

Inassouvies Nos Vies Roman

Der "Gedächtnisort" Roman Bild und Text - Photographie in autobiographischer Literatur Repair the World Der Prosaroman von Joseph von Arimathia Der Romanführer Liebe Lesen Poetik der Memoria im Romanwerk von Jean Rouaud Mediengeprägtes Erzählen Projekte des Romans nach der Moderne Die Romane Michel Butors Archiv für das Studium der neueren Sprachen und Literaturen Die Entwicklung Des Romans Poetica Mitteilungsblatt Der Marcel Proust Gesellschaft CIEFL Bulletin Zeitschrift für romanische Philologie Jahrbuch der französischen Litteratur The Annals of Tacitus with a Commentary by the Rev. Percival Frost, M.A. Lexikon der Weltliteratur im 20. [Zwanzigsten] Jahrhundert: Bd. A-J Une vie plus parfaite Corinna Dehne Susanne Blazejewski Alexandre Gefen Robert (de Boron) Wilhelm Olbrich Ottmar Ette Jens Oliver Müller Giulia Eggeling Ulrich Schulz-Buschhaus Gisela Thiele-Knobloch International Comparative Literature Association. Congress Central Institute of English and Foreign Languages Publius Cornelius Tacitus Danièle Sastre

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talk of repair has become ubiquitous in recent years in the age of trauma culture art and literature have a new purpose to do justice to console comfort and heal

drawing on works of twenty first century french language literature this monograph shows how literature can not only serve as a means of personal development but expand our capacity for empathy help repair the brokenness implied in victimhood and redress individual and collective traumas centered on a critical reflection on discourses of repair and reparations it questions the canonical theories on the functions of literature and proposes a new way of writing and reading literary history praise repair the world is an invigorating and essential call to arms the modern category of the literary it declares is being outpaced by the contemporary uses of literature as a medium of exorcism empathy reparation testimony commemoration existential renewal and ethical or political connectivity neither celebrating nor condemning such uses gefen models a much needed style of criticism interdisciplinary pragmatic relational that comes to grips with their importance rita felski the john stewart bryan professor and professor of english at the university of virginia usa in an era where self help memoir and autobiography command more than their fair share of publisher s lists in france it s tempting some fifty years after post structuralism s heyday to ascribe an impending death of literature to a taste for narcissistic exhibitionism in french literary culture but why bemoan the waning relevance of the question what is literature asks alexandre gefen when evidence abounds in the new century that literary writing increasingly posits itself as a restorative reparative act in the best instances authors who give form to embodied experience imaginatively forge with their readers empathetic bonds of the sort that secular and religious institutions long sustained repair the world is not only a capacious study of writers who hail from surprisingly broad sectors of french society from health and social workers to skilled laborers journalists and educators it s a situated call for a pragmatics of reading that makes of each book an intervention into the fabric of the real harnessing sources in affect theory trauma studies ethics and cognitive science alexandre gefen performs a critically reparative act all his own reminding us that the notion of literature as autonomous object was itself a historical construct in short an ideology reading and writing have always conjoined care for the self and care for others and it s upon that reciprocity that the communities of sense of tomorrow can flourish in a spirit of reparative humanism derek schilling professor of french director of the centre louis marin department of modern languages and literatures johns hopkins university usa alexandre gefen s wide ranging thought provoking study takes stock of a paradigm shift in contemporary french literature away from a model of autonomy and intransitivity to ways of writing and reading that seek to repair restore reassure and rebuild from the varied forms of expressivity found in self

narratives to the empathetic projections of fiction repair the world maps out an expanding literary territory that seeks not critical negativity but rather the power to intervene for good in individual and collective life while reserving judgment on the actual extent of literature's effects. Gefen demonstrates that contemporary projects and discourses undeniably center the therapeutic and remedial uses of literature with its nuanced readings and keen insights. Repair the world has been rightly influential in France; its powerful diagnosis of contemporary sensibilities resonates far beyond, revealing both the promises and predicaments of literature in the twenty-first century. Alison James, professor of French and chair of the department of Romance languages and literatures at the University of Chicago, USA: What would it mean to ask Sartre's post-war question, 'What is literature in the 21st century?' In this wonderful essay, Alexandre Gefen argues convincingly that the main purpose of literature today is to repair a broken world and memorialise forgotten lives. Taking examples from predominantly contemporary French literature, he proposes that literature as therapy has replaced religions of salvation, a politics of emancipation, and formal experimentation. Today, literature's mission is to heal traumatised individuals and communities, resurrect the lives of the vulnerable, and commemorate their deeds in the face of the forces of oblivion. For Gefen, Patrick Modiano's *Dora Bruder* (1997) is the contemporary literary archetype of these lost identities to be rehabilitated and reinhabited. Gefen describes this new role for literature without taking sides; the writing is lucid, compelling, and non-partisan. In an age of victimhood, testimony, empathy, self-expression, and identity, Gefen's reparative paradigm is as persuasive as Sartre's political version. In the age of ideology, Max Silverman, professor of modern French studies, University of Leeds, UK.

Unsere Vorlesung versucht, einem verführerisch vielfältigen und unendlich verwirrenden Thema näher und auf die Schliche zu kommen: der Liebe und zugleich einer Tätigkeit und kulturellen Praxis. Die Literatur erst zum Leben erweckt, dem Lesen was haben Leben und Liebe mit dem Lesen, mit dem Akt der Lektüre zu tun? Es geht beim Lesen immer um die Sehnsucht nach einer Ganzheit von Leben und Liebe, um die Herstellung jener Totalität, die uns Menschen im realen Leben grundlegend entzogen ist. Allein die Literatur erlaubt es uns, über die Totalität eines Lebens mit seinen Anfängen und seinen Enden zu verfügen, und genau dies gilt auch und gerade für die Liebe und deren Geschichten und Vorgeschichten. Von der Liebe und dem Abendland Denis de Rougemont bis zu den Fragmenten einer Sprache der Liebe Roland Barthes, den Schreibformen des Marquis de Sade, von Giacomo Casanova oder Italo Calvino über die Liebes- und Lesekristallisationen Prousts bis hin zur Liebe in

den zeiten der cholera gabriel garcía márquez von der liebe zwischen zwei dichtern und der transzendenz ihres begehrens juana borrero zu den liebesgeschichten zwischen den sprachen und kulturen assia djebar hin zu den theorien der liebesgeschichten nach der liebe michel houellebecq von tristan und isolde über don juan sowie romeo und julia bis zu sab emma bovary und den versatzstücken aktueller massenkommunikation zwischen lese und liebesrevolution soll das verhältnis von liebe leben und lesen von literatur und leidenschaft leidenschaftslos analysiert werden

was geschieht mit gedächtnis und mit erinnerungen wenn sie zu schrift werden wie lassen sich diese für jeden menschen so bedeutsamen ewig aktuellen größen in literarischen texten wie romanen gestalten und darstellen welcher poetik und Ästhetik bedient sich die imagination wenn sie vergangenheit in einem werk repräsentiert als erzähltes erinnern in eine geschichte und zu einem selbstbild formt erzähltheoretische und poetologische fragen zum zusammenhang von memoria geschichte und identität werden behandelt vor dem hintergrund philosophischer und geisteswissenschaftlicher diskurse der gegenwart ein interdisziplinärer zugriff der anthropologisch und kulturwissenschaftlich orientiert ist trägt diese vielfältigen theoretischen Überlegungen zu einem literaturwissenschaftlichen ansatz zusammen mnemonisches schreiben als archäologie des selbst dieses an der antiken rhetorik ausgerichtete textmodell leitet die analyse der romane jean rouauds 1952 das ambitionierte und mit allen mitteln postmoderner erzählkunst arbeitende romanwerk der französischen gegenwartsliteratur vermittelt ein komplexes und buntes tableau französischer vergangenheit das es mit existentiellen fragestellungen und menschlichen urerfahrungen verbindet auf diese weise entsteht ein literarisch hoch reflektiertes und dabei ungemein humorvolles und persönliches erzählwerk das auf kulturelles und personales gedächtnis gleichermaßen zugreift und dabei menschliche erfahrungswelten in paradigmatischer form darbietet

welchen einfluss hatten die medien auf die französische prosa der 80er und 90er jahre am beispiel einiger texte von roland barthes hervé guibert anne marie garat tanguy viel jean philippe toussaint pierre michon dominique noguez françois maspero jean rolin françois bon und annie ernaux beschreibt die autorin drei schwerpunkte mediengeprägten erzählens

vols for 1858 include sitzungen der berliner gesellschaft für das studium der neuen sprachen

peut on bâtir un essai dans le domaine des sciences humaines à partir de ses propres rêves quand le terrain de la philosophie qui n'est ni littérature ni poésie pas plus que psychologie se situe sur le socle d'idées le plus souvent abstraites émises depuis longtemps l'auteure dans cet essai rêvé s'engage à partir de ses propres aventures nocturnes pour une découverte infinie de création d'images de secrets dévoilés qui seront accompagnés de sensations vives et de sentiments complexes elle va explorer tout au long du parcours mille petits chemins qu'elle ne connaissait pas jusqu'à trébucher sur des souvenirs enfouis longtemps mis de côté et qui vont comme surgir du rêve rendant celui-ci assez semblable aux nôtres

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