

# Algeria Cuts Women And Representation 1830 To The

**French Colonial Fascism** S. Kalman.2013-10-02 This study investigates the various extreme-rightist leagues in Algeria, with particular attention to certain key themes, among them the rabid xenophobia directed at the Jewish population and local Muslims. It demonstrates that fascism helped to construct a racial hierarchy to preserve European hegemony and a pool of cheap labor.

**Hybrid Anxieties** C. L. Quinan.2020-12 Situated at the crossroads of queer theory and postcolonial studies, *Hybrid Anxieties* analyzes the intertwined and composite aspects of identities and textual forms in the wake of the French-Algerian War (1954-1962). C. L. Quinan argues that the war precipitated a dynamic in which a contestation of hegemonic masculinity occurred alongside a production of queer modes of subjectivity, embodiment, and memory that subvert norms. Innovations in literature and cinema were also directly impacted by the long and difficult process of decolonization, as the war provoked a rethinking of politics and aesthetics. The novels, films, and poetry analyzed in *Hybrid Anxieties* trace this imbrication of content and form, demonstrating how a postwar fracturing had both salutary and injurious effects, not only on bodies and psyches but also on artistic forms. Adopting a queer postcolonial perspective, *Hybrid Anxieties* adds a new impulse to the question of how to rethink hegemonic notions of gender, sexuality, and nationality, thereby opening up new spaces for considering the redemptive and productive possibilities of negotiating life in a postcolonial context. Without losing sight of the trauma of this particularly violent chapter in history, *Hybrid Anxieties* proposes a new kind of hybridity that, however anxious and anticipatory, emphasizes the productive forces of a queer desire to deconstruct teleological relationships between past, present, and future.

**Gendered Violence and Human Rights in Black World Literature and Film** Naomi Nkealah,Obioma Nnaemeka.2021-03-30 This book investigates how the intersection between gendered violence and human rights is depicted and engaged with in Africana literature and films. The rich and multifarious range of film and literature emanating from Africa and the diaspora provides a fascinating lens through which we can understand the complex consequences of gendered violence on the lives of women, children and minorities. Contributors to this volume examine the many ways in which gendered violence mirrors, expresses, projects and articulates the larger phenomenon of human rights violations in Africa and the African diaspora and how, in turn, the discourse of human rights informs the ways in which we articulate, interrogate, conceptualise and interpret gendered violence in literature and film. The book also shines a light on the linguistic contradictions and ambiguities in the articulation of gendered violence in private spaces and war. This book will be essential reading for scholars, critics, feminists, teachers and students seeking solid grounding in exploring gendered violence and human rights in theory and practice.

**Algeria Revisited** Rabah Aissaoui,Claire Eldridge.2017-03-09 On 5 July 1962, Algeria became an independent nation, bringing to an end 132 years of French colonial rule. *Algeria Revisited* provides an opportunity to critically re-examine the colonial period, the iconic war of decolonisation that brought it to an end and the enduring legacies of these years. Given the apparent centrality of violence in this history, this volume asks how we might re-imagine conflict so as to better understand its forms and functions in both the colonial and postcolonial eras. It considers the constantly shifting balance of power between different groups in Algeria and how these have been used to re-fashion colonial relationships. Turning to the postcolonial period, the book explores the challenges Algerians have faced as they have sought to forge an identity as an independent postcolonial nation and how has this process been represented. The roles played by memory and forgetting are highlighted as part of the ongoing efforts by both Algeria and France to grapple with the complex legacies of their prolonged and tumultuous relationship. This interdisciplinary volume

sheds light on these and other issues, offering new insights into the history, politics, society and culture of modern Algeria and its historical relationship with France.

**A Companion to Modern African Art** Gitti Salami, Monica Blackmun Visona. 2013-12-24 Offering a wealth of perspectives on African modern and Modernist art from the mid-nineteenth century to the present, this new Companion features essays by African, European, and North American authors who assess the work of individual artists as well as exploring broader themes such as discoveries of new technologies and globalization. A pioneering continent-based assessment of modern art and modernity across Africa Includes original and previously unpublished fieldwork-based material Features new and complex theoretical arguments about the nature of modernity and Modernism Addresses a widely acknowledged gap in the literature on African Art

**States of Emergency** Stephen Morton. 2013-02-04 This book examines how violent anti-colonial struggles and the legal, military and political techniques used by colonial governments to contain them have been imagined in literature and law. Case studies examined include Ireland, India, South Africa, Algeria, Kenya, Israel-Palestine, Iraq, Afghanistan and Northern Pakistan.

**Decolonizing Memory** Jill Jarvis. 2021-05-10 The magnitude of the legal violence exercised by the French to colonize and occupy Algeria (1830-1962) is such that only aesthetic works have been able to register its enduring effects. In *Decolonizing Memory* Jill Jarvis examines the power of literature to provide what demographic data, historical facts, and legal trials have not in terms of attesting to and accounting for this destruction. Taking up the unfinished work of decolonization since 1962, Algerian writers have played a crucial role in forging historical memory and nurturing political resistance—their work helps to make possible what state violence has rendered almost unthinkable. Drawing together readings of multilingual texts by Yamina Mechakra, Waciny Laredj, Zahia Rahmani, Fadhma Aïth Mansour Amrouche, Assia Djebar, and Samira Negrouche alongside theoretical, juridical, visual, and activist texts from both Algeria's national liberation war (1954-1962) and war on civilians (1988-1999), this book challenges temporal and geographical frameworks that have implicitly organized studies of cultural memory around Euro-American reference points. Jarvis shows how this literature rewrites history, disputes state authority to arbitrate justice, and cultivates a multilingual archive for imagining decolonized futures.

**The Franco-Algerian War through a Twenty-First Century Lens** Nicole Beth Wallenbrock. 2020-02-20 The Franco-Algerian War (1954-62) remains a powerful international symbol of Third Worldism and the finality of Empire. Through its nuanced analysis of the war's depiction in film, *The Franco-Algerian War through a Twenty-First Century Lens* locates an international reckoning with history that both condemns and exonerates past generations. Algerian and French production partnerships—such as *Hors-la-loi* (Outside the Law, Rachid Bouchareb, 2010) and *Loubia Hamra* (Bloody Beans, Narimane Mari, 2013)—are one of several ways citizens collaborate to unearth a shared history and its legacy. Nicole Beth Wallenbrock probes cinematic discourse to shed new light on topics including: the media revelation of torture and atomic bomb tests; immigration's role in the evolution of the war's meaning; and the complex relationship of the intertwined film cultures. The first chapter summarizes the Franco-Algerian War in 20th-century film, thus grounding subsequent queries with Algeria's moudjahid or freedom-fighter films and the French new wave's perceived disinterest in the conflict. This book is an invaluable resource for scholars seeking to understand cinema's role in re-evaluating war and reconstructing international memory.

**Transnational Feminist Perspectives on Terror in Literature and Culture** Basuli Deb. 2014-11-13 This book offers a transnational feminist response to the gender politics of torture and terror from the viewpoint of populations of color who have come to be associated with acts of terror. Using the War on Terror in Afghanistan and Iraq, this book revisits other such racialized wars in Palestine, Guatemala, India, Algeria, and South Africa. It draws widely on postcolonial literature, photography, films, music, interdisciplinary arts, media/new media, and activism, joining the larger conversation about human rights by addressing the problem of a pervasive public misunderstanding of terrorism conditioned by a foreign and domestic policy perspective. Deb provides an alternative

understanding of terrorism as revolutionary dissent against injustice through a postcolonial/transnational lens. The volume brings counter-terror narratives into dialogue with ideologies of gender, race, ethnicity, nationality, class, and religion, addressing the situation of women as both perpetrators and targets of torture, and the possibilities of a dialogue between feminist and queer politics to confront securitized regimes of torture. This book explores the relationship in which social and cultural texts stand with respect to legacies of colonialism and neo-imperialism in a world of transnational feminist solidarities against postcolonial wars on terror.

**Women's Lives around the World [4 volumes]** Susan M. Shaw, Nancy Staton Barbour, Patti Duncan Ph.D., Kryn Freehling-Burton Ph.D., Jane Nichols. 2018-01-04 Providing an in-depth look at the lives of women and girls in approximately 150 countries, this multivolume reference set offers readers transnational and postcolonial analysis of the many issues that are critical to the success of women and girls. For millennia, women around the world have shouldered the responsibility of caring for their families. But in recent decades, women have emerged as a major part of the global workforce, balancing careers and family life. How did this change happen? And how are societies in developing countries responding and adapting to women's newer roles in society? This four-volume encyclopedia examines the lives of women around the world, with coverage that includes the education of girls and teens; the key roles women play in their families, careers, religions, and cultures; how issues for women intersect with colonialism, transnationalism, feminism, and established norms of power and control. Organized geographically, each volume presents detailed entries about the lives of women in particular countries. Additionally, each volume offers sidebars that spotlight topics related to women and girls in specific regions or focus on individual women's lives and contributions. Primary source documents include sections of countries' constitutions that are relevant to women and girls, United Nations resolutions and national resolutions regarding women and girls, and religious statements and proclamations about women and girls. The organization of the set enables readers to take an in-depth look at individual countries as well as to make comparisons across countries.

Humor and Power in Algeria, 1920 to 2021 Elizabeth M. Perego. 2023-11-07 In times of peace as well as conflict, humor has served Algerians as a tool of both unification and division. Humor has also assisted Algerians of various backgrounds and ideological leanings with engaging critically in power struggles throughout the country's contemporary history. By analyzing comedic discourse in various forms (including plays, jokes, and cartoons), *Humor and Power in Algeria, 1920 to 2021* demonstrates the globally informed and creative ways that civilians have made sense of moments of victory and loss through humor. Using oral interviews and media archives in Arabic, French, and Tamazight, Elizabeth M. Perego expands on theoretical debates about humor as a tool of resistance and explores the importance of humor as an instrument of war, peace, and social memory, as well as a source for retracing volatile, contested pasts. *Humor and Power in Algeria, 1920 to 2021* reveals how Algerians have harnessed humor to express competing visions for unity in a divided colonial society, to channel and process emotions surrounding a brutal war of decolonization and the forging of a new nation, and to demonstrate resilience in the face of a terrifying civil conflict.

**France and the Visual Arts Since 1945** Catherine Dossin. 2019-01-01 Taking on the myth of France's creative exhaustion following World War II, this collection of essays brings together an international team of scholars, whose research offers English readers a rich and complex overview of the place of France and French artists in the visual arts since 1945. Addressing a wide range of artistic practices, spanning over seven decades, and using different methodologies, their contributions cover ground charted and unknown. They introduce greater depth and specificity to familiar artists and movements, such as Lettrism, Situationist International or Nouveau Réalisme, while bringing to the fore lesser known artists and groups, including GRAPUS, the Sociological Art Collective, and Nicolas Schöffer. Collectively, they stress the political dimensions and social ambitions of the art produced in France at the time, deconstruct the traditional geography of the French art world, and highlight the multiculturalism of the French art scene that resulted from its colonial past and the constant flux of artistic travels and migrations. Ultimately, the book contributes

to a story of postwar art in which France can be inscribed not as a main or sub chapter, but rather as a vector in the wider constellation of modern and contemporary art.

*Algerian national cinema* Guy Austin.2021-06-15 This topical and innovative study is the first book on Algerian cinema to be published in English since the 1970s. At a time when North African and Islamic cultures are of increasing political significance, Algerian National Cinema presents a dynamic, detailed and up to date analysis of how film has represented this often misunderstood nation. Algerian National Cinema explores key films from *The Battle of Algiers* (1966) to *Mascarades* (2007). Introductions to Algerian history and to the national film industry are followed by chapters on the essential genres and themes of filmmaking in Algeria, including films of anti-colonial struggle, representations of gender, Berber cinema, and filming the 'black decade' of the 1990s. This thoughtful and timely book will appeal to all interested in world cinemas, in North African and Islamic cultures, and in the role of cinema as a vehicle for the expression of contested identities. By the author of the critically-acclaimed *Contemporary French Cinema*.

Contesting Views Edward Welch,Joseph McGonagle.2013-04-30 This study investigates how relations between France and Algeria have been represented and contested through visual means since the outbreak of the Algerian War in 1954.

**Colonial Continuities and Decoloniality in the French-Speaking World** Sarah Arens,Nicola Frith,Jonathan Lewis,Rebekah Vince.2024-02-06 This volume pays tribute to the work of Professor Kate Marsh (1974-2019), an outstanding scholar whose research covered an extraordinarily wide range of interests and approaches, encompassing the history of empire, literature, politics and cultural production across the Francophone world from the eighteenth to the twenty-first century. Each of the chapters within engages with a different aspect of Marsh's interest in French colonialism and the entanglements of its complex afterlives — whether it be her interest in the longevity of imperial rivalries; loss and colonial nostalgia; exoticism and the female body; decolonization and the ends of empire; the French colonial imagination; the policing of racialized bodies; or anti-colonial activism and resistance. As well as reflecting the geographical and intellectual breadth of Marsh's research, the volume demonstrates how her work continues to resonate with emerging scholarship around decoloniality, transcolonial mobilities and anti-colonial resistance in the Francophone world. From French India to Algeria and from the Caribbean to contemporary France, this collection demonstrates the persistent relevance of Marsh's scholarship to the histories and legacies of empire, while opening up conversations about its implications for decolonial approaches to imperial histories and the future of Francophone Postcolonial Studies.

Transnationalism and Resistance: Experience and Experiment in Women's Writing Adele Parker,Stephenie Young.2013 This study presents a unique collection of essays which focus on the relationships among form, aesthetics, and transnational women's writing produced in recent years. The essays in this volume treat literary works from diverse cultures and geographies, concentrating on the intersections of theory and literature. This results in a wide spectrum of identities and texts - including the work of Swedish poet Aase Berg, the Indian translation market, the Chicana novel, creative non-fiction by Croatian writer Dubravka Ugrešić, and multilingual hybrid texts by Theresa Hak Kyung Cha - in order to provide a framework for an overarching theory of transnationalism as it interacts with newer paradigms of gendered identity and the new forms of literature to which they contribute. *Transnationalism and Resistance* offers a multifaceted approach to transnational studies and constitutes a cogent analysis of the ways in which women's writing informs contemporary global literary Production. This volume is of interest for scholars in women's studies, literature, the social sciences, cultural studies and all other fields that take an interest in writing that addresses contemporary global issues.

**Landscapes of Realism** Svend Erik Larsen,Steen Bille Jørgensen,Margaret R. Higonnet.2022-03-15 Few literary phenomena are as elusive and yet as persistent as realism. While it responds to the perennial impulse to use literature to reflect on experience, it also designates a specific set of literary and artistic practices that emerged in response to Western modernity. *Landscapes of Realism* is a two-volume collaborative interdisciplinary investigation of this vast territory, bringing

together leading-edge new criticism on the realist paradigms that were first articulated in nineteenth-century Europe but have since gone on globally to transform the literary landscape. Tracing the manifold ways in which these paradigms are developed, discussed and contested across time, space, cultures and media, this second volume shows in its four core essays and twenty-four case studies four major pathways through the landscapes of realism: The psychological pathways focusing on emotion and memory, the referential pathways highlighting the role of materiality, the formal pathways demonstrating the dynamics of formal experiments, and the geographical pathways exploring the worlding of realism through the encounters between European and non-European languages from the nineteenth century to the present. This volume is part of a book set which can be ordered at a special discount:

*Learning to See: The Meanings, Modes and Methods of Visual Literacy* Michael Heitkemper-Yates, Katarzyna Kaczmarczyk. 2019-01-04

**The Algerian War in Film Fifty Years Later, 2004-2012** Anne Donadey. 2020-10-07 The Algerian War in Film Fifty Years Later, 2004-2012 examines the cultural, political, and aesthetic significance of narrative films made during the fiftieth-anniversary period of the war, between 2004 and 2012. This period was a fruitful one, in which film became a central medium generating varied representations of the war, and Anne Donadey argues that the fiftieth-anniversary film production contributed to France's move from a period of the return of the repressed to one of difficult anamnesis. Donadey provides a close analysis of twenty narrative films made during this period on both side of the Mediterranean, observing that while some films continue to center on the point of view of only one stake-holding group, a number of films open up new opportunities for multicultural French audiences to envision the war through the eyes of Algerian characters on-screen, and other films bring memories from various groups together in thoughtful synthesis that represent the complexity of the situation. Donadey takes this analysis a step further to analyze what types of gendered representations emerge in these films, given the important participation of Algerian women in the revolutionary war. Scholars of Francophone studies, film, women's studies, and history will find this book particularly useful.

*Front Cover Iconography and Algerian Women's Writing* Pamela A. Pears. 2015-10-29 This book is situated between studies of the material object of the book and Algerian women's writing. It examines the iconographic depictions on book covers of three of the most studied francophone writers today, Assia Djebar, Nina Bouraoui, and Malika Mokeddem, among others, and shows how these covers have controlled the reception and interpretation of Algerian women's writing.

**Gender, Nationalism, and War** Matthew Evangelista. 2011-02-24 Virginia Woolf famously wrote 'as a woman I have no country', suggesting that women had little stake in defending countries where they are considered second-class citizens, and should instead be forces for peace. Yet women have been perpetrators as well as victims of violence in nationalist conflicts. This unique book generates insights into the role of gender in nationalist violence by examining feature films from a range of conflict zones. In *The Battle of Algiers*, female bombers destroy civilians while men dress in women's clothes to prevent the French army from capturing and torturing them. *Prisoner of the Mountains* shows a Chechen girl falling in love with her Russian captive as his mother tries to rescue him. Providing historical and political context to these and other films, Matthew Evangelista identifies the key role that economic decline plays in threatening masculine identity and provoking the misogynistic violence that often accompanies nationalist wars.

**Panic and Mourning** Daniela Agostinho, Elisa Antz, Cátia Ferreira. 2012-10-30 'Panic' and 'mourning' are two pivotal constructs that often emerge and interplay under circumstances of conflict, violence, crisis, and catastrophe, both natural and man-made. Whereas panic tends to crop up during the experience of violent events, mourning, on the other hand, relates to the aftermath of a brutal disruption and to the way humans try to make sense of it retrospectively. Conversely, violent events can leave a thread of panic in their aftermath, while mourning can be unsettled, interrupted or even refuelled by another catastrophic incident. From an international and inter-disciplinary outlook, this volume wishes to address questions at the interface of panic and mourning and their impact on

practices in literature, media, and the arts. Since violent events take place within cultures that will draw from their traditions, memories and systems of beliefs in order to process them, the authors of this book aim precisely at discussing the effects of calamity upon the cultural structure and the way literary, artistic and media practices not only reproduce individual and collective anxieties but also generate knowledge and reshape the cultural formation within which they emerge.

*Algeria Cuts* Ranjana Khanna.2008 *Algeria Cuts* discusses the figure of woman, both under colonial rule in Algeria and within the postcolonial independent nation-state. It is an interdisciplinary project that spans fine art, film, colonial and legal policy, manifestos, prose fiction, and theoretical and philosophical texts concerning the relationship between France and Algeria. Khanna investigates gendered representation, identification, and justice, and in the process, calls into question the ways in which conventional disciplinary frameworks foreclose certain avenues of reflection while foregrounding others. *Algeria Cuts* seeks to understand Algeria and Algerian women as a philosophical site that facilitates an understanding of justice and the pursuit of feminism.

**Islam and Postcolonial Discourse** Esra Mirze Santesso,James McClung.2017-01-27 Largely, though not exclusively, as a legacy of the 2001 attack on the World Trade Center, Islamic faith has become synonymous in many corners of the media and academia with violence, which many believe to be its primary mode of expression. The absence of a sophisticated recognition of the wide range of Islamic subjectivities within contemporary culture has created a void in which misinterpretations and hostilities thrive. Responding to the growing importance of religion, specifically Islam, as a cultural signifier in the formation of a postcolonial self, this multidisciplinary collection is organized around contested terms such as secularism, Islamopolitics, female identity, and Islamophobia. The overarching goal of the contributors is to facilitate a deeper understanding of the full range of experiences within Islam as well as the figure of the Muslim, thus enabling a new set of questions about religion's role in shaping postcolonial identity.

*From Outlaw to Rebel* Meryem Belkaïd.2023-01-31 This book analyzes the rise of socially and politically engaged Algerian documentaries, created in the period immediately following the end of the Algerian civil war (1991-1999). It uses case studies to highlight the works of four Algerian filmmakers, and devotes a chapter to each: Malek Bensmaïl, Hassen Ferhani, Djamel Kerkar, and Karim Sayad. The book makes visible productions that have been overlooked not only in distribution circuits but also within academia, and examines the political significance and the esthetic power of some of the most influential Algerian documentaries produced since the 2000s.

**Remembering French Algeria** Amy L. Hubbell.2015-06-01 Colonized by the French in 1830, Algeria was an important French settler colony that, unlike its neighbors, endured a lengthy and brutal war for independence from 1954 to 1962. The nearly one million Pieds-Noirs (literally "black-feet") were former French citizens of Algeria who suffered a traumatic departure from their homes and discrimination upon arrival in France. In response, the once heterogeneous group unified as a community as it struggled to maintain an identity and keep the memory of colonial Algeria alive. *Remembering French Algeria* examines the written and visual re-creation of Algeria by the former French citizens of Algeria from 1962 to the present. By detailing the preservation and transmission of memory prompted by this traumatic experience, Amy L. Hubbell demonstrates how colonial identity is encountered, reworked, and sustained in Pied-Noir literature and film, with the device of repetition functioning in these literary and visual texts to create a unified and nostalgic version of the past. At the same time, however, the Pieds-Noirs' compulsion to return compromises these efforts. Taking Albert Camus's *Le Mythe de Sisyphe* and his subsequent essays on ruins as a metaphor for Pied-Noir identity, this book studies autobiographical accounts by Marie Cardinal, Jacques Derrida, Hélène Cixous, and Leïla Sebbar, as well as lesser-known Algerian-born French citizens, to analyze movement as a destabilizing and productive approach to the past.

**Dream Factories of a Former Colony** José B. Capino.2010

*Memory and Complicity* Debarati Sanyal.2015-03-02 Since World War II, French and Francophone literature and film have repeatedly sought not to singularize the Holocaust as the paradigm of historical trauma but rather to connect its memory with other memories of violence, namely that of

colonialism. These works produced what Debarati Sanyal calls a “memory-in-complicity” attuned to the gray zones that implicate different regimes of violence across history as well as those of different subject positions such as victim, perpetrator, witness, and reader/spectator. Examining a range of works from Albert Camus, Primo Levi, Alain Resnais, and Jean-Paul Sartre to Jonathan Littell, Assia Djebar, Giorgio Agamben, and Boualem Sansal, *Memory and Complicity* develops an inquiry into the political force and ethical dangers of such implications, contrasting them with contemporary models for thinking about trauma and violence and offering an extended meditation on the role of aesthetic form, especially allegory, within acts of transhistorical remembrance. What are the political benefits and ethical risks of invoking the memory of one history in order to address another? What is the role of complicity in making these connections? How does complicity, rather than affect based discourses of trauma, shame and melancholy, open a critical engagement with the violence of history? What is it about literature and film that have made them such powerful vehicles for this kind of connective memory work? As it offers new readings of some of the most celebrated and controversial novelists, filmmakers, and playwrights from the French-speaking world, *Memory and Complicity* addresses these questions in order to reframe the way we think about historical memory and its political uses today.

**Our fighting sisters** Natalya Vince.2015-08-01 Between 1954 and 1962, Algerian women played a major role in the struggle to end French rule in one of the twentieth century’s most violent wars of decolonisation. This is the first in-depth exploration of what happened to these women after independence in 1962. Based on new oral history interviews with women who participated in the war in a wide range of roles, from urban bombers to members of the rural guerrilla support network, it explores how female veterans viewed the post-independence state and its multiple discourses on ‘the Algerian woman’ in the fifty years following 1962. It also examines how these former combatants’ memories of the anti-colonial conflict intertwine with, contradict or coexist alongside the state-sponsored narrative of the war constructed after independence. Making an original contribution to debates about gender, nationalism and memory, this book will appeal to students and scholars of history and politics.

(Re)Framing Women in Post-Millennial Afghanistan, Pakistan, and Iran Rachel Gregory Fox.2022-03-30 This book critically examines the representational politics of women in post-millennial Afghanistan, Pakistan, and Iran across a range of literary, visual, and digital media. Introducing the conceptual model of remediated witnessing, the book contemplates the ways in which meaning is constructed, deconstructed, and reconstructed as a consequence of its (re)production and (re)distribution. In what ways is information re framed? The chapters in this book therefore analyse the reiterative processes via which Afghan, Pakistani, and Iranian women are represented in a range of contemporary media. By considering how Muslim women have been exploited as part of neo-imperial, state, and patriarchal discourses, the book charts possible—and unexpected—routes via which Muslim women might enact resistance. What is more, it asks the reader to consider how they, themselves, embody the role of witness to these resistant subjectivities, and how they might do so responsibly, with empathy and accountability.

**Representing Algerian Women** Edward John Still.2019-01-14 This monograph explores the ways in which canonical Francophone Algerian authors, writing in the late-colonial period (1945–1962), namely Kateb Yacine, Mohammed Dib, Mouloud Feraoun, Mouloud Mammeri and Assia Djebar, approached the representation of Algerian women through literature. The book initially argues that a masculine domination of public fields of representation in Algeria contributed to a postcolonial marginalization of women as public agents. However, it crucially also argues that the canonical writers of the period, who were mostly male, both textually acknowledged their inability to articulate the experiences and subjectivity of the feminine Other and deployed a remarkable variety of formal and conceptual innovations in producing evocations of Algerian femininity that subvert the structural imbalance of masculine symbolic hegemony. Though it does not shy from investigating those aspects of its corpus that produce ideologically conditioned masculinist representations, the book chiefly seeks to articulate a shared reluctance concerning representativity, a pessimism

regarding the revolution's capacity to deliver change for women, and an omnipresent subversion of masculine subjectivity in its canonical texts.

Narrating Postcolonial Arab Nations Lindsey Moore.2017-10-30 Narrating Postcolonial Arab Nations significantly enhances the interface between postcolonial literary studies and the hitherto understudied Arab world. Lindsey Moore brings together canonical and less familiar Arab novels and memoirs from the last half century to consider colonial continuities and consequences. Literary narratives are shown to oppose repressive versions of nationalism and to track desire lines toward more hospitable nations. The literatures discussed in this book enable a deeper historical understanding of twenty-first century Arab uprisings and their aftermaths. The book analyzes four rich sites of literary production: Egypt, Algeria, Lebanon, and Palestine. Moore explores ways in which authors critique particular nation-state formations and decolonizing histories, engage the general problematic of 'the nation', and redefine, repurpose, and transcend national literary canons. Chapter One contrasts Egyptian literary representations of popular revolt with official revolutionary discourse. Chapter Two addresses the enduring legacy of anti-colonial violence in Algeria and the place of Albert Camus in its literature. Chapter Three uses narratives of gender violence on the Beirut front line to reveal the divisibility and intersectional identity politics of postcolonial nation-states. Chapter Four emphasizes ways in which Palestinian memoirs insist upon remembering towards a postcolonial future. The book provides detailed analysis of literary narratives by Etel Adnan, Rabih Alameddine, Alaa al-Aswany, Rachid Boudjedra, Albert Camus, Rashid al-Daïf, Assia Djebar, Ghada Karmi, Naguib Mahfouz, Jean Said Makdisi, Edward Said, Boualem Sansal, Raja Shehadeh, Miral al-Tahawy, and Latifa al-Zayyat. It is an indispensable volume for students and scholars of Postcolonial, Arab, and World literatures.

**Historicizing Colonial Nostalgia** P. Lorcin.2011-12-15 Comparative study of the writings and strategies of European women in two colonies, French Algeria and British Kenya, during the twentieth century. Its central theme is women's discursive contribution to the construction of colonial nostalgia.

*The Violence of the Image* Liam Kennedy,Caitlin Patrick.2020-09-13 Photography has visualized international relations and conflicts from the midnineteenth century onwards and continues to be an important medium in framing the worlds of distant, suffering others. Although photojournalism has been challenged in recent decades, claims that it is dead are premature. *The Violence of the Image* examines the roles of image producers and the functions of photographic imagery in the documentation of wars, violent conflicts and human rights issues; tackling controversial ideas such as 'witnessing', the making of appeals based on displays of human suffering and the much-cited concept of 'compassion fatigue'. In the twenty-first century, the advent of digital photography, camera phones and socialmedia platforms has altered the relationship between photographers, the medium and the audience- as well as contributing to an ongoing blurring of the boundaries between news and entertainment and professional and amateur journalism. *The Violence of the Image* explores how new vernacular and artistic modes of photographic production articulate international friction.This innovative, timely book makes a major contribution to discussions about the power of the image in conflict.

Algeria in Others' Languages Anne-Emmanuelle Berger.2002 For decades the superimposition of languages in Algeria has had growing cultural and political consequences. The relations between identity and language, already complicated before independence, became all the more entangled after 1962 when the new state imposed standard Arabic as the sole national language. The vernacular brand of Arabic spoken by the majority of the population--as well as Berber, spoken by an important minority--were denied legitimacy. Moreover, French, the colonial language, continued to be important all the while that its position changed. The violence that ensued in the late 1980s cannot be fully understood without considering the politics of language. This timely book is devoted to Algeria's linguistic predicament and the underlying disagreements over notions of identity, power, and belonging.What problems arise when a new national language is adopted by a postcolonial state? How does the status of the former colonial language change? What becomes of the original

mother tongue(s) of the populace? The authors of *Algeria in Others' Languages* address these questions as they explore the historical, cultural, and philosophical significance of language in Algeria, and its relation to issues of politics and gender. Their topics range from analyses of political violence to the status of the principal of evidence in the legal system to the place of Francophonie in the 1990s. The authors represent the fields of literature, history, sociology, sociolinguistics, and postcolonial and gender studies; some are also historical players in Algeria's linguistic debates.

*A Companion to African Cinema* Kenneth W. Harrow, Carmela Garritano. 2018-09-17 An authoritative guide to African cinema with contributions from a team of experts on the topic *A Companion to African Cinema* offers an overview of critical approaches to African cinema. With contributions from an international panel of experts, the Companion approaches the topic through the lens of cultural studies, contemporary transformations in the world order, the rise of globalization, film production, distribution, and exhibition. This volume represents a new approach to African cinema criticism that once stressed the sociological and sociopolitical aspects of a film. The text explores a wide range of broad topics including: cinematic economics, video movies, life in cinematic urban Africa, reframing human rights, as well as more targeted topics such as the linguistic domestication of Indian films in the Hausa language and the importance of female African filmmakers and their successes in overcoming limitations caused by gender inequality. The book also highlights a comparative perspective of African videoscapes of Southern Nigeria, Ethiopia, and Côte d'Ivoire and explores the rise of Nairobi-based Female Filmmakers. This important resource: Puts the focus on critical analyses that take into account manifestations of the political changes brought by neocolonialism and the waning of the cold war Explores Examines the urgent questions raised by commercial video about globalization Addresses issues such as funding, the acquisition of adequate production technologies and apparatuses, and the development of adequately trained actors Written for film students and scholars, *A Companion to African Cinema* offers a look at new critical approaches to African cinema.

*Epidemic Empire* Anjuli Fatima Raza Kolb. 2021-02-09 Terrorism is a cancer, an infection, an epidemic, a plague. For more than a century, this metaphor has figured insurgent violence as contagion in order to contain its political energies. In *Epidemic Empire*, Anjuli Fatima Raza Kolb shows that this trope began in responses to the Indian Mutiny of 1857 and tracks its tenacious hold through 9/11 and beyond. The result is the first book-length study to approach the global War on Terror from a postcolonial literary perspective. Raza Kolb assembles a diverse archive from colonial India, imperial Britain, French and independent Algeria, the postcolonial Islamic diaspora, and the neoimperial United States. Anchoring her book are studies of four major writers in the colonial-postcolonial canon: Rudyard Kipling, Bram Stoker, Albert Camus, and Salman Rushdie. Across these sources, she reveals the tendency to imagine anticolonial rebellion, and Muslim insurgency specifically, as a virulent form of social contagion. Exposing the long history of this broken but persistent narrative, *Epidemic Empire* is a major contribution to the rhetorical history of our present moment.

**Spectacles of Blood** Swaralipi Nandi, Esha Chatterjee. 2014-03-11 This book places itself at the nexus of current issues of violence, masculinity and power in the postcolonial context and its representation in its films in challenging, normalising, or contesting these major concerns of our times. The essays address the interplay of critical and theoretical insights both from literature and social studies in analysing the films based on societal violence in postcolonial cultures: be it in the context of sophisticated terrorism, suicide bombings, the underworld, any organised crime, mob violence etc. The writers look at the the dynamics of the representation of these issues as cinematic plots and techniques. They draw attention to the affective value of the films in generating and foregrounding the questions of feelings invoked by the onscreen violence, and the impact of this emotive state on the issues of national and cosmopolitan identity formation. Together, the essays enrich both literary studies and social studies with a nuanced borrowing and intermixing of their primary texts and modes of interpretation. This new collection of essays, thus, brings together, in one volume, the interplay of critical and theoretical insights from Literature, Sociology and Media

Studies. Published by Zubaan.

*A Companion to Feminist Art* Hilary Robinson, Maria Elena Buszek. 2019-06-27 Original essays offering fresh ideas and global perspectives on contemporary feminist art. The term 'feminist art' is often misused when viewed as a codification within the discipline of Art History—a codification that includes restrictive definitions of geography, chronology, style, materials, influence, and other definitions inherent to Art Historical and museological classifications. Employing a different approach, *A Companion to Feminist Art* defines 'art' as a dynamic set of material and theoretical practices in the realm of culture, and 'feminism' as an equally dynamic set of activist and theoretical practices in the realm of politics. Feminist art, therefore, is not a simple classification of a type of art, but rather the space where feminist politics and the domain of art-making intersect. The Companion provides readers with an overview of the developments, concepts, trends, influences, and activities within the space of contemporary feminist art—in different locations, ways of making, and ways of thinking. Newly-commissioned essays focus on the recent history of and current discussions within feminist art. Diverse in scope and style, these contributions range from essays on the questions and challenges of large sectors of artists, such as configurations of feminism and gender in post-Cold War Europe, to more focused conversations with women artists on Afropean decoloniality. Ranging from discussions of essentialism and feminist aesthetics to examinations of political activism and curatorial practice, the Companion informs and questions readers, introduces new concepts and fresh perspectives, and illustrates just how much more there is to discover within the realm of feminist art. Addresses the intersection between feminist thinking and major theories that have influenced art theory. Incorporates diverse voices from around the world to offer viewpoints on global feminisms from scholars who live and work in the regions about which they write. Examines how feminist art intersects with considerations of collectivity, war, maternal relationships, desire, men, and relational aesthetics. Explores the myriad ways in which the experience of inhabiting and perceiving aged, raced, and gendered bodies relates to feminist politics in the art world. Discusses a range of practices in feminism such as activism, language, education, and different ways of making art. The intersection of feminist art-making and feminist politics are not merely components of a unified whole, they sometimes diverge and divide. *A Companion to Feminist Art* is an indispensable resource for artists, critics, scholars, curators, and anyone seeking greater strength on the subject through informed critique and debate.

Arabic Literature for the Classroom Mushin J al-Musawi. 2017-04-21 14. The politics of perception in post-revolutionary Egyptian cinema -- Reel revolutions -- Notes -- Bibliography -- PART III: Text -- 15. Teaching the maqâmât in translation -- Maqâmât and translation -- Teaching the maqâmât -- Conclusion -- Notes -- 16. Ibn Hazm: Friendship, love and the quest for justice -- Notes -- Bibliography -- 17. The Story of Zahra and its critics: Feminism and agency at war -- Notes -- Bibliography -- 18. The Arabic frame tale and two European offspring -- Introduction -- The 1001 Nights -- The Book of Kalîla wa-Dimna -- The Maqâmât -- The Book of Good Love -- The Canterbury Tales -- Conclusion -- Notes -- Bibliography -- 19. Teaching the Arabian Nights -- The fourteenth-century manuscript -- The translator as producer -- A translation venture in a classroom -- Galland's translation in context -- Entry into the French milieu -- The twentieth century: how different? -- In world literature: a comparative sketch before and after -- Notes -- Bibliography -- Afterword: Teaching Arabic literature, Columbia University, May 2010 -- Index

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