

Black Venus Sexualized Savages Primal Fears And Primitive Narratives In French

Black Venus 2010 Deborah Willis 2010-01-08 Analyzing contemporaneous and contemporary works that re-imagine the "Hottentot Venus."

Fathers, Daughters, and Slaves Doris Y. Kadish 2012 *Fathers, Daughters, and Slaves* explores the unique contribution by French women writers to Haitian politics and culture during the early nineteenth century, when Haiti was on the verge of reestablishing slavery and when class, race, and gender identities were being renegotiated. It offers in-depth readings of works by Germaine de Staël, Claire de Duras, and Marceline Desbordes-Valmore, as well as two lesserknown but important writers, Charlotte Dard and Sophie Doin, all of whom were writers living in France commenting on Haiti from afar, and all of whom were staunch opponents of slavery. Exploring the similarities between the works of these French women and twentieth and twenty-first-century francophone texts, it offers a much-needed new voice to the exploration of colonial fiction, Caribbean writing, romanticism, and feminism, undercutting the neat distinctions between the cultures of France and its colonies, as well as nineteenth- and twentieth-century writing.

The Modern Woman Revisited Whitney Chadwick 2003 Between the two world wars, Paris served as the setting for unparalleled freedom for expatriate as well as native-born French women, who enjoyed unprecedented access to education and opportunities to participate in public, artistic and intellectual life. Many of these women—including Colette, Tamara de Lempicka, Sonia Delaunay, Djuna Barnes, Augusta Savage, and Lee Miller—made lasting contributions to art and literature.

Black Europe and the African Diaspora Darlene Clark Hine
2023-12-11 The presence of Blacks in a number of European societies has drawn increasing interest from scholars, policymakers, and the general public. This interdisciplinary and multi-disciplinary collection penetrates the multifaceted Black presence in Europe, and, in so doing, complicates the notions of race, belonging, desire, and identities assumed and presumed in revealing portraits of Black experiences in a European context. In focusing on contemporary intellectual currents and themes, the contributors theorize and re-imagine a range of historical and contemporary issues related to the broader questions of blackness, diaspora, hegemony, transnationalism, and "Black Europe" itself as lived and perceived realities. Contributors are Allison Blakely, Jacqueline Nassy Brown, Tina Campt, Fred Constant, Alessandra Di Maio, Philomena Essed, Terri Francis, Barnor Hesse, Darlene Clark Hine, Dienke Hondius, Eileen Julien, Trica Danielle Keaton, Kwame Nimako, Tiffany Ruby Patterson, T. Denean Sharpley-Whiting, Stephen Small, Tyler Stovall, Alexander G. Weheliye, Gloria Wekker, and Michelle M. Wright.

Beyond the Slave Narrative Deborah Jenson 2012-01-01 The Haitian Revolution has generated responses from commentators in fields ranging from philosophy to historiography to twentieth-century literary and artistic studies. But what about the written work produced at the time, by Haitians? This book is the first to present an account of a specifically Haitian literary tradition in the Revolutionary era. *Beyond the Slave Narrative* shows the emergence of two strands of textual innovation, both evolving from the new revolutionary consciousness: the remarkable political texts produced by Haitian revolutionary leaders Toussaint Louverture and Jean-Jacques Dessalines, and popular Creole poetry from anonymous courtesans in Saint-Domingue's libertine culture. These textual forms, though they differ from each other, both demonstrate the increasing cultural autonomy and literary voice of non-white populations in the colony at the

time of revolution. Unschooling generals and courtesans, long presented as voiceless, are at last revealed to be legitimate speakers and authors. These Haitian French and Creole texts have been neglected as a foundation of Afro-diasporic literature by former slaves in the Atlantic world for two reasons: because they do not fit the generic criteria of the slave narrative (which is rooted in the autobiographical experience of enslavement); and because they are mediated texts, relayed to the print-cultural Atlantic domain not by the speakers themselves, but by secretaries or refugee colonists. These texts challenge how we think about authorial voice, writing, print culture, and cultural autonomy in the context of the formerly enslaved, and demand that we reassess our historical understanding of the Haitian Independence and its relationship to an international world of contemporary readers.

Ourika 2014-08-01 John Fowles presents a remarkable translation of a nineteenth-century work that provided the seed for his acclaimed novel *The French Lieutenant's Woman* and that will astonish and haunt modern readers. Based on a true story, Claire de Duras's *Ourika* relates the experiences of a Senegalese girl who is rescued from slavery and raised by an aristocratic French family during the time of the French Revolution. Brought up in a household of learning and privilege, she is unaware of her difference until she overhears a conversation that suddenly makes her conscious of her race--and of the prejudice it arouses. From this point on, *Ourika* lives her life not as a French woman but as a black woman who feels "cut off from the entire human race." As the Reign of Terror threatens her and her adoptive family, *Ourika* struggles with her unusual position as an educated African woman in eighteenth-century Europe. A best-seller in the 1820s, *Ourika* captured the attention of Duras's peers, including Stendhal, and became the subject of four contemporary plays. The work represents a number of firsts: the first novel set in Europe to have a black heroine; the first French literary work

narrated by a black female protagonist; and, as Fowles points out in the foreword to his translation, "the first serious attempt by a white novelist to enter a black mind."

Italian Colonialism Jacqueline Andall 2005 The essays in this volume explore the ways in which the Italian colonial experience continues to be relevant, despite the extent to which forgetting colonialism became an integral part of Italian culture and national identity.

French Civilization and Its Discontents Tyler Edward Stovall 2003 *French Civilization and Its Discontents: Nationalism, Colonialism, Race* explores the ways in which considerations of difference, especially colonialism, post-colonialism, and race, have shaped French culture and French studies in the modern era. Rejecting traditional assimilationist notions of French national identity, contributors to this groundbreaking volume demonstrate how literature, history and other aspects of what is considered French civilization have been shaped by processes of creolization and differentiation.

Decolonizing the Republic Félix F. Germain 2016-07-01

Decolonizing the Republic is a conscientious discussion of the African diaspora in Paris in the post-World War II period. This book is the first to examine the intersection of black activism and the migration of Caribbeans and Africans to Paris during this era and, as Patrick Manning notes in the foreword, successfully shows how "black Parisians—in their daily labors, weekend celebrations, and periodic protests—opened the way to 'decolonizing the Republic,' advancing the respect for their rights as citizens." Contrasted to earlier works focusing on the black intellectual elite, *Decolonizing the Republic* maps the formation of a working-class black France. Readers will better comprehend how those peoples of African descent who settled in France and fought to improve their socioeconomic conditions changed the French perception of Caribbean and African identity, laying the foundation for contemporary black activists to deploy a new

politics of social inclusion across the demographics of race, class, gender, and nationality. This book complicates conventional understandings of decolonization, and in doing so opens a new and much-needed chapter in the history of the black Atlantic.

Black Cultural Traffic Harry Justin Elam 2005-12-02 Black Cultural Traffic traces how blackness travels globally in performance, engaging the work of an international and interdisciplinary mix of scholars, critics, and practicing artists.

At Home in Our Sounds Rachel Anne Gillett 2021 "At Home in Our Sounds: Music, Race, and Cultural Politics in Interwar Paris shows how and why music became part of the social changes Europe faced in the aftermath of World War One. It focuses on the story of black music in Paris and the people who created it, enjoyed it, criticised it and felt at home when they heard it. African Americans, French Antilleans, and French West Africans wrote, danced, sang, and acted politically in response to the heightened visibility of racial difference in Paris during this era. They were consumed with questions that continue to resonate today. Could one be black and French? Was black solidarity more important than national and colonial identity? How could French culture include the experiences and contributions of Africans and Antilleans? From highly educated women, like the Nardal sisters of Martinique, to the working black musicians performing in crowded nightclubs at all hours, *At Home in Our Sounds* gives a fully rounded view of black reactions to jazz in interwar Paris. It places that phenomenon in its historic and political context, and in doing so shows how music and music-making formed a vital terrain of cultural politics. It shows how music-making brought people together around pianos, on the dancefloor, and through reading and gossip, but it did not erase the political and regional and national differences between them. It shows that many found a home in Paris but did not always feel at home. This book reveals these dimensions of music-making, race, and cultural politics in interwar Paris"--

The Black Populations of France

The Color of Liberty Sue Peabody 2003-06-30 France has long defined itself as a color-blind nation where racial bias has no place. Even today, the French universal curriculum for secondary students makes no mention of race or slavery, and many French scholars still resist addressing racial questions. Yet, as this groundbreaking volume shows, color and other racial markers have been major factors in French national life for more than three hundred years. The sixteen essays in *The Color of Liberty* offer a wealth of innovative research on the neglected history of race in France, ranging from the early modern period to the present. *The Color of Liberty* addresses four major themes: the evolution of race as an idea in France; representations of "the other" in French literature, art, government, and trade; the international dimensions of French racial thinking, particularly in relation to colonialism; and the impact of racial differences on the shaping of the modern French city. The many permutations of race in French history—as assigned identity, consumer product icon, scientific discourse, philosophical problem, by-product of migration, or tool in empire building—here receive nuanced treatments confronting the malleability of ideas about race and the uses to which they have been put. Contributors. Leora Auslander, Claude Blanckaert, Alice Conklin, Fred Constant, Laurent Dubois, Yaël Simpson Fletcher, Richard Fogarty, John Garrigus, Dana Hale, Thomas C. Holt, Patricia M. E. Lorcin, Dennis McEnnerney, Michael A. Osborne, Lynn Palermo, Sue Peabody, Pierre H. Boulle, Alyssa Goldstein Sepinwall, Tyler Stovall, Michael G. Vann, Gary Wilder

Bricktop's Paris T. Denean Sharpley-Whiting 2015-02-01 Tells the fascinating story of African American women who traveled to France to seek freedom of expression. During the Jazz Age, France became a place where an African American woman could realize personal freedom and creativity, in narrative or in performance, in clay or on canvas, in life and in love. These

women were participants in the life of the American expatriate colony, which included F. Scott Fitzgerald, Gertrude Stein, and Cole Porter, and they commingled with bohemian avant-garde writers and artists like Picasso, Breton, Colette, and Matisse. Bricktop's Paris introduces the reader to twenty-five of these women and the city they encountered. Following this nonfiction account, T. Denean Sharpley-Whiting provides a fictionalized autobiography of Ada "Bricktop" Smith, which brings the players from the world of nonfiction into a Paris whose elegance masks a thriving underworld. "Bricktop's Paris vibrantly recreates and reimagines the fascinating world of Jazz Age Paris by placing black women at the center of the story. T. Denean Sharpley-Whiting gives us a valuable new perspective on Ada "Bricktop" Smith, giving her the prominence usually attributed to Josephine Baker. She also provides detailed portraits of other singers, musicians, writers, and artists who left America for the French capital. Written with enthusiasm and insight, Bricktop's Paris underscores the importance of women to transatlantic black modernity." — Tyler Stovall, author of Paris Noir: African Americans in the City of Light "Bricktop's Paris is a remarkable feat. Sharpley-Whiting's book is a woman's story about dreaming and making dreams happen. It is a political story, a story about migration, and re-creation. It is a dazzling account of bold women reshaping their lives as New Women/Modern Women and black women in Europe. A woman's place is not only viewed in the sphere of domesticity through Sharpley-Whiting's writing, she also reimagines the complexity of life far away from home and on stage, in the studio, and in the nightclub. She captures their spirit and desires and walks us through this history arm and arm, singing, writing, dancing, and making art. I fell in love with these women as I empathized with their struggles, some of them I knew through other writings but through Sharpley-Whiting I felt as if I knew them intimately as they made their lives count some fifty years after Reconstruction. She restores their voices and their

bodies and makes them present for the contemporary reader. Brilliant! □ □ Deborah Willis, author of *Posing Beauty: African American Images from the 1890s to the Present* □ Bricktop's Paris is a marvelous book that further consolidates Sharpley-Whiting's record of pioneering research, a meticulous archeological excavation of the artistic, cultural, political, and social contributions made by African American women in Paris during the interwar years. This was a period that increasingly linked racial advocacy with colonial emancipation and during which African American women achieved unprecedented levels of creative and personal freedom while shaping broader conversations on identity and race. Bricktop's Paris promises to inspire a new generation of researchers and will become an incontrovertible point of reference in assessing the intellectual history of the era. □ □ Dominic Thomas, Madeleine L. Letessier Professor of French and Francophone Studies, University of California, Los Angeles

Venus in the Dark Janell Hobson 2013-10-18 Western culture has long been fascinated by black women, but a history of enslavement and colonial conquest has variously labeled black women's bodies as "exotic" and "grotesque." In this remarkable cultural history of black female beauty, Janell Hobson explores the enduring figure of the "Hottentot Venus." In 1810, Saartjie Baartman was taken from South Africa to Europe, where she was put on display at circuses, salons, and museums and universities as the "Hottentot Venus." The subsequent legacy of representations of black women's sexuality—from Josephine Baker to Serena Williams to hip-hop and dancehall videos—continues to refer back to this persistent icon. This book analyzes the history of critical and artistic responses to this iconography by black women in contemporary photography, film, literature, music, and dance.

The Norton Anthology of Theory and Criticism Leitch, Vincent B. 2018-06-11 The gold standard anthology for anyone who wants to

understand the development and current state of literary theory. Offering 191 pieces by 157 authors, *The Norton Anthology of Theory and Criticism, Third Edition*, is more comprehensive and more varied in its selection than any other anthology. Forty-eight NEW selections—concentrated mostly on the twentieth and twenty-first centuries—make the book not only the best overview of the history of theory, but also a remarkably up-to-date portrait of the state of theory today.

Moving Performances Jeanne Schepher 2016-12-13 Fabulous yet fierce, imperious yet impetuous, boss yet bitchy—divas are figures of paradox. Their place in culture is equally contradictory, as they are simultaneously venerated and marginalized, hailed as timeless but then frequently forgotten or exhumed as cult icons by future generations. Focusing on four early twentieth-century divas—Aida Overton Walker, Loïe Fuller, Libby Holman, and Josephine Baker—who were icons in their own time, *Moving Performances* considers what their past and current reception reveals about changing ideas of race and gender. Jeanne Schepher examines how iconicity can actually work to the diva's detriment, reducing her to a fetish object, a grotesque, or a figure of nostalgia. Yet she also locates more productive modes of reception that reach to revive the diva's moving performances, imbuing her with an affective afterlife. As it offers innovative theorizations of performance, reception, and affect, *Moving Performances* also introduces readers to four remarkable women who worked as both cultural producers and critics, deftly subverting the tropes of exoticism, orientalism, and primitivism commonly used to dismiss women of color. Rejecting iconic depictions of these divas as frozen in a past moment, Schepher vividly demonstrates how their performances continue to inspire ongoing movements.

Tropics of Haiti Marlene Daut 2015 The Haitian Revolution (1791-1804) was an event of international significance. Here is a literary history of those events, Haiti's war of independence is

examined through the eyes of its actual and imagined participants, observers, survivors, and cultural descendants.

Working Bodies Linda McDowell 2011-07-22 Through a series of case studies of low-status interactive and embodied servicing work, *Working Bodies* examines the theoretical and empirical nature of the shift to embodied work in service-dominated economies. Defines 'body work' to include the work by service sector employees on their own bodies and on the bodies of others Sets UK case studies in the context of global patterns of economic change Explores the consequences of growing polarization in the service sector Draws on geography, sociology, anthropology, labour market studies, and feminist scholarship

Globalization and Race Kamari Maxine Clarke 2006 Kamari Maxine Clarke and Deborah A. Thomas argue that a firm grasp of globalization requires an understanding of how race has constituted, and been constituted by, global transformations. Focusing attention on race as an analytic category, this state-of-the-art collection of essays explores the changing meanings of blackness in the context of globalization. It illuminates the connections between contemporary global processes of racialization and transnational circulations set in motion by imperialism and slavery; between popular culture and global conceptions of blackness; and between the work of anthropologists, policymakers, religious revivalists, and activists and the solidification and globalization of racial categories. A number of the essays bring to light the formative but not unproblematic influence of African American identity on other populations within the black diaspora. Among these are an examination of the impact of "black America" on racial identity and politics in mid-twentieth-century Liverpool and an inquiry into the distinctive experiences of blacks in Canada. Contributors investigate concepts of race and space in early-twenty-first century Harlem, the experiences of trafficked Nigerian sex workers in Italy, and the persistence of race in the purportedly

non-racial language of the "New South Africa." They highlight how blackness is consumed and expressed in Cuban timba music, in West Indian adolescent girls' fascination with Buffy the Vampire Slayer, and in the incorporation of American rap music into black London culture. Connecting race to ethnicity, gender, sexuality, nationality, and religion, these essays reveal how new class economies, ideologies of belonging, and constructions of social difference are emerging from ongoing global transformations. Contributors. Robert L. Adams, Lee D. Baker, Jacqueline Nassy Brown, Tina M. Campt, Kamari Maxine Clarke, Raymond Codrington, Grant Farred, Kesha Fikes, Isar Godreau, Ariana Hernandez-Reguant, Jayne O. Ifekwunigwe, John L. Jackson Jr., Oneka LaBennett, Naomi Pabst, Lena Sawyer, Deborah A. Thomas

Races on Display Dana S. Hale 2008-03-27 While European commerce in race was substantial, the colonial trade in ideas of race was highly profitable as well. Looking at official propaganda and commercial representations in France during the Third Republic, this book explores the way the French increased the value of their racial identity at home at the expense of their colonized brothers and sisters. The French did not create the identity-effacing stereotypes of Africans, Arabs, and Indochinese. Instead they refined or remolded these images, and as they did so they redefined and remolded their images of themselves. Focusing on world's fairs, colonial expositions, and mundane manufacturers' trademarks, Races on Display shows not only the prevalence of racial stereotypes, but also how complex these representations prove to be.

Vénus Noire Robin Mitchell 2020 Even though there were relatively few people of color in postrevolutionary France, images of and discussions about black women in particular appeared repeatedly in a variety of French cultural sectors and social milieus. In Vénus Noire, Robin Mitchell shows how these literary and visual depictions of black women helped to shape the

country's postrevolutionary national identity, particularly in response to the trauma of the French defeat in the Haitian Revolution. Vénius Noire explores the ramifications of this defeat in examining visual and literary representations of three black women who achieved fame in the years that followed. Sarah Baartmann, popularly known as the Hottentot Venus, represented distorted memories of Haiti in the French imagination, and Mitchell shows how her display, treatment, and representation embodied residual anger harbored by the French. Ourika, a young Senegalese girl brought to live in France by the Maréchal Prince de Beauvau, inspired plays, poems, and clothing and jewelry fads, and Mitchell examines how the French appropriated black female identity through these representations while at the same time perpetuating stereotypes of the hypersexual black woman. Finally, Mitchell shows how demonization of Jeanne Duval, longtime lover of the poet Charles Baudelaire, expressed France's need to rid itself of black bodies even as images and discourses about these bodies proliferated. The stories of these women, carefully contextualized by Mitchell and put into dialogue with one another, reveal a blind spot about race in French national identity that persists in the postcolonial present.

Ethnic Minority Women's Writing in France Claire Mouflard
2020-11-17 In *Ethnic Minority Women's Writing in France*, Mouflard argues that the identity politics surrounding the immigration discourse of early twenty-first century France were reflected in the marketing and editing practices of the Metropole's key publishers, specifically with regards to non-white French women's literature. Echoing the utopic "Black-Blanc-Beur" model of integration which surfaced during the 1998 soccer World Cup, select publishers fashioned unofficial literary categories based on neocolonial racial and gender stereotypes, either lauding integrated "Beur" authors or exploiting "Black" political dissenters. Concurrently, metropolitan women writers in their autobiographies, autofictions, and manifestoes,

problematized notions of French multiculturalism and literary hierarchies, thereby exposing the dangers of utopian thinking. Mouflard ultimately reveals that the absence of the Franco-Vietnamese identity from the “Black-Blanc-Beur” paradigm enabled authors of Southeastern Asian origin to establish themselves outside of the era’s reductive multicultural utopia, within a realm directly adjacent to *littérature française*, if not in a newly-designed, truly multicultural French literature category. Overall, Mouflard’s research highlights the discrepancies between France’s official discourse on immigration, and the actual identity formation processes created by the institutions and exploited by influential publishers, in the years leading to the historic 2005 banlieue civil unrest.

Sex, Sea, and Self Jacqueline Couti 2021-10-15 *Sex, Sea, and Self* reassesses the place of the French Antilles and French Caribbean literature within current postcolonial thought and visions of the Black Atlantic. Using a feminist lens, this study examines neglected twentieth-century French texts by Black writers from Martinique and Guadeloupe, making the analysis of some of these texts available to readers of English for the first time. This interdisciplinary study of female and male authors reconsiders their political strategies and the critical role of French creoles in the creation of their own history. This approach recalibrates overly simplistic understandings of the victimization and alienation of French Caribbean people. In the systems of cultural production under consideration, sexuality constitutes an instrument of political and cultural consciousness in the chaotic period between 1924 and 1948. Studying sexual imagery constructed around female bodies demonstrates the significance of agency and the legacy of the past in cultural resistance and political awareness. *Sex, Sea, and Self* particularly highlights Antillean women intellectuals’ theoretical contributions to Caribbean critical theory. Therefore, this analysis illuminates debates on the multifaceted and conflicted relationships between

France and its overseas departments and expands ideas of nationhood in the Black Atlantic and the Americas.

The Josephine Baker Critical Reader Mae G. Henderson

2017-06-09 Star of stage and screen, cultural ambassador, civil rights and political activist—Josephine Baker was defined by the various public roles that made her 50-year career an exemplar of postmodern identity. Her legacy continues to influence modern culture more than 40 years after her death. This new collection of essays interprets Baker's life in the context of modernism, feminism, race, gender and sexuality. The contributors focus on various aspects of her life and career, including her performances and public reception, civil rights efforts, the architecture of her unbuilt house, and her modern-day "afterlife."

The Anatomy of Blackness Andrew S. Curran 2011-09-19

This volume examines the Enlightenment-era textualization of the Black African in European thought. Andrew S. Curran rewrites the history of blackness by replicating the practices of eighteenth-century readers. Surveying French and European travelogues, natural histories, works of anatomy, pro- and anti-slavery tracts, philosophical treatises, and literary texts, Curran shows how naturalists and philosophes drew from travel literature to discuss the perceived problem of human blackness within the nascent human sciences. He also describes how a number of now-forgotten anatomists revolutionized the era's understanding of black Africans and charts the shift of the slavery debate from the moral, mercantile, and theological realms toward that of the "black body" itself. In tracing this evolution, he shows how blackness changed from a mere descriptor in earlier periods into a thing to be measured, dissected, handled, and often brutalized. "A definitive statement on the complex, painful, and richly revealing topic of how the major figures of the French Enlightenment reacted to the enslavement of black Africans, often to their discredit. The fields of race studies and of Enlightenment studies are more than ready to embrace the type of analysis in

which Curran engages, and all the more so in that his book is beautifully written and illustrated."—Symposium "This is an important contribution to an important topic. But it is also a model of how intellectual history should be done."—New Books in History "The breadth of Andrew Curran's knowledge about the Enlightenment is astonishing . . . The book makes the convincing point not only that Africa is a major focus in the Enlightenment's imagination, but also that natural history and anthropology are central to understanding not only its scientific agenda, but also its humanitarian politics."—Centaurus "Curran's Francotropism and medical background enable him to develop insights that should prove important to the ongoing transnationalization and discipline-blurring of literary and cultural studies."—Interdisciplinary Studies in Literature and Environment "Curran's ability to dissect and explain complicated arguments of the period's major thinkers is impressive."—Choice

Constructing Identities Antonio Medina-Rivera 2013-07-26 The basic concern of border studies is to examine and analyze interactions that occur when two groups come into contact with one another. Acculturation and globalization are at the heart of border studies, and cultural studies scholars try to describe the possible interactions in terms of conflicts and resolutions that become the result of those possible encounters. The present book is a peer-reviewed selection of papers presented during the IV Crossing Over Symposium at Cleveland State University held in October, 2011, and it is a follow-up to our discussion on border studies. The main focus of this volume is historical, [inter]national, gender and racial borders, and the implications that all of them have in the construction of an identity.

[America in the French Imaginary, 1789-1914](#) Diana R. Hallman 2022-05-17 Following the American Revolution, French observers often viewed the United States as a laboratory for the forging of new practices of *liberté* and *égalité*, in affinity with and divergence from France's own Revolutionary ideals and

experiences. The volume examines French views through musical/theatrical portrayals of the American Revolution and Republic, soundscapes of the Statue of Liberty, and homages to the glorified figures of Washington, Franklin and Lafayette. Essays investigate paradoxical depictions of slavery in the United States and French Caribbean colonies of 'Amérique'. French critiques of American music and musicians, including the reception of Americanized or Creolized adaptations of European art traditions as well as American popular music and dance, are also presented. The subject of race features prominently in French interpretations of American music and identity. These interpretations see French constructions of the Indigenous American and African American "exotic" that intersect with tropes of noble, pastoral savagery, menacing barbarism, and the "civilizing" potency of French culture. The French reinterpretation of African American music and dance reveals both a revulsion of Black alterity and an attraction to the expressive freedom, and even subversiveness, of these "foreign" forms of music and dance. Contributions include essays by music, dance, theatre and opera scholars, and the volume will be essential reading for students and scholars of these disciplines.

Spoils of War Renée T. White 1997-08-29 In *Spoils of War*, a diverse group of distinguished contributors suggest that acts of aggression resulting from the racism and sexism inherent in social institutions can be viewed as a sort of 'war,' experienced daily by women of color.

Suzan-Lori Parks Kevin J. Wetmore Jr 2007-11-15 Suzan-Lori Parks confirmed herself as one of the most exciting and successful playwrights of her generation when her work *Topdog/Underdog* was awarded the 2002 Pulitzer Prize, making her the only African American woman to win the award. Despite the cultural weight of this achievement, Parks remains difficult both to pigeonhole and to summarize. This volume seeks to provide a context for her work, with essays from major and

emerging scholars addressing the importance of factors such as gender, ethnicity, language and history in plays from her first major work, *Imperceptible Mutabilities of the Third Kingdom* to the 365 Days / 365 Plays project. *Suzan-Lori Parks: A Casebook* represents the first major study of this unique voice in contemporary drama. Contributors: Leonard Berkman, Jason Bush, Shawn Marie-Garrett, Andrea Goto, Heidi Holder, Barbara Ozieblo, Kevin J. Wetmore Jr and Harvey Young. Kevin J. Wetmore Jr is Professor of Theatre at Loyola Marymount University, as well as being a professional actor and director of the Comparative Drama Conference. He is the author of *The Athenian Sun in an African Sky* and *Black Dionysus: Greek Tragedy and African American Theatre*. Alycia Smith-Howard an Assistant Professor at New York University in the Gallatin School of Individualized Study, where she is the Artistic Director of the Gallatin Arts Festival and the Book Reviews Editor at the *New England Theatre Journal*. A Fellow of the Folger Shakespeare Library, her areas of specialization include Shakespeare, performance history, feminist theatre aesthetics and literature and drama of the south.

The Colonial Comedy Jennifer Yee 2016 Through Jennifer Yee's close reading of the great novelists of the French realist and naturalist canon - Balzac, Flaubert, Zola, Maupassant - she reveals that the colonies play a role at a distance even in the most apparently metropolitan texts.

Exploring the Black Venus Figure in Aesthetic Practices

2019-07-15 Tracing the figure of Black Venus in literature and visual arts from different periods and geographies, *Exploring the Black Venus Figure in Aesthetic Practices* discusses how aesthetic practices may restore the racialized female body in feminist, anti-racist and postcolonial terms.

Black Venus T. Denean Sharpley-Whiting 1999-05-19 DIVExplores the treatment and image of the black female or "Black Venus" as seen in early 19th French literature./div

Black France / France Noire Trica Danielle Keaton 2012-06-26 In

Black France / France Noire, scholars, activists, and novelists address the paradox of race in France: the state does not acknowledge race as a meaningful category, but experiences of antiblack racism belie claims of color-blindness.

Black France Dominic Thomas 2007 [A dynamic view of the politics of cultural exchange between Africa and France].

Neo-Victorian Freakery Helen Davies 2016-04-29 Neo-Victorian Freakery explores the way in which contemporary fiction, film, and television has revisited the lives of nineteenth-century freak show performers. It locates the neo-Victorian freak show as a crucial forum for debating the politics of disability, gender, sexuality and race within the genre more broadly.

Undesirable Jennifer Anne Boittin 2022-10-27 "Examining little-known policing archives in France, Senegal, and Cambodia, Jennifer Boittin unearths the stories of hundreds of women labeled "undesirable" by the French imperial police in the early twentieth century. These undesirables were often women traveling alone, women who were poor or ill, women of color proclaiming their "Frenchness" to move throughout the empire, or women whose intimate lives were deemed unruly.

Undesirability often brought alongside it immobility or imposed migration; French officials routinely either denied passage throughout the empire or attempted to relocate women as they saw fit. To refute the label, women wrote impassioned letters to police and ministers throughout France, French West Africa, and French Indochina. Some emphasized their "undesirable" qualities to suggest that they needed the care and protection of the state to support their movements. Others used the empire's own laws around Frenchness and mobility to challenge state interference, illustrating their independence. Tacking between advocacy and supplication, these women summoned intimate details to move beyond, contest, or confound surveillance efforts and the intrusions of imperial policing, bringing to life a practice that Boittin terms "passionate mobility." In considering how ordinary

European, Southeast Asian, and West African women pursued autonomy, security, companionship, or simply a better existence in the face of police surveillance and control, Undesirable illuminates pressing contemporary issues of migration and violence"--

Black French Women and the Struggle for Equality, 1848-2016

Félix Germain 2018-10-01 *Black French Women and the Struggle for Equality, 1848-2016* explores how black women in France itself, the French Caribbean, Gorée, Dakar, Rufisque, and Saint-Louis experienced and reacted to French colonialism and how gendered readings of colonization, decolonization, and social movements cast new light on the history of French colonization and of black France. In addition to delineating the powerful contributions of black French women in the struggle for equality, contributors also look at the experiences of African American women in Paris and in so doing integrate into colonial and postcolonial conversations the strategies black women have engaged in negotiating gender and race relations à la française. Drawing on research by scholars from different disciplinary backgrounds and countries, this collection offers a fresh, multidimensional perspective on race, class, and gender relations in France and its former colonies, exploring how black women have negotiated the boundaries of patriarchy and racism from their emancipation from slavery to the second decade of the twenty-first century.

The Black Feminist Reader Joy James 2000-06-08 Organized into two parts, "Literary Theory" and "Social and Political Theory," this Reader explores issues of community, identity, justice, and the marginalization of African American and Caribbean women in literature, society, and political movements.

An Intimate Affair Jill Fields 2007 Presents the history of twentieth-century lingerie. This book examines the ways cultural meanings are orchestrated by the 'fashion-industrial complex,' and the ways in which individuals and groups embrace, reject, or

derive meaning from these everyday, yet significant, intimate articles of clothing.

Black Venus Sexualized Savages Primal Fears And Primitive Narratives In French

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