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Presenting Female Iconography at Home with Leïla Sebbar'

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Abstract

(essay date 2010) In the following essay, Weber-Fève discusses the “transnational” works of Sebbar and French-Algerian politician and filmmaker Yamina Benguigui. She describes female characters in these artists' works as “ethnic Othered,” contending that they often appear in marginalized positions in the domestic sphere.

Disciplines

Film Production | French and Francophone Language and Literature | Theatre and Performance Studies | Women's Studies

Comments

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Reviews

Wilder, Gary. *Freedom Time: Negritude, Decolonization, the Future of the World*. Durham, NC and London: Duke University Press, 2015. 400 pp.

Gary Wilder's *Freedom Time*, as its subtitle announces, sets itself the formidable task not only of offering a novel interpretation of the politics of Aimé Césaire and Léopold Sédar Senghor's Negritude in the period of postwar decolonization in the French empire, but, furthermore, to place this analysis within the larger context of world history and its contemporary destiny.

Freedom Time seeks to fulfill this task by analyzing the politics of decolonization as practiced by the two creators of the Negritude movement in light of a simple yet powerful reinterpretation of the logic and telos of decolonization itself. Since the 1960s, Wilder rightly argues, the historical process of decolonization has been judged and analyzed in light of the reductive, binary norm of a single criterion: the achievement of nominal national independence by the former colonies of the North Atlantic powers. To apply this categorical judgment retroactively, Wilder argues, has the unfortunate result of erasing, with the pseudo-certainty of hindsight, the infinite possible modalities in which the pursuit of autonomy by colonized subjects might have unfolded. What if, instead, critical analysis were to follow in the full complexity of its textual traces the open-ended, protean interrogation of this historical and political process in the cases of Césaire and Senghor, and Martinique and Senegal, respectively?

To do so, Wilder picks up his narration of the history of Negritude in 1945, the point at which his highly influential first book, *The French Imperial Nation-State: Negritude and Colonial Humanism Between the Wars* (2005), abruptly left off. In offering detailed and comprehensive textual analysis of the properly political, public intellectual, and literary writings of Césaire and Senghor, Wilder finds that each sought to articulate novel, heretofore largely unrecognized models of what he terms "self-determination without state sovereignty." To demand sovereignty, as they sought to do, while remaining within some novel form of a federated republic, would be simultaneously to fashion unprecedented forms of citizenship for the colonized, but equally to demand of their former colonizer that the French republic itself be transformed to encompass these demands for freely chosen association on the part of its newly emergent postcolonial subjects.

Following an introductory theoretical discussion of this imperative simultaneously to reconceptualize the nature and telos of the postwar French republic along with the process and nature of decolonization itself, *Freedom Time* structures its analysis in a series of eight chapters that shuttle between Césaire and Senghor in the postwar period. Chapters two and three contextualize their respective formations both in the period leading up to 1945 and in relation to the larger problems of autonomy, identity, history, and the traumas of slavery and colonialism that determine the two (quite different) conceptualizations of Negritude developed by Césaire and Senghor.

Chapters four, five, and six interrogate the immediate postwar period in France and its colonies, placing Césaire and Senghor's rapidly developing politics of autonomy in the context of figures such as Albert Camus, Charles de Gaulle, Simone Weil, Frantz Fanon, the Brazzaville conference (1944), the postwar internationalism of the United Nations, as well as earlier thinkers of humanist autonomy such as Victor Schoelcher. Chapter seven offers a penetrating analysis of Césaire's underappreciated and misunderstood politics of federalism. Wilder shows how his 1960 historical investigation of the history of the Haitian Revolution (1791–1804) and the politics of Toussaint Louverture in particular offered the Martinican politician–poet a precocious and powerful model of decentralized, postcolonial federalism. Wilder's detailed analysis of Césaire's varied writings is at its richest at this point, considering a wealth of lesser-known writings, including Césaire's speeches in the French National Assembly and political editorials in the Martinican press surrounding his 1956 resignation from the French Communist Party (PCF), the Algerian War (1956–61), and the strategic openings these offered in the context of French republican crises of the time to fashion novel forms of republican political identity.

Wilder's eighth chapter is equally captivating, examining in detail Senghor's parallel and novel conceptualization of postcolonial socialism as an alternative to the imperialist centralism of the Western European communist parties. Wilder seeks to recover in this chapter the radicality of Senghor's anticolonial politics, carefully attending to the Senegalese writer's critiques of Marx and actually existing state socialism alike, following Senghor's elaboration of an alternative model of a postcolonial, African socialism.

In his conclusion, Wilder argues for the contemporary relevance of the complex and untimely notions of postcolonial federalism elaborated by Césaire and Senghor respectively. These political and cultural imperatives, he contends, were in large part never implemented and have since remained underappreciated, if not simply unrecognized or simplistically and ahistorically derided (here one thinks of the virulent critiques of Césaire's politics by the Martinican Créoliste movement and Raphaël Confiant in particular), and continue, he stresses, to offer novel means to think postcolonial futures in the age of late capitalism.

Freedom Time constitutes one of the very few books that have completely and powerfully refashioned scholarly understanding of francophone decolonization, cultural politics, and radical humanism. Wilder's analysis of these writers' poetic texts is at times pedestrian, serving merely to confirm the author's penetrating historical analyses, while his desire to reclaim Senghor's legacy of political invention perhaps pulls the stick too far back from the reigning consensus regarding the Senegalese patrician's elitist conservatism. That said, *Freedom Time* constitutes nothing less than a bold refashioning of our understanding of the destiny and significance of one of the twentieth century's most important political and cultural events.

Nick Nesbitt, Princeton University

Britton, Celia. *Language and Literary Form in French Caribbean Writing.* Liverpool: Liverpool University Press, 2014. 220 pp.

This collection of essays by Celia Britton is a telling testimony to the complexities of French Caribbean Literature and to Britton's capacity for in-depth critical analysis. The book comprises eleven chapters all told, many of which are updated versions of previously

published articles, analyzing literary works by such authors as Patrick Chamoiseau, Raphaël Confiant, Maryse Condé, André Schwarz-Bart, Gisèle Pineau, Daniel Maximin, and above all, Édouard Glissant. Indeed, the five chapters that make up Part II of the collection are devoted exclusively to Glissant's work. In francophone postcolonial circles, Britton is perhaps best known for her 1999 volume *Édouard Glissant and Postcolonial Theory*, in which she sought to situate Glissant within ongoing debates in postcolonial theory, making illuminating connections between his work and that of Frantz Fanon, Gayatri Spivak, and Homi Bhabha, among others. Britton addressed the major themes central to his writing – the reappropriation of history, standard and vernacular language, hybridity, subalternity, the problematizing of identity, and the colonial construction of the Other in what has become an outstanding critical resource on Glissant.

In her introduction, Britton begins by pointing to the twenty-year timespan covered by her chapters, providing a critical context for the range of writing and the types of analysis engaged by the book. However, given the inscription of linguistics or formalism as the common basis of their literary analyses, Britton is able to point to important thematic sub-groupings among the essays themselves that highlight, in their turn, several key issues shaping French Caribbean literature over the same period.

Britton introduces the text by problematizing the subject's position in language from the perspectives of Roland Barthes and Mikhail Bakhtin, especially as it is inflected by colonial influences. In allowing for "an ideological encoding of the real" (8–9) that takes postcolonial strategies into consideration, the authors that Britton reads adopt various strategies to "question the apparent comprehensibility of social reality" (10) by interrogating the "relation between the text and the world," resulting in a realism that is "reworked and renewed" (11). She then turns to the work of the philosopher and poet René Ménénil to engage with the complexities generated by the Caribbean intersection of primitivism, surrealism, and Negritude in the pages of the journal *Tropiques*. Britton sees ethnography as key here, mediating an inescapable discursive ambivalence that obliges Aimé Césaire and Ménénil "to go through Europe to find Africa" and its primitivism on the one hand" (23), to the oppositional readings by Ménénil and Pierre Mabilille of Wifredo Lam's turn to primitivist African art in *Tropiques*, interrogating to what extent this embodied "a cultural homecoming that enabled him to become conscious of his own authentic creativity" (25). This perspective is pursued in chapter two, where Ménénil's telling critique of Caribbean authors as being subject to a formulaic self-exoticism in their texts – "a trap [...] that cannot be avoided simply by steering clear of a checklist of traditional stereotypes," as she puts it – is extended into the present, as "an alienated discourse in which Antillean writers represent themselves and their community from the point of view of the metropolitan Other" (28). Ménénil pursues this critical perspective all the way to the Créolistes whom, as Britton points out, he critiques for turning "to folklore in order to 'authenticate' their status as Creole writers despite writing in French" (31). Approaching the basic premise(s) of the *Éloge de la créolité* pits Creole orality against French writing, which in its turn produces a "commodification of authenticity" that allows these writers to "exploit [...] their status as 'insiders' to serve up an attractive and authentic [...] version of their culture for the pleasure of outsiders" (34). Britton teases out her position here through admirably detailed readings of language and representation in Chamoiseau's *Solibo Magnifique* and Confiant's *Le Nègre et l'amiral*, pointing out their mix of essentialisms and sophisticated, self-reflexive narrative. But ultimately the postcolonial

perspective, which renders a term like “exoticism” a slippery category that often imposes a westernized position, glossing over the fact that the realities it designates are not at all exotic to the residents of these locations, remains absent from her conclusions.

Britton next considers the role of language in Caribbean novels that are mainly “consumed” in metropolitan markets, using the extended metaphor of “edible language” (56) to link the “exhibition” of language to the “illusion [...] of orality” (53). The discursive focus of the analysis shifts to thematic parallels and patterns of exile in novels by Pineau, André and Simone Schwarz-Bart, as she demonstrates how these authors inscribe characters who equate key aspects of Caribbean marginalization to the suffering described by victims of the Holocaust. A highly skilled deconstruction of the hermeneutics of meaning in Condé’s *Traversée de la mangrove* and Maximin’s *L’Île et une nuit* reveals “a radical form of irreverence to the rule that structures a literary text in terms of its overall unity,” on the one hand (82), and the voicelessness of “a subject marked by lack [...] but which does not experience its emptiness as alienation” on the other (96). Rather, the narrative discourse “provides a context for elaborating a conception of resistance that depends on non-containment, non-enclosure” (97).

The remaining five chapters are devoted to the work of Glissant, and make up Part II of the text. Here, Britton probes well-known patterns and praxes of the Glissantian *œuvre*, especially the complex, cumulative intercalation of a past “both potentially accessible and inexhaustible” (106) into the discursive representation of a present thus seen as overdetermined. Chapter eight’s examination of a critical trilogy of novels, *Malemort*, *La Case du commandeur*, and *Mahagony*, looks at “Glissant’s theorizations of collective identity” within a framework that effectively “demonstrate[s] the interconnectedness of literary form and sociopolitical issues in Glissant’s fiction” (126). Britton’s readings of his *Tout-monde* in the next two chapters focus on his “manipulation of diegetic levels” (136) through the paradox of the autobiographical author and a “multilingual awareness” (142) that signals “an ethical commitment to the equal importance of all languages” (143). Her final chapter teases out the nuances of Glissantian identity, which is “not an essence, but defined by its differences from other identities” (165), and there is an Appendix with a revealing interview with Condé. Britton’s formalistic approach here yields impressive results, revealing new readings of Caribbean literary and identitarian strategies as they occur over time in cultural works by key authors. Overall, the depth of these all-too-brief readings confirm Britton’s gifts as a critic and an informed and informative interpreter of Caribbean literature and culture.

H. Adlai Murdoch, Tufts University

Benedicty-Kokken, Alessandra. *Spirit Possession in French, Haitian, and Vodou Thought: An Intellectual History*. Lanham, MD: Lexington Books, 2015. 419 pp.

Spirit Possession in French, Haitian, and Vodou Thought: An Intellectual History is an ambitious and groundbreaking work. Alessandra Benedicty-Kokken explores the idea of spirit possession across time, disciplines, national boundaries, and perspectives in this original and important study. Presenting various definitions and manifestations of possession in international, especially French, thought, Benedicty-Kokken makes clear the role of Haitian Vodou in diverse contexts and argues that “when material poverty and physical, mental, and/or emotional alienation converge, possession, [...] provides a

mode of narration that enables a person to survive what seems to others to be a dismal reality” (15). Drawing on the work of philosophers, novelists, anthropologists, religious scholars, and ethnographers, among others, she explores the ways in which possession is “at once a narrative structure and part of a knowledge structure” (19) and how it has been represented, misrepresented, developed, and employed by various thinkers. *Spirit Possession* is divided into four sections, each preceded by a short summary of the arguments advanced therein.

Part one, “Dispossessions: Nationhood, Citizenship, Personhood, and Poverty,” draws on the work of scholars Giorgio Agamben, Colin Dayan, Michel-Rolph Trouillot, Achille Mbembe, and Sara Ahmed to explore “dispossession,” which, according to Benedicty-Kokken, manifests itself in the form of “slavery, servitude, poverty, exile, refugee status, and/or general disenfranchisement” (19). She argues that by thinking of twenty-first-century dispossession through the theoretical frameworks provided by the scholars she references, one finds that the work produced on and about Haiti is a “locus of some of the most original thinking to date on the predicament of contemporary global society” (17). In particular, in relation to Agamben’s discussion of “bare life” Benedicty-Kokken argues that “Vodou emerged as an alternative system of society, one marginalized and oppressed by the official church and state, one that exists *for itself* as a means to give and protect the lives of those ‘*dead in law*’” (74). She seems, then, to suggest that possession, as represented in Haitian Vodou thought, becomes a means of healing in the face of twenty-first-century dispossessions, for both Haitians and non-Haitians alike.

In part two, “Possession Disposessed: Pathologizing and a ‘Western’ Intellectual History of Possession,” Benedicty-Kokken turns away from dispossession toward the various representations of possession, as presented by non-Haitians, in Euro-North American thought in the twentieth century, and the important role that Haiti has played within this intellectual history. Here, she sets out to demonstrate that, as Susan Buck-Morss argued her book in *Hegel, Haiti, and Universal History*, though unmentioned, Haiti nonetheless had an important influence on Hegel’s discussion of the master-slave dialectic, “so too Haitian Vodou has a rightful place in the philological history of ‘possession’” (196). Benedicty-Kokken traces a thorough and nuanced history of the representation of spirit possession in psychiatry, ethnography, and literature, considering the work of André Breton, Georges Bataille, Michel Leiris, and Jean-Paul Sartre, among many others. Benedicty-Kokken ultimately argues that Haiti was *the* nexus between French ethnography and burgeoning anthropological work in the US and that, as such, “Haiti constituted a significant ‘agent’ in a more general history of cultural anthropology” (144).

Finally, in parts three and four, “Repossessing Possession: After Franco-American Ethnography, after Duvalier – Vodou in Depestre’s *Hadriana dans tous mes rêves*” and “Self-Repossession: The Disposessed and Their ‘New Subjectivities’ – Jean-Claude Fignolé’s and Kettly Mars’s Novels,” Benedicty-Kokken turns to Haitian writers of the twentieth and twenty-first century to explore possession in a Haitian context, considering literary representations in accordance with her assertion that in some ways possession is “a form of self-narration” (19). She begins with a careful and insightful reading of René Depestre’s *Hadriana*, arguing that his text engages with the writers she discusses in part two, embracing the aspects of Vodou they got right and correcting those they misrepresented. Ultimately, for Benedicty-Kokken, Depestre’s is “a text that reveals that French

and Vodou thought systems are far more imbricated one in the other than Western discourse would care to admit, suggesting that both zombification and possession are primarily modes of, if not healing, of [*sic*] “working through” (331).

In part four, after Depestre, who lived in exile, Benedicty-Kokken turns to Fignolé and Mars, who both reside in Haiti. She considers a relationship between place of residence and the body, concluding that “one’s home is ultimately one’s body,” and exploring the ways in which Fignolé and Mars depict repossession of the body in a Haitian context (354). Benedicty-Kokken argues that though both writers represent possession in a way that is, in a sense, more secularized, their works nonetheless remain faithful to ethnographic accounts of possession in Vodou ritual, and maintain an ultimate goal to provide healing (272). Highlighting the ways in which Fignolé’s texts use Vodou to disrupt the reductive categories of black and white, and Mars’s texts demonstrate the value of fluidity, Benedicty-Kokken argues “that one’s body may only preserve its integrity if in a fluid relationship with the outside world, however violent, poor, or morally destitute such a world appears” (354).

An interdisciplinary, provocative, and engaging study of spirit possession, Benedicty-Kokken’s book provides a rigorous and important analysis of the heretofore underappreciated role of Haitian Vodou in international thought as well as a strong argument for the potential healing possibilities of possession as “a practice that should not be pathologized, but held up as a model of dealing with an ever-upsetting and disenfranchised global order” (354). The intellectual history established here encourages, and no doubt will inspire, further study of possession, especially by Haitian ethnographers and/or practitioners in Haiti (16). The breadth and depth of this study make it an essential read for not only Haitian studies and postcolonial scholars, but also for those whose work engages in ethnography, anthropology, philosophy, psychiatry, religious studies, and French studies more generally.

Lindsey Scott, Miami University

Boyer, Gilles, Pascal Clerc, and Michelle Zancarini-Fournel, eds. *L’École aux colonies, les colonies à l’école*. Lyon: ENS Éditions, 2013. 204 pp.

As its title makes clear, this volume of essays takes a two-pronged approach to the history of French colonial experience. The first set of essays examines the education system in the colonies from the mid-nineteenth century to the period of colonial independence in the twentieth; the second set focuses on the teaching of the colonial and postcolonial experience in today’s classroom. Though the book issues from a 2009 conference in Lyon, it is more than a collection of proceedings. Written by historians as well as scholars of education and postcolonial studies, the essays have either been substantially revised or written expressly for this volume. One is struck by the range of viewpoints brought to bear on the topic. From North Africa to Southeast Asia, from West Africa to Madagascar, colonialism and its legacy as experienced by both colonizer and colonized are examined from multiple regional perspectives as well as transhistorically. The historians contributing to the volume have analyzed an assortment of documents, from literary works to government reports to maps and photographs. Pride of place, however, is given to school manuals, the archival document of choice in several of the essays. As the editors observe in their introduction, school manuals provide a uniquely complex perspective

on colonialism since they represent a place where authors, institutional demands, policy objectives, and commercial interests converge. This kaleidoscopic approach to the colonial experience (the “fait colonial”) aims to complicate our understanding of the civilizing mission by showing how it manifests itself differently according to historical period, location, and the nature of the discourse through which it is related. Ultimately, the editors see this volume, with its focus on transnational and transhistorical encounters, as making a contribution not only to the study of (post)colonialism but also to the emerging field of postnational global history.

Pascal Clerc’s essay examines the way the burgeoning discipline of geography served French colonial ambitions at the end of the Second Empire and the beginning of the Third Republic. The new geography curriculum promoted by the geographer and cartographer Victor Levasseur was decidedly utilitarian; it emphasized the study of natural resources and commercial production in the colonized territories for the purpose of competing economically with other world powers. The essay suggests that this nationalistic geography survived through school manuals even when the discipline itself took a less utilitarian turn under the guidance of Vidal de la Blache. Carine Eizlini’s essay introduces readers to the case of Georges Hardy, a major theorist of the adaptation of colonial education to the colonized populations who advocated that the school should be kept in harmony with the family and regional setting of the indigenous people. Foreshadowing later debates over integration and assimilation, Hardy called for the adaption of colonial education to the sociocultural reality of the colonized people rather than assimilating them to a model of Frenchness. Anissa Hélié’s essay on European female schoolteachers in Algeria from the late nineteenth to the mid-twentieth century makes the unsurprising argument that, despite gradual change over time, teachers’ roles were gendered. Women teachers, for example, disproportionately taught younger age groups, a duty that supposedly kept them closer to their natural maternal role. Hélié rightly notes the following paradox: female teachers were vital to the civilizing mission for a “civilization” that nevertheless treated them as second-class citizens. In his study of how the civilizing mission was disseminated through school manuals, Driss Abbassi shows how manuals invoked the history of the Roman Empire and its geographic embrace of Europe and North Africa in order to promote a cultural and historical unity among all Mediterranean societies. Amadou Camara’s essay demonstrates how the civilizing mission was perpetuated during the early years of colonial independence through transnational organizations such as the African and Malagasy Union as well as through history and geography programs that sought to protect francophone regional unity as a bulwark against anglophone hegemony in Africa.

Marie-Albane de Suremain opens the second section of the volume by considering how the colonial experience has been taught in recent decades. She observes a shift in the first decade of the twenty-first century away from an approach focusing disproportionately on the perspective of colonial powers to one that pays increased attention to the everyday life of the colonized people. Nicholas Harrison’s essay on literary works by Albert Memmi and Assia Djebar seems, at first blush, like an outlier in this collection of historical and sociological essays. Yet Harrison convincingly argues that these works of the creative imagination address a number of school experiences (for example, Assia Djebar’s confusion as a Muslim girl in a secular school where pork was served on Christian holidays) that do not appear in official directives, curricula, or manuals.

Frédéric Garan's essay considers the way the Malagasy uprising in 1947 is treated in school manuals both in France and in Madagascar. He argues that this foundational event in the history of Madagascar's liberation deserves greater attention in school curricula because it constitutes a "purer" view of decolonization, one that is not clouded by Cold War geopolitics (Indochina) or the intractable questions besetting Franco-Algerian relations. The final contribution to the volume by Susanne Grindel reflects on the way a Franco-German collaboration on a recent history manual offers a more balanced historiography of colonialism, one that is less subject to the particular ideological slants associated with any one nation. Despite its promise as an experiment in transnational collaborative historiography and curricular design, the author laments that the bilingual manual is currently used more for language study than history. In their concluding remarks, the editors insist on the way a treatment of colonialism through the lens of education provides a more concrete or "embodied" view of colonialism, one that brings into greater focus the everyday experience and interactions of both colonizers and colonized.

Leon Sachs, University of Kentucky

Carter, Karen L., and Susan Waller, eds. *Foreign Artists and Communities in Modern Paris, 1870–1914: Strangers in Paradise*. Farnham, Surrey and Burlington, VT: Ashgate, 2015. 266 pp.

This collection of sixteen essays does exactly what it claims; it investigates Paris as a center of exchange among foreign and French artists through the workings of an arts system that was no longer dominated by government sponsorship but rather commercial structures constructed by dealers, artist-organized salons, and a mass press. The contributors are from different disciplines, mostly art history, but also history, American studies, and Asian literature and language. Deviating from the common view of Paris as the center of French national art, editors Karen L. Carter and Susan Waller, both art historians, frame the overall analysis in terms of migration history, a conceptualization that is very congenial to this reviewer (a historian). Carter and Waller acknowledge the distinctiveness of the artists' migration; they were not tourists, and few became permanent residents. Rather, most were "career migrants," meaning they stayed in Paris for months or years at a time in order to pursue professional goals. The introduction includes data on the number of foreign artists exhibiting in Paris art salons in 1911 to prove the international composition of the Parisian arts world.

The editors acknowledge that nationalist resistance to foreigners often entered art critics' reviews of foreign artists' works; many French people in the early Third Republic regarded migrants and cosmopolitanism with hostility. Indeed, tension between national identities among artists and artistic communities, and French artistic influences is a persistent issue in most of the essays. The editors refer to recent scholarship on migration history, transnationalism, and cosmopolitanism in order to define the meanings of those terms in relation to their subjects. They cite Peter Wollen's definition of cosmopolitanism as neither national nor expressing expatriation but "the voluntary assumption of 'dispatiation'" (15). It seems, however, that conceptions of cosmopolitanism by Kwame Anthony Appiah and Bruce Robbins that allow for local, national, and international identities to coexist in one individual might actually be more applicable to the artists analyzed here.

The essays are divided into four parts that, as the editors acknowledge, often overlap. The first addresses the means by which foreign artists encountered and navigated the culture and practices of the Paris art world. Section two focuses on national or ethnic communities of artists in Paris; the third part examines artists and groups that experienced particular challenges in integrating into the Paris arts scene. And the final part analyzes artists who developed transnational identities, combining or experiencing tension between their national artistic heritage and the modernism emerging in Paris at the turn of the century. The introductory essay concludes by asserting that nationalism became more prevalent during and following the First World War, though migration and modernism continued, thus marking the turn of the century as a particularly important moment in transnational cosmopolitanism. All of the essays in this book are short, clear, and relevant, and my selection of those to mention by name in this review is quite arbitrary.

Opening the section on acculturation, Norma Broude's analysis of two Italian artists, Giuseppe De Nittis and Federico Zandomenighi, reveals that De Nittis painted fairly conventional outdoor scenes that contributed to the mainstreaming of Impressionism, while Zandomenighi, less economically successful than his compatriot, prefigured the style of Seurat and brought classical forms to Impressionism. Both made contacts with French artists, but neither fully assimilated into French society. Challenging the view that the Norwegian painter Edvard Munch was hardly recognized in Paris, Maite van Dijk contends that he garnered substantial press coverage by deliberately showing unconventional art that departed from expectations of typical Scandinavian subjects. A different experience of acculturation and exchange is seen in the back-and-forth movement of Czech artists between Paris and Prague charted by Nicholas Sawicki; he asserts that they not only brought Cubism to Prague but also informed their Paris contacts of the circulation and manifestations of Cubism in Prague.

Turning to expatriate communities in Paris, Eva Brobowska describes the appeal of Paris for Polish men and especially women who sought cosmopolitan life, art education, and venues to exhibit their work while retaining a strong sense of Polish nationalism. Another expatriate community consisted of American men and women who formed artists' clubs that cultivated a work ethic and conventional morality in opposition to Parisian bohemianism, according to Emily C. Burns. So insulated was this community from French influences that one wonders how much art these American club members learned, for they seemed to avoid learning French or anything else about French culture. Less identified as a national or ethnic group were Jewish artists, including Amedeo Modigliani and Marc Chagall, whom Richard Sonn analyzes. Sonn claims that prior to the First World War, tension between primitivism and modernism in their art generated innovative work, more so than in the 1920s, when Paris art was more cosmopolitan.

In part three on outsiders, Juliet Bellow asserts that the outrage inspired by the premiere of the ballet *Le Sacre du Printemps* in 1913 is a myth, at least in terms of its primitive, modernist elements. Rather, she claims, audiences responded to the Ballets Russes's appropriation of modernist elements of Paris itself, including Cubism and commercialism. Susan Waller presents a gendered analysis of the Paris arts scene in her examination of the British artist Gwen John, who transferred her experience of Paris apartments and modeling for other artists into her own paintings of women figures.

Exchanges are clearly evident in the final section between foreign artists' national identities and the modernist, cosmopolitan influences of Paris. Cindy Kang persuasively argues that Hungarian artist József Rippl-Rónai introduced Hungarian folk themes into his modernist tapestries, despite his absence from most histories of Hungarian national art. Japanese artists are similarly seen to have struggled to absorb Western art while retaining their national art heritage in David McCallum's essay on three different Japanese artists who taught Western techniques to subsequent generations of artists in modernizing Japan.

The book ends with a useful bibliography of scholarship on foreign art in France, modernism, and migration. This is a well-conceived, coherent, and stimulating volume. Art historians and experts in the particular subjects of this highly varied collection may respond differently to some of the essays. As a whole, this book provides new insights into the construction of modernity, transnationalism in modern art, and the history of migration.

Whitney Walton, *Purdue University*

Harrod, Mary, Mariana Liz, and Alissa Timoshkina, eds. *The Europeanness of European Cinema: Identity, Meaning, Globalization*. London: I. B. Tauris, 2015. 272 pp.

Sincere congratulations are extended to the editors of this groundbreaking volume. Both a delight to read and a profound instigator of change in one's thinking about so-called European cinema, the list of contributors reads somewhat like a "Who's Who" list of leading, primarily UK-based, European scholars of cutting-edge European cinema research. Drawing inspiration from "the success story that *The Artist* (Hazanavicius, 2011) represents" (1), the editors explain in their introduction that "Hazanavicius's film shares many themes with academic and popular discourse about European cinema" (1). Connecting these themes to the central questions of the volume, the editors and contributors take up a variety of vantage points, including "the meaning of artistry in a mass-produced medium, the place of traditional values amid rapid technological change, and [...] the 'problem' of linguistic and cultural specificity in transnational exchanges" (1-2). More specifically, the volume's authors investigate cinephilic preoccupation with ("distinctive") form in European cinema as well as its "evolving tradition(s)" with respect to its location within world cinema, funding mechanisms, "borders" and "historical others," stardom, genres, phobias and anxieties, and auteurism.

The editors specify that the aim of *The Europeanness of European Cinema* is "to revisit the issue of the significance of European cinema as a category in the wake of the recent acceleration in transnational filmmaking and globalization as a whole" (7). They have divided the essays thematically into three sections that cover a broad spectrum of foci treating the production, distribution, and reception of European cinema. Yet the sections and their chapters remain unified by their shared reflections on various tropes that cut across the three sections, including: "identity and definition," "filmic contents and practices which define European cinema," and "the discourses, both academic and journalistic, that shape and come to constitute the study and cultural notion of European cinema itself" (7). These three sections are: "Defining Europe and Its Cinemas," "Transnational Europe: Genre, Stardom and Language," and "Circulating Europeanness."

Film scholars working with the concept of “national cinemas” and contemplating how to move beyond the Self/Other trope in transnational film criticism will find section one particularly interesting. Thomas Elsaesser’s “European Cinema into the Twenty-First Century: Enlarging the Context?” provides an invaluable foundation to the collection as a whole. Bringing together various reflections on European political and philosophical thought “in the era of the post-nation state” (30), he finds that European cinema is “reworking a legacy” (31), that is to say the values and ideals of the Enlightenment for the twenty-first century.

Readers of this journal will likely find section two the most useful to their scholarship. Of particular note in this section, Ginette Vincendeau considers the potentiality of a pan-European stardom through a case study of Juliette Binoche in “Juliette Binoche: The Perfect European Star.” Emphasizing her quasi-universal approval and self-positioning as “artist,” Vincendeau deconstructs Binoche’s stardom in *Copie conforme* (Kiarostami, 2010) primarily through a discussion of her contemporary place within European art cinema and culture and its potential break from her original construction as French star. Focusing on the question of genre, Mary Harrod examines several important sociolinguistic concerns in contemporary French comedy in “Français, Anglais, and Contemporary French Comedy.” First expanding on the relations between language and comedy, Harrod goes on to study the uses of English in the following French comedies: *Un divan à New York* (Akerman, 1996), *Décalage horaire* (Thompson, 2002), *Le Goût des autres* (Jaoui, 2001), *Ma Femme est une actrice* (Attal, 2001), *Tout ce qui brille* (Mimran and Nakache, 2010), *Brice de Nice* (Huth, 2005), *LOL* (Azuelos, 2008), and *La Vie au ranch* (Letourneur, 2009). She reveals an enlightening evolution from “anxiety to invention when it comes to the spread of English and Français in French film comedy” (157).

Section three broadens the scope regarding phobias and anxieties in European cinema by analyzing from various angles the question of “circulating the European label.” Readers of this journal will particularly appreciate Neil Archer’s “Paris je t’aime (plus): Europhobia as Europeanness in Luc Besson and Pierre Morel’s Dystopia Trilogy” in this section. He focuses on *Banlieue 13* (2004), *Taken* (2008), and *From Paris with Love* (2010), three films directed by Morel and produced by Besson’s company Europacorp that were targeted for international distribution within the first decade of the twenty-first century. Drawing on genre theory, Archer suggests that this trilogy, “contrary to initial superficial appearances, are not Hollywood films ‘made in Europe’” (196) but rather European productions “seeking a global audience, [...] clearly motivated by a commercial imperative which, within a global cinematic market still dominated by Hollywood, demands that wide-export European cinema accommodate dominant cinematic norms” (196).

While a complete comprehensive look at Europeanness in European Cinema (i.e. inclusion of all “national” and “marginal” European cinemas) would be impossible in a book of this length, this volume does a very respectful job “representing” regions and treating topics that “cover” the richness and fullness of European cinemas. This particular reviewer would have appreciated more foregrounded attention given to “otherness” in European cinemas – perhaps a discussion of filmmakers of North African heritage in France or more extended discussion of filmmakers of Turkish heritage in Germany and their constructions of “hybrid Europeanness” – but many shared, related central issues are raised in various chapters that can effectively serve as jumping off points for further research and thinking along these lines. *The Europeanness of European Cinema* will appeal

to scholars and students alike. Theoretical and pedagogical, this reviewer is looking forward to using this text in a future comparative film studies course on contemporary European cinemas.

Stacey Weber-Fève, Iowa State University

Flinn, Margaret C. *The Social Architecture of French Cinema, 1929–1939*. Liverpool: Liverpool University Press, 2014. 244 pp.

In *The Social Architecture of French Cinema, 1929–1939*, Flinn argues for a complex analysis of the relationship between architecture and cinema in a multigenre corpus of French films dating back to the first generation of sound cinema. Certainly not the first to address the centrality of representations of the city of Paris during this period of industry reconfiguration, Flinn does however carve out an original framework through which to analyze the presence and/or absence of monumental architecture in film narratives. Flinn's analysis is made possible by extensive archival research as well as an intimate knowledge of the city of Paris and its rich history – in particular, she reveals a deep sense of the “tensions between ideologically charged symbols” that make up its cityscape (5). Throughout the book we visit the Paris of familiar, canonical works (*Boudu sauvé des eaux*, *La Belle Équipe*) through the lens of contemporary spatial theory (Henri Lefebvre, Michel de Certeau, Marc Augé, and Pierre Nora) and connect them to a tradition of lesser-known documentaries and avant-garde films.

In the introduction to each of the six chapters, Flinn guides the reader through the theoretical issues debated in specialized publications of the 1930s: the status of cinema with respect to the other arts (architecture in particular), the significance of documenting the real world, and the ways in which poetic realism clearly emerges as bound up with the history of other genres and aesthetic tendencies. The book is divided into two parts: the first contains four chapters that examine the numerous subgenres of 1930s documentary film, the Parisian studio sets of René Clair, and the architectural and cultural/spatial intertexts in *Boudu sauvé des eaux* (Jean Renoir, 1932). Flinn argues that the locales featured in the first four chapters are “successful” filmed constructions in that “a narrative of place has produced a readable meaning or a meaningfully readable locale” (112).

In the first chapter, Flinn examines France's contribution to the films that broadly constitute the documentary genre as it continued to develop throughout the 1930s in France (19). Considering the documentary genre widely as a “constellation” of subgenres and taking into account the numerous crossover points between documentary and fiction films, Flinn demonstrates how questions of verisimilitude – traditionally discussed in the context of realism – entered prominently into theoretical discussions concerning documentary subgenres like the *actualité* and the *documentaire romancé*. Flinn pays particular attention to the latter, with extensive analysis of the weaving of factual and non-factual narrative elements in *La Zone* (Georges Lacombe, 1928), which primes us for a more nuanced understanding of the documentary influence on poetic realism's foregrounding of “atmosphère”: “Reading the *documentaire romancé*, like reading poetic realism, demonstrates the paradox between the impulse to document or to represent the real and the impulse to fictionalize or lyricize, where documentary as a factual genre gives way to film as a vehicle for truth, poetry, or both” (37). We leave this chapter with a clear understanding of the instability of categories like “fiction” and “non-fiction” in the

context of 1930s French cinema, and Flinn concludes with the claim that, in this light, the *film d'atmosphère* might also be considered a type of documentary (37).

As part of the book's second half, which deals with negative spaces, "negative in the sense that they 'don't work' [...] are not livable, accessible, or real, at least for certain characters" (112), Flinn makes a pertinent contribution to scholarship on *flânerie*, the practice of aimless wandering that was often considered to be an urban privilege reserved for men. Basing her analysis on a detailed reading of *L'Atalante* (Jean Vigo, 1934), she argues for the film's rejection of the monumental site as a cinematic means to journey through the city. It is in fact the transformative power of the gaze of the *flâneuse* who is able to change "a place defined by its monuments into something entirely other, even attractively alien, that attests to the virtue of cinema as that which reshapes the view of things said to belong to heritage or legacy" (113). In this way, the display windows of the department store, familiar icons in the Parisian cityscape, become the empty terminus of Juliette's dream excursion into the city, offering up a city "that is nothing but another screen," another "non-place" (132).

In chapter six, "The Crowd as New Mentality during the Popular Front," Flinn describes the ways in which the crowd becomes an architectural structure in its own right that is built through filmic devices and strategic building block montage in leftist militant films. It is also, we learn, constructed in an analogous manner in fiction films of the same period. To conclude, Flinn therefore offers an original reading of the well-known *La Belle Équipe* (Julien Duvivier, 1936), a film that has received much critical attention for its allegorical connections to the Popular Front government. The film's stance with respect to the Popular Front ideals of collective action through fraternal solidarity has been debated at length, but Flinn's reading aligns the film's spatial politics securely within the tradition of narrative strategies adopted by militant leftist films.

Overall, *The Social Architecture of French Cinema, 1929–1939* is an interesting, well-researched book that could be easily integrated as excerpts into any course on French cinema or that deals with literary and filmic representations of Paris. It is essential reading for French cinema scholars but would also capture the attention of those who have a scholarly interest in French cultural history, literature, and architecture.

Jennifer Branlat, Antioch College

Briggs, Jonathyne. *Sounds French: Globalization, Cultural Communities, and Pop Music, 1958–1980*. New York: Oxford University Press, 2015. 226 pp.

In this book, Jonathyne Briggs provides a history of prominent popular music genres and communities in France during the years 1958–80, that is, from the arrival of rock and roll and the *yé-yés* to the *chanson* and brief punk eras. That said, in the conclusion, the author actually goes beyond the title's time frame and touches on the two popular musical genres that took over France in the last two decades of the twentieth century: rap and electronic music. Using George Ritzer's, Jean-Luc Nancy's, and Gilles Lipovetsky's theories of globalization as a point of departure, Briggs addresses how the successive genres of French popular music unified French youth during the rebuilding period of the *Trente Glorieuses* in postwar and postcolonial France. It is indeed this book's premise that popular music "provides a gauge of the reconfiguration of society in France" (9) as well as a global youth community. Consequently, the book "deals with the negotiation

of genre definitions in the early Fifth Republic and the subsequent membership within these different soundworlds” (10).

Sounds French is composed of five chapters in addition to the introduction and conclusion. It provides a useful index and rich bibliography and discography as well as what is meant to be a very valuable companion website (www.oup.com/us/soundsfrench) that allows readers to listen to several of the works mentioned and discussed in the book. Unfortunately, several of the links are currently inactive. Finally, very effectively, every chapter begins with the description of a key concert that highlights the discussed musical genre in the given chapter. For example, Johnny Hallyday’s 2009 performance at the Stade de France in Saint-Denis quite appropriately precedes the introductory chapter. That French artist’s unique longevity, spanning across the five decades and most musical genres covered in the book, is the ultimate representation of the global youth community that the French always aimed for when it comes to popular music.

The first two chapters focus on genres, periods, and artists that scholars such as David Looseley (*Popular Music in Contemporary France*) or Olivier Bourderionnet (*Swing Troubadours*) have already examined at length. Chapter one covers the arrival of rock and roll in France and how it participated in the social and economic changes characteristic of the 1950s and 1960s: “While washing machines and automobiles were symbolic of the economic miracle of the 1960s, young people’s consumption of vinyl records, transistor radios, and even electric guitars also heralded this changing social structure – and in a much more affordable manner” (17). Briggs introduces the *yé-yé* generation of *Salut les copains*, its music, its media, its hangouts (e.g. Golf Drouot), and the ordinary guys and girls next door who became its extraordinary superstars: Richard Anthony and Claude François (both born in Egypt), Johnny Hallyday (Belgian father), Sylvie Vartan (Bulgaria), Tiny Young (Indochina), the Surfs (Senegal), radio DJ Daniel Filipacchi, and promoter Henri Leproux, to name a few. The *copains* promoted an all-inclusive youth community of “friends” that ignored racial differences and origins.

The second chapter deals with “the paradoxical processes of music critics and artists sanctioning *chanson* as a distinctly French musical phenomenon, just as its aesthetics were changing due to the influx of new foreign influences” (11). This allows for a detailed presentation of the pillars of French *chanson* during that period: the founding fathers Georges Brassens, Jacques Brel, and Léo Ferré; and the genial, eclectic provocateur Serge Gainsbourg, who changed the genre by embracing globalization and diversity.

When students and workers took their protests to the streets in May 1968, for a few weeks, France was on the verge of a revolution. While the violent events did not result in a revolution, Briggs recounts in the third chapter how the progressive rock genre became the post-1968 events soundtrack. In the late 1960s and early ’70s, French groups such as Red Noise, Komintern, Maajun, Magma, and Heldon were politicized in two ways. The first three harnessed “the energy of the rock concert directing it toward more established forms of political protest associated with the New Left” (81). The other two envisioned and promoted a “classless society that the counterculture hoped to create” (81).

While original and interesting, the next chapter stands alone and despite the author’s argument, does not really seem to fit with the other sections. It discusses the reinvention of folk culture and regionalism in Brittany in the 1970s. Briggs is not as convincing when he claims that Breton folk music artists Alan Stivell and Tri Yann “altered the meaning

of tradition and show how the globalization of cultural forms affected the articulation of local identities by introducing new cultural differences” (111).

The last two chapters, along with the third, are the most useful and noteworthy. They are certainly what makes *Sounds French* an original contribution to the field. Chapter four recounts the brief but fascinating history and eventual failure of the punk genre in France in the late 1970s. French groups such as Stinky Toys, Métal Urbain, Starshooter, and Asphalt Jungle used punk “as a form of protest to address the collapse of postwar affluence and consensus politics after the 1960s and the social disaffection experienced as part of postwar modernization” (145). In addition, Briggs provides a fascinating introduction to two important figures who played a major role in the developing and reporting of French popular music, punk included, in the 1970s and ’80s: journalists Alain Pacadis and Patrick Eudeline.

In the (too) short concluding chapter, Briggs successfully shows the similarities between the arrival and global proliferation of French rap and electronic music and the other musical genres he has examined in the preceding chapters. Despite an accumulation of French typos throughout the book (e.g. pages 58, 63, 66, 86, 90, 107, 166, 174, 181), *Sounds French* is an important addition to the studies of popular French music in the second half of the twentieth century.

Alain-Philippe Durand, University of Arizona

Cannon, James. *The Paris Zone: A Cultural History, 1840–1944.* Surrey & Burlington, VT: Ashgate Publishing, 2015. 248 pp.

In the 1840s the July Monarchy surrounded Paris with fortifications. To provide the military a field of fire along the outer perimeter, the state established a *zone non aedificandi*, a 250 meter-wide strip in which construction was prohibited. But the land remained in private hands, and state officials enforced the easement haphazardly. Entrepreneurs and squatters soon erected a large number of dwellings. Though demolished during the siege of 1870–71, new structures quickly emerged. By the mid-1920s more than 42,000 residents inhabited the *zone*. By 1944, however, the Vichy regime had evicted the populace and razed their homes to make way for sports facilities. The postwar era gave rise to some of the latter but also to the *boulevard périphérique* that henceforth separated Paris from its suburbs.

A number of scholars, notably Madeleine Leveau-Fernandez, Jean-Louis Cohen, and André Lortie, have explored the *zone*’s built environment and its diverse population. Rather than revisit this story, James Cannon analyzes *representations* of the *zone*. Grounding his research in a vast array of literary and visual sources – from the novels of Émile Zola to the paintings of Georges Seurat and the photographs of Eugène Atget – Cannon probes patterns of continuity and change while situating images of the *zone* in cultural debates that swirled from the mid-nineteenth to the mid-twentieth century.

In the mid-1800s male bourgeois *flâneurs* drew on images of the old customs wall and its adjoining neighborhoods as they interpreted the new *zone*. For Félix Normand and Paul Bataillard, the *zone*’s populations of ragpickers and Gypsies underscored the social segregation associated with *haussmannisation*. To Émile Zola and Gustave Flaubert, the landscape was hideous, symbolizing both the perils of urban life and the waning of Romanticism. Other observers, such as Johan Barthold Jongkind, depicted the *zone* as a

more inviting space of working-class leisure. These divergent perceptions set important precedents, but only in the aftermath of the Franco-Prussian War did the *zone* emerge first as a metaphor and then as a myth.

In the 1870s and 1880s, argues Cannon, some commentators – notably Zola and Joris-Karl Huysmans – visualized the *zone* as the “antithesis of the city,” Zola in a negative vein consistent with his prior reflections but Huysmans in a more positive one, as a quasi-rural retreat (73). Slumming came into vogue, for Zola and Edmond de Goncourt among others. The latter associated the *zone*’s squalor with working-class barbarism and a republican regime that he detested, while republicans like Zola, Georges Grison, and Louis Barron saw that squalor as a collective metaphor for threats to laudable “republican virtues of reason, order and progress” (5). Yet interpretations of the *zone* were not unilateral, and Cannon excels at unearthing such complexities. As much as Goncourt and Zola disliked the *zone*, both found certain elements aesthetically appealing. Given such dichotomies, Cannon concludes that “many representations of the *zone* pointed forward to the free-floating anxieties of the *fin-de-siècle* period,” most prominently in the drawings of Georges Seurat, whose figures are shrouded in darkness (75).

In the 1890s and 1910s, posits Cannon, “the *zone* acquired the status of a myth, in the sense that it became an increasingly important reference for how Parisians and visitors [...] imagined various aspects of contemporary life” (77). But this discourse remained disparate. Some commentators, such as songwriter Aristide Bruant, portrayed the *zone* as awash with criminals, including women like the notorious murderer Marie Ret. Others, including Eugène Atget, depicted the *zoniers* as noble if downtrodden members of the working class. For artist Gaston Prunier, the *zone* was a site of working-class militancy. Henri Rousseau perpetuated images of the *zone* as a nostalgic retreat from urban life. And for Guillaume Apollinaire, the term “zone” served as a fitting metaphor for the threshold of modernism. As Cannon argues, the *zone* clearly acted as a lightning rod for reflections on a range of social, political, and cultural concerns: criminality, gender, labor strife, hygiene, and the avant-garde.

In 1912 the city of Paris purchased the fortifications, which were to be replaced with housing. The state also gave the city control over the *zone*. Expropriation of property was to be followed by the construction of parks and sports venues. The pending transformation of the *zone* shaped postwar reflections on its meaning. Tristan Rémy saw it as an island of Frenchness in contrast to “international style” housing complexes erected on the site of the old fortifications. In contrast, Paul Morand viewed the *zone*’s growing immigrant population as a threat to French values. Louis-Ferdinand Céline portrayed the social and built environment of the *zone* as a hell on earth, a metaphor for despair, while André Breton found hope for renewal in objects at the Saint-Ouen flea market. For communists like Louis Aragon, the *zone* symbolized working-class power, yet for Catholic priests like Pierre Lhande it offered opportunities for social cohesion.

The Vichy regime completed expropriation of the *zone*, paving the way for postwar construction of parks, sporting grounds, and the *boulevard périphérique*. The swath of shanties disappeared, but housing estates in the suburbs were soon stereotyped as a new *zone*. Though beyond the scope of Cannon’s study, representation of the *grands ensembles* offers a fruitful field of inquiry, as Michael Mulvey has indicated in recent scholarship.

Cannon’s research is impressive. He skillfully explicates a huge corpus of primary sources. His exploration of Céline’s *Voyage au bout de la nuit* is particularly astute. The

only element missing from *The Paris Zone* is an explanation of methodology. Cannon offers little rationale for his selection of sources, other than their feature of commentary on the *zone*. To what extent are these sources representative? Is the inventory exhaustive? Surely not, but one suspects that Cannon has come close. The list of primary sources runs to thirty-five pages, and *The Paris Zone* includes forty-seven illustrations. Cannon has given scholars fresh insights on a bygone space that long defined the French capital and reflections on it.

W. Brian Newsome, Elizabethtown College

Todd, Emmanuel. *Qui est Charlie? Sociologie d'une crise religieuse*. Paris: Seuil, 2015. 243 pp.

The massacres of 17 people at the office of *Charlie Hebdo* and a Hyper Cacher kosher supermarket in Paris, between January 7 and January 9, 2015, elicited a strong outpouring of shock, horror, and disbelief, both in France and abroad. The victims of Saïd and Chérif Kouachi, and of Amedy Coulibaly, included *Charlie Hebdo* editor Stéphane “Charb” Charbonnier, seven journalists, and two police officers at the magazine’s office, a female police officer in Montrouge, and four people at Hyper Cacher. Beyond this visceral reaction, the expression of a widely shared abhorrence of censorship *vis-à-vis* religious matters manifested itself during this time. Emotions were raw, especially since there had not been such a large terrorist attack in France since car bombs in the Saint-Michel metro station in Paris killed four people and wounded 62 others in July 1995. For the next few weeks in early 2015, the slogan “Je suis Charlie” was plastered over millions of Facebook pages and was the mantra of *la marche républicaine* (the Unity Rally) on Sunday, January 11. This slogan was used to convey identification with the journalists of *Charlie Hebdo*, in the sense that many people upholding the principles of *laïcité* defended these journalists’ right to have complete freedom with respect to the depiction of Islam (barring speech and publication inciting racial discrimination, hatred, and violence), despite the fact that many Muslims consider some of the cartoons found in the magazine blasphemous.

Four months after these tragic events, anthropologist Emmanuel Todd’s *Qui est Charlie? Sociologie d'une crise religieuse* appeared. Todd draws on history and his observations of increasing Islamophobia and *néo-républicanisme*, as he calls it, providing an alternative interpretation of the pro-*Charlie Hebdo* movement and *la marche républicaine*. By *néo-républicanisme*, Todd evokes a tendency among the middle class, the elderly, and *catholiques zombies* (in other words, those who would have been Catholic according to their family histories, if there had been no downturn of religion practice), to allow the socioeconomic marginalization of some groups of people to continue (99). Todd, providing charts and maps made by Philippe Laforgue, traces some of the hotspots of the “Charlie” rallies to areas that opposed *la Grande Révolution*, asserting that regions in which inegalitarian mentalities prevailed before 1789 are now home to many people who marched on January 11.

According to Todd, the indifference of many people within these demographic groups, combined with what he perceives as an atmosphere hostile to religion, allows both Islamophobia and anti-Semitism to increase. While one might expect that the *laïcistes* in power would strive to reduce the number of anti-Semitic attacks, Todd holds that they are largely unresponsive to this issue (107). Indeed, Todd argues that the very party appearing

to defend minorities' rights, le Parti socialiste, promotes their exclusion, against its own announced philosophy, while the more explicitly xenophobic Front national contributes less to their marginalization. Though it may seem that growing Islamophobia, itself partly a result of increasing *athéisme militant* (107), is causally linked to physical attacks on Jews, since they are often committed by Muslims, Todd writes that the same demographic currently espousing Islamophobia, namely "la périphérie catholique zombie" (110), supports policies that also promote hostility toward Jews. Despite the long tradition of universalism in France, the tradition of *le différentialisme*, according to which those who vary from the dominant group are rejected, has been revisited, in Todd's estimation (110).

While some may have expected Todd to defend the party line, by extolling the virtues of *la marche républicaine* in Paris, which was attended by over 1.5 million people, including about 50 foreign dignitaries, among them Angela Merkel and David Cameron (102), Todd suggests that other factors drove this event. Against the argument that *la marche républicaine* was a pure defense of *la laïcité* and the right to express oneself about religion, as long as speech and publication inciting hatred, racial discrimination, and violence are avoided, Todd finds this march to be representative of a troubling phenomenon. Namely, he observes a growing indifference to mockery and mistreatment of Muslims, fed by powerful Islamophobia within the European Union (87, 89). Moreover, Todd makes the case that the conception of the *Néo-républicains* is ahistorical, given that Voltaire, in the tradition of *les Lumières*, derided the dominant religion of his time (Catholicism), not minority religions (88).

Grosso modo, Todd encourages the French of European descent to refrain from intentionally and gratuitously offending Muslims, for the sake of social cohesion (229). He holds that accommodation of Islam could do wonders for France, a country struggling with a lack of spiritual values and common purpose, as well as long-term economic challenges (65). Michel Houellebecq's *Soumission* also recommends a reconciliation with Islam, imagining an expanding EU with France at the center, and connections to the Muslim world. Todd, however, argues that France's withdrawal from the EU, a major source of the xenophobia characterizing advocates of *néo-républicanisme*, would liberate France from the compulsion to emulate Germany and other key players in marginalizing Muslims (226, 233).

In sum, Todd offers a thought-provoking and unique perspective on the pro-*Charlie Hebdo* movement and *la marche républicaine*. Nonetheless, this work, which has drawn significant controversy in France, is best read as but one explanation of a complex phenomenon. One limitation is that the anthropological method that Todd uses, in affirming a continuity in inegalitarian tendencies in areas supportive of *la Grande Révolution* and those with many participants in the marches on January 11, may not account sufficiently for population movement. Additionally, with respect to the approach taken by *Charlie Hebdo*, a study done by two sociologists, Jean-François Mignot and Céline Goffette, and summarized in the article "Non, *Charlie Hebdo* n'est pas obsédé par l'Islam," published in *Le Monde* on February 24, 2015, finds that between 2005 and 2015, only 38 covers, out of 523, evoked religion. Of those 38 covers, only seven referred to Islam, and 10 others referenced several religions. The rarity of covers pertaining to Islam is not suggestive of an obsession with this particular religion, mitigating Todd's portrayal of *Charlie Hebdo* as a magazine with an agenda against Islam in particular.

Michele L. Gerring, Jamestown Community College

Chabal, Emile. *A Divided Republic: Nation, State and Citizenship in Contemporary France*. Cambridge: Cambridge University Press, 2015. 301 pp.

This is a first-rate book that makes a significant contribution to our understanding of recent debates among French intellectuals on the theme of republicanism. The central thesis proposed by Chabal is that political life in France since the late 1970s can be framed in terms of an intellectual and political conflict between the supporters of republicanism on the one hand and proponents of liberalism on the other. Since the collapse of Gaullism and communism as organizing value systems of right and left respectively during the formative years of the Fifth Republic, the author contends that “it is above all the creative interaction between a resurgent republican language and a powerful liberal critique of this language that has structured contemporary French politics” (263).

The book is divided into two parts of almost equal length, each consisting of five chapters. Part I examines recent political history in terms of a writing of the national narrative that places a new language of republicanism at its heart. More specifically, the author here explores in depth the roots of the republican revival in French philosophy, history, political thought, and party politics. In this first part of the book Chabal also considers how a contemporary framing of republicanism has affected the French state’s response to immigration from outside Europe, suggesting that the concept of neo-republicanism has been intimately tied up with France’s postcolonial identities. Each individual chapter proceeds to analyze, explain, and evaluate a particular facet of this new republicanism. The first chapter is concerned with what Chabal calls the two republican narratives, one focusing on republican values (the “transformative” narrative) and the other on the Republic as an institution (the “institutional” narrative), and the chapter as a whole anchors the concept of republicanism in modern French history. Chapter two concentrates on the links between French Marxism and neo-republicanism through a focus on the work of two contemporary intellectuals, Régis Debray and Alain Finkielkraut. In this chapter the reader is introduced to one of the key features of the book: a close examination of the work of leading French writers in which Chabal both summarizes the essential elements of their myriad contributions and provides a critical evaluation of their strengths and weaknesses. The following chapter focuses explicitly on developments in the political sphere, with the objective of examining the emergence of a neo-republican discourse at key political moments since the 1980s. Here the author argues that “neo-republicanism emerged as one of the pre-eminent languages of consensus in French politics, both in reaction to political and social fragmentation, and as a means of bringing together a diverse electorate” (57). Chapter four examines the interdependence between postcolonialism and neo-republicanism, with a focus on the politics of national integration and the ways in which a contemporary emphasis on “*intégration* is part of a rehabilitation of the French national narrative” (103). In chapter five Chabal focuses on the perceived external challenge to French neo-republicanism posed by Anglo-American economic, social, and cultural ideas and practices such as neo-liberal capitalism and multiculturalism, while also examining how the European project has given rise to a neo-republican form of Euroscepticism, evident in the output of several media outlets and think tanks.

In Part II Chabal puts forward the case that the political language of liberalism has acted as an increasingly articulate counter-narrative to that of neo-republicanism.

It is important to note that the author does not employ the term “liberalism” in what he calls its “doctrinal or ideological sense” (132), but rather to describe a set of narratives counter to that of neo-republicanism. Whether this “contextual definition of liberalism” (132) is sufficiently coherent to encompass the diversity of alternative views to neo-republicanism that Chabal proceeds to analyze and evaluate is an open question; the author himself accepts that to some extent it is a device to bring together “what are otherwise disparate and varied counter-narratives” and that many of the figures whose work he discusses “would reject the term if it was applied to them” (131). Chapter six examines the contribution of Raymond Aron to the “liberal revival” of the 1980s, while chapter seven focuses on the changing contours of French historiography through a close examination of the contribution of François Furet and Pierre Rosanvallon. Here Chabal argues that through their published work and associated intellectual think tanks, both historians wanted to open up a “liberal horizon” in French politics that would be historically credible and politically feasible and stand in contrast to the legacy of Jacobin, Marxist, and republican narratives (185). Chapter eight attempts to reframe the politics of postcolonialism from a liberal perspective, including the incorporation of elements of Anglo-American multicultural theory and ethnic politics in proposals to reform French politics and society. The book’s penultimate chapter focuses on the language of crisis and reform of the state, including various critiques of French structures and practices from Michel Crozier, Alain Minc, Nicolas Baverez, and Rosanvallon among others; specific policy areas cited here include welfare provision, the school system, and higher education. In the final chapter Chabal explores “the explicitly political consequences of the French liberal revival” (233), including, on the left, the Rocardian strand within the French Socialist party and, on the right, the inheritors of the Giscardian legacy, such as president Jacques Chirac’s former prime minister, Jean-Pierre Raffarin.

This is a cogently argued and clearly written monograph that meets the highest standards of academic scholarship. It is a book that is demanding and rewarding in equal measure. One should note that it is certainly not a work for undergraduates or those unfamiliar with the terrain; instead it is designed for those with a prior knowledge of recent intellectual and political debates in France, particularly those centering on the concepts of republicanism and liberalism. It will appeal particularly to those interested in the history of ideas, but will also prove stimulating for anyone with an informed interest in contemporary French politics, society, and civilization. The book’s availability in a paperback version is commendable and should ensure as wide a readership as possible for what is an excellent work on a complex, fascinating, and highly topical set of interrelated questions about the state of the nation in contemporary France.

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