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| Titolo | The American Roadside in Émigré Literature, Film, and Photography : 1955–1985 // by Elsa Court |
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| Collana | Studies in Mobilities, Literature, and Culture |
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| Nota di bibliografia | Includes bibliographical references and index. |
| Nota di contenuto | Chapter One: Introduction By the Way: The Roadside as Other Space -- Chapter Two: "Stationary Trivialities": Life on the Margins in Vladimir Nabokov's Lolita (1955) -- Chapter Three: "Roadside Eye": Accidents and Epiphanies in Robert Frank's The Americans (1958) -- Chapter Four: "We're all in our private traps": Alfred Hitchcock's Psycho (1960) and the Decline of the American Motel -- Chapter Five: Roadside Chronicles: Wim Wenders' Paris, Texas (1984) -- Chapter Six: Conclusion: America Revisited. |
| Sommario/riassunto | The American Roadside in Émigré Literature, Film, and Photography: 1955–1985 traces the origin of a postmodern iconography of mobile consumption equating roadside America with an authentic experience |

of the United States through the postwar road narrative, a narrative which, Elsa Court argues, has been shaped by and through white male émigré narratives of the American road, in both literature and visual culture. While stressing that these narratives are limited in their understanding of the processes of exclusion and unequal flux in experiences of modern automobility, the book works through four case studies in the American works of European-born authors Vladimir Nabokov, Robert Frank, Alfred Hitchcock, and Wim Wenders to unveil an early phenomenology of the postwar American highway, one that anticipates the works of late-twentieth-century spatial theorists Jean Baudrillard, Michel Foucault, and Marc Augé and sketches a postmodern aesthetic of western mobility and consumption that has become synonymous with contemporary America.
