

Eloge Du Bordel Organis En Entreprise

The 2005 rioting in France’s suburbs caught the world’s attention and exposed the limits of the Republic’s policies on the integration of "immigrant-origin" populations. This book examines academic and public discourses about young people of North African origin in France. The resurgence of such discussions in France, focusing on sensational questions of urban unrest, Islamic fundamentalism and the challenges of increasingly assertive cultural identities, means that it is all the more necessary not to overlook the "ordinary" majority of young French-North Africans. Their own preoccupations often go unnoticed in a context where issues such as violence in the banlieues and the threat of terrorism are pushed to the fore, sometimes with devastating consequences in terms of discrimination and exclusion. The book rebalances and nuances the debates about post-migrant North-African youth by drawing on extensive empirical research carried out in those suburbs of north-east Paris affected by the riots. It studies the construction of identity amongst this invisible majority and, by adopting an ethnographic approach, addresses the disjuncture between the sometimes inflammatory discourses about this population and their own experiences.

Chantal Thomas presents the history of the mythification of one of the most infamous queens in all history, whose execution still fascinates us today. In The Wicked Queen, Chantal Thomas presents the history of the mythification of one of the most infamous queens in all history, whose execution still fascinates us today. Almost as soon as Marie-Antoinette, archduchess of Austria, was brought to France as the bride of Louis XVI in 1771, she was smothered in images. In a monarchy increasingly under assault, the charm and horror of her feminine body and her political power as a foreign intruder turned Marie-Antoinette into an alien other. Marie-Antoinette’s mythification, argues Thomas, must be interpreted as the misogynist demonization of women’s power and authority in revolutionary France.In a series of pamphlets written from the 1770s until her death in 1793, Marie-Antoinette is portrayed as a spendthrift, a libertine, an orgiastic lesbian, and a poisoner and infant murderess. In her analyses of these pamphlets, seven of which appear here in translation for the first time, Thomas reconstructs how the mounting hallucinatory and libelous discourse culminated in the inevitable destruction of what had become the counterrevolutionary symbol par excellence. The Wicked Queen exposes the elaborate process by which the myth of Marie-Antoinette emerged as a crucial element in the successful staging of the French Revolution.

The fourth volume of the collected papers of the ICLA congress “The Many Languages of Comparative Literature” includes articles that study thematic and formal elements of literary texts. Although the question of prioritizing either the level of content or that of form has often provoked controversies, most contributions here treat them as internally connected. While theoretical considerations inform many of the readings, the main interest of most articles can be described as rhetorical (in the widest sense) – given that the ancient discipline of rhetoric did not only include the study of rhetorical figures and tropes such as metaphor, irony, or satire, but also that of topoi, which were originally viewed as the ‘places’ where certain arguments could be found, but later came to represent the arguments or intellectual themes themselves. Another feature shared by most of the articles is the tendency of ‘undeclared thematology’, which not only reflects the persistence of the charge of positivism, but also shows that most scholars prefer to locate themselves within more specific, often interdisciplinary fields of literary study. In this sense, this volume does not only prove the ongoing relevance of traditional fields such as rhetoric and thematology, but provides contributions to currently flourishing research areas, among them literary multilingualism, literature and emotions, and eocriticism.

This definitive study of Hong Kong cinema examines the work of directors such as Tsui Hark, John Woo, Ringo Lam, Johnnie To, King Hu, and Wong Kar Wai.

Young People of North African Origin in France

The Desire for a Lost Empire

Writing, Politics and the Experience of Excess

The Journey

English Version

The Creation of Anne Boleyn

Introduction: the way Hollywood told it -- The frenzy of five fat years; Interlude: Spring 1940: lessons from our town

A historical tradition of Roman origin represents Livia Drusilla, the third and much beloved wife of Caesar Augustus, as a conniving, Borgia-like criminal. This view of Livia maintains, that to promote the political career of her son by her former husband, Livia killed or incapacitated Augustus' descendants through his previous wife. Author Robert Graves, in his famous novel, I, Claudius, based his fictitious rendering of Livia upon this malevolent representation of her. The conceit is patently wrong, and essentially all modern scholars of Roman history reject it. But thanks to Graves' immensely entertaining book, and the British Broadcasting Corporation adaptation of it for television, the image of Livia as a devious dynastic murderess prevails in the popular mind. I, Livia: The Counterfeit Criminal aspires to correct the misconception, and present an accurate assessment of this much-maligned woman. The study's comfortably readable style is intended for general audiences. The first three chapters present a biographical sketch, which focuses on Livia's public life. Livia was accepted as an extraordinarily visible, dynamic and influential political personage, by a society and culture that maintained that women must confine their activities childrearing and other domestic pursuits. The following two chapters demonstrate the absurdity of Livia's criminal reputation, and offer explanation for its development. Three subsequent chapters seek Livia's private side - her habits, tastes, and interpersonal relationships. Livia (who suffered from colds and chronic arthritis) was an amiable soul, with a self-deprecating sense of humor. She was a loving, supportive forbearant wife and mother, an intellectual with profound political insights, an enthusiastic traveller, a connoisseur of art. Although generally patient and demure, she could also be impulsive, assertive, opinionated and, especially in later life, petulant. The final chapter examines how Livia became, and remained, a symbol of Roman imperial power. The brief epilogue describes the physical appearances of Livia and the members of her family. Also included are relevant appendices, a comprehensive bibliography, and color images of surviving wall paintings from her homes.

A Frequency Dictionary of French is an invaluable tool for all learners of French, providing a list of the 5000 most frequently used words in the language. Based on a 23-million-word corpus of French which includes written and spoken material both from France and overseas, this dictionary provides the user with detailed information for each of the 5000 entries, including English equivalents, a sample sentence, its English translation, usage statistics, and an indication of register variation. Users can access the top 5000 words either through the main frequency listing or through an alphabetical index. Throughout the frequency listing there are thematically-organized lists of the top words from a variety of key topics such as sports, weather, clothing, and family terms. An engaging and highly useful resource, the Frequency Dictionary of French will enable students of all levels to get the most out of their study of French vocabulary. Deryle Lonsdale is Associate Professor in the Linguistics and English Language Department at Brigham Young University (Provo, Utah). Yvon Le Bras is Associate Professor of French and Department Chair of the French and Italian Department at Brigham Young University (Provo, Utah).

A fictional account of the famed French aristocrat and writer who was known for his libertine and sometimes violent sexual proclivities. He spent many years of his life imprisoned for his sexual activities and writings.

From the Royal to the Republican Body

Marie Antoinette

Incorporating the Political in Seventeenth- and Eighteenth-Century France

Core Vocabulary for Learners

A Concise Etymological Dictionary of Modern English

I, Livia

Family Romance of the French Revolution

Global Sex Workers presents the personal experiences of sex workers around the world. Drawing on their individual narratives, it explores international struggles to uphold the rights of this often marginalized group.

This latest work from an author known for her contributions to the new cultural history is a daring, multidisciplinary investigation of the imaginative foundations of modern politics. Hunt uses the term 'Family Romance', (coined by Freud to describe the fantasy of being freed from one's family and belonging to one of higher social standing), in a broader sense, to describe the images of the familial order that structured the collective political unconscious. In a wide-ranging account that uses novels, engravings, paintings, speeches, newspaper editorials, pornographic writing, and revolutionary legislation about the family, Hunt shows that the politics of the French Revolution were experienced through the network of the family romance.

This book addresses representations and constructions of masculinity in crisis in contemporary French culture by way of two important concepts – the phallus (largely but not solely in (a) Lacanian sense(s)) and abjection (Kristeva). Scrutiny of these concepts informs readings of a number of texts – literary (Bataille, Adamov, Doubrovsky, Houellebecq, Rochefort, Angot) and cinematic (Ferreri, Eustache, Godard, Noé, Bonello) – in which the abject phallus is a significant factor. The texts chosen all describe or stage crises of masculinity and mastery in ways that suggest that these supposedly beneficent qualities – and the phallus that symbolizes them – can often be perceived as burdensome or even detestable. Abjection is a widely-used concept in contemporary cultural studies, but has not hitherto been articulated with the phallus as emblem of male dominance as it is here. The volume will be of interest to those working in the areas of French, gender and film studies.

Using Dostoevsky's most radical experiment in literary form as a springboard, Gary Saul Morson examines a number of key topics in contemporary literary theory, including the nature of literary genres and their relation to interpretation. He convincingly argues that genre is not a property of texts alone but arises from the interaction between texts and readers. Observing that changing conventions of interpretation and classification may alter the perception of particular works, Morson considers a number of problematic texts that have been read according to two contradictory sets of conventions - "boundary works"--And a futher group of texts - "threshold works" such as Dostoevsky's Diary of a writer - that were evidently designed by their authors to exploit this kind of hermeneutic ambivalence. Morson explores the nature of the literary utopia and its parodic form, the anti-utopia, and, returning to Dostoevsky's Diary as his example, a third form which exists as a sort of open dialogue of utopia and anti-utopia

The Boundaries of Genre

The Wicked Queen

A Topology of Everyday Constellations

Literature and Intoxication

Architecture's Desire

The Counterfeit Criminal

The Origins of the Myth of Marie-Antoinette

In this incisive, acerbic work, Alain Badiou looks beyond the petty vulgarity of the French president to decipher the true significance of what he represents—a reactionary tradition that goes back more than a hundred years. To escape the malaise that has enveloped the Left since Sarkozy’s election, Badiou casts aside the slavish worship of electoral democracy and maps out a communist hypothesis that lays the basis for an emancipatory politics of the twenty-first century.

'Get away from here before you're completely bewitched and enslaved...' Dorothy Carrington was told, while sitting in a fisherman's cafe at the magically quiet midday hour. But enslaved she was. GRANITE ISLAND, much more than a travel book, grew out of years spent in Corsica and is an incomparably vivid and delightful portrait. For the first time Corsica is brought to light as a vital element in Europe: a highly individualistic island culture whose people have nurtured their love of freedom and political justice, as well as their pride, hospitality and poetry.

This book includes case studies from Indonesia, Malaysia, the Philippines, and Thailand, showing prostitution's well organized and highly diversified economic bases, and explaining why it is difficult for policymakers and legislators to define a clear legal stance on adult prostitution, or to implement effective social programs.

A Reference Grammar of French is a lively, wide-ranging and original handbook on the structure of the French language. It includes new information on register, pronunciation, gender, number, foreign words (Latin, Arabic, English, Spanish, Italian), adjectives and past participles used as nouns, texting, word order, frequency of occurrence of words, and usage with all geographical names. Examples come not only from France, but also from Quebec, Belgium and Switzerland. Readers will appreciate the initial passages illustrating the grammatical features of a given chapter. Also included is a user-friendly introduction to the French language, from its Latin origins to modern times. A full glossary explains any terms that might confuse the less experienced reader, and the index leads the student through the detailed labyrinth of grammatical features. This handbook will be an invaluable resource for students and teachers who want to perfect their knowledge of all aspects of French grammar.

How 1940s Critics Changed American Film Culture

The Abject Object

A New Look at England's Most Notorious Queen

Granite Island

The Journals of Mary Butts

The Last Queen of France

On the History of Film Style

In a village square in Corsica lies the body of ardent nationalist, Stéphane Campana, shot down at close range. And over his body weeps Virginie, the young woman who has venerated Stéphane all her life - a veneration that has led her to abandon herself to him and his twisted desires completely. Meanwhile, brother and sister Khaled and Hayet, who once gazed out to sea from the shoreline path known as "Balco Atlantico" and dreamed of a better future, are now stranded in Corsica. As Ferrari traces the history of Stéphane and Virginie that leads to the shooting in the village square, we encounter the story of Khaled and Hayet and see through their story and the stories of many others in this one Corsican square how a relentless pursuit of happiness and fulfilment can bring us perilously close to despair and disillusionment.

Bordwell scrutinizes the theories of style launched by various film historians and celebrates a century of cinema. The author examines the contributions of many directors and shows how film scholars have explained stylistic continuity and change.

France's iconic queen, Marie Antoinette, wrongly accused of uttering the infamous "Let them eat cake," was alternately revered and reviled during her lifetime. For centuries since, she has been the object of debate, speculation, and the fascination so often accorded illustrious figures in history. Married in mere girlhood, this essentially lighthearted child was thrust onto the royal stage and commanded by circumstance to play a significant role in European history. Antonia Fraser's lavish and engaging portrait excites compassion and regard for all aspects of the queen, immersing the reader not only in the coming-of-age of a graceful woman, but in the culture of an unparalleled time and place.

In this innovative volume, leading scholars examine the role of the body as a primary site of political signification in seventeenth- and eighteenth-century France. Some essays focus on the sacralization of the king's body through a gendered textual and visual rhetoric. Others show how the monarchy mastered subjects' minds by disciplining the body through dance, music, drama, art, and social rituals. The last essays in the volume focus on the unmaking of the king's body and the substitution of a new, republican body. Throughout, the authors explore how race and gender shaped the body politic under the Bourbons and during the Revolution. This compelling study expands our conception of state power and demonstrates that seemingly apolitical activities like the performing arts, dress and ritual, contribute to the state's hegemony. From the Royal to the Republican Body will be an essential resource for students and scholars of history, literature, music, dance and performance studies, gender studies, art history, and political theory.

Queen of Fashion

The Sermon on the Fall of Rome

Balco Atlantico

The Rhapsodes

Popular Cinema and the Art of Entertainment

A Novel about the Marquis de Sade

Avatars of the Phallus in Contemporary French Theory, Literature and Film

The mysterious disappearance of Hayet, the manageress of the village bar, presents a conundrum for its owner, who cannot face a return to the days of late nights, lewd customers and greasy dishwater. A succession of would-be hosts and hostesses descend, with disastrous results, before Matthieu and Libero, childhood friends disillusioned with their philosophical studies, return to take up the reins. Initially they are successful, but as lustful, avaricious reality rudely intrudes on their idyll, they too are forced to concede, their senses befuddled by easy women and plentiful liquor, that all empires must inevitably crumble. Meanwhile, Matthieu's grandfather Marcel, who funded their enterprise, perhaps out of spite, still lingers on the island, his memories of France's colonial empire still as fresh and bitter as the cancerous ulcers that must one day claim his life. By turns wise, comic, dramatic, tragic and absurd, Ferrari's Goncourt-winning masterpiece reads like a Corsican One Hundred Years of Solitude, covering a century of intimate history with a dazzling, skewering precision even Flaubert would be proud to applaud.

This biography reconstructs the life of the second wife of Henry VIII, drawing on scholarly studies and critical analysis to define an English queen who has been alternately viewed as a whore, martyr, feminist icon and cautionary tale over the centuries.

Captain Sir Richard Francis Burton KCMG FRGS (1821-1890) was an English explorer, translator, writer, soldier, orientalist, ethnologist, linguist, poet, hypnotist, fencer and diplomat. He was known for his travels and explorations within Asia and Africa as well as his extraordinary knowledge of languages and cultures. According to one count, he spoke 29 European, Asian, and African languages. He was a captain in the army of the East India Company serving in India. Following this he was engaged by the Royal Geographical Society to explore the east coast of Africa and led an expedition guided by the locals which discovered Lake Tanganyika. His best-known achievements include travelling in disguise to Mecca, making an unexpurgated translation of The Book of One Thousand Nights and a Night. Burton was considered a controversial figure in his day; many considered him a hero, others jealous of his achievements called him a scoundrel. Burton remains possibly the greatest explorer ever because of his remarkable research and uncensored documentation of the lifestyles of the various cultures he encountered in his adventures.

Pauline Kael, Andrew Sarris, and Roger Ebert were three of America's most revered and widely read film critics, more famous than many of the movies they wrote about. But their remarkable contributions to the burgeoning American film criticism of the 1960s and beyond were deeply influenced by four earlier critics: Otis Ferguson, James

Agee, Manny Farber, and Parker Tyler. Film scholar and critic David Bordwell restores to a wider audience the work of Ferguson, Agee, Farber, and Tyler, critics he calls the 'Rhapsodes' for the passionate and deliberately offbeat nature of their vernacular prose.

How 1940s Filmmakers Changed Movie Storytelling

The Economic and Social Bases of Prostitution in Southeast Asia

Identities, Discourses and Experiences

The Rhetoric of Topics and Forms

Rights, Resistance, and Redefinition

Reinventing Hollywood

Telling Spaces

divdivBritish modernist writer Mary Butts (1890–1937), now recognized as one of the most important and original authors of the interwar years, lived an unconventional life. She encountered many of the most famous figures in early twentieth-century literature, music, and art—among them T. S. Eliot, Virginia Woolf, James Joyce, and Gertrude Stein—and came to know some of them intimately. These luminaries figure prominently in journals in which Butts chronicled the development of her craft between 1916 and her untimely death in 1937. This volume is the first substantial edition of her journals. Introduced and annotated by Nathalie Blondel, the leading authority on Butts's life and works, the book reveals the workings of a complex and distinctive mind while offering vivid insights into her fascinating era.

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The Book of the Thousand Nights and a Night (1885), subtitled **A Plain and Literal Translation of the Arabian Nights Entertainments**, is an English language translation of **One Thousand and One Nights** (the "Arabian Nights") - a collection of Middle Eastern and South Asian stories and folk tales compiled in Arabic during the Islamic Golden Age (8th?13th centuries) - by the British explorer and Arabist **Richard Francis Burton** (1821-1890). It stood as the only complete translation of the Macnaghten or Calcutta II edition (Egyptian recension) of the "Arabian Nights" until the Malcolm C. and Ursula Lyons translation in 2008.-wikipedia

In this dazzling new vision of the ever-fascinating queen, a dynamic young historian reveals how Marie Antoinette's bold attempts to reshape royal fashion changed the future of France Marie Antoinette has always stood as an icon of supreme style, but surprisingly none of her biographers have paid sustained attention to her clothes. In *Queen of Fashion*, Caroline Weber shows how Marie Antoinette developed her reputation for fashionable excess, and explains through lively, illuminating new research the political controversies that her clothing provoked. Weber surveys Marie Antoinette's "Revolution in Dress," covering each phase of the queen's tumultuous life, beginning with the young girl, struggling to survive Versailles's rigid traditions of royal glamour (twelve-foot-wide hoopskirts, whalebone corsets that crushed her organs). As queen, Marie Antoinette used stunning, often extreme costumes to project an image of power and wage war against her enemies. Gradually, however, she began to lose her hold on the French when she started to adopt "unqueenly" outfits (the provocative chemise) that, surprisingly, would be adopted by the revolutionaries who executed her. Weber's queen is sublime, human, and surprising: a sometimes courageous monarch unwilling to allow others to determine her destiny. The paradox of her tragic story, according to Weber, is that fashion—the vehicle she used to secure her triumphs—was also the means of her undoing. Weber's book is not only a stylish and original addition to Marie Antoinette scholarship, but also a moving, revelatory reinterpretation of one of history's most controversial figures.

The threshold as both boundary and bridge: investigations of spaces, public and private, local and global. Today, spaces no longer represent a bourgeois haven; nor are they the sites of a classical harmony between work and leisure, private and public, the local and the global. The house is not merely a home but a position for negotiations with multiple spheres—the technological as well as the physical and the psychological. In *A Topology of Everyday Constellations*, Georges Teyssot considers the intrusion of the public sphere into private space, and the blurring of notions of interior, privacy, and intimacy in our societies. He proposes that we rethink design in terms of a new definition of the practices of everyday life. Teyssot considers the door, the window, the mirror, and the screen as thresholds or interstitial spaces that divide the world in two: the outside and the inside. Thresholds, he suggests, work both as markers of boundaries and as bridges to the exterior. The stark choice between boundary and bridge creates a middle space, an in-between that holds the possibility of exchanges and encounters. If the threshold no longer separates public from private, and if we can no longer think of the house as a bastion of privacy,

Teyssot asks, does the body still inhabit the house—or does the house, evolving into a series of microdevices, inhabit the body?

Aseptolin

A Thousand Nights and a Night

Satan's Saint

Global Sex Workers

The Book of the Thousand Nights and a Night

Wanted : Byzantium

The Sex Sector

The Book of the Thousand Nights and a Night

A radical approach to film viewing

Theorizes an architectural ethos of extreme self-reflection and finality from a Lacanian perspective. While it is widely recognized that the advanced architecture of the 1970s left a legacy of experimentation and theoretical speculation as intense as any in architecture's history, there has been no general theory of that ethos. Now, in *Architecture's Desire*, K. Michael Hays writes an account of the “ late avant-garde ” as an architecture systematically twisting back on itself, pondering its own historical status, and deliberately exploring architecture's representational possibilities right up to their absolute limits. In close readings of the brooding, melancholy silence of Aldo Rossi, the radically reductive “ decompositions ” and archaeologies of Peter Eisenman, the carnivalesque excesses of John Hejduk, and the “ cinegrammatic ” delirium of Bernard Tschumi, Hays narrates the story of architecture confronting its own boundaries with objects of ever more reflexivity, difficulty, and intransigence. The late avant-garde is the last architecture with philosophical aspirations, an architecture that could think philosophical problems through architecture rather than merely illustrate them. It takes architecture as the object of its own reflection, which in turn produces an unrelenting desire. Using the tools of critical theory together with the structure of Lacan's triad imaginary-symbolic-real, Hays constructs a theory of architectural desire that is historically specific and yet sets the terms and the challenges of all subsequent architectural practice, including today's.

This collection traces the intersection between writing and intoxication, from the literary to the theoretical, exploring a diversity of experiences of excess. Comprising a variety of perspectives, this book offers unique insights into how politics and literature have been shaped by states of intoxication.

A Critical Inquiry Into the Scottish Language with the View of Illustrating the Rise and Progress of Civilisation in Scotland

Dostoevsky's Diary of a Writer and the Traditions of Literary Utopia

Planet Hong Kong

What Marie Antoinette Wore to the Revolution

Voyage to the Red Planet

Report

A Frequency Dictionary of French

In Marie Antoinette leading French historian Evelyne Lever tells the compelling story of the last, and most infamous, Queen of France. She draws on little explored sources including Austrian and Swedish archives and the correspondence of foreign ambassadors to Paris to paint vivid portraits of the Queen, her inner circle and the lavish court life. - Describes the queen's life in detail, from her birth in Vienna, through her turbulent, unhappy marriage, the intrigues of life at court, to the final bloody turmoil of the French Revolution and her beheading - Describes Marie Antoinette's relationship with the Swedish Count Axel Fersen, the grand passion of her life - Describes the secret of the degree to which the Queen remained wilfully out of touch with the nation's economic troubles - Based on little known diaries, letters, court documents and memoirs - Hailed by the critics as 'evocative', 'lively and informed' and 'erudite'

Reading the Late Avant-Garde

The Cinematic Body

The Sotadic Zone

The Meaning of Sarkozy

Portrait of Corsica

A Reference Grammar of French