

La Hantise Du Passe

Vichy's Afterlife Hantise du passé The Reparative in Narratives La hantise du passé La Hantise du passé La hantise du passé FILMER LE PASSE DANS LE CINEMA DOCUMENTAIRE Hantise du passé Revue philosophique de la France et de l'étranger La mémoire et l'oubli Quaestiones Medii Aevi Novae La forme du passé Comptes–rendus de L'Athénée Louisianais Vectors of Memory International Social Science Bulletin La Hantise du Passé La hantise du passé. Roman inédit Australian Journal of French Studies Voix et images Quand les mémoires déstabilisent l'école Richard Joseph Golsan Hélène Billot Mireille Rosello Henry Rousso Guy Gauthier Hélène Marval Ludovic Dugas Patrick Marot Athénée louisianais (New Orleans, La.) Nancy Wood Guy Gauthier Sophie Ernst Vichy's Afterlife Hantise du passé The Reparative in Narratives La hantise du passé La Hantise du passé La hantise du passé FILMER LE PASSE DANS LE CINEMA DOCUMENTAIRE Hantise du passé Revue philosophique de la France et de l'étranger La mémoire et l'oubli Quaestiones Medii Aevi Novae La forme du passé Comptes–rendus de L'Athénée Louisianais Vectors of Memory International Social Science Bulletin La Hantise du Passé La hantise du passé. Roman inédit Australian Journal of French Studies Voix et images Quand les mémoires déstabilisent l'école *Richard Joseph Golsan Hélène Billot Mireille Rosello Henry Rousso Guy Gauthier Hélène Marval Ludovic Dugas Patrick Marot Athénée louisianais (New Orleans, La.) Nancy Wood Guy Gauthier Sophie Ernst*

one of the distinctive features of the vichy syndrome the persistence of the memory of the vichy regime in french political and cultural life is that it has been extremely difficult for an authoritative historical discourse to impose itself why does vichy and all that the name entails fascinate and even obsess the french inflecting not only discussions of the past but of the present as well in vichy s afterlife richard j golsan explores the complexities of some of the most provocative episodes of vichy s curious persistence in france s national consciousness he argues that each of these episodes events and scandals constitutes a crossroads where history and

counterhistory different or competing versions of the past encounter one another often with explosive and even destructive consequences

the authors studied in this book can be visualized as the islands that constitute an unknown fragile and trembling literary and cultural francophone archipelago the archipelago does not appear on any map in the middle of an ocean whose name we already know no francophone anthology would put these authors together as a matter of course because what connects them is a narrative grammar rather than a national origin or even a language yet their writing techniques and their apprehension of the real the ways in which they know and name the world both reflect and actively participate in our evolving perception of what gayatri spivak calls the planet the reparative in narratives argues that argue that they repair trauma through writing one description of these awe inspiring tender and sometimes horrifying tales is that their narrators are survivors who have experienced and sometimes inflicted unspeakable acts of violence and yet ultimately despair nihilism cynicism or silence are never the consequences of their encounter with what some quickly call evil the traumatic event has not killed them and has not killed their desire to write or perform although the decidedly altered life that they live in the aftermath of the disaster forces them to become different types of storytellers they are the first person narrators of their story and their narration reinvents them as speaking subjects in turn this requires that we accept new reading pacts that pact is a temporal and geographical signature the reparative narrative needs readers prepared to accept that healing belongs to the realm of possibilities and that exposure and denunciation do not exhaust the victim s range of possibilities rosello contends that this context specific yet repeating pattern constitutes a response to the contemporary figuration of both globalized and extremely localized types of traumatic memories

l auteur nous invite à faire oeuvre de critique pour apprendre à vivre avec le souvenir de la tragédie plutôt que d essayer de vivre sans lui comme après la guerre ou contre lui comme aujourd hui

la hantise du passé c est comme le signale un poème du recueil ces moments qui me collent à la mémoire d ailleurs les tous premiers vers du premier poème nous renvoient à la ballade des dames du temps jadis de francois villon et établissent le ton que sont ils devenus les poèmes que j ai abandonnés de guerre lasse où sont les premiers jets les ébauches de ma jeunesse la hantise

du passé est donc à la fois l'obsession de l'écriture et le retour sur l'origine le souvenir ou l'oubli n'est qu'un moment de la mémoire et l'écriture étant toujours pulsionnelle elle lutte chez Gauthier contre sa propre défectibilité

comment filmer le passé que faire avec les traces peut-on mettre en scène la mémoire faut-il inventer des images et des sons pour raconter ce qui n'est plus dix cinéastes un historien un plasticien s'interrogent sur les traces de la mémoire le scénario du film ne passera pas album souvenir de H. F. Imbert offre une représentation sensible de l'histoire avec les outils du cinéma

the topic of memory has shot to prominence in the 1990s this text uses the concept of vectors of memory to designate the conduits of that memorial activity and examines a range of vectors that have focused public attention

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