

Frenchness And The African Diaspora

An exploration of how an official French visual culture normalized France's colonial project and exposed citizens and subjects to racialized ideas of life in the empire. By the end of World War I, having fortified its colonial holdings in the Caribbean, Latin America, Africa, the Indian Ocean, and Asia, France had expanded its dominion to the four corners of the earth. This volume examines how an official French visual culture normalized the country's colonial project and exposed citizens and subjects alike to racialized ideas of life in the empire. Essays analyze aspects of colonialism through investigations into the art, popular literature, material culture, film, and exhibitions that represented, celebrated, or were created for France's colonies across the seas. These studies draw from the rich documents and media—photographs, albums, postcards, maps, posters, advertisements, and children's games—related to the nineteenth- and twentieth-century French empire that are held in the Getty Research Institute's Association *Connaissance de l'histoire de l'Afrique contemporaine* (ACHAC) collections. ACHAC is a consortium of scholars and researchers devoted to exploring and promoting discussions of race, iconography, and the colonial and postcolonial periods of Africa and Europe. Dissects the ways filmmakers frame ethnic and racial Otherness in Europe as adornments of catastrophe. Short stories conclude with translator's name. A pioneering comparative history of European decolonization from the formal ending of empires to the postcolonial European present.

Paris ' s Gare du Nord is one of the busiest international transit centers in the world. In the past three decades, it has become an important hub for West African migrants—self-fashioned adventurers—navigating life in the city. In this groundbreaking work, Julie Kleinman chronicles how West Africans use the Gare du Nord to create economic opportunities, confront police harassment, and forge connections to people outside of their communities. Drawing on ten years of ethnographic research, including an internship at the French national railway company, Kleinman reveals how racial inequality is ingrained in the order of Parisian public space. She vividly describes the extraordinary ways that African migrants retool French transit infrastructure to build alternative pathways toward social and economic integration where state institutions have failed. In doing so, these adventurers defy boundaries—between migrant and citizen, center and periphery, neighbor and stranger—that have shaped urban planning and immigration policy. *Adventure Capital* offers a new understanding of contemporary migration and belonging, capturing the central role that West African migrants play in revitalizing French urban life.

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 C ô te 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.

Recognized as one of the most influential studies of memory in the late twentieth century, Pierre Nora's monumental project *Les Lieux de m é moire* has been celebrated for its elaboration of a ground-breaking paradigm for rethinking the relationship between the nation, territory, history and memory. It has also, however, been criticized for implying a narrow perception of national memory from which the legacy of colonialism was excluded. Driven by an increasingly critical postcolonial discourse on French historiography and fuelled by the will to acknowledge the relevance of the colonial in the making of modern and contemporary France, the present volume intends to address in a collective and sustained manner this critical gap by postcolonializing the French Republic's *lieux de m é moire*. The various chapters discern and explore an initial repertoire of

realms and sites in France and the so-called Outremer that crystalize traces of colonial memory, while highlighting its inherent dialectical relationship with firmly instituted national memory. By making visible the invisible thread that links the colonial to various manifestations of French heritage, the objective is to bring to the fore the need to anchor the colonial in a collective memory that has often silenced it, and to foster new readings of the past as it is represented, remembered and inscribed in the nation's collective imaginary.

Tracing the connections between music making and built space in both historical and contemporary times, *Music, Sound, and Architecture in Islam* brings together domains of intellectual reflection that have rarely been in dialogue to promote a greater understanding of the centrality of sound production in constructed environments in Muslim religious and cultural expression. Representing the fields of ethnomusicology, anthropology, art history, architecture, history of architecture, religious studies, and Islamic studies, the volume's contributors consider sonic performances ranging from poetry recitation to art, folk, popular, and ritual musics—as well as religious expressions that are not usually labeled as "music" from an Islamic perspective—in relation to monumental, vernacular, ephemeral, and landscape architectures; interior design; decoration and furniture; urban planning; and geography. Underscoring the intimate relationship between traditional Muslim sonic performances, such as the recitation of the Qur'an or devotional songs, and conventional Muslim architectural spaces, from mosques and Sufi shrines to historic aristocratic villas, gardens, and gymnasiums, the book reveals Islam as an ideal site for investigating the relationship between sound and architecture, which in turn proves to be an innovative and

significant angle from which to explore Muslim cultures.

[A Companion to African Cinema](#)

[Modernization as Spectacle in Africa](#)

[Decolonization, Society, and Culture](#)

[The Revolt of the Excluded](#)

[Adventure Capital](#)

[Postcolonial Realms of Memory](#)

[Dublin, New Orleans, Paris](#)

[Westerns, Violence, and Masculinity in Kinshasa](#)

[Roots of the New Arab Film](#)

[Uncivil Engagement and Unruly Politics](#)

[Fictions of Intimacy in the City of Light](#)

[Precarious Lives and Marginal Bodies in North Africa](#)

[A Global History of Divided Cities](#)

Post-Migratory Cultures in Postcolonial France offers a critical assessment of the ways in which French writers, filmmakers, musicians and other artists descended from immigrants from former colonial territories bring their specificity to bear on the bounds and applicability of French republicanism, Frenchness and national identity, and contemporary cultural production in France. In mobilizing a range of approaches and methodologies pertinent to their specialist fields of inquiry, contributors to this volume share in the common objective of elucidating the cultural productions of what we are calling post-migratory (second- and third-generation) postcolonial minorities. The volume provides a lens through which to query the dimensions of postcoloniality and transnationalism in relation to post-migratory

postcolonial minorities in France and identifies points of convergence and conversation among them in the range of their cultural production. The cultural practitioners considered query traditional French high culture and its pathways and institutions; some emerge as autodidacts, introducing new forms of authorship and activism; they inflect French cultural production with different 'accents', some experimental and even avant-garde in nature. As the volume contributors show, though post-migratory postcolonial minorities sometimes express dis-settlement, they also provide an incisive view of social identities in France today and their own compelling visions for the future.

As the French public debates its present diversity and its colonial past, few remember that between 1946 and 1960 the inhabitants of French colonies possessed the rights of French citizens. Moreover, they did not have to conform to the French civil code that regulated marriage and inheritance. One could, in principle, be a citizen and different too. *Citizenship between Empire and Nation* examines momentous changes in notions of citizenship, sovereignty, nation, state, and empire in a time of acute uncertainty about the future of a world that had earlier been divided into colonial empires. Frederick Cooper explains how African political leaders at the end of World War II strove to abolish the entrenched distinction between colonial "subject" and "citizen." They then used

their new status to claim social, economic, and political equality with other French citizens, in the face of resistance from defenders of a colonial order. Africans balanced their quest for equality with a desire to express an African political personality. They hoped to combine a degree of autonomy with participation in a larger, Franco-African ensemble. French leaders, trying to hold on to a large French polity, debated how much autonomy and how much equality they could concede. Both sides looked to versions of federalism as alternatives to empire and the nation-state. The French government had to confront the high costs of an empire of citizens, while Africans could not agree with French leaders or among themselves on how to balance their contradictory imperatives. Cooper shows how both France and its former colonies backed into more "national" conceptions of the state than either had sought.

Race on Display in 20th- and 21st-Century France argues that the way France displayed its colonized peoples in the twentieth century continues to inform how minority authors and artists make immigrants and racial and ethnic minority populations visible in contemporary France.

Civil wars, corporate exploitation, AIDS, and Ebola—but also democracy, burgeoning cities, and unprecedented communication and mobility: the future of Africa has never been more

uncertain. Indeed, that future is one of the most complex issues in contemporary anthropology, as evidenced by the incredible wealth of ideas offered in this landmark volume. A consortium comprised of some of the most important scholars of Africa today, this book surveys an intellectual landscape of opposed perspectives in order to think within the contradictions that characterize this central question: Where is Africa headed? The experts in this book address Africa's future as it is embedded within various social and cultural forms emerging on the continent today: the reconfiguration of the urban, the efflorescence of signs and wonders and gospels of prosperity, the assorted techniques of legality and illegality, lotteries and Ponzi schemes, apocalyptic visions, a yearning for exile, and many other phenomena. Bringing together social, political, religious, and economic viewpoints, the book reveals not one but multiple prospects for the future of Africa. In doing so, it offers a pathbreaking model of pluralistic and open-ended thinking and a powerful tool for addressing the vexing uncertainties that underlie so many futures around the world.

The Haitian Revolution may have galvanized subjects of French empire in the Americas and Africa struggling to define freedom and 'Frenchness' for themselves, but Lorelle Semley reveals that this event was just one moment in a longer struggle of women and men of color for

rights under the French colonial regime. Through political activism ranging from armed struggle to literary expression, these colonial subjects challenged and exploited promises in French Republican rhetoric that should have contradicted the continued use of slavery in the Americas and the introduction of exploitative labor in the colonization of Africa. They defined an alternative French citizenship, which recognized difference, particularly race, as part of a 'universal' French identity. Spanning Atlantic port cities in Haiti, Senegal, Martinique, Benin, and France, this book is a major contribution to scholarship on citizenship, race, empire, and gender, and it sheds new light on debates around human rights and immigration in contemporary France.

For postcolonial Africa, modernization was seen as a necessary outcome of the struggle for independence and as crucial to the success of its newly established states. Since then, the rhetoric of modernization has pervaded policy, culture, and development, lending a kind of political theatricality to nationalist framings of modernization and Africans' perceptions of their place in the global economy. These 15 essays address governance, production, and social life; the role of media; and the discourse surrounding large-scale development projects, revealing modernization's deep effects on the expressive culture of Africa.

This important new work focuses on the pioneers

in machinima, considered to be the grassroots and beginnings of virtual production. Machinima's impacts are identified by the community, supplemented by Harwood and Grussi's research and experience over a period of 25 years - from game, film and filmmaking to digital arts practice, creative technologies developments and related research and theory. Machinima is the first digital cultural practice to have emerged from the internet into a mainstream creative genre. Its latest transformation is evident through the increasing convergence of games and film where real-time virtual production as a professional creative practice is resulting in new forms of machine-generated interactive experiences. Using the most culturally significant machinima works (machine-cinema) as lenses to trace its history and impacts, 'Pioneers in Machinima: The Grassroots of Virtual Production' provides in-depth testimony by filmmakers and others involved in its emergence. The extensive reference to source materials and interviews bring the story of its impacts up to date through the critical reflections of the early pioneers. This book will be of interest to machinima researchers and practitioners, including game culture, media theorists, students of film studies and game studies, digital artists and those interested in how creative technologies have influenced communities of practice over time. During the 1950s and 60s in the Congo city of

Kinshasa, there emerged young urban male gangs known as "Bills" or "Yankees." Modeling themselves on the images of the iconic American cowboy from Hollywood film, the "Bills" sought to negotiate lives lived under oppressive economic, social, and political conditions. They developed their own style, subculture, and slang and as Ch. Didier Gondola shows, engaged in a quest for manhood through bodybuilding, marijuana, violent sexual behavior, and other transgressive acts. Gondola argues that this street culture became a backdrop for Congo-Zaire's emergence as an independent nation and continues to exert powerful influence on the country's urban youth culture today.

[Crossing British and European Racial Faultlines, 1945-2010](#)

[Citizenship in France's Atlantic Empire](#)

[Migration and the Making of an African Hub in Paris](#)

[When Music Migrates](#)

[Afro-Nordic Landscapes](#)

[To Be Free and French](#)

[Equality and Race in Northern Europe](#)

[The Human Tradition in Modern Africa](#)

[The Relation Between Race and the State](#)

[The Politics of Frenchness in Colonial Algeria, 1930-1954](#)

[Black Europe and the African Diaspora](#)

[Europe after Empire](#)

[An Exploration of Hip-Hop Culture in the](#)

Francophone World

This stimulating and insightful book reveals how increased control over immigration has changed cultural and social production in theater, literature, and even museum construction. Dominic Thomas's analysis unravels the complex cultural and political realities of long-standing mobility between Africa and Europe. Thomas questions the attempt to place strict limits on what it means to be French or European and offers a sense of what must happen to bring about a renewed sense of integration and global Frenchness.

An examination of French citizenship and cultural identity in Algeria during the last quarter-century of colonial rule.

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. In 2005, following the death of two youths of African origin, France erupted in a wave of violent protest. More than 10,000 automobiles were burned or stoned, hundreds of public

buildings were vandalized or burned to the ground, and hundreds of people were injured. Charles Tshimanga, Didier Gondola, Peter J. Bloom, and a group of international scholars seek to understand the causes and consequences of these momentous events, while examining how the concept of Frenchness has been reshaped by the African diaspora in France and the colonial legacy.

The Anthropology of Citizenship introduces the theoretical foundations of and cutting edge approaches to citizenship in the contemporary world, in local, national and global contexts. Key readings provide a cross-cultural perspective on citizenship practices, and an individual citizen's relationship with the state. Introduces a range of exciting and cutting edge approaches to citizenship in the contemporary world Provides key readings for students and researchers who wish to gain an understanding of citizenship practices, and an individual's relationship with the state in a global context Offers an anthropological perspective on

citizenship, the self and political agency, with a focus on encounters between citizens and the state in education, law, development, and immigration policy Provides students with an understanding of the theoretical foundations of citizenship, as characterized by liberal and civic republican ideas of political belonging and exclusion Explores how citizenship is constructed at different scales and in different spaces Twenty-five key writings identify what is a new and vibrant subfield within politics and anthropological research

The black population in France is still not accepted as a racial identity because of the concern of preserving the myth of colorblindness. While they are not officially viewed as a racial identity, black people go through an overt racial discrimination because of the color of their skin. This racial discrimination is recurrent in the political spectrum, through the derogatory and divisive rhetoric of political leaders, as well as in public life, but it is often explained as a social rather than a racial problem.

This racial discrimination is accompanied by a systematic silencing of black people, which makes it difficult for them to tackle the racial issue from a racial perspective. Any attempt at claiming one's rights from a racial standpoint is thought to be incongruous with "values" of the French nation. The silencing of the discourse on race through the notion of colorblindness and the perpetration of racial practices make the life of people of African descent difficult as to how they should go about defending themselves within the French nation-state. In this respect, after giving a theoretical analysis of the Western states—based on my conception that they are founded from anti-black principles, I focus on people of African descent in France to see how they negotiate their space, how they grapple with their identity, and more importantly what strategies of resistance they adopt in reaction to racism and racial discrimination. In that sense, my main point is that the African-centered expression of belonging of people of African descent is a neo-discourse of

modernity because it implies the reconciliation of Blackness and Frenchness. This helps me clarify that the African-centered expression of belonging implies that multiculturalism cannot only be achieved from an integrationist or anti-negritudist perspective, but through the assertion of blackness for visibility.

When we think of segregation, what often comes to mind is apartheid South Africa, or the American South in the age of Jim Crow—two societies fundamentally premised on the concept of the separation of the races. But as Carl H. Nightingale shows us in this magisterial history, segregation is everywhere, deforming cities and societies worldwide. Starting with segregation's ancient roots, and what the archaeological evidence reveals about humanity's long-standing use of urban divisions to reinforce political and economic inequality, Nightingale then moves to the world of European colonialism. It was there, he shows, segregation based on color—and eventually on race—took hold; the British East India Company, for

example, split Calcutta into "White Town" and "Black Town." As we follow Nightingale's story around the globe, we see that division replicated from Hong Kong to Nairobi, Baltimore to San Francisco, and more. The turn of the twentieth century saw the most aggressive segregation movements yet, as white communities almost everywhere set to rearranging whole cities along racial lines. Nightingale focuses closely on two striking examples: Johannesburg, with its state-sponsored separation, and Chicago, in which the goal of segregation was advanced by the more subtle methods of real estate markets and housing policy. For the first time ever, the majority of humans live in cities, and nearly all those cities bear the scars of segregation. This unprecedented, ambitious history lays bare our troubled past, and sets us on the path to imagining the better, more equal cities of the future. This rich collection of biographies of African men and women adds a crucial human dimension to our understanding of the continent's tumultuous history since 1800. They coped with upheavals

such as the Atlantic slave trade, the absorption of smaller societies by larger ones, and growing European intrusion and conquest. More recently, they were actors who participated in the changes and challenges of independence, including dictatorship, economic boom and bust, internal conflict, and, for some, migration from their homeland. Their lives demonstrate that individual women and men can and do indeed "make history."

[Post-migratory Cultures in Postcolonial France](#)

[In Permanent Crisis](#)

[African Futures](#)

[Identity and Uprising in Contemporary France](#)

[Postcolonial Paris](#)

[Africa and France](#)

[From Empires to NGOs in the West](#)

[African Sahel](#)

[Music, Sound, and Architecture in Islam](#)

[Homo Expendibilis](#)

[Modernity, Freedom, and the African Diaspora](#)

[Memory, Heritage, and Slavery](#)

[Frenchness and the African Diaspora](#)

[Visualizing Empire](#)

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This book explores the significance of riots and public disturbances caused by marginalized youth with a migrant background in France and the Netherlands, and how their demands for recognition, justice and equal opportunities are voiced in uncivil, yet politically meaningful ways.

Auto da fé : understanding the 2005 Riots. Primitive rebellion

in the French Banlieues : on the fall 2005 riots / Didier

Lapeyronnie -- The republic and its beast : on the riots in the

French Banlieues / Achille Mbembe -- Figures of multiplicity :

can France reinvent Its identity? / Achille Mbembe --

Outsiders in the French melting pot : the public construction

of invisibility for visible minorities / Ahmed Boubeker --

Colonization, citizenship, and containment. From imperial

inclusion to republican exclusion? : France's ambiguous

postwar trajectory / Frederick Cooper -- Colonial syndrome :

French modern and the deceptions of history / Florence

Bernault -- Transient citizens : the othering and indigenization

of blacks and Beurs within the French Republic / Didier

Gondola -- The Law of February 23, 2005 : the uses made of

the revival of France's "colonial grandeur" / Nicolas Bancel --

Visions and tensions of Frenchness. A conservative

revolution within secularism : the ideological premises and

social effects of the March 15, 2004, "anti-headscarf" law /

Pierre Tévanian -- Zidane : portrait of the artist as political

avatar / Nacira Guénif-Souilamas -- The state of French

cultural exceptionalism : the 2005 uprisings and the politics of

visibility Peter J. Bloom -- Let the music play : the African

diaspora, popular culture, and national identity in

contemporary France / Charles Tshimanga.

Elisa Joy White investigates the contemporary African

Diaspora communities in Dublin, New Orleans, and Paris and

their role in the interrogation of modernity and social

progress. Beginning with an examination of Dublin's

emergent African immigrant community, White shows how the

community's negotiation of racism, immigration status, and xenophobia exemplifies the ways in which idealist representations of global societies are contradicted by the prevalence of racial, ethnic, and cultural conflicts within them. Through the consideration of three contemporaneous events—the deportations of Nigerians from Dublin, the aftermath of Hurricane Katrina in New Orleans, and the uprisings in the Paris suburbs—White reveals a shared quest for social progress in the face of stark retrogressive conditions.

This book is a transnational and comparative study examining the processes that led to the memorialization of slavery and the Atlantic slave trade in the second half of the twentieth century. Araujo explores numerous kinds of initiatives such as monuments, memorials, and museums as well as heritage sites. By connecting different projects developed in various countries and urban centers in Europe, Africa, and the Americas during the last two decades, the author retraces the various stages of the Atlantic slave trade and slavery including the enslavement in Africa, the process of confinement in slave depots, the Middle Passage, the arrival in the Americas, the daily life of forced labor, until the fight for emancipation and the abolition of slavery. Relying on a multitude of examples from the United States, Brazil, and the Caribbean, the book discusses how different groups and social actors have competed to occupy the public arena by associating the slave past with other human atrocities, especially the Holocaust. Araujo explores how the populations of African descent, white elites, and national governments, very often carrying particular political agendas, appropriated the slave past by fighting to make it visible or conceal it in the public space of former slave societies. Literary production is increasingly shaped by globalization and the complex nature of cultural, political, and social

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interaction. As such, longstanding colonial and postcolonial relations between Africa and Europe have yielded a range of challenging questions, and new generations of writers with roots in Africa have invariably found themselves navigating new geographic terrains and negotiating racialized identities, while simultaneously exploring the potential of literature in addressing the...

Roots of the New Arab Film deals with the generation of filmmakers from across North Africa and the Middle East who created an international awareness of Arab film from the mid-1980s onwards. These seminal filmmakers experienced the moment of national independence first-hand in their youth and retained a deep attachment to their homeland. Although these aspiring filmmakers had to seek their training abroad, they witnessed a time of filmic revival in Europe – Fellini and Antonioni in Italy, the French New Wave, and British Free Cinema. Returning home, these filmmakers brought a unique insider/outsider perspective to bear on local developments in society since independence, including the divide between urban and rural communities, the continuing power of traditional values and the status of women in a changing society. As they made their first films back home, the feelings of participation in a worldwide movement of new, independent filmmaking was palpable. *Roots of the New Arab Film* is a necessary and comprehensive resource for anyone interested in the foundations of Arab cinema.

When Music Migrates uses rich material to examine the ways that music has crossed racial faultlines that have developed in the post-Second World War era as a consequence of the movement of previously colonized peoples to the countries that colonized them. This development, which can be thought of in terms of diaspora, can also be thought of as postmodern in that it reverses the modern flow which took colonizers, and sometimes settlers, from European countries to other places

in the world. Stratton explores the concept of 'song careers', referring to how a song is picked up and then transformed by being revisioned by different artists and in different cultural contexts. The idea of the song career extends the descriptive term 'cover' in order to examine the transformations a song undergoes from artist to artist and cultural context to cultural context. Stratton focuses on the British faultline between the post-war African-Caribbean settlers and the white Britons. Central to the book is the question of identity. For example, how African-Caribbean people have constructed their identity in Britain can be considered through an examination of when 'Police on My Back' was written and how it has been revisioned by Lethal Bizzle in its most recent iteration. At the same time, this song, written by the Guyanese migrant Eddy Grant for his mixed-race group The Equals, crossed the racial faultline when it was picked up by the punk-rock group, The Clash. Conversely, 'Johnny Reggae', originally a pop-ska track written about a skinhead by Jonathan King and performed by a group of studio artists whom King named The Piglets, was revisioned by a Jamaican studio group called The Roosevelt Singers. After this, the character of Johnny Reggae takes on a life of his own and appears in tracks by Jamaican toasters as a Rastafarian. Johnny's identity is, then, totally transformed. It is this migration of music that will appeal not only to those studying popular music, but

Afro-Nordic Landscapes: Equality and Race in Northern Europe challenges a view of Nordic societies as homogenously white, and as human rights champions that are so progressive that even the concept of race is deemed irrelevant to their societies. The book places African Diasporas, race and legacies of imperialism squarely in a Nordic context. How has a nation as peripheral as Iceland been shaped by an identity of being white? How do Black Norwegians challenge racially conscribed views of Norwegian

nationhood? What does the history of jazz in Denmark say about the relation between its national identity and race? What is it like to be a mixed-race black Swedish woman? How have African Diasporans in Finland navigated issues of race and belonging? And what does the widespread denial of everyday racism in Nordic societies mean to Afro-Nordics? This text is a must read for anyone interested in issues of race in the Nordic region and Europe writ large. As Paul Gilroy writes in his foreword, it is a book that "should be studied with care and profit inside the Nordic countries and also outside them by the broader international readership that has been established around the study of racism and 'critical race theory'."

[Francophone Afropean Literatures](#)

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[Decolonizing the Republic](#)

Multifaceted analyses of the African diaspora in Europe
In the global imagination, Paris is the city's glamorous center, ignoring the Muslim residents in its outskirts except in moments of spectacular crisis such as terrorist attacks or riots. But colonial immigrants and their French offspring have been a significant presence in the Parisian landscape since the 1940s. Expanding the narrow script of what and who is Paris, Laila Amine explores the novels, films, and street art of

Maghrebis, Franco-Arabs, and African Americans in the City of Light, including fiction by Charef, Chraïbi, Sebbar, Baldwin, Smith, and Wright, and such films as La haine, Made in France, Chouchou, and A Son. Spanning the decades from the post–World War II era to the present day, Amine demonstrates that the postcolonial other is both peripheral to and intimately entangled with all the ideals so famously evoked by the French capital—romance, modernity, equality, and liberty. In their work, postcolonial writers and artists have juxtaposed these ideals with colonial tropes of intimacy (the interracial couple, the harem, the Arab queer) to expose their hidden violence. Amine highlights the intrusion of race in everyday life in a nation where, officially, it does not exist. Marginal Bodies and Precarious Lives in North Africa sheds light on marginal bodies and the (post)colonial State, revealing the deep interconnectedness of the past with the recent situation of North Africa. Insecurity is not the consequence of a society perceived as uncivilized, but rather the result of an indecent society.

A timely and incisive examination of contemporary urban unrest that explains why riots will continue until citizens are equally treated and politically included In the past few decades, urban riots have erupted in democracies across the world. While high profile politicians often react by condemning protestors' actions and passing crackdown measures, urban studies professor Mustafa Dikeç shows how these revolts are in fact rooted in exclusions and genuine grievances which our democracies are failing to address. In this eye-opening study, he argues that global revolts may be sparked by a particular police or government action but nonetheless are expressions of much longer and deep seated rage accumulated through hardship and injustices that have become routine.

Increasingly recognized as an expert on urban unrest, Dikeç examines urban revolts in the United States, United Kingdom,

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France, Sweden, Greece, and Turkey and, in a sweeping and engaging account, makes it clear that change is only possible if we address the failures of democratic systems and rethink the established practices of policing and political decision-making.

This book explains the shift from the government of empires to that of NGOs in the region just south of the Sahara. It describes the ambitions of newly independent African states, their political experiments, and the challenges they faced. No other book places black American activism, Amnesty International, and CARE together in the history of African politics.

John Conteh-Morgan explores the multiple ways in which African and Caribbean theatres have combined aesthetic, ceremonial, experimental, and avant-garde practices in order to achieve sharp critiques of the nationalist and postnationalist state and to elucidate the concerns of the francophone world. More recent changes have introduced a transnational dimension, replacing concerns with national and ethnic solidarity in favor of irony and self-reflexivity. New Francophone African and Caribbean Theatres places these theatres at the heart of contemporary debates on global cultural and political practices and offers a more finely tuned understanding of performance in diverse diasporic networks. Hip-Hop en Français charts the emergence and development of hip-hop culture in France, French Caribbean, Québec, and Senegal from its origins until today. With essays by renowned hip-hop scholars and a foreword by Marcyliena Morgan, executive director of the Harvard University Hip-hop Archive and Research Institute, this edited volume addresses topics such as the history of rap music; hip-hop dance; the art of graffiti; hip-hop artists and their interactions with media arts, social media, literature, race, political and ideological landscapes; and hip-hop based education (HHBE). The

contributors approach topics from a variety of different disciplines including African and African-American studies, anthropology, Caribbean studies, cultural studies, dance studies, education, ethnology, French and Francophone studies, history, linguistics, media studies, music and ethnomusicology, and sociology. As one of the most comprehensive books dedicated to hip-hop culture in France and the Francophone World written in the English language, this book is an essential resource for scholars and students of African, Caribbean, French, and French-Canadian popular culture as well as anthropology and ethnomusicology.

[*Pioneers in Machinima: The Grassroots of Virtual Production*](#)

[*Citizenship between Empire and Nation*](#)

[*The Politics of Resistance of the Post-colonial African Diaspora in France*](#)

[*Race on Display in 20th- and 21st-century France*](#)

[*Africa, Europe, and the Politics of Representation*](#)

[*Remaking France and French Africa, 1945–1960*](#)

[*Disruptive Interventions of Urban Youth*](#)

[*Sites and Symbols in Modern France*](#)

[*Segregation*](#)

[*New Francophone African and Caribbean Theatres*](#)