

Le Jazz Et Les Gangsters

Jazz and Postwar French Identity
Le Corps Musical et la Méthode P.R.M.
L'écrivain Caribéen, Guerrier de l'imaginaire
States of Decadence
Continuum Encyclopedia of Popular Music of the World, Volume 2
Traduction & Littérature Multilingue
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International Music Educator
Swing, 1920–1985: Ba–Ca
Jazz Journal International
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Sociologie de la Musique
The Beat
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French Writing Today
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Canada. Parliament. House of Commons.
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in the context of a shifting domestic and international status quo that was evolving in the decades following world war ii french audiences used jazz as a means of negotiating a wide range of issues that were pressing to them and to their fellow citizens despite the fact that jazz was fundamentally linked to the multicultural

through its origins in the hands of african american musicians happenings within the french jazz public reflected much about france s postwar society in the minds of many jazz was connected to youth culture but instead of challenging traditional gender expectations the music tended to reinforce long held stereotypes french critics musicians and fans contended with the reality of american superpower strength and often strove to elevate their own country s stature in relation to the united states by finding fault with american consumer society and foreign policy aims jazz audiences used this music to condemn american racism and to support the american civil rights movement expressing strong reservations about the american way of life french musicians lobbied to create professional opportunities for themselves and some went so far as to create a union that endorsed preferential treatment for french nationals as france became more ethnically and religiously diverse due immigration from africa asia and the caribbean french jazz critics and fans noted the insidious appearance of racism in their own country and had to contend with how their own citizens would address the changing demographics of the nation even if they continued to insist that racism was more prevalent in the united states as independence movements brought an end to the french empire jazz enthusiasts from both former colonies and france had to reenvision their relationship to jazz and to the music s international audiences in these postwar decades the french were working to preserve a distinct national identity in the face of weakened global authority most forcefully represented by decolonization and american hegemony through this originally african american music french listeners commentators and musicians participated in a process that both challenged and reinforced ideas about their own culture and nation

this bilingual collection illustrates the concept of the warrior of the imaginary as defined by patrick chamoiseau in a multi faceted corpus of texts francophone contributions explore the role of the caribbean writer in works by chamoiseau Édouard glissant daniel maximin and joseph zobel essays in english focus not only on familiar writers dionne brand edwidge danticat wilson harris jamaica kincaid caryl phillips derek walcott but also on less widely studied voices robert antoni albert

helman other contributions deal with such fighting areas as afro brazilian music film and mutabaruka s militant poetry the whole testifies to a surprisingly coherent imaginary one that goes beyond the balkanization of the caribbean archipelago dans ce collectif bilingue le concept de guerrier de l imaginaire tel que défini par patrick chamoiseau est illustré par un corpus de textes variés plusieurs des articles en français engagent directement le cycle romanesque de l auteur martiniquais d autres étendent l interrogation de la fonction de l auteur caribéen à l écriture glissantienne maximinienne et zobélienne Études en anglais portent sur des écrivains dont le renom n est plus à faire dionne brand edwidge danticat wilson harris jamaica kincaid caryl phillips derek walcott mais donnent aussi la parole à des auteurs jusqu à présent moins étudiés robert antoni albert helman enfin quelques unes des contributions portent sur d autres terrains de lutte comme la musique afro brésilienne le cinéma ou la poésie militante de mutabaruka l ensemble témoigne d un imaginaire étonnamment confluant au delà de la balkanisation de l archipel caribéen

states of decadence is a two volume anthology that focuses on the literary and cultural phenomenon of decadence particular attention is given to literature from the end of the 1800s the fin de siècle however the essays presented here are not restricted to this historical period but draw lines both back in time and forward to our day to illuminate the contradictory multiplicity inherent in decadence furthermore the essays go beyond literary studies drawing on a number of the tropes and themes of decadence manifested in the arts and culture such as in music opera film history and even jewelry design volume 2 comprises essays on the following thematic areas images of decadent women transmedia decadence contemporary decadence and poetic decadence the contributors are part of an active network of international scholars from many different countries as the expansive title of the volume suggests they explore the decadent aesthetic approach to the arts to culture and to a worldview that juxtaposes a strange mixture of conservatism and rebellion ambivalence and deep convictions

the bloomsbury encyclopedia of popular music volume 1 provides an overview of media industry and technology and its relationship to popular music in 500 entries by 130 contributors from around the world the volume explores the topic in two parts part i social and cultural dimensions covers the social phenomena of relevance to the practice of popular music and part ii the industry covers all aspects of the popular music industry such as copyright instrumental manufacture management and marketing record corporations studios companies and labels entries include bibliographies discographies and filmographies and an extensive index is provided

the jazz age the phrase conjures images of louis armstrong holding court at the sunset cafe in chicago duke ellington dazzling crowds at the cotton club in harlem and star singers like bessie smith and ma rainey but the jazz age was every bit as much of a paris phenomenon as it was a chicago and new york scene in paris blues andy fry provides an alternative history of african american music and musicians in france one that looks beyond familiar personalities and well rehearsed stories he pinpoints key issues of race and nation in france s complicated jazz history from the 1920s through the 1950s while he deals with many of the traditional icons such as josephine baker django reinhardt and sidney bechet among others what he asks is how they came to be so iconic and what their stories hide as well as what they preserve fry focuses throughout on early jazz and swing but includes its re creation reinvention in the 1950s along the way he pays tribute to forgotten traditions such as black musical theater white show bands and french wartime swing paris blues provides a nuanced account of the french reception of african americans and their music and contributes greatly to a growing literature on jazz race and nation in france

in le jazz matthew f jordan deftly blends textual analysis critical theory and cultural history in a wide ranging and highly readable account of how jazz progressed from a foreign cultural innovation met with resistance by french traditionalists to a naturalized component of the country s identity jordan draws on sources including ephemeral critical writing in the press and twentieth century french literature to trace

the country's reception of jazz from the cakewalk dance craze and the music's significance as a harbinger of cultural recovery after world war ii to its place within french ethnography and cultural hybridity countering the histories of jazz's celebratory reception in france jordan delves in to the reluctance of many french citizens to accept jazz with the same enthusiasm as the liberal humanists and cosmopolitan crowds of the 1930s jordan argues that some listeners and critics perceived jazz as a threat to traditional french culture and only as france modernized its identity did jazz become compatible with notions of frenchness le jazz speaks to the power of enlivened debate about popular culture art and expression as the means for constructing a vibrant cultural identity revealing crucial keys to understanding how the french have come to see themselves in the postwar world

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