screen

Democracy in What State?

Visceral Horror and National Identity

Queer 1950s

From Empire to the World

Media, Literature, and the Law

When Germany lost its colonial empire after the Great War, many Germans were unsure how to understand this transition. They were the first Europeans to experience complete colonial loss, an event which came as Germany also wrestled with wartime collapse and foreign occupation. In this book the author considers how Germans experienced this change from imperial power to postcolonial nation. This work examines what the loss of the colonies meant to Germans, and it analyzes how colonialist categories took on new meanings in Germany's -post-colonial- period. Poley explores a varied collection of materials that ranges from the stories of popular writer Hanns Heinz Ewers to the novels, essays, speeches, pamphlets, posters, and archival materials of nationalist groups in the occupied Rhineland to show how decolonization affected Germans. When the relationships between metropole and colony were suddenly severed, Germans were required to reassess many things: nation and empire, race and power, sexuality and gender, economics and culture.

Jacques Tati is widely regarded as one of the greatest postwar European filmmakers. He made innovative and challenging comedies while achieving international box office success and attaining a devoted following. In *Play Time*, Malcolm Turvey examines Tati's unique comedic style and evaluates its significance for the history of film and modernism. Turvey argues that Tati captured elite and general audiences alike by combining a modernist aesthetic with slapstick routines, gag structures, and other established traditions of mainstream film comedy. Considering films such as *Monsieur Hulot's Holiday* (1953), *Mon Oncle* (1958), *Play Time* (1967), and *Traffic* (1971), Turvey shows how Tati drew on the rich legacy of comic silent film while modernizing its conventions in order to encourage his viewers to adopt a playful attitude toward the modern world. Turvey also analyzes Tati's sardonic view of the bourgeoisie and his complex and multifaceted satire of modern life. Tati's singular and enduring achievement, Turvey concludes, was to translate the democratic ideals of the postwar avant-garde into mainstream film comedy, crafting a genuinely popular modernism. Richly illustrated with images from the director's films, *Play Time* offers an illuminating and original understanding of Tati's work.

In France as elsewhere in recent years, legislative debates over single-parent households, same-sex unions, new reproductive technologies, transsexuality, and other challenges to long-held assumptions about the structure of family and kinship relations have been deeply divisive. What strikes many as uniquely French, however, is the extent to which many of these discussions—whether in legislative chambers, courtrooms, or the mass media—have been conducted in the frequently abstract vocabularies of anthropology and psychoanalysis. In this highly original book, Camille Robcis seeks to explain why and how academic discourses on kinship have intersected and overlapped with political debates on the family—and on the nature of French republicanism itself. She focuses on the theories of Claude Lévi-Strauss and Jacques Lacan, both of whom highlighted the interdependence of the sexual and the social by positing a direct correlation between kinship and socialization. Robcis traces how their ideas gained recognition not only from French social scientists but also from legislators and politicians who relied on some of the most obscure and difficult concepts of structuralism to enact a series of laws concerning the family. Lévi-Strauss and Lacan constructed the heterosexual family as a universal trope for social and psychic integration, and this understanding of the family at the root of intersubjectivity coincided with the role that the family has played in modern French law and public policy. The Law of Kinship contributes to larger conversations about the particularities of French political culture, the nature of sexual difference, and the problem of reading and interpretation in intellectual history.

Reclaiming the legacy of the Paris Commune for the twenty-first century Kristin Ross's highly acclaimed work on the thought and culture of the Communist uprising of 1871 resonates with the motivations and actions of contemporary protest, which has found its most powerful expression in the reclamation of public space. Today's concerns—internationalism, education, the future of labor, the status of art, and ecological theory and practice—frame and inform her carefully researched restaging of the words and actions of individual Communards. This original analysis of an event and its centrifugal effects brings to life the workers in Paris who became revolutionaries, the significance they attributed to their struggle, and the elaboration and continuation of their thought in the encounters that transpired between the insurrection's survivors and supporters like Marx, Kropotkin, and William Morris. The Paris Commune was a laboratory of political invention, important simply and above all for, as Marx reminds us, its own "working existence." Communal Luxury allows readers to revisit the intricate workings of an extraordinary experiment.

Shocking Representation

The Emergence of Social Space

Toward a Sociology of Algorithms

Domestic service in twentieth-century Britain

Why Are There Still Creationists?

The New Military Urbanism

Explores German cinema's enthusiasm for and anxiety about the blurring of postwar cultural boundaries

Fast Cars, Clean BodiesDecolonization and the Reordering of French CultureMIT Press

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Cities and cultural history asks *Japan's postwar insularity for granted, rarely acknowledging the role of Cold War concerns in the shaping of Japanese society and culture. Nuclear anxiety, polarized ideologies, gendered tropes of nationhood, and new myths of progress, among other developments, profoundly transformed Japanese literature, criticism, and art during this era and fueled the country's desire to recast itself as a democratic nation and culture. By revealing the pivotal events, iconic figures, and crucial texts of Japan's postwar history (1953), Mon Ocle (1958), Play Time (1967), and Traffic (1971), Turvey shows how Tati drew on the rich legacy of comic silent film while modernizing its conventions in order to encourage his viewers to adopt a playful attitude toward the modern world. Turvey also analyzes Tati's sardonic view of the bourgeoisie and his complex and multifaceted satire of modern life. Tati's singular and enduring achievement, Turvey concludes, was to translate the democratic ideals of the postwar avant-garde into mainstream film comedy, crafting a genuinely popular modernism. Richly illustrated with images from the director's films, Play Time offers an illuminating and original understanding of Tati's work.*

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Duden asserts that the most basic biological and medical terms that we use to describe our own bodies—male and female, healthy or sick—are cultural constructions. To illustrate this, she delves into records of an 18th-century German physician who documented the medical histories of 1,800 women of all ages and backgrounds, often in their own words.

The Woman Beneath the Skin

Jacques Tati and Comedic Modernism

Human Evolution and the Ancestors

The Algerian War in French/Algerian Writing

May '68 and Its Afterlives

The Political Imaginary of the Paris Commune

Knowing Their Place

During the high days of modernization fever, among the many disorienting changes Germans experienced in the Weimar Republic was an unprecedented mingling of consumption and identity: increasingly, what one bought signaled who one was. Exemplary of this volatile dynamic was the era's burgeoning motorcycle culture. With automobiles largely a luxury of the upper classes, motorcycles complexly symbolized masculinity and freedom, embodying a widespread desire to embrace progress as well as profound anxieties over the course of social transformation. Through its richly textured account of the motorcycle as both icon and commodity, The Book's Wheels teases out the intricacies of gender and class in the Weimar years. Includes bibliographical references and index.

Cities are the new battleground of our increasingly urban world. From the slums of the global South to the wealthy financial centers of the West, Cities Under Siege traces the spread of political violence through the sites, spaces, infrastructure and symbols of the world's rapidly expanding metropolitan areas. Drawing on a wealth of original research, Stephen Graham shows how Western militaries and security forces now perceive all urban terrain as a conflict zone inhabited by lurking shadow enemies. Urban inhabitants have become targets that need to be continually tracked, scanned and controlled. Graham examines the transformation of Western armies into high-tech urban counter-insurgency forces. He looks at the militarization and surveillance of international borders, the end of 'security' concerns to suppress democratic dissent, and the enacting of legislation to suspend civilian law. In doing so, he reveals how the New Military Urbanism permeates the entire fabric of urban life, from subway and transport networks harnessed with high-tech 'command and control' systems to the insidious militarization of a popular culture corrupted by the all-pervasive discourse of 'terrorism.'

Historians have traditionally seen domestic service as an obsolete or redundant sector from the middle of the twentieth century. Knowing Their Place challenges this by linking the early twentieth-century employment of maids and cooks to later practices of employing au pairs, mothers' help, and cleaners. Lucy Delap tells the story of lives and labour within British homes, from great houses to suburbs and slums, and charts the interactions of servants and employers along with the intense controversies and emotions they inspired. Knowing Their Place also examines the employment of men and migrant workers, as well as the role of laughter and erotic desire in shaping domestic service. The memory of domestic service and the role of the past in shaping and mediating the present is examined through heritage and television sources, from Upstairs, Downstairs to The 1900 House. Drawing from advice manuals, magazines, novels, cinema, memoirs, feminist tracts, and photographs, this fascinating book points to new directions in cultural history through its engagement in innovative areas such as the history of emotions and cultural memory. Through its attention to the contemporary rise in the employment of domestic workers, Knowing Their Place sets modern Britain in a new and compelling historical context.

Play Time

Appellation Wine and the Transformation of France

Cities Under Siege

Literary Sites of Memory

Rimbaud and the Paris Commune

Wasting, Systems, and Power

Men and Women of the English Middle Class 1780–1850

Architecture and Film looks at the ways architecture and architects are treated on screen and, conversely, how these depictions filter and shape the ways we understand the built environment. It also examines the significant effect that the film industry has had on the American public's perception of urban, suburban, and rural spaces. Contributors to this collection of essays come from a wide range of disciplines. Nancy Levinson from Harvard Design Magazine writes on how films from The Fountainhead to Jungle Fever have depicted architects. Eric Rosenberg from Tufts University looks at how architecture and spatial relations shape the Beatles films A Hard Day's Night, Help!, and Let It Be. Joseph Rosa, curator at the National Building Museum, discusses why modern domestic architecture in recent Hollywood films such as The Ice Storm, L. A. Confidential, and The Big Lebowski has become synonymous with unstable inhabitants. I. D. Magazine writer Peter Hall discusses the history of film titling, focusing on the groundbreaking work of Saul Bass and Maurice Binder. Edited by Peter Lamster examines the role of urbanism of the Star Wars trilogy. The collection also includes the voices of those from within the film industry, who are uniquely able to provide a "behind the scenes" perspective: film Edited by Bob Eisenhardt comments on the making of Concert of Wills, a documentary on the construction of the Getty Museum; and Robert Kraft focuses on his work as a location director for Diane Keaton's upcoming film about Los Angeles. Also included are interviews with David Rockwell, architect of numerous Planet Hollywood restaurants worldwide and designer of a new hall to host the Academy Awards ceremony; Kyle Kooper, who created title sequences for Seven and Mission Impossible; and motion picture art director Jan Roelfs, whose credits include Gattaca, Orlando, and Little Women.

We commonly think of society as made of and by humans, but with the proliferation of machine learning and AI technologies, this is clearly no longer the case. Billions of automated systems tacitly contribute to the social construction of reality by drawing algorithmic distinctions between the visible and the invisible, the relevant and the irrelevant, the likely and the unlikely – on and beyond platforms. Drawing on the work of Pierre Bourdieu, this book develops an original sociology of algorithms as social agents, actively participating in social life. Through a wide range of examples, Massimo Airolli shows how society shapes algorithmic code, and how this culture in the context of the "black box" of the code in the culture, shaping society in turn. The "machine habitus" is the generative mechanism at work throughout myriads of feedback loops linking humans with artificial social agents, in the context of digital infrastructures and pre-digital social structures. Machine Habitus will be of great interest to students and scholars in sociology, media and cultural studies, science and technology studies and information technology, and to anyone interested in the growing role of algorithms and AI in our social and cultural life. Burgundy, Bordeaux, Champagne. The names of these and other French regions bring to mind time-honored winemaking practices. Yet the link between wine and place, in French history, is not a given. In The Sober Revolution, Joseph Bohling inverts our understanding of French wine history by revealing a modern connection between wine and place, one with profound ties to such diverse and sometimes unlikely issues as alcoholism, drunk driving, regional tourism, Algeria's independence from French rule, and integration into the European Economic Community. In the 1930s, cheap, mass-produced wines from the Languedoc region of southern France and French Algeria dominated French markets. Artisanal wine producers, worried about the impact of these "inferior" products on the reputation of their wine, created a system of regional appellation labeling to force the industry in their favor by linking quality to the place of origin. At the same time, the loss of Algeria, once the world's largest wine exporter, forced the industry to rethink wine production. Over several decades, appellation producers were joined by technocrats, public health activists, tourism boosters, and other dynamic economic actors who blamed cheap industrial wine for hindering efforts to modernize France. Today, scholars, food activists, and wine enthusiasts see the appellation system as a counterweight to globalization and industrial food. But, as The Sober Revolution reveals, French efforts to localize wine and integrate into global markets were not antagonistic but instead mutually dependent. The time-honored winemaking practices that we associate with a pastoral vision of traditional France were in fact a strategy deployed by the wine industry to meet the challenges and opportunities of the post-1945 international economy. France's luxury wine producers were more market savvy than we realize.

Social capital is a principal concept across the social sciences and has readily entered into mainstream discourse. In short, it is popular. However, this popularity has taken its toll. Social capital suffers from a lack of consensus because of the varied ways it is measured, defined, and deployed by different researchers. It has been put to work in ways that stretch and confuse its conceptual value, blurring the lines between networks, trust, civic engagement, and any type of collaborative action. This clear and concise volume presents the diverse theoretical approaches of scholars from Marx, Coleman, and Bourdieu to Putnam, Fukuyama, and Lin, carefully analyzing their commonalities and differences. Joonmo Son categorizes this wealth of work according to whether its focus is on the necessary preconditions for social capital, its structural basis, or its production. He distinguishes between individual and collective social capital (from shared resources of a personal network to pooled assets of a whole society), and interrogates the practical impact social capital has had in various policy areas (from health to economic development). Social Capital will be of immense value to readers across the social sciences and practitioners in relevant fields seeking to understand this mercurial concept.

The Wretched of the Earth

Weimar Narratives of Colonial Loss and Foreign Occupation

The Devil's Wheels

Colonial al-Andalus

Architecture and Film

Dark Fictions

Travel in Twentieth-Century French and Francophone Cultures

Family Fortunes has become a seminal text in class and gender history. Published to wide critical acclaim in 1987, its influence in the field continues to be extensive. It has cast new light on the perception of middle-class society and gender relations between 1780 and 1850. This revised edition contains a substantial new introduction, placing the original survey in its historiographical context. **Leonore Davidoff** and **Catherine Hall** evaluate the readings their text has received and broaden their study by taking into account recent developments and shifts in the field. They apply current perceptions of history to their original project, and see new motives and meanings emerge that reinforce their argument.

A roman à clef about racism, identity, and bohemian living amidst the tensions and violence of Algerian War-era France, and one of the earliest published accounts of the Paris massacre of 1961. As a teenager, Simeon Brown lost an eye in a racist attack, and this young African American journalist has lived in his native Philadelphia in a state of agonizing tension ever since. After a violent encounter with white sailors, Simeon makes up his mind to move to Paris, known as a safe haven for black artists and intellectuals, and before long he is under the spell of the City of Light, where he can do as he likes and go where he pleases without fear. Through Babe, another black American émigré, he makes new friends, and soon he has fallen in love with a Polish actress who is a concentration camp survivor. At the same time, however, Simeon begins to suspect that Paris is hardly the racial wonderland he imagined: The French government is struggling to suppress the revolution in Algeria, and Algerians are regularly stopped and searched, beaten, and arrested by the French police, while much worse is to come, it will turn out, in response to the protest march of October 1961. Through his friendship with Hossein, an Algerian radical, Simeon realizes that he can no longer remain a passive spectator to French injustice. He must decide where his true loyalties lie.

In this provocative interdisciplinary essay, Joan B. Landes examines the impact on women of the emergence of a new, bourgeois organization of public life in the eighteenth century. She focuses on France, contrasting the role and representation of women under the Old Regime with their status during and after the Revolution. Basing her work on a wide reading of current historical scholarship, Landes draws on the work of Habermas and his followers, as well as on recent theories of representation, to re-create public-sphere theory from a feminist point of view. Within the extremely personal and patriarchal political culture of Old Regime France, elite women wielded surprising influence and power, both in the court and in salons. Urban women of the artisanal class often worked side by side with men and participated in many public functions. But the Revolution, Landes asserts, relegated women to the home, and created a rigidly gendered, essentially male, bourgeois public sphere. The formal adoption of universal rights actually silenced public women by emphasizing bourgeois conceptions of domestic virtue. In the first part of this book, Landes links the change in women's roles to a shift in systems of cultural representation. Under the absolute monarchy of the Old Regime, political culture was represented by the personalized iconic imagery of the father/king. This imagery gave way in bourgeois thought to a more symbolic system of representation based on speech, writing, and the law. Landes traces this change through the art and writing of the period. Using the works of Rousseau and Montesquieu as examples of the passage to the bourgeois theory of the public sphere, she shows how such concepts as universal reason, law, and nature were rooted in an ideologically sanctioned order of gender difference and separate public and private spheres. In the second part of the book, Landes discusses the discourses on women's rights and on women in society authored by Condorcet, Wollstonecraft, Gouges, Tristan, and Comte within the context of these new definitions of the public sphere. Focusing on the period after the execution of the king, she asks who got to be included as the People when men and women demanded that liberal and republican principles be carried to their logical conclusion. She examines women's roles in the revolutionary process and relates the birth of modern feminism to the silencing of the politically influential women of the Old Regime court and salon and to women's expulsion from public participation during and after the Revolution.

The sixtieth anniversary edition of Frantz Fanon's landmark text, now with a new introduction by Cornel West First published in 1961, and reissued in this sixtieth anniversary edition with a powerful new introduction by Cornel West, Frantz Fanon's *The Wretched of the Earth* is a masterful and timeless interrogation of race, colonialism, psychological trauma, and revolutionary struggle, and a continuing influence on movements from Black Lives Matter to decolonization. A landmark text for revolutionaries and activists, *The Wretched of the Earth* is an eternal touchstone for civil rights, anti-colonialism, psychiatric studies, and Black consciousness movements around the world. Alongside Cornel West's introduction, the book features critical essays by Jean-Paul Sartre and Homi K. Bhabha. This sixtieth anniversary edition of Fanon's most famous text stands proudly alongside such pillars of anti-colonialism and anti-racism as Edward Said's *Orientalism* and *The Autobiography of Malcolm X*.

The Sober Revolution

The Persistence of Diversity

Literature, Ethics, and Decolonization in Postwar France

Anthropology, Psychoanalysis, and the Family in France

A Doctor's Patients in Eighteenth-century Germany