

University of Westminster : 52 - French
RAE 2008 : RA2 - Research outputs

Name: Bray, M.

Category: A

FTE: 1.00

Identifier: 8810831283769

Year of entry:

Research groups:

RA2 - Research outputs

Output number: 1

Output type: Journal article

Title:

La chanson populaire en France au temps des colonies: de l'insouciance a la contestation

Journal title: Remembering Empire (Society for Francophone Postcolonial Studies)

Month/year of publication: June 2002 **Pagination:** 81-98

Volume: 25 - special edition prior to change to Journal of Society for Francophone Postcolonial Studies

ISSN: 0791-4938

DOI:

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors: 0

1: Calatayud, A.

External author: No

Other relevant details:

Considering like Bernstein that songs represent some of the most telling indicators of the deep currents at work within societies, this article aims to add to the many analyses of colonialism - including recent seminal works on the iconography of the period - by focusing on a lesser known aspect of popular culture at the height of colonialism: the popular songs of the period which have punctuated French people's daily lives in their times of collective happiness as well as in their most tormented periods. In doing so, this study explores the ambivalence of the way French society experienced colonisation. The co-authors have contributed in equal parts to the choice of subject, design, content and writing of the article and to the analysis and critique presented here.

Output number: 2

Output type: Internet publication

Title:

La dette: les 'Tirailleurs sénégalais' pendant la Première Guerre mondiale ou le destin de ceux qui viennent d'ailleurs

Publisher: Web Journal of French Media Studies

Publication date: 01/12/2003

ISSN: 1460-6550

URL: <http://wjfms.ncl.ac.uk/enframes.htm>

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors: 0

1: Calatayud, A.

External author: No

Other relevant details:

The value of this telefilm lies in part in its subject matter, which has often been bracketed out of official French History: the role of the "Tirailleurs sénégalais" (auxiliary soldiers from France's then colonies in the French Army during the First World War). Using Bourdieu's concept of "habitus", the authors analyse in the film the marginalizing social mechanisms transmitted from one generation to the next. The film opposes the reductive French official memory to the living popular knowledge of such events. The film also shows the impossibility of suppressing any "ghost" from the past and therefore pleads for a "duty of memory" as the only means to repay a debt of blood. It shows it can be done, at little expense and productively - so long as the political will does not falter. The co-authors have contributed in equal parts to the choice of subject, design, content and writing of the article and to the analysis and critique presented here.

University of Westminster : 52 - French

RAE 2008 : RA2 - Research outputs

Output number: 3 **Output type:** Internet publication

Title:

Diversité ethnique à la télévision française: l'exemple de Fatou la Malienne (Daniel Vigne, 2001)

Publisher: Africultures: le site et la revue de références des cultures africaines

Publication date: 28/06/2004

ISSN: 1276-2458

URL: http://www.africultures.com/index.asp?menu=revue_affiche_article&no=3448&dispo=fr

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

1: Calatayud, A.

External author: No

Additional authors: 0

Other relevant details:

The telefilm Fatou la Malienne tells the story of a young, emancipated woman of Malian origin living in the north of Paris who is suddenly and unexpectedly confronted with a forced marriage. Avoiding the sentimentalist trap, the telefilm concentrates on the young woman's grappling with her mixed identity. In doing so, the film is of value inasmuch as it offers tentative answers to the fraught question of how to combine different, sometimes antagonistic cultural heritages in France at the beginning of the 21st century. The authors' argument is that the telefilm's popularity demonstrates that contrary to often quoted views in France and abroad, incomprehension between cultures in the country is not set in stone and that even piecemeal efforts to "work things out" can lead to some kind of negotiated, ultimately positive outcomes. The co-authors have contributed in equal parts to the choice of subject, design, content and writing of the article and to the analysis and critique presented here.

Output number: 4 **Output type:** Journal article

Title:

The French film industry's current financial crisis and its impact on creation: the example of Jacques Doillon's Raja (2003)

Journal title: Studies in European Cinema

Month/year of publication: December **Pagination:** 199-212

Volume: 2(3)

2005

ISSN: 1741-1548

URL: <http://dx.doi.org/10.1386/seci.2.3.199/1>

DOI: 10.1386/seci.2.3.199/1

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

1: Calatayud, A.

External author: No

Additional authors: 0

Other relevant details:

This article is one of several by the authors on recently distributed Francophone films on the broad subject of relations between people of diverse cultural traditions, which have had a significant impact in the French-speaking world but have nevertheless been largely ignored by the international research community. It forms part of a larger argument that these films particularly deserve to be brought to the attention of researchers in the Anglophone world as they shed a new light on a field of study which often concentrates on only one side of the power relations between the colonised and the coloniser. The co-authors have contributed in equal parts to the choice of subject, design, content and writing of the article and to the analysis and critique presented here.

University of Westminster : 52 - French
RAE 2008 : RA2 - Research outputs

Name: Gill, H.J.

Category: A

FTE: 1.00

Identifier: 8310831217998

Year of entry:

Research groups:

RA2 - Research outputs

Output number: 1 **Output type: Authored book**

Title:

The Language of French Orientalist Painting

Publisher: Edwin Mellen Press

Year of publication: 2003

Number of pages: 191

ISBN: 0773467645

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors: 0

Other relevant details:

This book examines the subject of Orientalism and the stereotyping of the Other, and the complex relationship between travel, collecting and exhibiting in Victorian times. It discusses some of the cruder constructions of Orientalism to which art history has sometimes been prone in recent years. This is part of a wider project that includes the articles submitted here, and that demonstrates that over the previous two decades or so, Saidian theory has been mainly interpreted along binary critical lines that do not do justice to Said's original thought. This work is a contribution to the critique of visual cultural productions from the colonial era, which has not given sufficient space to the historical context in which the works were produced, or to painters' individual profiles. The intention is therefore less to use a theoretical template, although theory does have a place in recent publications, than to analyse - and contextualise - the ambiguities, contradictions and 'non-dits' found in visual representations of the East that are less readily deconstructed by means of the well-tried methods of post-colonial theory and critique.

Output number: 2 **Output type: Journal article**

Title:

French orientalist painting as a transcultural exercise: an ambiguous gaze

Journal title: Remembering Empire (Society for Francophone Postcolonial Studies)

Month/year of publication: June 2002 **Pagination:** 14-37

Volume: 25 - special edition prior to change to Journal of Society for Francophone Postcolonial Studies

ISSN: 0791-4938

DOI:

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors: 0

Other relevant details:

This paper examines the work of a late Orientalist born in France, Etienne Dinet. A cursory look at this artist's cross-cultural record is immediately sufficient to indicate the reason for the choice of this little-known and nowadays little-appreciated painter. After training in France he settled in Algeria and converted to Islam. Although sidelined and considered old-fashioned by the contemporary French art scene, he sold well and was covered with honours by the art establishment of his time, both in Paris and in Algiers. Posthumously he was re-discovered by the Algerian Ministry of Culture, and has been the subject of official publications and exhibitions in independent Algeria. The approach here is to investigate the hybrid nature of the transcultural exercise which is Orientalist painting.

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Output number: 3 **Output type:** Journal article
Title:

Discordant and ambiguous messages in official representations of empire: Versailles 1845 and Crystal Palace 1850

Journal title: International Journal of Francophone Studies

Month/year of publication: November **Pagination:** 151-167

Volume: 7(3)

2004

ISSN: 1368-2679

URL: <http://dx.doi.org/10.1386/ijfs.7.3.151/0>

DOI: 10.1386/ijfs.7.3.151/0

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors: 0

Other relevant details:

This paper compares issues of imperial representation and display in mid-nineteenth century Paris and London. Analysing the selection of images and artefacts displayed in Versailles in 1845, and at the 1851 Great Exhibition at the Crystal Palace in Hyde Park, it focuses on the monumental Vernet painting 'The Capture of the Smala of Abd-El-Kader' at Versailles, and the Indian Court at the Great Exhibition which became a symbol of the submission of India. The French display of paintings of the conquest of Algeria and the British exhibition of artefacts and pageantry have overwhelmingly been read as a cry of imperial triumphalism. Whilst not refuting that interpretation, this paper focuses on signs of ambivalence and/or dissent discernible at the time regarding the wisdom, morality, durability and ultimate value of foreign domination, and argues that the implicit discourses contained in both events are not as monolithic as first seems.

Output number: 4 **Output type:** Journal article
Title:

Hegemony and ambiguity: discourses, counter-discourses and hidden meanings in French depictions of the conquest and settlement of Algeria

Journal title: Modern and Contemporary France

Month/year of publication: May 2006 **Pagination:** 157-172

Volume: 14(2)

ISSN: 0963-9489

DOI:

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors: 0

Other relevant details:

This article examines the discourses to be read in painted representations of colonial motifs (and their modes of display) in France between the mid-nineteenth and the early twentieth centuries, i.e. until the dawn - but not the completion - of decolonisation. It analyses selected images, some of which have become emblematic as manifestations of colonial domination. It questions the readings and uses of such images from the time of conquest to the post-colonial era. This article's focus, however, is less on the dominant discourses than on gaps, silences, and unanswered questions which can be detected, on closer examination, in these works, their modes of diffusion and their reception by contemporaries and by the artists themselves (such as Vernet or Fromentin), who visited battlefields in Algeria shortly after gruesome events had taken place. In particular, the paper looks for haunting visions of what had happened, beyond the official, hegemonic discourse which was fashionable at the time, and which these artists had sometimes been commissioned to illustrate. The main argument concentrates closely on discourse and counter-discourse analysis, as well as the fluidity and the transferability of discourses across the colonial/post-colonial divide.

University of Westminster : 52 - French
RAE 2008 : RA2 - Research outputs

Name: Kelly, D.J.

Category: A

FTE: 1.00

Identifier: 9210831392460

Year of entry:

Research groups:

RA2 - Research outputs

Output number: 1

Output type: Authored book

Title:

Autobiography and independence: selfhood and creativity in North African postcolonial writing in French

Publisher: Liverpool University Press

Year of publication: 2005

Number of pages: 400

ISBN: 0853236593

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors: 0

Other relevant details:

This book offers an analysis of the autobiographical writings of four twentieth-century writers from North Africa, Assia Djebar, Mouloud Feraoun, Abdelkébir Khatibi and Albert Memmi, as they explore issues of language, identity and the individual's relationship to history. The book places these writers in a clearly defined theoretical context, introducing and contextualising each of the four through the application of postcolonial studies and literary theory on autobiography linked to close textual reading of their works. It explores the question of the relationship between the writer's self and literary expression and the ways in which the act of literary creation 'intervenes' in the world. These are writers whose personal histories are bound up with the histories of European colonisation, war, decolonisation and independence and that engage with the collective histories of North Africa and Europe. Their work is seen as a testament to these histories and as engaged in the restoration of the complexity of cultural memory denied by both colonialist and nationalist discourses. They also write in full awareness that writing is an act that is at once necessary and potentially meaningless. Hence the need for the writer to adopt an ethical position towards the writing process so that it becomes a kind of testimony to a way of living, a way of 'being in the world'. Taking up Khatibi's notion of the postcolonial writer as 'en devenir', the author explores how a different relationship is opened up with time and space, with the self of the writer in the present of writing, and not only in the accumulation of autobiographical 'facts', or in the rewriting of a history either erased or appropriated by others. This in turn challenges the myth of the 'unified self' of classical western autobiography and makes a contribution to the wider field of autobiographical/life-writing studies.

Output number: 2

Output type: Journal article

Title:

'An unfinished death': the legacy of Albert Camus and the work of textual memory in contemporary European and Algerian literatures

Journal title: International Journal of Francophone Studies

Month/year of publication: March 2007 **Pagination:** 217-235

Volume: 10(1)

ISSN: 1368-2679

DOI:

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors: 0

Other relevant details:

After a consideration of the prevalence of notions of haunting in recent literary and cultural analysis, the work of Assia Djebar is taken as an example of contemporary Algerian literature in which memories of the dead haunt the living, sometimes in the form of ghosts. Djebar's meditations on Camus's death and on his unfinished text *Le Premier Homme* provide a starting point for an analysis of Camus's legacy in contemporary European and Algerian literatures. It is argued that much recent reading, informed by postcolonial theory, accusing Camus of mythologising both himself and 'French Algeria', has not fully engaged with literary practice and the work of textual memory. *Le Premier Homme* is neither a mythologising text, nor a surrender to 'nostalgia', but a text of mourning written in full knowledge of the consequences of the War of Independence. The article ends with an analysis of how Camus, in the form of the 'phantom', the 'phantasm' and the 'fantast', appears in the work of two other women writers in addition to that of Assia Djebar: the Algerian Maïssa Bey and the French-Algerian Nina Bouraoui, showing how knowledge of the realities of the postcolonial world are to be found in its imaginative exploration. This article is an extended version of the concluding chapter by Kelly to the *Cambridge Companion to Camus*, Edward J. Hughes (ed), 2007.

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RAE 2008 : RA2 - Research outputs

Output number: 3 **Output type:** Chapter in book
Title:

Reflets dans "le miroir ébloui": Tardieu, Bazaine, Hartung

Editors: Lentengre, Marie-Louise

Book title: Jean Tardieu: un poète parmi nous

Publisher: Jean Michel Place

Year of publication: 2003

Pagination: 199-216

ISBN: 2858937249

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors: 0

Other relevant details:

This chapter is a contribution to both text and image studies and, to some extent, to war and culture studies. It focuses on the writing of Jean Tardieu, including a reading of two prose poems, on a selection of twentieth-century abstract artists which provokes a meditation on the process of the creative act and the nature of artistic expression for the writer, the painter, the reader and the spectator. The analysis of the work of the artists under consideration here, Jean Bazaine and Hans Hartung, leads not only to an understanding of key aspects of their work, but also of the process by which Tardieu moves from the contemplation of abstract painting to the expression of that experience to give it form in language. Taking up Onimus's concept of the 'cercle existentiel', consideration is also given to the existential context of the work of Tardieu, Bazaine and Hartung, including the links they share in their experience of childhood and adolescence and of the Second World War. The canvas finally becomes a mirror reflecting both the world and the self of the writer/artist, but also the potential void that haunts the work of all three.

Output number: 4 **Output type:** Journal article
Title:

The battlefield in text and image: remains and relics in the work of Cozette de Charmoy

Journal title: Forum for Modern Language Studies

Month/year of publication: January 2006

Pagination: 51-79 **Volume:** 42(1)

ISSN: 0015-8518

URL: <http://dx.doi.org/10.1093/fmls/cqi035>

DOI: 10.1093/fmls/cqi035

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors: 0

Other relevant details:

Beginning with a review of current theoretical frameworks (including gender) with which to analyse the image and the reality of the battlefield, this article goes on to consider the text and image work of the contemporary woman artist, Cozette de Charmoy. She is firstly situated as an inheritor of the European avant-gardes, but also as an 'outsider' in the modern and contemporary art world. The place of individual and collective memories of war is explored, with reference to a range of other writers and artists from different centuries, before a close reading of several precise artefacts created by de Charmoy. The article ends by placing the work within Kristeva's analysis of the abject and Scarry's suggestive demonstration of the 'structures of unmaking' (war and torture) and the 'structures of making' (the action of creation) and the ways in which de Charmoy's work incarnates the physical human experience of war.

University of Westminster : 52 - French
RAE 2008 : RA2 - Research outputs

Name: Press, M.C.

Category: A

FTE: 0.60

Identifier: 8610831259634

Year of entry:

Research groups:

RA2 - Research outputs

Output number: 1

Output type: Journal article

Title:

Art and chaos

Journal title: La Chouette

Month/year of publication: June 2001 **Pagination:** 1-13

Volume: 32

ISSN: 0269-1965

URL: <http://www.bbk.ac.uk/lachouette/chou32/Press32.PDF>

DOI:

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors: 0

Other relevant details:

The domain of artistic creation has provided material for a number of explorations and insights into the place of the unconscious as conceptualised in psychoanalytical theory, both in nurturing and hindering the creative process. This article charts and analyses stages in the subjective experience of a visual artist by mapping psychoanalytical concepts onto her working practice in order to achieve a more systematic view and understanding of the creative drive. Based on Freudian psychoanalytical theory, the model of the constitution of the ego developed by Lichtenberg Ettinger is presented as a key concept for the exploration of the ambivalent tension between 'I' and 'other', inside and outside, separateness and immersion - apparent opposites shown to be constitutive of an ability to use and create objects. This view is further developed and analysed through Freud's concept of the uncanny, applied by Kristeva in her reflection on strangeness and foreignness; Klein's concepts of the 'bad breast' and the 'depressive position', or capacity to mourn; and Milner's own analysis of 'serious play', the world of uncertain boundaries and undifferentiation necessary for a process of symbol-formation to take place, viewed by Segal and Milner as crucial in the development of the creative artistic drive. Thus the experience of chaos induced by a temporary suspension of normal rules and boundaries can be understood as part of a dynamic process that is intrinsic to creativity.

Output number: 2

Output type: Journal article

Title:

Zineb Sedira: l'art de traduire le conflit

Journal title: Revue CELAAN Review

Month/year of publication: October 2004 **Pagination:** 74-84

Volume: 3(1-2)

ISSN: 1547-1942

DOI:

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors: 0

Other relevant details:

On the occasion of '2003, L'année de l'Algérie', the visual artist Zineb Sedira was invited to create and exhibit selected works in a number of venues across France. This represented a significant move in view of the artist's declared intention to reconnect with recent Franco-Algerian history, to explore ways of 'representing the unrepresentable' and establish a dialogue with a 'veiled' past. Sedira, born in France after her Algerian parents emigrated there in the wake of the Algerian War of Independence, explores facets of her parents' and her own histories in works that are personal and intimate while approaching universal issues facing postcolonial societies. This article analyses a selection of Sedira's photographs and videos which combine words (and indeed, silence) with images that expose the trauma suffered by ordinary Algerians both during and after the War of Independence. The author argues that the artist is performing in her own visual idiom a journey of transformation embodied in poetic and political works that destabilise established, Western views and concepts. By creating her own familial 'lieux de mémoire' and a personal mythology, she re-appropriates for herself the colonial gaze and images imposed by the French version of history. Furthermore, echoing Assia Djebar's desire not to speak in another's name, Sedira opens spaces for others to speak in their own voices or silences.

University of Westminster : 52 - French

RAE 2008 : RA2 - Research outputs

Output number: 3 **Output type:** Chapter in book
Title:

A pilgrim's progress: translation towards new identities

Editors: Kelly, Stephen and Johnston, David

Book title: Betwixt and between: place and cultural translation

Publisher: Cambridge Scholars Press

Year of publication: 2007

Pagination: 242-254

ISBN: 1847181082

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors: 0

Other relevant details:

Michel de Certeau observes that the immigrant is the 'central figure' of a modernity that deprives us all of familiar landmarks. For him, immigrants are the 'inventors of solutions' which they create by means of 'systems of translation' that enable them to be agents and subjects of their own histories. Recent analyses of postcolonial cultural production have revolved around translation as transformation (Derrida). This article attempts to outline a poetics of translation as a trope and a tool in the visual sphere, through an analysis of aspects of the work of a contemporary visual artist who often foregrounds translation both as a linguistic act and a cultural act towards a definition of new identities. Zineb Sedira, born of Algerian parents and brought up in France, has developed her artistic career in London. She stresses the artist's responsibility to translate cultural difference, particularly where it has been silenced through conflict and misunderstanding. In her photographic and video installations Sedira assumes the role of cultural translator, becoming a self-less observer behind the camera, dramatising the tension between representation and self-effacement which lies at the heart of the translation process. This article argues that Sedira's work endeavours to open up an intertextual 'Third Space' in which translation is a central motif, as a linguistic and poetic strategy that disrupts and subverts established authority and suggests the possibility of new forms of agency.
