

Annie Ernaux An Introduction To The Writer And Her Audience New Directions In European Writing

"The concept of motherhood emerges strongly in the writings of Simone de Beauvoir, Violette Leduc and Annie Ernaux, whose work is examined here in the light of current debates about women's reproductive function and the longstanding glorification of the mere au foyer in France, driven by fear of a falling population. In this interdisciplinary study of twentieth-century French women's writing, Fell uncovers tensions at the heart of the literary critique. She shows these authors challenging the patriarchal view of motherhood as the sole justification for a woman's existence while at the same time confronting the conflict inherent in their relationship with their own mothers. A survey of theoretical and historical material demonstrates vividly that the changing concept of motherhood remains a problematic and highly contentious issue for French feminists, whether writing in 1940 or 1999."

La Place looks at a daughter's relationship with her father. In a fragmented and retrospective way the narrator describes her feelings of separation and betrayal that arise when education and marriage place her in a social class with different

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values, language, tastes and behaviour. She explores the ways in which individual experience is related to class and group attitudes and at the same time tells us a great deal about French society in general since the turn of the century. It is a concentrated text, cut through with irony and may be read in different ways. *La Place* will be an accessible and exciting addition to French studies courses. *Re-hybridizing Transnational Domesticity and Femininity* examines the problems of voicing the personal when considering the role and place of women in the home. Analyzing a collection of first-person cinematic and literary narratives by Assia Djebar, Annie Ernaux, Simone de Beauvoir, Raja Amari, Coline Serreau, Le la Sebbar, and Yamina Benguigui; *Weber-F_ve* explores the transnational processes of identity formation, gender performance, and construction of culture and society. Through a closer look at contemporary representations of French, Algerian, and Tunisian women on the page and on the screen, this study discusses the ways in which homemaking, nation, and gender are intricately bound to one another and situated in personal history. Working within, as well as beyond, so-called national systems of visual and written representation, these women artists challenge inherited and monolithic performances, definitions, and discourses of femininity. In doing so, they create re-hybridized subjects that begin to recognize and embrace the differences within themselves. The authors and

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filmmakers in this study-through their female protagonists, the protagonists' homes and homemaking acts, and the investigative lens of the interrogation of the personal-are interested in exploring how the process of uncovering or articulating new and 'other' identities and subjectivities ushers in new and 're-hybridized' ways of seeing, knowing, and being female.

Anti-consumerism has become a conspicuous part of contemporary activism and popular culture, from 'culture jams' and actions against Esso and Starbucks, through the downshifting and voluntary simplicity movements, the rise of ethical consumption and organic and the high profile of films and books like *Supersize Me!* and *No Logo*. A rising awareness of labor conditions in overseas plants, the environmental impact of intensified consumer lifestyles and the effects of neo-liberal privatization have all stimulated such popular cultural opposition. However, the subject of anti-consumerism has received relatively little theoretical attention – particularly from cultural studies, which is surprising given the discipline's historical investments in extending radical politics and exploring the complexities of consumer desire. This book considers how the expanding resources of contemporary cultural theory might be drawn upon to understand anti-consumerist identifications and practices; how railing against the social and cultural effects of consumerism has a complex past as well as present; and it

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pays attention to the interplays between the different movements of anti-consumerism and the particular modes of consumer culture in which they exist. In addition, as well as 'using' cultural studies to analyse anti-consumerism, it also asks how such anti-consumerist practices and discourse challenges some of the presumptions and positions currently held in cultural studies. This book was previously published as a special issue of Cultural Studies.

In *The Art of Distances*, Corina Stan identifies an insistent preoccupation with interpersonal distance in a strand of twentieth-century European and Anglophone literature that includes the work of George Orwell, Paul Morand, Elias Canetti, Iris Murdoch, Walter Benjamin, Annie Ernaux, Günter Grass, and Damon Galgut. Specifically, Stan shows that these authors all engage in philosophical meditations, in the realm of literary writing, on the ethical question of how to live with others and how to find an ideal interpersonal distance at historical moments when there are no obviously agreed-upon social norms for ethical behavior. Bringing these authors into dialogue with philosophers such as Michel de Montaigne, Ralph Waldo Emerson, Friedrich Nietzsche, Sigmund Freud, Helmuth Plessner, Martin Heidegger, Jean-Luc Nancy, Emmanuel Levinas, Peter Sloterdijk, Guillaume le Blanc, and Pierre Zaoui, Stan shows how the question of the right interpersonal distance became a fundamental one for the literary

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authors under consideration and explores what forms and genres they proposed in order to convey the complexity of this question. Albeit unknowingly, she suggests, they are engaged in fleshing out what Roland Barthes called “a science, or perhaps an art, of distances.”

Annie Ernaux a défini sa voix narrative comme un je transpersonnel, mettant l'accent sur la dimension intersubjective de son oeuvre. Ce livre suggère que sa voix est avant tout transgressive, dans le sens où elle remet en question les frontières entre soi et les autres, mais aussi entre genres et codes culturels, autobiographie et invention, espaces publics et privés, individuel et collectif, réalité et fiction, émotion et retenue, histoire et Histoire, objectivité et subjectivité. Cet ouvrage propose une étude des stratégies qui contribuent à ces transgressions : parmi eux, la relation interchangeable entre soi et les autres, les aspects thématiques et stylistiques, le rôle de l'intertextualité, les relations avec le lectorat, la dimension métacritique de l'oeuvre, les représentations du dehors et du quotidien. Ce livre analyse non seulement les oeuvres (semi-)autobiographiques d'Ernaux, mais également des entretiens, textes occasionnels et critiques, écrits journalistiques et journaliers de l'auteure, afin de mieux démontrer la porosité générique de son oeuvre. Première étude de cette ampleur qui mette l'accent sur les procédés littéraires de l'oeuvre d'Ernaux, cet

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ouvrage place la notion de transgression (comme procédé de subversion et de questionnement) au coeur d'une écriture qui occupe une place cruciale dans le champ littéraire contemporain.

French Prose in 2000 stems in some important measure from work presented in September 1998 at the International Colloquium on French and Francophone Literature in the 1990's held at Dalhousie University. A good number of papers given at that time, and since revisited in the light of exchanges, join here certain others specifically written for the purposes of this book. Together they constitute a wide-ranging and modally varied interrogation of the current state of French and francophone prose writing, its multifaceted manners, its richly divergent fascinations, its many theoretical or philosophical groundings. The book thus ceaselessly moves its attention from fictional biography to the roman noir, from the writing of Glissant and Chamoiseau to that of the étonnants voyageurs, from the powerful discourse of women such as Chawaf or Condé, Ernaux or Germain, Sallenave or Kristeva, to that of writers as diverse in their modes as Le Clézio and Quignard, Duras and Renaud Camus. All chapters focus, however, in near-exclusive measure, on the prose production of the last ten or twelve years. Through the memoirs of contemporaries and pieces of her autobiography, Miller explores the unexpected ways that the stories of other people's lives give

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meaning to our own. But *Enough About Me* is a group biography, or even an ethnography, of women, primarily middle-class and urban, now in their fifties and sixties. The book also mounts a defense of the memoir against accusations of terminal narcissism by showing how the forms of life writing -- memoirs, diaries, essays -- are as much about others as they are about their authors.

In 1963, Annie Ernaux, 23 and unattached, realizes she is pregnant. Shame arises in her like a plague: Understanding that her pregnancy will mark her and her family as social failures, she knows she cannot keep that child. This is the story, written forty years later, of a trauma Ernaux never overcame. In a France where abortion was illegal, she attempted, in vain, to self-administer the abortion with a knitting needle. Fearful and desperate, she finally located an abortionist, and ends up in a hospital emergency ward where she nearly dies. In *Happening*, Ernaux sifts through her memories and her journal entries dating from those days. Clearly, cleanly, she gleans the meanings of her experience.

This study combines psycho-social and literary perspectives to investigate the interdependency of shame and desire in Annie Ernaux's writing, arguing that shame implies desire and desire vulnerability to shame, and that the interplay between the two generates the energy for personal growth and creative endeavour.

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French feminism was central to the theory and culture of Second Wave feminism as an international movement, and 1975 was a key year for the women's movement in France. Through a critical review of the politics, activism and cultural creativity of that moment, from the perspective of both preceding and subsequent 'waves' of feminism, this book evaluates the legacies of 1975, and their strengths and limitations as new questions and new conjunctures have come into play. Edited and written by an international group of feminist scholars, it offers both a critical re-evaluation of a vital moment in women's cultural history, and a new analysis of the relationship between second wave agendas and contemporary feminist politics and culture.

"My father tried to kill my mother one Sunday in June, in the early afternoon," begins *Shame*, the probing story of the twelve-year-old girl who will become the author herself, and the single traumatic memory that will echo and resonate throughout her life. With the emotionally rich voice of great fiction and the diamond-sharp analytical eye of a scientist, Annie Ernaux provides a powerful reflection on experience and the power of violent memory to endure through time, to determine the course of a life.

The fields of gender and religious studies have often been criticized for neglecting to engage with one another, and this volume responds to this dearth

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of interaction by placing the fields in an intimate dialogue. Taking a multi-disciplinary approach and drawing on feminist scholarship, the book undertakes theoretical and empirical explorations of relational and co-constitutive encounters of gender and religion. Through varied perspectives, the chapters address three interrelated themes: religion as practice, the relationship between religious practice and religion as prescribed by formal religious institutions, and the feminization of religion in Europe.

To varying degrees, classic religions are associated with critique of materialistic values. Onto this opposition of the market and the temple other binaries have been grafted, so that 'North' and the 'West' are portrayed as secular and materialistic, 'South' and 'East' either as 'tigers' pursuing western-style affluence and economic growth or locked into retrospective fundamentalisms. These characterisations are called into question in a context of diversity and global movements of peoples and goods. In this collection this complexity is addressed in an analysis of the interconnections between religious and consumption practices and cultures, and the ways in which both are responding to the ecological threat posed by continuous economic growth. International in scope, the book combines empirical and theoretical work in its attempt to interrogate the traditional opposition of spiritual and materialistic values, and to explore the

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interplay of religious and consuming passions in contemporary cultures. This analysis leads to a consideration of the ways in which religions and secular spiritualities can contribute to a new ecological consciousness, and to the adoption of less destructive and rapacious ways of life.

In this highly accessible introduction, Brian Nelson provides an overview of French literature - its themes and forms, traditions and transformations - from the Middle Ages to the present. Major writers, including Francophone authors writing from areas other than France, are discussed chronologically in the context of their times, to provide a sense of the development of the French literary tradition and the strengths of some of the most influential writers within it. Nelson offers close readings of exemplary passages from key works, presented in English translation and with the original French. The exploration of the work of important writers, including Villon, Racine, Molière, Voltaire, Balzac, Flaubert, Zola, Proust, Sartre and Beckett, highlights the richness and diversity of French literature.

This electronic version has been made available under a Creative Commons (BY-NC-ND) open access license. The 1990s witnessed an explosion in women's writing in France, with a particularly exciting new generation of writer's coming to the fore, such as Christine Angot, Marie Darrieussecq and Regine Detambel. Other authors such as Paule Constant, Sylvie Germain, Marie Redonnet and

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Leila Sebbar, who had begun publishing in the 1980s, claimed their mainstream status in the 1990s with new texts. The book provides an up-to-date introduction to an analysis of new women's writing in contemporary France, including both new writers of the 1990s and their more established counter-parts. The editors' incisive introduction situates these authors and their texts at the centre of the current trends and issues concerning French literary production today, whilst fifteen original essays focus on individual writers. The volume includes specialist bibliographies on each writer, incorporating English translations, major interviews, and key critical studies. Quotations are given in both French and English throughout. An invaluable study resource, this book is written in a clear and accessible style and will be of interest to the general reader as well as to students of all levels, to teachers of a wide range of courses on French culture, and to specialist researchers of French and Francophone literature.

This volume offers unique insights into the mutually constitutive nature of social media practices and religious change. Part 1 examines how social media operate in conjunction with mass media in the construction of discourses of religion and spirituality. It includes: a longitudinal study of British news media coverage of Christianity, secularism and religious diversity (Knott et al.); an analysis of responses to two documentaries 'The Monastery' and 'The Convent' (Thomas);

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an evaluation of theories of the sacred in studies of religion and media within the 'strong program' in cultural sociology in the US (Lynch); and a study of the consequences of mass and social media synergies for public perceptions of Islam in the Netherlands (Herbert). Part 2 examines the role of social media in the construction of contemporary martyrs and media celebrities (e.g., Michael Jackson) using mixed and mobile methods to analyse fan sites (Bennett & Campbell) and jihadi websites and YouTube (Nauta). Part 3 examines how certain bounded religious communities negotiate the challenges of social media: Judaism in Second Life (Abrams & Baker); Bah'ai regulation of web use among members (Campbell & Fulton); YouTube evangelists (Pihlaja); and public expressions of bereavement (Greenhill & Fletcher). The book provides theoretically informed empirical case studies and presents an intriguing, complex picture of the aesthetic and ethical, demographic and discursive aspects of new spaces of communication and their implications for religious institutions, beliefs and practices.

This volume is the first study of the diary in French writing across the twentieth century, as a genre which includes both fictional and non-fictional works. From the 1880s it became apparent to writers in France that their diaries a supposedly private form of writing would probably come to be published, strongly affecting

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the way their readers viewed their other published works, and their very persona as an author. More than any other, Andre Gide embraced the literary potential of the diary: the first part of this book follows his experimentation with the diary in the fictional works *Les Cahiers d'Andre Walter* (1891) and *Paludes* (1895), in his diary of the composition of his great novel, *Le Journal des faux-monnayeurs* (1926), and in his monumental *Journal 1889-1939* (1939). The second part follows developments in diary-writing after the Second World War, inflected by radical changes in attitudes towards the writing subject. Raymond Queneau's works published under the pseudonym of Sally Mara (1947-1962) used the diary playfully at a time when the writing subject was condemned by the literary avant-garde. Roland Barthes's experiments with the diary (1977-1979) took it to the extremes of its formal possibilities, at the point of a return of the writing subject. Annie Ernaux's published diaries (1993-2011) demonstrate the role of the diary in the modern field of life-writing. Throughout the century, the diary has repeatedly been used to construct an oeuvre and author, but also to call these fundamental literary concepts into question.

Washington Post Top Memoir of 1999 An extraordinary evocation of a grown daughter's attachment to her mother, and of both women's strength and resiliency. "I Remain in Darkness" recounts Annie's attempts first to help her

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mother recover from Alzheimer's disease, and then, when that proves futile, to bear witness to the older woman's gradual decline and her own experience as a daughter losing a beloved parent. "I Remain in Darkness" is a new high water mark for Ernaux, surging with raw emotional power and her sublime ability to use language to apprehend her own life's particular music.

A Study Guide for Annie Ernaux's "I Remain in Darkness," excerpted from Gale's acclaimed Nonfiction Classics for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Nonfiction Classics for Students for all of your research needs.

This collection of new essays is a comprehensive introduction to the concerns and styles which characterise contemporary popular French film.

Accounts of public intellectuals in France and French feminism have focused on a specific set of women thinkers overlooking some major women intellectuals.

This book aims redresses this balance by studying these forgotten intellectuals creating a cultural and theoretical re-evaluation of the gendered phenomenon of the public intellectual in France.

A concise and lively introduction to the world of French literature.-publisher description.

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Transgression(s) in Twenty-First-Century Women's Writing in French analyses the literary transgressions of women's writing in French since the turn of the twenty-first century in the works of both established figures and the most exciting and innovative authors from across the francosphère. Transgression(s) in Twenty-First-Century Women's Writing in French étudie les transgressions littéraires dans l'écriture des femmes en français depuis le début du XXIe siècle dans les œuvres de figures bien établies aussi bien que chez les auteures les plus innovantes de la francosphère.

This book examines contemporary French literature in the light of a widely-held critical notion that it exists 'in the wake' of a period in which avant-garde experimental literature and postmodern writing-about-writing held sway.

Taking the form of random journal entries over seven years, *Exteriors* captures the feeling of contemporary living on the outskirts of Paris. Poignantly lyrical, chaotic, and strangely alive.

What emerges is a new critical method that explores the multiple relationships between readers and texts."--BOOK JACKET.

This text provides an analysis of Annie Ernaux's individual texts. It engages in a series of provocative close readings of her works to highlight the contradictions and nuances in her writing, demonstrating the intellectual intricacies of her work.

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The female body, with its history as an object of social control, expectation, and manipulation, is central to understanding the gendered construction of shame. Through the study of 20th-century literary texts, *The Female Face of Shame* explores the nexus of femininity, female sexuality, the female body, and shame. It demonstrates how shame structures relationships and shapes women's identities. Examining works by women authors from around the world, these essays provide an interdisciplinary and transnational perspective on the representations, theories, and powerful articulations of women's shame.

French novels such as "Madame Bovary" and "The Stranger" are staples of high school and college literature courses. This work provides coverage of the French novel since its origins in the 16th century, with an emphasis on novels most commonly studied in high school and college courses in world literature and in French culture and civilization.

From the contents: L'imagination biographique dans la litterature francaise des annees 1980-90 (Dominique Viart). - Transmigrations in Maryse Conde's true tales (Leah D. Hewitt). - The fiction of Jean Rouaud: perception, memory and identity (Edmund Smyth). - Sylvie Germain: un rappel au mystere de l'etre humain (Sanda Golopentia). - La voix narrative chez Pascal Quignard: de l'oracle a la fraternite (Jean-Louis Pautrot)."
A New York Times Notable Book Annie Ernaux's father died exactly two months after she passed her practical examination for a teaching certificate. Barely educated and

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valued since childhood strictly for his labor, Ernaux's father had grown into a hard, practical man who showed his family little affection. Narrating his slow ascent towards material comfort, Ernaux's cold observation reveals the shame that haunted her father throughout his life. She scrutinizes the importance he attributed to manners and language that came so unnaturally to him as he struggled to provide for his family with a grocery store and cafe in rural France. Over the course of the book, Ernaux grows up to become the uncompromising observer now familiar to the world, while her father matures into old age with a staid appreciation for life as it is and for a daughter he cautiously, even reluctantly admires. *A Man's Place* is the companion book to her critically acclaimed memoir about her mother, *A Woman's Story*.

How do we come to terms with what can't be forgotten? How do we bear witness to extreme experiences that challenge the limits of language? This remarkable volume explores the emotional, political, and aesthetic dimensions of testimonies to trauma as they translate private anguish into public space. Nancy K. Miller and Jason Tougaw have assembled a collection of essays that trace the legacy of the Holocaust and subsequent events that have shaped twentieth-century history and still haunt contemporary culture. *Extremities* combines personal and scholarly approaches to a wide range of texts that bear witness to shocking and moving accounts of individual trauma: Toni Morrison's *Beloved*, Sylvia Plath's "Daddy" and "Lady Lazarus," Kathryn Harrison's *The Kiss*, Tatana Kellner's Holocaust art, Ruth Kluger's powerful memoir *Still*

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Alive, and Benjamin Wilkomirski's controversial narrative of concentration camp suffering *Fragments*. The book grapples with the cultural and social effects of historical crises, including the Montreal Massacre, the Warsaw Ghetto Uprising, and the medical catastrophes of HIV/AIDS and breast cancer. Developing insights from autobiography, psychoanalysis, feminist theory and gender studies, the authors demonstrate that testimonies of troubling and taboo subjects do more than just add to the culture of confession--they transform identities and help reimagine the boundaries of community. *Extremities* offers an original and timely interpretive guide to the growing field of trauma studies. The volume includes essays by Ross Chambers, Sandra M. Gilbert, Susan Gubar, Marianne Hirsch, Wayne Koestenbaum, Eve Kosofsky Sedgwick, and others. In this life-size game of *Clue*, six psychiatric patients in Paris's Saint Anne's Hospital are suspects in the murder of Dr. Black. Though *Not a Clue* tells the stories of these possible assassins, their lives, and what has brought them to the hospital, the true focus of Chloé Delaume's intense and tumultuous novel is not merely to discover the identity of the murderer. Rather, by cleverly combining humor with the day-to-day effects of life's unrelenting compromises, *Not a Clue* is an astute commentary on the current state of literary production and consumption. Masterfully juggling an omniscient narratrix, an accusing murder victim, at least six possible suspects as well as their psychiatrists, and a writer who intervenes by refusing to intervene, Delaume uses the characters, weapons, and rooms of the board game *Clue* to challenge--sometimes

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violently, sometimes playfully--the norms of typography, syntax, and narrative conventions.

In the last decade lifestyle television has become one of the most dominant television genres, with certain shows now global brands with formats exploited by producers all over the world. What unites these programmes is their belief that the human subject has a flexible, malleable identity that can be changed within television-friendly frameworks. In contrast to the talk shows of the eighties and nineties where modest transformation was discussed as an ideal, advances in technology, combined with changing tastes and demands of viewers, have created an appetite for dramatic transformations. This volume presents case studies from across the lifestyle genre, considering a variety of themes but with a shared understanding of the self as an evolving project, driven by enterprise. Written by an international team of scholars, the collection will appeal to sociologists of culture and consumption, as well as to scholars of media studies and media production throughout the world.

The full French text is accompanied by French-English vocabulary. Notes and a detailed introduction in English put the work in its social and historical context.

Women's Writing in Twenty-First Century France is a collection of critical essays on recent women-authored literature in France. It takes stock of the themes, issues and trends in women's writing of the first decade of the twenty-first century, and it engages critically with the work of individual authors through close textual readings. Authors

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covered include major prizewinners, best-selling authors, established and new writers whose work attracts scholarly attention, including those whose texts have been translated into English such as Christine Angot, Nina Bouraoui, Marie Darrieussecq as Chloé Delaume, Claudie Gallay and Anna Galvalda. Themes include translation, popular fiction, society, history, war, family relations, violence, trauma, the body, racial identity, sexual identity, feminism, life-writing and textual/aesthetic experiments. Academic studies of 'terrorism' grew exponentially in number after the September 11 attacks. The problem was that much of this work of 'orthodox' terrorism studies was biased, often shoddily researched and was too closely identified with the power centres of Western states. Its denizens were often former and sometimes current officials or officers in the military, intelligence services or the security industry or were funded by them. In response the project of Critical Terrorism Studies was intended to give a more rounded account of political violence in the world. It focuses on neglected issues like state terrorism, Western counterinsurgency, propaganda and misinformation. More than a decade since the founding of the critical project, this book asks what has been learned. It showcases leading examples of critical terrorism studies and presents an agenda for the expansion of an evidence-based approach to political violence and terrorism. With chapters by leading authorities such as Joseba Zulaika, Michael Stohl, Mary Hickman and Richard Jackson, the book evaluates how far the critical project has come and where it is going next. This book was published as a special issue of Critical

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Studies on Terrorism.

"Why do photographs interest writers, especially autobiographical writers? Ever since their invention, photographs have featured - as metaphors, as absent inspirations, and latterly as actual objects - in written texts. In autobiographical texts, their presence has raised particularly acute questions about the rivalry between these two media, their relationship to the 'real', and the nature of the constructed self. In this timely study, based on the most recent developments in the fields of photography theory, self-writing and photo-biography, Akane Kawakami offers an intriguing narrative which runs from texts containing metaphorical photographs through ekphrastic works to phototexts. Her choice of Marcel Proust, Herve Guibert, Annie Ernaux and Gerard Mace provides unusual readings of works seldom considered in this context, and teases out surprising similarities between unexpected conjunctions. Akane Kawakami is a Senior Lecturer in French and francophone literature at Birkbeck University of London."

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