EVERYDAY TRAUMA AND LATE-CAPITALIST SYMPTOMS: 'LOST FOOTAGE' IN LATE TWENTIETH-CENTURY FRENCH LITERATURE

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Declaration of Authorship

I, Henrietta May Lebeter, hereby declare that this thesis and the work presented in it is entirely my own. Where I have consulted the work of others, this is always clearly stated.

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Abstract

This thesis examines case-study French literary texts – Didier Daeninckx, *Meurtres pour mémoire* (1984); Marie Darrieussecq, *Truismes* (1996); Patrick Modiano, *Dora Bruder* (1997) and Leïla Sebbar, *La Seine était rouge* (1999) – identifying how instances of 'lost footage' – representations of both existent and invented photographic, film and print media and other 'evidence' from the Second World War and (post)colonial conflict – evoke traumatic events and what is termed the 'everyday' trauma generated by globalized late-capitalist market economics. Explored in terms of symptomology by drawing on a flexible critical framework spanning theories of trauma and memory, as well as the notion of the 'everyday' and the controversial fifth edition of the *Diagnostic and Statistical Manual for Mental Disorders* (APA, 2013), DSM-5, instances of 'lost footage' are argued to provide different modes of bearing witness to trauma that may be repressed or expressed (through writing) in symptoms including guilt, shame, responsibility, re-experiencing, detachment, dissociation, complicity and co-implication. These symptoms are shown to intersect with recurrent literary tropes, suggesting a new way of exploring trauma in literature and shedding new light on the inter-relations of traumatic afterlives with the ramifications of globalized late-capitalist economics in late twentieth-century France, all the while considering the problems bound up with contentious diagnostic criteria for trauma- and stressor-related disorders.

Such exploration of the implications of textual reconstruction and palimpsestic re-inscription examines the ways in which these writers, whether knowingly or unwittingly, give voice to experiences or identities of those obliterated from official discourses. This thesis does not seek to provide resolution, but invites discussion of the

ways in which these texts offer 'lost footage', not only of belated traces of repressed trauma, but also in response to the everyday traumatic-symptom-producing conditions of globalized late capitalism.

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List of Abbreviations

DB	Patrick Modiano, *Dora Bruder* (Paris: Gallimard, 1997) Patrick Modiano, *Dora Bruder*, revised edition (Paris: Gallimard, 1999)
MpM	Didier Daeninckx, *Meurtres pour mémoire* (Paris: Gallimard, Série noire, 1984)
LSER	Leïla Sebbar, *La Seine était rouge* (Paris: Thierry Magnier, 1999)
T	Marie Darrieussecq, *Truismes* (Paris: P.O.L., 1996)

Introduction

When, in 1979, in one of his final years as President, Valéry Giscard d'Estaing announced that 1980 would be a year dedicated to France's 'patrimoine national', 'l'occasion pour tous les Français, leurs associations et leurs groupements, de témoigner leur intérêt pour la connaissance, l'entretien et l'enrichissement de leur patrimoine collectif',[1] it seemed that France was entering a new era of reflection upon, and celebration of, its cultural heritage after the years of economic gloom triggered by the recession of the early 1970s. By the 1980s, France was not only recovering from the Second World War but was experiencing the fallout of the 1973 oil crisis, was post-Algerian War, and it had been almost two decades since the events of May 1968. In the wake of what Kristin Ross argues was the 'unusual swiftness of French postwar modernization',[2] now, more than ever, it seemed, for the French government at least, was the time to acknowledge France's cultural heritage. As the Minister of Culture declared in a statement: 'plus notre futur apparaît difficile, incertain, plus il est important de puiser une certaine assurance dans la permanence de notre patrimoine culturel'.[3] It was the time to 'save', as Herman Lebovics writes, France's *patrimoine* which had risked becoming lost in the rapid modernization of the so-called *Trente*

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[1] Valéry Giscard d'Estaing, 'Communiqué: l'année du patrimoine?', 12 December 1979 <https://www.vie-publique.fr/cdp/notices/796001326.html> [accessed 13/04/19].
[2] Kristin Ross, *Fast Cars, Clean Bodies: Decolonization and the Reordering of French Culture* (Cambridge, Massachusetts: The MIT Press, 1996), p. 4.
[3] Quoted in Patrick Garcia, 'Valéry Giscard d'Estaing, la modernité et l'histoire', in *Politiques du passé: usages politiques du passé dans la France contemporaine*, ed. by Claire Andrieu, Marie-Claire Lavabre and Danielle Tartakowsky, Volume 1 (Aix-en-Provence: Publications de l'Université de Provence, 2006), pp. 119–132 (p. 128).

glorieuses, a process which was experienced, according to Ross, with 'the force, excitement, disruption and horror of the genuinely new'.[4]

Whilst *l'année du patrimoine* might be considered to have been a success, celebrating France's rich cultural legacy through museum exhibitions, cinema screenings and *des journées portes ouvertes* for monuments and historic buildings across the country, Dayna Oscherwitz explains, referencing Pierre Nora, that such a focus on heritage can also be considered the 'death of memory' inasmuch as it is 'largely a form of institutional memory', state-sanctioned, official and collective.[5] Indeed, it was not until 1995 that President Jacques Chirac finally recognised France's murky 'Occupation heritage',[6] acknowledging responsibility in the persecution of Jews during the Second World War.[7] Responsibility in the Algerian War was also recognised in the French national consciousness with a belatedness similar to that relating to the atrocities of the Holocaust, bringing France's *mission civilisatrice* into unavoidable focus for the French population, all this at a time when American modes of consumption and production were rapidly being imported and adopted.[8]

By the 1990s, what Richard Kuisel terms 'Coca-colonization' and 'McDonaldization' were in full force and Franco-American tensions over consumption

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[4] Lebovics explains in detail how such attempts at 'saving' France's heritage functioned as a 'life ring' for the nation. Herman Lebovics, *Bringing the Empire Back Home: France in the Global Age* (Durham, North Carolina: Duke University Press, 2004), p. 84.
Ross, *Fast Cars, Clean Bodies*, p. 4.
[5] Dayna Oscherwitz, *Past Forward: French Cinema and the Post-Colonial Heritage* (Carbondale, Illinois: Southern Illinois University Press, 2010), p. 2.
[6] Claire Gorrara uses this term in her book: Claire Gorrara, *Women's Representations of the Occupation in Post-'68 France* (New York: Springer, 1998), p. 82.
[7] Jacques Chirac, 'Commémoration de la grande rafle des 16 et 17 juillet 1942', *Le Monde,* 16 July 1995, <http://www.lemonde.fr/societe/article_interactif/2007/05/15/les-discours-de-jacques-chirac_910136_3224_2.html> [accessed 09/03/17].
[8] See Kristin Ross, *May '68 and its Afterlives* (Chicago: University of Chicago Press, 2008), p. 49.

and the notion of *l'exception française* had reached critical levels.[9] As Ruth Cruickshank explains, 'globalization had come to be considered in France less as a challenge than as a threat'.[10] In August 1999, sheep farmer José Bové demonstrated such tensions when he was arrested during what Wayne Northcutt describes as an attempt to demolish 'a McDonald's under construction'[11] in the Southern French commune of Millau. Bové's actions, Northcutt notes, drawing on Naomi Klein, were a stand against what became widely perceived as the industrial commodification of a key aspect of France's national and cultural identity: eating.[12]

Bove's subsequent incarceration following the incident caught widespread media attention, affording him international publicity.[13] What Northcutt terms as Bové's '*altermondialiste*' stance aimed not to specifically oppose the fast-food chain as an imported American product, but rather to fight against the mechanisms of global late-capitalist trade which he viewed as exploitative economic processes looming over France.[14] Indeed, as the turn of the millennium fast approached, the threat of globalization was signalled by growing anti-American sentiment.[15] The arrival of

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[9] See Richard Kuisel, *The French Way: How France Embraced and Rejected American Values and Power* (Princeton, NJ: Princeton University Press, 2012), p. 203.
Barnett Singer writes that, by 1999, there were eight hundred McDonald's in France.
Barnett Singer, *The Americanization of France: Searching for Happiness After the Algerian War* (Maryland: Rowman and Littlefield, 2013), p. 264.
[10] Ruth Cruickshank, *Fin de millénaire French Fiction: The Aesthetics of Crisis* (Oxford: Oxford University Press, 2009), p. 47.
See Vivien Schmidt, *The Futures of European Capitalism* (Oxford: Oxford University Press, 2002).
[11] Wayne Northcutt, 'José Bové vs. McDonald's: The Making of a National Hero in the French Anti-Globalization Movement', *Journal of the Western Society for French History*, 31 (2003), 326–345 (p. 326).
Philip Gordon and Sophie Meunier-Aitsahalia, *The French Challenge: Adapting to Globalization* (Washington D.C.: The Brookings Institution Press, 2004), p. 1.
[12] Quoting Naomi Klein, Northcutt writes: 'According to the Canadian journalist and activist Naomi Klein, Bové's actions in Millau represented an attack "against an agricultural model that sees food purely as an industrial commodity rather than the centerpiece of national culture and family life"'.
Northcutt, 'José Bové vs. McDonald's', p. 327, quoting Naomi Klein, *Fences and Windows: Dispatches from the Front Lines of the Globalization Debate* (New York: Picador, 2002), p. 67.
[13] See Klein, *Fences and Windows*, p. 67.
[14] Northcutt, 'José Bové vs. McDonald's', p. 328.
[15] See Alexander Stephan, 'Cold War Alliances and the Emergence of Transatlantic Competition: An Introduction', in *The Americanization of Europe: Culture, Diplomacy, and Anti-Americanism After 1945*, ed. by Alexander Stephan (New York and Oxford: Berghahn Books, 2006), pp. 1–20 (p. 1).

Disneyland Paris, then named Euro Disney, earlier that decade in 1992 had, in a sense, been a precursor to such concerns, with vociferous accusations that it would precipitate a 'cultural Chernobyl'.[16]

The 1980s and 1990s in France were thus characterised by a tension between retrospection and rapid development and it is such intersection and inter-relation that will be examined throughout this thesis: the ways in which a variety of French texts recall the traumas of the Second World War, the Holocaust and the conflicts of decolonization but also draw attention to the effects of globalized late capitalism. Whilst recognising that the ramifications of the conditions of production inherent in late capitalism cannot be considered as the equivalent of the traumatic effects of the Second World War, the Holocaust, or conflicts of decolonization, it is nonetheless interesting to consider how, whilst Ross talks of post-war modernization as tantamount to trauma, the ongoing effect of developing cultures of consumption and production fuelled by American influences might constitute processes which generate different kinds of traumatic response or anxiety and with different symptoms that intersect with those which may be attributed to historical trauma.

THE THREAT OF GLOBALIZED LATE CAPITALISM AND FRENCH LITERATURE

If there was a clear belatedness in 'official', state-sanctioned memories of France's past, theorizations of developments in literature and other forms of cultural production illustrate a rather different timeline of events. In his contested work, *Le Syndrome de Vichy* (1990), Henry Rousso's paradigm for shifting perspectives on the Second World War

[16] This phrase is quoted in Jeff Chu, 'Happily Ever After?', *Time*, 18 March 2002, <http://content.time.com/time/magazine/article/0,9171,218398,00.html> [accessed 14/04/19].

throughout the post-war era suggests that the *Trente glorieuses* were characterised not only by rapid socio-economic development but also by a repression of memories of the past.[17] This repression, Rousso argues, was followed by a period of concentrated interest in the past, evidenced by what will be described in the coming pages as an identifiable increase in cultural production pertaining to these traumas.[18] Dividing the period into four distinct stages – 'le deuil inachevé' (1944 – 1954), 'les refoulements' (1954 – 1971), 'le miroir brisé' (1971 – 1974) and 'l'obsession' (after 1974) – Rousso's historical cartography provides one way of conceptualising this gradual turn back towards France's traumatic war-time experience.[19]

Building on Rousso's stages, Anne Donadey provides a similarly paradigmatic 'Algeria Syndrome'.[20] She argues that, in a similar way to the fault lines in French society which were concealed in the aftermath of the Occupation, 'the Algerian war reopened ideological rifts between the French' and, as occurred in the aftermath of the Vichy regime, 'these internal divisions were covered up and excised from the collective memory' before being belatedly recognised and questioned.[21] Both Rousso and Donadey place emphasis on the inaccessible cycles of repression followed by unceasing returns. Although such paradigms might be seen to risk categorising responses to trauma in terms of broad trends, they provide useful points of reference for exploring the inter-relations of traumatic afterlives with the ramifications of globalized late-capitalist economic processes. Indeed, Rousso identifies the economic threat of globalization, in particular the 1973 economic crisis, as a precipitating moment for

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[17] Henry Rousso, *Le Syndrome de Vichy: de 1944 à nos jours* (Paris: Seuil, 1990).
[18] Rousso, *Le Syndrome de Vichy*.
[19] These stages are discussed in great detail by Rousso. See Rousso, *Le Syndrome de Vichy*, pp. 29–120.
[20] Anne Donadey, '"Une Certaine Idée de la France": The Algeria Syndrome and Struggles over "French" Identity', in *Identity Papers: Contested Nationhood in Twentieth-Century France*, ed. by Steven Ungar and Tom Conley (Minneapolis: University of Minnesota Press, 1996), pp. 215–32 (p. 219).
[21] Donadey, '"Une Certaine Idée de la France"', in *Identity Papers*, pp. 215–232 (p. 219).

France's retrospective interest in its past: 'sans doute la crise économique a-t-elle entraîné un penchant nostalgique. Face à un avenir devenu incertain, le passé a pris soudain plus de relief, la prospective a laissé le champ libre à la rétrospective'.[22] Beyond the official, state-sanctioned gaze of *l'année du patrimoine*, a culture of retrospection and reinterpretation was emerging which later became known as *la mode rétro*.[23] It was this trend, 'that remarkable renewal of interest in, and extensive re-evaluation of, the wartime occupation of France by Adolf Hitler's Germany' which, Morris argues, concentrated thought on France's troubled past.[24]

Such renewal of interest can be grasped through examination of four texts which span a period of sizeable change in France at the end of the twentieth century. Indeed, cumulatively, the works in this corpus cover the 'Mitterrand years', a period identified by Colin Davis and Elizabeth Fallaize as one of 'sharp change in political and intellectual climate'.[25] Alongside this were technological reforms which saw the liberalization of the media as well as the rapid rise in homes owning televisions.[26] Hughes and Reader explain how, in 1982, broadcasting reforms brought an end to state monopolies and, in 1984, Canal+ was established.[27] Raymond Kuhn observes that, by the 1990s, France was broadcasting across several television networks which were operating under new regulatory control.[28] In 1994, he explains, France welcomed the beginnings of public access to the internet through networks such as

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[22] Rousso, *Le Syndrome de Vichy*, p. 155.
[23] For more detail, see Margaret Atack, *Literature and the French Resistance: Cultural Politics and Narrative Forms, 1940-1950* (Manchester: Manchester University Press, 1989), Guy Austin, *Contemporary French Cinema: An Introduction* (Manchester: Manchester University Press, 1996) and Alan Morris, *Collaboration and Resistance Reviewed: Writers and the 'Mode rétro' in Post-Gaullist France* (New York: Berg, 1992).
[24] Morris, *Collaboration and Resistance Reviewed*, p. 1.
[25] Colin Davis and Elizabeth Fallaize, *French Fiction in the Mitterrand Years: Memory, Narrative, Desire* (Oxford: Oxford University Press, 2000), p. 1.
[26] Raymond Kuhn has written extensively on media developments in France throughout the twentieth century. See Raymond Kuhn, *The Media in France* (London: Routledge, 1994) and Raymond Kuhn, *The Media in Contemporary France* (London: The Open University Press, 2011).
[27] *Encyclopedia of Contemporary French Culture*, ed. by Alexandra Hughes and Keith Reader (London: Routledge, 2002), p. 518.
[28] See Kuhn, *The Media in France* and Kuhn, *The Media in Contemporary France*.

'WorldNet' and, from the mid- to late 1990s, hand-held digital cameras replaced their static counterparts, reflecting a drive towards rapid and easily accessible everyday technologies.[29]

Whilst the media industry looked forwards, in literary fields this changing climate was reflected in the series of returns – to 'history', to 'the subject' and to 'storytelling' – discussed by Colin Davis and Elizabeth Fallaize.[30] First discussed by Dominique Viart[31] who elucidates the crucial late twentieth-century evolution of literary production concerned with the Holocaust, the revival of literary representations of France's past, the 'return to history',[32] entailed 'not a rejection of modernist narrative experimentation, but an acceptance of its relevance for a view of history as untotalized, containing numerous alternative or competing narratives that cannot easily be resolved.'[33] Any exploration of how literature might respond to this view of history does not, therefore, attempt to totalize or categorise, but rather, this renewed focus, which highlights the ambiguity, plurality and contingency of narratives, privileges a provisional and questioning view of dominant discourses, the local and provisional in place of the grand ideological narratives of George Perec's 'Histoire avec sa grande hache'.[34] As Claire Boyle explains for Perec, history is not only present with its dominant narratives, but also with its great axe, bloody and violent.[35] Davis and Fallaize underline the ways in which literary practice can be identified as being bound up with society's retrospective gaze towards the Holocaust

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[29] Kuhn, *The Media in France*, p. 192.
[30] Davis and Fallaize, *French Fiction in the Mitterrand Years,* p. 13.
[31] *Écritures contemporaines 1: Mémoires du récit*, ed. by Dominique Viart (Paris and Caen: Lettres Modernes Minard, 1998).
[32] Davis and Fallaize, *French Fiction in the Mitterrand Years*, p. 13.
[33] Davis and Fallaize, *French Fiction in the Mitterrand Years*, p. 64.
[34] Georges Perec, *W ou le souvenir d'enfance* (Paris: Gallimard, 1993).
[35] Claire Boyle, *Consuming Autobiographies: Reading and Writing the Self in Post-War France* (New York: Routledge, 2017), see note 53 for Boyle's concise explanation of Perec's play on the 'hache' homophone.

and postcolonialism and the enduring impact of these traumas in the present day.[36]

This thesis explores this enduring impact, its gaps and its unknowns, the 'undocumented' aspects of intersecting and overlapping, what Max Silverman calls 'palimpsestic',[37] traumatic moments through literary representations of different, both existent and invented, media and other 'evidence', instances of what will be termed 'lost footage'. It explores the implications of such reconstruction, considering the ways in which writers, however self-consciously, evoke those experiences or identities obliterated from official discourses. In doing so, it draws on theories of trauma and memory, recognizing the ramifications or 'afterlives' of traumatic events – the different symptoms of trauma which might emerge – in addition to revealing the risks of attempting to categorise responses to such unknowable and ungraspable traumas. Indeed, the medical diagnosis of the effects and impact of trauma in the late twentieth-century has relied on a vast and constructed nosology of disorders which itself is not without issue. Emerging in the wake of the Vietnam War,[38] the fifth edition of the *Diagnostic and Statistical Manual for Mental Disorders* (DSM-5) offers a powerful yet contentious tool in discussions of experiences of trauma, where symptoms ostensibly fit into neatly divided categories for an array of so-called 'trauma- and stressor-related

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[36] Davis and Fallaize, *French Fiction in the Mitterrand Years*, p. 13.
See also Margaret Atack, *May '68 in French Fiction and Film: Rethinking Society, Rethinking Representation* (Oxford: Oxford University Press, 1999).
[37] Max Silverman, *Palimpsestic Memory: The Holocaust and Colonialism in French and Francophone Fiction and Film* (Oxford: Berghahn Books, 2013).
[38] Anne Whitehead, *Trauma Fiction* (Edinburgh: Edinburgh University Press, 2004), p. 4.

disorders'.[39] The manual provides a problematic and homogenizing perspective on mental disorders, defining them as 'syndrome[s] characterized by clinically significant disturbances in an individual's cognition, emotion regulation, or behaviour that reflect[s] a dysfunction in the psychological, biological or developmental processes underlying mental function'.[40] It is this attempted defining of what constitutes a 'significant disturbance' to behaviour or cognition which risks providing a totalizing definition of what constitutes a 'trauma' or what categorises the effect of the transmission of experiences considered to be traumatic.

DSM-5 classifications were met with widespread discontent, particularly in Europe.[41] Opponents of the manual argue that it is altogether too objective, providing what is now an extensive list of disorders – Thomas Armstrong points out that the number of diagnosable disorders listed in the manual has more than tripled since the publication of its first edition[42] – which appear to diagnostically classify what might ordinarily be recognised as typical expressions of emotion, whilst working closely with 'Big Pharma' and insurance companies which promote products in line with their own

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[39] American Psychiatric Association, *Diagnostic and Statistical Manual of Mental Disorders*, *Fifth Edition*, (Arlington, VA: American Psychiatric Association, 2013). To avoid any potential ambiguity, further short-form references in footnotes will use the shortest intelligible form of the full title, rather than the acronym DSM-5: *Diagnostic and Statistical Manual*.
Edgar Jones and Simon Wessely chart the emergence of taxonomies for trauma in the twentieth century from the First World War until the Gulf War, including the emergence of DSM classifications, by highlighting the lexicon of 'syndromes' and 'psychiatric reactions' which were employed in efforts to quell rising numbers of shell shock and later Post-traumatic Stress Disorder sufferers.
Edgar Jones and Simon Wessely, *Shell Shock to PTSD: Military Psychiatry from 1900 to the Gulf War* (Hove and New York: Maudsley Monographs, Psychology Press on behalf of the Maudsley: 2005).
Jones and Wessely, 'War Syndromes: The Impact of Culture on Medically Unexplained Symptoms', *Medical History*, 49 (2005), 55–78.
Jones and Wessely, 'Psychological Trauma: A Historical Perspective', *Psychiatry*, 5, 7 (2006), 217–220.
[40] *Diagnostic and Statistical Manual*, p. 20.
[41] See Marc-Antoine Crocq, 'French Perspectives on Psychiatric Classification', *Dialogues in Clinical Neuroscience*, 17, 1 (2015), 51–57; Gary Greenberg, *The Book of Woe: The DSM and the Unmaking of Psychiatry* (London: Scribe Publications, 2013).
[42] See Thomas Armstrong, *The Power of Neurodiversity: Unleashing the Advantages of Your Differently Wired Brain* (Cambridge, Massachusetts: Da Capo Press, 2010), p. 3.

criteria.[43] 'Quick codes' – short number series – are used to label each disorder, allowing practitioners to quickly prescribe a multitude of pharmaceutical products. The rapid diagnostic expansion of the manual highlights the power of extant medical categorizations as they concede to the economic imperatives of what has become in the case of DSM-5, a taxonomic 'guidebook' of global reach borne of the American commercialization of mental health; such developments are but another of the threats of globalized late capitalism. David Healy highlights the potentially dangerous relationship between DSM-5 and 'Big Pharma' corporations, looking specifically at the many 'consensus conferences', conferences where revisions to editions of the DSM are discussed and which are in fact 'sponsored by pharmaceutical companies'.[44] It is not remiss then, Healy argues, to suggest that the pharmaceutical presence at such conferences might, therefore, have the alternative agenda of promoting diagnostic criteria which support the expansion of pharmacological industries through the marketing of new drugs.[45] Indeed, as Jerome Wakefield notes, certain disorders and diseases risk becoming popularised by 'Big Pharma' leading to over-prescription.[46]

Whilst discussions of trauma which draw on taxonomic categorisations must be attentive to the ever-increasing risk that criteria for mental disorders resulting from exposure to trauma might be conflated, commodified or homogenized for 'Big Pharma' and insurance companies, the taxonomic classification of trauma- and stressor-related disorders described in DSM-5 provides a rich framework for consideration of the ways in which different symptoms of trauma, which both intersect with and diverge from such formal nosology, emerge in response to historical

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[43] See Jerome Wakefield, 'Diagnostic Issues and Controversies in DSM-5: Return of the False Positives Problem', *Annual Review of Clinical Psychology*, 12, 1 (2016), 105–132.
[44] David Healy, *The Antidepressant Era* (Cambridge, Massachusetts: Harvard University Press, 1997), p. 215.
[45] Healy, *The Antidepressant Era*, p. 215.
[46] See Wakefield, 'Diagnostic Issues and Controversies in DSM-5'.

traumatic events and might also be generated by the very conditions of production of globalized late capitalism from which they were born. Whilst such categorisation might typically be viewed as a phenomenon of the medical field which does not lend itself to literary critical analysis, exploring trauma in literature of the late twentieth century, particularly in terms of the different symptoms which might conceivably be recognised, should not neglect what can be considered falsely-paradigmatic criteria and classifications. In this thesis, rather than perpetuate the reductive criteria of DSM-5, such categorisation will be used productively as a springboard for foregrounding heterogeneity of experience and the rich intersections of traumatic symptoms of different traumatic events experienced at different temporal and generational removes.

EXPLORING TRAUMA, EXPLORING SYMPTOMS: 'LOST FOOTAGE' IN LATE TWENTIETH-CENTURY FRENCH LITERATURE[47]

The writers selected for analysis bear witness to the traumatic experiences of the Second World War, the Holocaust and the Algerian War and will be argued to draw attention to a different kind of trauma in the 'everyday', the result of the traumatic-symptom-producing conditions of globalized late capitalism. When grouped together, they highlight the risks and problems bound up with their own representational practice as well as, more broadly, destabilizing any attempt at reductively defining or categorising the traumas to which they, with varying degrees of self-reflexivity, hope to bear witness. Through various literary tropes and narrative devices, as well as

[47] The term literature is used in recognition of the formally problematic nature of certain texts within the corpus. Whilst the texts selected for analysis cannot all be categorised as 'fictions', they may be collectively referenced as such, echoing where these works would be found in a bookshop.

through representations of different media and other forms of evidence which can be identified as 'lost footage', traumatic periods in France's past are brought into focus, as are the effects of globalized late capitalism. Through both the formal qualities of their writing, as well as the intersecting and diverging aspects of their content, these writers invite exploration of how instances of 'lost footage', which to varying degrees reflect developments in the popular media forms of the authors' time of writing, might provide a mode of attempting to respond to different traumatic experiences which generate intersecting symptoms.

The notion of 'lost footage' is used throughout this thesis as a term which is at once a critical tool and a descriptor for a range of textual phenomena which also draws attention to its own instability and inherent contradictions. The term 'footage' derives etymologically from a measure of distance and is then, in later use, deployed to reference the physical length of film reel used when recording a scene.[48] More recently, 'footage' has developed further connotations, of 'raw material' and of 'unedited documentary material'.[49] To add the descriptor of 'lost' to the notion of footage adds further facets of meaning: loss, both physically and figuratively; what is material and both immaterial; evidence and unknowns. The term 'lost footage' at once evokes lengths of film reel that have been cropped out – and thence perhaps the blanks and gaps of trauma – and also how what is lost has nonetheless existed, and been created, just as trauma has occurred, but cannot be fully recalled. This simultaneous presence and absence, the material and immaterial, narration and its impossibility are identified in a range of real and invented representations of a variety of (late) capitalist media –

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[48] The Oxford English Dictionary defines footage thus: 'Originally: the amount of film used in the production of a film or video recording, formerly measured in linear feet. In later use also: part of a film or video recording, *esp.* unedited documentary material'. "Footage, n.", OED Online, *Oxford University Press*, <www.oed.com/view/Entry/72685> [Accessed 24 March 2020].

[49] 'In later use also: part of a film or video recording, *esp.* unedited documentary material'. "footage, n." OED Online [accessed 24 March 2020].

from print media to graffiti to film – which are identified as bearing witness to the impossibility of ever fully knowing or comprehending. 'Lost footage', in its paradoxically shifting nature, provides a mode of examining traumatic experience which draws attention to the impossibility of resolution here as foregrounded by literary representations of facets of traumatic experience which paradoxically highlight further gaps and blanks.

Accordingly, the two words, 'lost' and 'footage' brought together encapsulate the inevitable elusiveness of traumatic experience and the urge to bear witness to it. Each of the writers will be shown to make direct reference to historical occurrences of trauma (notably the Holocaust and the events of the Algerian War, in Algeria and in France). However, the texts at the same time reference that which has been repressed – foregrounding unknowns, gaps, imaginings of the ungraspable and the illusory –, inventions of fragments of experience which can only be pointed towards, and, in some cases, self-reflexively hypothesised. Textual representation will thus be examined in terms of the ways in which it may be a form of necessarily partial bringing back of both textually-represented historical footage as 'evidence' and of knowing gestures towards the very unknowable nature of that which is lost, that which has been repressed. As such, the notion intersects with that of the 'passé qui ne passe pas', of the 'devoir de mémoire' of subsequent generations as they are somewhat compelled to look to the past,[50] and the attempt of which Conan and Rousso write, to find a way of taking on board the shadow of the past which weighs heavily on the present, 'la manière d'assumer le poids du passé'.[51] The notion of 'lost footage', then, does not simply imply material evidence which has (been) disappeared, but also that which can never be

[50] Primo Levi, *Le devoir de mémoire (entretien avec Anna Bravo et Féderico Cereja)*, trans. by Joël Gayraud (Paris: Mille et une nuits, 1995).
[51] Eric Conan and Henry Rousso, *Vichy, un passé qui ne passe pas* (Paris: Fayard, 1994), p. 13.

tangible, but the trace of which may nonetheless be evoked, here in representations of media.

The thesis will examine four case-study texts, which straddle various genres and which resist formal categorisation,[52] with a chronology based upon each author's treatment of different historical moments. Beginning with Modiano's focus on France's Occupation history, the study then moves towards Daeninckx's novel which encompasses both the traumas of the Second World War and the Algerian War, then to Sebbar who centres her novel around the events of 17 October 1961 and finally to Darrieussecq who provides a broader reflection on France's past through the eyes of her insouciant narrator living in a futuristic dystopia. All of the authors make reference to different forms of 'lost footage' (both to real and invented media and other reports, as well as to further existent 'evidence' which can be located in archives at the time of writing this thesis) of France's traumatic Holocaust and (post)colonial legacies and also reflect on what will be termed the 'everyday traumas' generated by the conditions of production of globalized late-capitalist market economics.

Having currently written over thirty works, including a screen-play, since his first novel, *La Place de l'Étoile* in 1968, Modiano – with what Richard Golsan and Lynn Higgins deem his 'obsession' with the Occupation – can be considered a writer of questions of memory, identity and loss *par excellence.*[53] Despite huge success in France which has earned him, to name but a few, the awards of the *Grand Prix du roman de l'Académie française* in 1972 for *Les Boulevards de ceinture* and the *Prix Goncourt* for *Rue des*

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[52] As discussed above in relation to their broad categorisation as 'fictions' which is used as a knowingly flawed and problematic descriptor.

[53] Modiano, *La Place de l'Étoile* (Paris: Gallimard, 1968).
See Lynn Higgins and Richard Golsan, 'Introduction: Patrick Modiano's *Dora Bruder*', *Studies in 20th and 21st Century French Literature*, 31, 2 (2007), <https://doi.org/10.4148/2334-4415.1655>, 317–324 (p. 319). Here, Higgins and Golsan write that Modiano can be described as 'France's greatest living novelist'.

boutiques obscures in 1978, Modiano has only recently enjoyed global recognition, sparked by the awarding of the Nobel Prize for Literature in October 2014.[54] A best-selling author throughout his career, Modiano's aforementioned preoccupation with the theme of the Occupation, has, as Akane Kawakami points out, often been the focus of scholars writing on his works.[55] This focus, however, also invites reflection on the inter-relations of this preoccupation with the effects of Modiano's time of writing.

Didier Daeninckx, one of France's foremost crime fiction writers,[56] also reflects on traumatic moments in France's past, addressing questions of memory and forgetting. His novels, particularly *Meurtres pour mémoire* (1984),[57] have gained huge critical acclaim and Daeninckx now has an international following, with his works translated into a multitude of European languages.[58] Traumatic histories are not hard to find in Daeninckx's texts and, as he exposes marginalised and repressed histories, traumatic symptoms of the Second World War and (post)colonial conflict become irrevocably entwined. With similar focus on intersection and inter-relation, Leïla Sebbar brings France's complex relationship with Algeria into question. Her novels examine the anxieties of *beur* populations with her writing predominantly aimed at a

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[54] Modiano, *Les Boulevards de ceinture* (Paris: Gallimard, 1972); Modiano, *Rue des boutiques obscures* (Paris: Gallimard, 1978).
Nobel Prize in Literature 2014 Summary, NobelPrize.org, 'The Nobel Prize in Literature 2014', Nobel Media AB 2020 <https://www.nobelprize.org/prizes/literature/2014/summary/> [accessed 23 June 2020].
[55] See the introduction to Akane Kawakami, *Patrick Modiano*, second and updated edition (Liverpool: Liverpool University Press, 2015).
[56] Bruce Murphy, *The Encyclopedia of Murder and Mystery* (New York: Springer, reprint 1999), p. 123.
[57] Didier Daeninckx, *Meurtres pour mémoire* (Paris: Gallimard, Série noire, 1984).
[58] For more detail, see Margaret Atack, 'From *Meurtres pour mémoire* to *Missak*: Literature and Historiography in Dialogue', *French Cultural Studies,* 25, 3-4 (2014), 271–280 (p. 271)
See also Claire Gorrara, *French Crime Fiction and the Second World War: Past Crimes, Present Memories* (Manchester: Manchester University Press, 2012) and Gorrara, 'Figuring Memory as Palimpsest: Rereading Cultural Memories of Jewish Persecution in French Crime Fiction about the Second World War', in *Rewriting Wrongs: French Crime Fiction and the Palimpsest*, ed. by Angela Kimyongür and Amy Wigelsworth (Cambridge: Cambridge Scholars Publishing, 2014), pp. 15–31 (p. 15).

youth demographic.[59] Of all the writers to be discussed, having published multiple novels and numerous short stories, as well as, as Brigitte Lane notes, writing for theatre,[60] Sebbar resists categorisation into any literary field and her diverse career bespeaks some of the complex issues of identity straddling multiple cultures.

Perhaps the most controversial writer selected for analysis, Marie Darrieussecq's writing career has been both tremendously successful and terribly problematic. Despite being published through a then small and little-known publishing house (Paul Otchakovsky-Laurens, P.O.L), Darrieussecq's novels have not avoided voracious media exposure which Shirley Jordan observes centred around accusations of plagiarism.[61] Her novels provide a rich source for critical analysis for the way in which they seem to spark discussion around wide-ranging themes from metamorphosis to absence and loss.[62] One of the things which will be shown to unite these authors is their problematic dependency on globalized late-capitalist conditions of production, the ways in which they navigate the well-established 'double bind' articulated by Ruth Cruickshank as the risk of 'the recuperation of critical discourses: that of becoming commodified by the market and the media, upon which they nonetheless depend to have a voice, and the power of which they underpin'.[63] With varying degrees of self-reflexivity, all of these writers draw upon different media in their explorations of

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[59] The term 'Beur' originates from the French *verlan* construction of 'Arabe' and was developed, as Kathryn Kleppinger notes, to 'symbolize the fusion of French and Arabic influences'. North Africans originally welcomed and adopted the term, but it has more recently become contentious. See Kathryn Kleppinger, *Branding the 'Beur' Author: Minority Writing and the Media in France* (Oxford: Oxford University Press, 2016), p. 5.

[60] Sebbar's extensive career is described in detail by Brigitte Lane. See Brigitte Lane, 'Presentations/Selections: Leïla Sebbar', *The Journal of Twentieth-Century/Contemporary French Studies revue d'études français*, online, 3, 2 (1999), 381–396, <https://doi.org/10.1080/10260219908455994> (p. 381).

[61] For a detailed account of these accusations see Shirley Jordan, *Contemporary French Women's Writing: Women's Visions, Women's Voices, Women's Lives* (Oxford: Peter Lang, 2004), p. 29.
Darrieussecq has responded to such accusations in Marie Darrieussecq, *Rapport de police: Accusations de plagiat et autres modes de surveillance de la fiction* (Paris: P.O.L., 2010).

[62] Such themes will be discussed in detail in the literature review at the beginning of Chapter Five.

[63] Cruickshank, *Fin de millénaire French Fiction*, p. 39.

traumatic events and experiences, their texts illustrating the plurality of such experiences, but also drawing attention to the (im)possibilities of recuperation or retrieval of trauma through literature.[64]

The flexible critical framework established in Chapter One provides a strategy for reading these texts at once in terms of historical trauma (here of the Holocaust and of the 'Paris Massacre' of October 1961), and in terms of what is labelled 'everyday trauma' – the responses or symptoms perceived to be generated by the lack resulting from the systemic generation of cycles of consumer desire that can never be fulfilled. It charts the emergence of theories of trauma from Freud to Lacan and beyond before outlining the development of DSM-5 and focusing on the specificity of globalized late-capitalist conditions of production and consumption and what are argued to be the resultant traumatic symptoms, experienced as a part of everyday neoliberal life.[65] Drawing on theorisations of the everyday by Henri Lefebvre and Michel de Certeau, and the work of Michael Sheringham and Ben Highmore, the chapter sets up a framework which argues for the evidence of symptoms of 'everyday trauma', stemming from the conditions of production and consumption inherent in late capitalism.[66]

Theorists such as Max Silverman and Kristin Ross highlight the interconnections of different moments, deemed to be 'traumatic' whether through their impact being experienced as shocking – for Ross in her analysis of post-war

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[64] As noted earlier, not all of these texts can be categorised as 'fictions'.

[65] Sigmund Freud, *The Standard Edition of the Complete Psychological Works of Sigmund Freud,* trans. by James Strachey (London: Hogarth, 1953-74).
Hereafter, references to *The Standard Edition of the Complete Psychological Works*, ed. and trans. by James Strachey will be referenced as *S.E.*
Jacques Lacan, *Écrits* (Paris: Éditions du Seuil, 1966).

[66] Henri Lefevbre, *Critique de la vie quotidienne*, *Tome I* (Paris: Grasset, 1947).
Michel de Certeau, *L'invention du quotidien: arts de faire* (Paris: Union Générale d'Éditions, 1980)
Michael Sheringham, *Everyday Life: Theories and Practices from Surrealism to the Present* (Oxford: Oxford University Press, 2006), p. 27.
Ben Highmore, *Everyday Life and Cultural Theory: An Introduction* (Abingdon, Oxon: Routledge, 2002), p. 13.

modernization – or through, in the case of Silverman, a 'haunting' or 'shadowing' of past experience which pervades the present.[67] As discussed previously, if, as Ross argues, the pace of post-war modernization in France can be considered as a more or less traumatic shock, this thesis builds on such a viewpoint to examine the effects of the conditions of globalized late capitalism. Unlike Ross, who argues for the ensuing shock brought about by modernization, this thesis argues that the ongoing, cyclical processes of late-capitalist consumption and production can be argued to constitute distinct traumatic-symptom-generating processes. Whilst the traumas of the Second World War and the Algerian War are examined retrospectively in this thesis through the lens of a set of symptoms which point to the fundamental instability of such experiences, an intersecting set of symptoms is argued to emerge in response to the globalized late-capitalist processes represented in each of the texts.

The term 'everyday trauma' here denotes the traumatic-symptom-producing experiences that are unwittingly lived by subjects as a result of the particular conditions or circumstances intrinsic to globalized late-capitalist life, and which can be identified in terms of similar symptoms to those precipitated by historical traumas. As will be shown in Chapter One, certain critics argue that such conditions exploit and even feed into specific psychological and physiological responses; Klein's 'shock doctrine', for example, describes such exploitative tendencies, looking in particular at the way in which social change is realised amidst conflict.[68] Similarly, Timothy Bewes's study suggests such tendencies generate physiological symptoms of stress and anxiety.[69]

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[67] Ross, *Fast Cars, Clean Bodies.*
Silverman, *Palimpsestic Memory*, p. 3. Silverman describes how the present is inevitably 'haunted' by the a past which cannot be fully grasped: 'the present is shown to be shadowed or haunted by a past which is not immediately visible but is progressively brought into view'. This viewpoint is explored in detail in Chapter One of this thesis. pp. 53–54.
[68] Naomi Klein, *The Shock Doctrine: The Rise of Disaster Capitalism* (Canada: Knopf, 2007).
[69] Timothy Bewes, *Reification, Or, The Anxiety of Late Capitalism* (London: Verso, 2002).
See Chapter 1 pp. 62–64 for a more detailed discussion of such theories.

Daily life, it would seem, is not experienced by acquiescent witnesses, but rather *lived* in terms of various responses which can be traced through distinct symptoms generated by different factors and prompts. Building on this and necessarily diverging somewhat, then, it can be argued that the particularities of the neoliberal period produce their own set of distinct responses in the everyday life of individuals. Whilst theorists such as Rousso and Donadey emphasise the need to assuage guilt surrounding past events as a characteristic of the 1970s onwards, in what is termed a period of 'obsession',[70] a different kind of obsession can also be teased out of this timeframe. Late-capitalist conditions of consumption fuel desire and promise a fantasy of fulfilment which is structurally impossible, creating perpetual cycles which evoke lack. Chapter One outlines these cycles, using Lacanian theorizing of trauma as an analogy for the cyclical and irreparable effects of processes of production and consumption.[71] And if, using Lacan's theorisation of *le petit objet a*[72] – the desire for something which remains perpetually and intangibly out of reach – such particularities drive towards a fulfilment which can never be achieved, generating an unrelenting cycle of lack and desire. The everyday, then, functions as the setting for the emergence of traumatic symptoms which are experienced as a product of their socio-economic context.

The everyday in the following case study analyses thus becomes the locus for different experiential facets of trauma. It is at once the backdrop to the extreme and unsayable traumas of the Holocaust and 17 October 1961 and the context in which plays out a new traumatic-symptom-producing experience which emerges from a systematic failure to fulfil and an intensifying of the promise of plenitude through modes of consumption. This thesis identifies the critical potential of considering how

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[70] This period is agued to take place from 1974 onwards. See Rousso, *Le Syndrome de Vichy*.
[71] See Chapter One, pp. 40–42 where this analogy is discussed in more detail.
[72] Lacan, *Les quatre concepts fondamentaux de la psychanalyse*, texte établi par J.-A. Miller (Paris: Seuil, 1973), p. 301.

the figuring of very different aspects of traumatic experience may be examined in terms of a symptomology. Drawing on the aforementioned American Psychiatric Association taxonomic reference for trauma, DSM-5, this thesis examines the emergence of symptoms of guilt, shame, responsibility, negative cognition and dissociation (amongst others) both in response to historical traumatic events and as generated by late-capitalist economic processes. The examination of such 'symptoms' allows for a reading of textual evocations of trauma (whether knowing or unwitting) through the construct of 'lost footage'. Moreover, through discussion of notions of 'postmemory' – which Hirsch uses to describe the relationship of 'the second generation to powerful, often traumatic, experiences that preceded their births but that were nevertheless transmitted to them so deeply as to seem to constitute memories in their own right'[73] – and Geoffrey Hartman's 'witnessing by adoption',[74] as well as Silverman's 'palimpsestic memory'[75] and Michael Rothberg's 'multidirectional memory',[76] Chapter One establishes the term 'lost footage' as a means of describing both real and invented representations of otherwise repressed or undocumented experiences of trauma.

The guiding thread between the four case-study literary texts for analysis in this thesis is the way in which tropes of different media are harnessed by writers as an implicitly critical tool to identify or to express such symptoms. 'Lost footage', the representations of both extant and invented photographic, film and print media and other sometimes belated 'evidence', becomes a vehicle for traumatic experience relating to the Second World War and (post)colonial conflict (as well as at times, the

[73] Marianne Hirsch, 'The Generation of Postmemory', *Poetics Today*, 29 (2008), 103–128 (p. 103).
[74] Geoffrey Hartman, 'Shoah and Intellectual Witness', *Partisan Review*, 65, 1 (1998), 37–48 (p. 37).
[75] Silverman, *Palimpsestic Memory*.
[76] Michael Rothberg, *Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization* (Stanford: Stanford University Press, 2009).

trauma of the everyday). These narrated pieces of 'lost footage' may be intended as implicit challenges or critical tools, but they are at the same time very much part of the conditions of production and communication of the late-capitalist era. Indeed, the writers in this corpus all draw on different media forms as a way of responding to different elements of traumatic experience throughout their texts whilst also, as Cruickshank explains, more or less knowingly negotiating the double bind of paradoxically underscoring the power of that which they may seek to bring into question.[77]

This thesis establishes the critical potential of examining how these responses and symptoms emerge in writing through the trope of 'lost footage' and in relation to extant symptomologies for trauma. This is not in an attempt to categorise different texts, but rather to productively foreground and reinforce heterogeneity through the ways in which they evade such categorisation. It brings into question medicalised nomenclature which risks reducing such experiences to easily-definable, knowable events; whilst symptoms can be identified, they are explored less in terms of how they 'fit' with extant taxonomies for trauma, but rather in terms of the ways in which they shed light on the inter-relations of traumatic afterlives with the ramifications of globalized late-capitalist economic processes and developments in the media and the market. In doing so, the following chapters discuss the ongoing effects of developing cultures of consumption and production and the way in which such conditions might constitute processes which generate different kinds of traumatic response or anxiety and with different symptoms that intersect with those which may be attributed to historical trauma.

[77] Cruickshank, *Fin de millénaire French Fiction*, p. 12.

Each text is read as a case study for different kinds of 'lost footage' which bring to the fore the intersections of 'everyday trauma' with references to the Vichy regime, the Holocaust and conflicts of decolonization. The 'everyday' symptom-generating experiences borne of late-capitalist economic processes are explored as very different, but nevertheless interconnected experiences from the belated shock of the more conventionally recognised traumas of the Second World War and the Algerian War. Indeed, the texts in the corpus allude to past, present and future, highlighting not only the far-reaching repercussions of trauma, but also the media as a powerful tool for the evocation, if only partial and incomplete, of such experiences. Drawing attention to the effects of everyday trauma in attempts to represent symptoms of other traumatic pasts through the notion of 'lost footage' affords new ways of exploring trauma and its symptoms in the representational practice of turn-of-the-twenty-first-century France.

Analysis of the case-study texts begins with the exploration of Patrick Modiano's *Dora Bruder* in Chapter Two.[78] This chapter looks specifically at how Modiano's focus on erasure, absence and reconstruction can be considered a metaphor for the attempted mitigation of symptoms of guilt, shame and responsibility. It discusses the echo of traumatic pasts which reverberate through contemporary everyday bureaucratic processes of urban destruction and redevelopment. Through the identification of instances of 'lost footage' of print media and ekphrastic representations of photographs which guide the narrator's investigative quest – his footfall through the city of Paris – the chapter questions how trauma might be *consumed* and the extent to which it is possible to retrieve the past in an environment which aims to subsume it, directly implicating the reader in such mechanisms. In doing so, this chapter argues that Modiano knowingly draws attention at once to the limits and also

[78] Patrick Modiano, *Dora Bruder* (Paris: Gallimard, 1997).

to the potential agency of literature to attempt to bear witness to trauma. It highlights the unidentifiable nature of trauma as the narrator's investigative quest affords him no new knowledge, as well as considers the narrator's footfall as a different way of thinking about modes of bearing witness and how globalized late-capitalist society manifests certain symptoms owing to its characteristic tendencies to erase, obliterate and homogenize. Positioning 'lost' in relation to the repressed, topographical details and the ekphrastic photograph are shown to intersect with Kawakami's notion of 'deixis', evoke the *indicible*, as well as speak to the varied notions of 'secondary witnessing'.[79]

Whilst Modiano's narrative might seek to bear witness to what has been repressed and concealed, Didier Daeninckx's *Meurtres pour mémoire* will be argued to provide 'lost footage' of voices and experiences obliterated from official collective memory before Daeninckx, paradoxically, throws them away. Chapter Three explores the extent to which Daeninckx knowingly draws attention to systemic corruption and institutionalized violence in the narration of Inspector Cadin's inquest into two temporally disparate murders, bringing the contemporary economic processes which frame the everyday into proximity with France's colonial past and the Vichy regime. Institutionalized violence becomes an everyday threat which Daeninckx's work serves to question through his deliberate use of representations of both existent and invented 'lost footage' (print media, photographs and television film) to highlight both the consumption of trauma and its concealment, as well as symptoms of complicity and co-implication. Whilst textual reconstructions of *faits divers* throughout *Meurtres pour mémoire* might ostensibly 'fall outside the central concerns of a society', David Walker suggests that it is 'precisely because they are located on the margins of the social consensus [that] they may point to, or illustrate, realities that the conventional wisdom

[79] Kawakami, *Patrick Modiano*, p. 83.

leaves out of account'.[80] Daeninckx's works show a clear preoccupation with the past, and in particular with the histories of those pushed from view and thus those 'absent' from the everyday life of central Paris. However, this chapter will reveal, problematically, the way in which contemporary tropes of disposal and consumption become analogous with Daeninckx's disposal of those voices to which he attempts to bear witness.

Daeninckx's so-called preoccupation with *l'histoire vécue*[81] challenges the conventions of silence which surround lost pasts, working to bring a multifarious interpretation of unknowable moments in time to a literary audience through speaking of what has been unsaid and giving voice, whether fictionally or not, to the silenced. What had previously been 'lost' (through repression, censorship or forgetting) is perpetually, and problematically, textually reinvented. Chapter Four allows for continued consideration of implications of such reconstruction through the identification of intersections between literary and filmic tropes with symptoms of generationally-removed responsibility and co-implication in Leïla Sebbar's 1999 novel *La Seine était rouge*.[82] Writing retrospectively at a time when the everyday is becoming ever-increasingly mediatized, Sebbar's narrative can be read in terms of the way in which the '*media*-tion' of memories of traumatic experiences through different media forms at once challenges official discourses whilst also raising questions as to the enduring agency of filmed memorial plaques to 17 October 1961. Through examination of what will be termed a 'documentary aesthetic', fictionally-filmed interviews, instances of graffiti and the trope of colonial waste, this chapter

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[80] David Walker, *Outrage and Insight: Modern French Writers and the 'Fait Divers'* (Oxford and Washington D.C.: Berg, 1995), p. 2.
[81] Claire Gorrara, *The Roman noir in Post-War French Culture: Dark Fictions* (Oxford: Oxford University Press, 2003), p. 83.
[82] Leïla Sebbar, *La Seine était rouge* (Paris: Thierry Magnier, 1999).

supplements the existing symptomology of responsibility, guilt, shame and co-implication to reveal the ways in which Sebbar's use of rhetorical and narrative devices supplements official memorials to traumatic experiences whilst elucidating the trauma of not being heard and of not being allowed to hear.

The effects of testimony and of bearing witness in the wake of traumatic experience are examined in terms of belated symptoms of trauma generated and manifested in relation to the palimpsestic returns of repressed traumas in the present. Sebbar, whether self-reflexively or unwittingly, employs literary tropes which involve the creation of 'lost footage' and which destabilize notions of testimony and bearing witness through focus on plurality, contingency and partiality, revealing broader concerns about the ethical imperative to write and the critical potential of any such imperative. This chapter questions modes of transmission of traumatic experience which foreground different configurations of attachment within Sebbar's pedagogical narrative, mobilising the documentary aesthetic in a globalized, highly-mediatized context.

Finally, Chapter Five seeks to destabilize extant globalized late-capitalist processes through examination of Marie Darrieussecq's *Truismes* as well as to broaden in scope to reveal the problematics of DSM-5 as it perpetuates the systematic corruption the novel serves to undermine.[83] Far from arguing that it is clear-cut and easy to identify symptoms, which would further compound the problems surrounding attempts at classification, this chapter explores the contemporary anxiety to categorise – experience, literature, and mental disorders – all the while considering the problems bound up with what Margaret Atack describes as 'literature which seeks to bear witness to its time'.[84] Instances of 'lost footage', here figured as print media, television and

[83] Marie Darrieussecq, *Truismes* (Paris: P.O.L., 1996).
[84] Atack, *Literature and the French Resistance*, p. 16.

photographs, are identified in the narrator's account of experiences which are at once reminiscent of the Holocaust and colonial racism but which also reveal the traumatic-symptom-producing effects of the narrator's lived experience. Symptoms of detachment and dissociation emerge in relation to the narrator's extreme non-reaction to the traumas which punctuate her everyday life. As a case study, it is possible to reveal the ways in which the narrator naïvely unpacks the systems and mechanisms of dominant discourses which both maintain desire and lack in the consumer and also recall historical trauma. Darrieussecq's novel foregrounds the pain and trauma of reading and of writing as the reader becomes uncomfortably co-implicated, inviting consideration of the enduring critical potential of cultural production. Intersecting with notions of absence and presence in *Dora Bruder*, the workings of the media and the market, and in turn 'lost footage', reveal a culture of excess and capital exchange.

Across the corpus, such instances of 'lost footage' reveal traumatic symptoms of guilt, shame, responsibility, re-experiencing, detachment, dissociation, complicity and co-implication which emerge in response to both past historical traumas and also to the conditions of production of globalized late capitalism. These symptoms are shown to intersect with recurrent literary tropes, affording a mode of exploring trauma in literature beyond psychoanalytical theories. Anne Whitehead, in her work *Trauma Fiction* elucidates the key tension which emerges from attempting to think about how trauma might be represented in fiction:

> The term "trauma fiction" represents a paradox or contradiction: if trauma comprises an event or experience which overwhelms the individual and resists language or representation, how then can it be narrativised in fiction?[85]

[85] Whitehead, *Trauma Fiction*, p. 3.

Whitehead provides two possible ways in which writers respond to this paradox. Firstly, they attempt to represent trauma by 'mimicking its forms and symptoms, so that temporality and chronology collapse, and narratives are characterised by repetition and indirection';[86] authors self-consciously attempt to replicate responses to trauma through the use of literary tropes and stylistic devices. Secondly, Whitehead proposes a new way of examining trauma in fiction, and to extend this thought, in literary production more broadly, which focuses not only on 'what is remembered of the past' but 'how and why it is remembered',[87] echoing Dominick LaCapra's question in *History and Memory After Auschwitz*: 'what aspects of the past should be remembered and how should they be remembered?'.[88] To explore trauma in literature is to address, as Whitehead explains, the way in which trauma as a medicalized discourse has entered into the frame of cultural production.[89] It is to consider the way in which textually-invented media references in literature might even be figured as a means of responding to trauma, a way of attempting to recuperate or retrieve traumatic experience.

Following Whitehead's argument, to look at trauma in literature, to explore the extent to which it is possible to identify 'symptoms' of trauma through literary representation is not to simply apply theories of trauma to texts. Rather, the task of this thesis will be to identify different configurations of trauma within a group of texts which recall France's history of Empire, decolonization, world wars and genocide in order to articulate the ways in which such configurations are at once symptomatic of this history, but also respondent to their time of writing. In this way, trauma will be

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[86] Whitehead, *Trauma Fiction*, p. 3.
[87] Whitehead, *Trauma Fiction*, p. 3.
[88] Dominick LaCapra, *History and Memory after Auschwitz* (Ithaca and London: Cornell University Press, 1998), p. 1.
[89] Whitehead, *Trauma Fiction*, p. 3.

explored both as a specific moment in time, a shocking initial event, and in terms of its belated recognition and inflection with converging changes in the media and global market economics. As Anne Whitehead suggests, trauma 'can be defined in terms of specific events or in terms of specific symptomatic reactions to events, and this undecidability recurs throughout the literature on the subject'.[90] Far from claiming that these works, and indeed other French texts, fit neatly with extant taxonomies for trauma, this thesis contends that, in differing ways, and with varying degrees of self-reflexivity, Modiano, Daeninckx, Sebbar and Darrieussecq draw on 'lost footage' in order to foreground the heterogeneity of trauma and of experience.

Examining the inter-relation of such different moments in French history hopes to destabilize contentious diagnostic criteria which attempt to reductively apply prohibitively exhaustive diagnoses for mental disorders which more readily serve the profiteering interests of pharmaceutical corporations. This thesis does not seek to conflate what it establishes as everyday trauma with the traumas of the Holocaust and decolonization, but rather aims to examine the convergences and divergences of such traumatic experiences to highlight how it might be possible, plurally and contingently, to respond to or seek to challenge the dominant discourses in the face of an all-pervading global late-capitalist economic trend. Such research cannot hope to provide any sort of definitive answer to these questions, but rather hopes to provide a preliminary investigation into new ways of thinking about trauma in French literature of the late twentieth century.

[90] Whitehead, *Trauma Fiction*, p. 162.

Chapter One

TRAUMA, LATE CAPITALISM AND 'LOST FOOTAGE'

La psychanalyse est un instrument terriblement efficace ; et comme c'est en plus un instrument d'un grand prestige, on peut l'engager à faire des choses qu'il n'est nullement destiné à faire, et d'ailleurs, ce faisant, on ne peut que le dégrader.[91]

A LONG TWENTIETH 'CENTURY OF TRAUMAS'

The twentieth century, described by Matthew Sharpe as a 'century of traumas'[92] is a period marked by the horrors and stresses 'of total war, of global economic crises, of state-sanctioned genocides, of displaced and stateless peoples, the Cold War and the shadow cast by the mushroom cloud'.[93] Events described as 'traumatic', as Sharpe illustrates in the introduction to *Trauma, History, Philosophy*, span economic, social, cultural and political planes, transcending the global North-South divide and encompassing armed conflict, crises and displacement.[94] Unsurprisingly, then, the concept of 'trauma' as both event and experiential notion features heavily in writings of the mid-to-late twentieth century. Originating from a Greek etymology of wounding, the word 'trauma' points towards both physical and mental ruptures or

[91] Jacques Lacan, Interview with Madeleine Chapsal, *L'Express*, 31 May 1957, <http://ecole-lacanienne.net/wp-content/uploads/2016/04/1957-05-31.pdf> [First accessed 01/01/19].
[92] Matthew Sharpe, 'Introduction: Why Trauma Now?', in *Trauma, History, Philosophy (With Feature Essays by Agnes Heller and György Márkus)*, ed. by Matthew Sharpe, Murray Noonan and Jason Freddi (Cambridge: Cambridge Scholars Publishing, 2007), pp. 1–10 (p. 1).
[93] Sharpe, 'Introduction: Why Trauma Now?', in *Trauma, History, Philosophy*, pp. 1–10 (p. 1).
[94] Sharpe, 'Introduction: Why Trauma Now?', in *Trauma, History, Philosophy*, pp. 1–10 (p. 1).

disturbances.[95] Psychoanalytical theorizations of such psychosomatic 'wounding' became prominent throughout the twentieth century.[96] Sigmund Freud's (1856 – 1939) theory of trauma entails the transference of fragments of past experience into the present, both unconsciously and consciously, breaking through what Freud terms 'the protective shield […], a breach in an otherwise efficacious barrier against stimuli'.[97] For Freud, trauma is a piercing or rupture of this protective shield precipitated by external triggers. Conceiving of the Oedipus Complex, Freud describes 'the return of the repressed': unresolved trauma suppressed in the unconscious repeatedly erupting into the conscious through what Freud terms 'parapraxes' (slips of the tongue), misreadings, mishearings, misunderstandings as well as the misplacing of objects:[98]

> In the same way that psycho-analysis makes use of dream interpretation, it also profits by the study of the numerous little slips and mistakes which people make — symptomatic actions, as they are called. [...] I have pointed out that these phenomena are not accidental, that they require more than physiological explanations, that they have a meaning and can be interpreted, and that one is justified in inferring from them the presence of restrained or repressed impulses and intentions.[99]

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[95] Connotations of psychical as well as physical wounding feature prominently in scholarship on trauma, particularly for Cathy Caruth who considers notions of scarring. See Cathy Caruth, *Unclaimed Experience: Trauma, Narrative, and History* (Baltimore and London: The Johns Hopkins University Press, 1996), p. 3.
Mark Seltzer has theorized the notion of 'wound culture' which describes the 'public fascination with torn and opened private bodies and torn and opened psyches'. Mark Seltzer, *Serial Killers: Death and Life in America's Wound Culture* (New York: Routledge, 1998), p. 109.
Gabriele Schwab also references notions of wounding. See Gabriele Schwab, *Haunting Legacies: Violent Histories and Transgenerational Trauma* (New York: Columbia University Press, 2010), p. 114.
[96] For a more detailed discussion, see Sharpe, 'Introduction: Why Trauma Now?' in *Trauma, History, Philosophy*, pp. 1–10 (p. 1).
[97] Sigmund Freud, 'Beyond the Pleasure Principle', in *S.E.* ed. and trans. by James Strachey, Volume 18, 1920-1922 (London: Hogarth Press, 1955), p. 29.
[98] Freud, 'Introductory Lectures on Psycho-Analysis' in *S.E.*, ed. and trans. by James Strachey, Volume 15, 1915-1917 (Harmondsworth: Penguin, 1973), pp. 50–53.
See also Freud, 'The Psychopathology of Everyday Life', in *S.E.*, vol. 6, 1901 (London: Hogarth Press, 1960) where Freud investigates the notion of parapraxis more comprehensively.
[99] Freud cited in Norman Kiell, *Freud Without Hindsight: Reviews of his Work 1893-1939* (Michigan: International Universities Press, 1988), p. 249.
See Freud, *An Autobiographical Study*, in *S.E.*, ed. and trans. James Strachey, 1925 (New York: Norton: 1963).

These 'symptomatic actions', eruptions into consciousness, occur with a delay fundamental to the bewildering and violent nature of the initial traumatic experience which impedes its registration. Indeed, Cathy Caruth argues that 'trauma', in Freudian terms, is always 'experienced too soon, too unexpectedly, to be fully known and is therefore not available to consciousness until it imposes itself again, repeatedly, in the nightmares and repetitive actions of the survivor'.[100] It is inextricably linked with psychosexual desire and fantasy, where the mind strives towards 'gaining pleasure [and] psychical activity draws back from any event which might arouse unpleasure'.[101]

From the early stages of desire in the infantile stage where the infant desires the mother, Ian Craib explains how, for Freud, 'the development of the *libido*, sometimes referred to as sexuality or the life instinct, is what drives our psychological development'.[102] The 'Pleasure Principle' is the primary psychological process which drives the mind towards pleasure and which competes with the governing force of the 'Reality Principle'.[103] Freud's distinction between ordinary and extreme traumas places traumatic experience as an inevitable condition of individuation, triggered by separation from the mother as well as the physical and mental wounding which results from external ruptures to the psyche. Whilst unknowable in scope, the symptomatic eruptions of traumatically-precipitated returns into consciousness are characterised by a period of *latency*,[104] situating the 'return of the repressed' as a belated disturbance to lived experience, whether consciously recognised as such or not.

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[100] Caruth, *Unclaimed Experience*, p. 4.
[101] Freud, 'Formulations on the Two Principles of Mental Functioning', in *S.E.,* ed. and trans. James Strachey, Volume 12, 1911 (London: The Hogarth Press, 1958), pp. 213–226 (p. 219).
[102] Ian Craib, *Psychoanalysis: A Critical Introduction* (Cambridge: Polity Press, 2001), p. 19.
[103] See Salman Akhtar, *On Freud's 'Beyond the Pleasure Principle'* (London: Routledge, 2018).
[104] Freud uses this term to describe the belatedness of re-experiencings. See *Trauma: Explorations in Memory*, ed. by Cathy Caruth (Baltimore, MD: Johns Hopkins University Press, 1995), p. 7, where Caruth argues that it is this period of latency which 'paradoxically explains the peculiar, temporal structure, the belatedness, of historical experience: since the traumatic event is not experienced as it occurs, it is fully evident only in connection with another place, and in another time.'

Where Freud considers the unconscious as the site of repressed trauma, French psychoanalyst Jacques Lacan (1901 – 1981) reconceives an understanding of trauma in linguistic terms, grounded in Ferdinand de Saussure's *Cours de linguistique générale*.[105] In *Autres écrits*, he proposes that 'l'inconscient est structuré comme un langage',[106] an infinite signifying chain of related arbitrary meanings. Language is understood as contingent and unstable, and not a medium which permits 'working through', and trauma is rendered fundamentally unknown and unknowable. If the workings of language can be considered 'a metaphor for the workings of the unconscious', understandings of trauma enter, as Craib suggests, 'into a world of potentially infinite variations of meaning.'[107] In the wake of such theorizations, trauma can no longer be understood as identifiable or curable.

As suggested in the introduction to this thesis, for Lacan, trauma, in its infinite contingency, can neither be defined nor worked through as it remains inaccessible in perpetual lack. [108] Lack, 'le manque-à-être',[109] as Lacan describes it, is related to the concept of desire for the Other: 'le désir de l'homme, c'est le désir de l'Autre'.[110] Lacan's recasting of Freud's Oedipal complex – primary repression – suggests that trauma occurs upon entry into the Symbolic through severance from the breast, leading to perpetual lack and desire.[111] Here, Lacan crucially differentiates between desire and pleasure, 'le désir' and 'le plaisir', shifting away from Freud's Pleasure Principle as a homeostatic concept, and to the notion of *jouissance*, that paradoxical

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[105] Ferdinand de Saussure, *Cours de linguistique générale* (Paris: Payot, 1916).
[106] Lacan, *Autres écrits* (Paris: Seuil, 2001), p. 449.
[107] Craib, *Psychoanalysis,* p. 153.
[108] Lacan, *Autres écrits*, pp. 449–495.
[109] Lacan, *Les quatre concepts fondamentaux de la psychanalyse*, p. 37; p. 47.
[110] Lacan, *Les quatre concepts fondamentaux de la psychanalyse*, p. 47.
[111] See Freud, *The Interpretation of Dreams*, trans. by James Strachey (London: Harper Collins, reprint and reissue 1965), p. 296.
Jacques Lacan, 'Le Séminaire sur la Lettre Volée', *La Psychanalyse,* 2 (1957), 15–44, <http://www.litt-and-co.org/psychanalyse/lacan-freud.htm> [accessed 16/02/16].

state or tipping point between pleasure and displeasure, between satisfaction and dissatisfaction.[112] Lacan's *objet petit a* – that desire of *something* else which is always both unknowable and unreachable – is the result of lack generated by a disruption to the signifying chain and subsequent attempts to bridge the resulting gap or 'béance':[113]

> Le petit a ne franchit jamais cette béance. Reportez-vous, comme au terme le plus caractéristique à saisir la fonction propre de l'objet a, au regard. Ce a se présente justement, dans le champ du mirage de la fonction narcissique du désir, comme l'objet invalable, si l'on peut dire, qui reste en travers de la gorge du signifiant. C'est en ce point de manque que le sujet a à se reconnaître.[114]

Rupture, or trauma, is thus, as Lacan theorizes it, the point of intersection with the Real from outside the chain of signifiers which divides or splits the Subject. If Lacan's interpretation posits trauma as a disturbance or rupture, it can therefore never simply be a single event, but rather a series of returns precipitated by interruptions to the symbolic order.[115]

Lacan's barring of the Subject in relation to what he terms '[l']objet cause du désir'[116] – '$ ◊ a'[117] – illustrates the way in which trauma remains inaccessible, with attempts at its recuperation felt somewhat as *jouissance*, describing, to some extent, the enjoyment of one's symptoms, the desire to tell of an inaccessible and unknowable 'affect' or emotion.[118] It is not, as Susannah Radstone explains, a simple dialectic of absence and presence of knowledge, but rather, 'a model of subjectivity grounded in

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[112] See Slavoj Žižek, *Looking Awry: An Introduction to Jacques Lacan through Popular Culture* (Cambridge, Massachusetts: The MIT Press, 1991).
Bruce Fink also provides a detailed discussion of the notion of *jouissance*. See Part Three in Bruce Fink, *The Lacanian Subject: Between Language and Jouissance* (Princeton: Princeton University Press, 1995), pp. 83–129.
[113] Fink, *The Lacanian Subject: Between Language and Jouissance*, p. 173.
[114] Lacan, *Les quatre concepts fondamentaux de la psychanalyse,* p. 301.
[115] The notion of the repeated returns of trauma will be discussed below in relation to Cathy Caruth's *Unclaimed Experience.*
[116] Lacan, *Les quatre concepts fondamentaux de la psychanalyse,* p. 270.
[117] Lacan, *Les quatre concepts fondamentaux de la psychanalyse,* p. 233.
[118] Lacan, *Écrits,* p. 335.
For a more detailed discussion, see Jeanne Lorraine Schroeder, *The Four Lacanian Discourses: Or Turning Law Inside Out* (London and New York: Routledge, 2008), p. 179.

the space *between* witness and testifier within which that which cannot be known can begin to be witnessed'.[119]

TRAUMA AND TESTIMONY: BEARING WITNESS FROM A REMOVE

Cathy Caruth argues in *Unclaimed Experience* that:

> In its most general definition, trauma describes an overwhelming experience of sudden or catastrophic events in which the response to the event occurs in the often delayed, uncontrolled, repetitive appearance of hallucinations and other intrusive phenomena.[120]

Caruth's focus on the belated return of repressed traumatic experience suggests attempts at understanding trauma to be based upon an acknowledgement of the incomprehensibility and plurality of traumatic experience. As Caruth goes on to suggest, it is not the overwhelming shock or violence of the 'original event' which constitutes a trauma, but rather the 'way that its very unassimilated nature – the way it [is] precisely *not known* in the first instance – returns to haunt the survivor later on.'[121] Shoshana Felman and Dori Laub explore such haunting returns through their work on testimony in which they elucidate the tension of the imperative to bear witness to trauma despite knowing the impossibility of its full cognizance.[122] Whilst testimony may allow attempts at bearing witness to these traumatic events, it does not, as Felman

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[119] Susannah Radstone, 'Trauma Theory: Contexts, Politics, Ethics', *Paragraph*, 30, 1 (2007), 9–29 (p. 20).
[120] Caruth, *Unclaimed Experience*, p. 11.
[121] Caruth, *Unclaimed Experience*, p. 4.
[122] See Shoshana Felman and Dori Laub, *Testimony: Crises of Witnessing in Literature, Psychoanalysis and History* (New York: Routledge, 1992).
Caruth, *Unclaimed Experience* and
Linda Hutcheon, *The Politics of Postmodernism* (London and New York: Routledge, 2002), p. 48.

suggests, offer 'a completed statement, a totalizable account of those events'.[123] For Felman, then:

> testimony seems to be composed of bits and pieces of a memory that has been overwhelmed by occurrences that have not settled into understanding or remembrance, acts that cannot be constructed as knowledge nor assimilated into full cognition, events in excess of our frames of reference.[124]

In this way, attempts to represent or bear witness to traumatic events can only ever be partial attempts. However, an understanding of the event can be gained through both the act of recounting the event and the act of interpreting the account. Indeed, as Laub suggests, 'bearing witness to a trauma is, in fact, a process that includes the listener'.[125] Testimony thus becomes a form of 'acting out' for therapeutic and reparative purpose. Yet, contrary to Freud's foregrounding of the possibility of therapeutic resolution, the belief that trauma can, to some extent, be discharged through the 'talking cure' – a term coined during the study of Anna O, a patient suffering from hysteria during the 1880s[126] – Felman and Laub suggest that the narrative which emerges in response to trauma describes not its original instance, but rather the overpowering shock of its happening. For Felman and Laub, it is the recognition of this shock that permits a reparative response to the traumatic event despite the fact that it 'has not been truly witnessed yet'.[127] However, despite the proclivities of narration to offer a therapeutic response to traumatic experience, the 're-telling' or *re-living* of the trauma risks, Laub suggests, a sort of double-edged repercussion; that in bearing witness the victim is not

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[123] Shoshana Felman, 'Education and Crisis, or the Vicissitudes of Teaching', in *Testimony: Crises of Witnessing*, pp. 1–57 (p. 5).
[124] Shoshana Felman, 'Education and Crisis, or the Vicissitudes of Teaching', in *Testimony: Crises of Witnessing*, pp. 1–57 (p. 5).
[125] Dori Laub, 'Bearing Witness to the Vicissitudes of Listening', in *Testimony: Crises of Witnessing*, pp. 57–74 (p. 70).
[126] Freud, *Cinq leçons sur la psychanalyse* (1908), trans by. Y. Le Lay (Paris: Payot, 1973), pp. 10–11.
[127] Laub, 'Bearing Witness to the Vicissitudes of Listening', in *Testimony: Crises of Witnessing*, pp. 57–74 (p. 57).

liberated from the trauma but might instead experience it again. Laub argues that, 'if one talks about the trauma without being truly heard or truly listened to, the telling might itself be lived as a return of the trauma – *a re-experiencing of the event itself*'.[128] This potential sequence of returns and re-experiencings highlights not only the repetitive eruptions of suppressed traumatic experience, but also the need to respond to trauma in a way which attempts to actively engage with it, to recognise it.

Hirsch explains that 'postmemory' denotes the way in which witness can be borne at a generational remove from the victim's experience of the original violence of the traumatic event.[129] For Barbie Zelizer, it is a form of 'retrospective witnessing by adoption',[130] recalling Geoffrey Hartman. Both 'witnessing by adoption' and 'postmemory' are predicated on relationships or interconnections which permit the transmission of memories within and across generations: 'it is a question of adopting the traumatic experiences – and thus also the memories – of others as experiences one might oneself have had, and of inscribing them into one's own life story'.[131] Hartman suggests the possibility of becoming a witness to traumatic events through the collective transmission of related memories or experiences, despite not having directly experienced the trauma: 'the collective memory, in the process of making sense of history, shapes a gradually formalized agreement to transmit the meaning of intensely shared events in a way that does not have to be individually struggled for.'[132] Hartman argues that there is always unavoidably a form of secondary trauma when such witness

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[128] Laub, 'Bearing Witness to the Vicissitudes of Listening', in *Testimony: Crises of Witnessing*, pp. 57–74 (p. 67). Original emphasis.
[129] Hirsch, 'The Generation of Postmemory', p. 103.
[130] Barbie Zelizer, *Visual Culture and the Holocaust* (New Jersey: Rutgers University Press, 2001), p. 221. Hartman, 'Shoah and Intellectual Witness', p. 37.
[131] Hirsch, 'Projected Memory: Holocaust Photographs in Personal and Public Fantasy', in *Acts of Memory: Cultural Recall in the Present,* ed. by Mieke Bal, Jonathan Crewe and Leo Spitzer (Hannover: University Press of New England, 1999), pp. 2–23 (p. 9).
[132] Geoffrey Hartman, *The Longest Shadow: In the Aftermath of the Holocaust* (Indiana: Indiana University Press, 1996), p. 49.

is borne and the term 'adoption' acknowledges such inevitability.[133] Identifying the proliferation of constructed 'memorial sites', such as museums, Hartman highlights the issue of extracting meaning from 'an increasing mass of materials multiplying films, novels, historical reconstructions, witness accounts, and [...] monuments'.[134] In questioning the transference of memories through the increasingly vast array of media, archival records and other 'evidence', Hartman draws attention to the limits of representation, 'questioning under the impact of this corrosive event [the Holocaust] our cultural achievements in criticism, literature and historiography'.[135] Any attempt at representation must therefore be viewed as inherently problematic, betraying the limits and potential agency of literature, as well as what Saul Friedlander focuses on: the 'representational adequacy in the writing of history'.[136]

Such questions of representation, history and truth reflect a destabilization of what Hartman terms 'institutionalized memories': 'some distortion is inherent in every attempt to achieve stability or closure, as history changes into memory and its institutionalization'.[137] These memories are collective, 'official' memories projected by dominant ideologies which function to preserve prevailing thought. Ideology thus serves as a controlling force over collective or social memory and provides a form of overarching 'societal narrative'.[138] Hartman elucidates the tensions surrounding second-hand representations of trauma; the risk of conflation with 'institutionalized memories', as well as the ambiguity and unreliability of partial testimonial accounts

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[133] Hartman, *The Longest Shadow*, p. 3.
[134] Geoffrey Hartman, 'Introduction', in *Holocaust Remembrance: The Shapes of Memory*, ed. by Geoffrey Hartman (Oxford: Blackwell, 1994), pp. 1–23 (pp. 4–5).
[135] Hartman, 'Introduction' in *Holocaust Remembrance*, pp. 1–23 (p. 5).
[136] Hartman, 'Introduction' in *Holocaust Remembrance*, pp. 1–23 (p. 5).
Also see Saul Friedlander, *Probing the Limits of Representation: Nazism and the "Final Solution"* (Cambridge, Massachusetts: Harvard University Press, 1992).
[137] See Hartman, 'Introduction' in *Holocaust Remembrance*, pp. 1–23 (p. 5).
[138] See *European Memories of the Second World War*, ed. by Helmut Peitsch, Charles Burdett and Claire Gorrara (Oxford and New York: Berghahn Books, 2005), p. xvii.

which later become 'adopted' and transmitted within and across generations via memories projected from or imbued with official discourses and ideologies.[139]

Both Terrence des Pres and Lawrence Langer have identified the term 'secondary witness' which, intersecting with Hartman, and unlike terms such as intergenerational and transgenerational memory, carries no apparent generational limit.[140] Intersecting with 'witnessing by adoption', the secondary witness is exposed to different representations of trauma, such as those representations provided through the media, and has no direct contact with or experience of the actual trauma. The trauma is therefore experienced as a secondary memory which supplements primary memory. The function of generational distance, whilst still risking the appropriation of trauma by the witness, serves to emphasize the imperative for a temporal or spatial remove from the trauma as a way to acknowledge the incomprehensibility of the trauma and in order to gain critical distance. Indeed, as Gabriele Schwab argues in *Haunting Legacies: Violent Histories and Transgenerational Trauma*, whilst those who directly experience traumatic events are frequently left with 'gaps, holes, or distortions of

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[139] Whilst pertinent to this thesis, I will not draw on LaCapra's concept of 'secondary witnessing' owing to its potential risks of, to a certain extent, narrativizing trauma. However, this thesis will draw on Langer and des Pres' respective theorizations of the secondary witness (see pages 98–99). It should also be mentioned that, whilst Suzette Henke's 'scriptotherapy' – 'the process of writing out and writing through traumatic experience in the mode of therapeutic re-enactment' (Henke, pp. xii–xiii) – has clear intersections with notions of 'witnessing by adoption', 'postmemory' and the power of transference conferred to 'lost footage', Henke's discussion focuses more closely on women's life-writing and so falls beyond the scope or remit of this doctoral project.
See Lawrence Langer, *Holocaust Testimonies: The Ruins of Memory* (Yale: Yale University Press, 1993) and Terrence des Pres, *The Survivor: An Anatomy of Life in the Death Camps* (New York: Oxford University Press, 1976).
Suzette Henke, *Shattered Subjects: Trauma and Testimony in Women's Life-Writing* (Oxford: Palgrave Macmillan, 1998).
[140] See Langer, *Holocaust Testimonies* and Terrence des Pres, *The Survivor*.

memory',[141] the second generation might construct their understandings of a traumatic event in a different way.

Schwab looks exclusively at the familial transmission of trauma, but questions tensions surrounding signifying practice and narratives of representation which can be explored in relation to other narratives of trauma:

> How does one write from within an absence of memory, from within a loss that is less remembered as a story or an image or a thought than as a mood, an existential void, or a sense of annihilation? Writing is performed in the shadow of a lost object. Writing is the shadow of an absent voice. Writing assembles an ungrounded body's fragmented speech.'[142]

Building upon these thoughts, representations of trauma in literature are framed within the constraints and risks of signifying practice, attempting to bridge the gaps between fragments of repressed traumas. Literature functions as the necessary appropriation of trauma and Schwab elucidates the suggestion that, despite the absences of memory in relation to certain events, writing has a function related to the necessity of (im)possible attempts to work through past events.[143] Different traumatic experiences, in their infinitely plural and contingent forms, are necessarily responded to in different ways. The multiple theorizations of trauma theory and the implications of these for literary representation attest to this and foreground the importance of examining the different ways in which texts might recall or respond to different traumas in divergent, yet potentially intersecting ways.

Indeed, despite its limitations as a knowingly artificial mode of narrativization, writing permits a kind of gesturing towards trauma. In *Heidegger et «les juifs»*, Jean-

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[141] Schwab, *Haunting Legacies*, p. 14.
Schwab analyses representations of violent histories in different media, particularly fictional and autobiographical narratives in order to explore the ways in which the memories of descendants of trauma survivors can be transmitted and connected to earlier histories, such as the Holocaust, slavery, colonialism and the use of torture, particularly after the events of 9/11.
[142] Schwab, *Haunting Legacies*, p. 60.
[143] Schwab, *Haunting Legacies*, p. 60.

François Lyotard highlights the partiality, yet importance, of any attempted narrative of trauma: 'il n'est jamais mauvais qu'exposé à cette histoire mémoriale-oublieuse, l'historien prenne ses livres, fouille ses archives, rassemble les documents, les passe au filtre de sa critique interne'.[144] Lyotard calls for scepticism of the totalizing grand narratives and ideological discourses of History – which he terms 'les grands récits' – by conceiving of 'les petits récits', a privileging of individual, provisional histories which undercuts 'l'Histoire avec sa grande hache'.[145] In doing so he articulates central concerns surrounding the writing or articulation of experience:

> L'écriture est ce "travail" nourri de la chose exclue à l'intérieur, baigné de sa misère représentationnelle, mais qui s'avance à la représenter (cette chose) en mots, en couleurs. Elle a toujours quelque valeur réparatrice […]. L'écriture répare autant qu'elle use de représentations – mots ou – choses.[146]

Any therapeutic or reparative value can only ever be partial and provisional. Any representation can only ever have 'quelque valeur réparatrice'. Writing must therefore navigate the (im)possibilities of its construction: the implications of representational moves and the very artificiality and constructed nature of the written word. Intersecting with such concerns, Dominick LaCapra articulates the further tensions inherent in any attempt at representing or writing traumatic experience and those emotional states which seemingly cannot be conveyed or expressed, the 'affect' of trauma which prevents its registration and thus representation:

> Trauma brings about a dissociation of affect and representation: one disorientingly feels what one cannot represent; one numbingly represents what one cannot feel. Working through trauma involves the effort to articulate or rearticulate affect and representation in a manner that may never transcend, but may to some viable extent counteract, a reenactment, or acting out, of that disabling dissociation.[147]

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[144] Jean-François Lyotard, *Heidegger et «les juifs»* (Paris: Galilée, 1988), p. 23.
[145] Perec, *W ou le souvenir d'enfance*.
[146] Lyotard, *Heidegger et «les juifs»*, p. 63.
[147] LaCapra, *Writing History, Writing Trauma*, p. 42.

The attempt to articulate or represent the dissociative affect of traumatic experience and the ways in which, and the extent to which, it may be possible to remember events in the past – traumatic or not – become important questions to consider when examining the varied theories of trauma and memory which have emerged in the recent past. Any attempt to bear witness becomes a knowingly unstable and flawed representation.[148]

LaCapra links sites of memory with sites of trauma and argues that the extent of their interconnection references the difficulties of coping with or appropriating trauma: 'a memory site is generally also a site of trauma, and the extent to which it remains invested with trauma marks the extent to which memory has not been effective in coming to terms with it, notably through modes of mourning'.[149] Literature, then, becomes a site of memory, a site of mourning and of bearing witness. It becomes a medium which holds the potential to permit a hypothesising or (textual) inventing of an unknowable and inaccessible experience. It holds potential agency in the way in which it explores the (im)possibilities of its own representational practice.[150] Literature can never hope to accurately depict the traumatic event, only gesture towards it. Indeed, as LaCapra argues, the belief that 'one can overcome or transcend structural trauma or constitutive absence to achieve full intactness, wholeness or communal identity'[151] is erroneous and risks the 'demonization and scapegoating of those on whom unavoidable anxiety is projected'.[152] The 'afterlife' of trauma, then, necessitates bearing witness to the site of the wound, without attempting to heal.

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[148] See LaCapra, *Writing History, Writing Trauma* and LaCapra, *History and Memory after Auschwitz*.
[149] LaCapra, *History and Memory after Auschwitz*, p. 10.
[150] Michael Bernard-Donals, *Forgetful Memory: Representation and Remembrance in the Wake of the Holocaust* (New York: SUNY Press, 2008) p. 82.
[151] LaCapra, *Writing History, Writing Trauma*, p. 84.
[152] LaCapra, 'Trauma, Absence, Loss', *Critical Inquiry*, 25, 4 (1999), 696–727 (p. 727).

In literature, such bearing witness becomes doubly removed; at once providing a window onto unassimilated experience, but one which is (ever partially) reproduced or invented and which is therefore knowingly artificial. Witness is borne as a knowingly artificial and contingent representation. Indeed, Patrick Modiano describes his impression that he is not writing novels, but rather dreaming up 'des morceaux de réalité que j'essayais ensuite de rassembler tant bien que mal dans un livre',[153] the impression that he is attempting somehow to narrativize fragments of a lived reality, his knowing 'tant bien que mal' indicating recognition of the (im)possibilities inherent in his attempted task. Didier Daeninckx's incipit in *Meurtres pour mémoire* which warns how 'en oubliant le passé, on se condamne à le revivre'[154] articulates the need for attempts to bear witness, whether successful or not, as failure to do so risks the re-experiencing or re-living of trauma identified by Laub.[155]

The adoption and subsequent transmission of the memories and experiences of traumatic events not only links past and present but also ties together previous traumatic events through the intersections and divergences of their legacies. Although Hirsch and Hartman focus primarily on the Holocaust, it is possible to usefully apply their considerations to other traumatic histories, particularly when thinking about the notion of inter- and trans-generational removes as intrinsic to testimony post-trauma.[156] Indeed, in an era that has now been described, in addition to the 'century of traumas', as 'the era of "posts"',[157] postmemory marks itself with 'a particular end-of-century/turn-of-century moment of looking backward rather than ahead and of

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[153] 'Rencontre avec Patrick Modiano à l'occasion de la parution de *Dora Bruder*', April 1997, <http://www.gallimard.fr/Media/Gallimard/Entretien-ecrit/Entretien-Patrick-Modiano-Dora-Bruder> [accessed 26/09/16].
[154] Daeninckx, *Meurtres pour mémoire*, p. 7.
[155] Laub, 'Bearing Witness to the Vicissitudes of Listening', in *Testimony: Crises of Witnessing*, pp. 57–74 (p. 67). See pages 42 and 43 of this thesis.
[156] Marianne Hirsch, *Family Frames: Photography, Narrative and Postmemory* (Cambridge, MA and London: Harvard University Press, 2012), pp. 106–7.
[157] Hirsch, 'The Generation of Postmemory', p. 106.

defining the present in relation to a troubled past rather than initiating new paradigms, [reflecting] an uneasy oscillation between continuity and rupture'.[158] This *post* can be considered at once in terms of its implications of distance – both inter- and trans-generational – but also in relation to the multiple tensions associated with the pull of the traumatic afterlife in the midst of present-day traumatic processes. For Hirsch, the 'post-' of postmemory denotes both the framework for and the inevitable repercussion of the generationally-removed transmission of traumatic experience.[159]

The central tenet of Hirsch's study is thus the potential for postmemory to allow subsequent generations to bear witness to traumatic experience from a remove. Indeed, Hirsch argues that it is perhaps '*only* in subsequent generations that trauma can be witnessed and worked through, by those who were not there to live it but who received its effects, belatedly, through the narratives, actions and symptoms of the previous generation'.[160] In relation to this, in *Family Frames* Hirsch references Kaja Silverman's notion of 'heteropathic recollection',[161] underlining links between her study with Silverman's 'theorization of the self's ability to take on the memory of others' as a mode of transmission of traumatic experience.[162] However, Hirsch identifies differences in the experiences of subsequent generations in relation to bearing witness when compared with that of older generations which had directly experienced the trauma:

> None of us ever knows the world of our parents. We can say that the motor of the fictional imagination is fuelled in great part by the desire to know the world as it looked and felt before our birth. How much more ambivalent is this curiosity for children of Holocaust survivors, exiled from a world that has ceased to exist, that has been silently erased. Theirs is a different desire, at once

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[158] Hirsch, 'The Generation of Postmemory', p. 106.
[159] Marianne Hirsch, 'Family Pictures: *Maus*, Mourning and Post-Memory', *Discourse*, 15, 2, Special Issue: The Emotions, Gender, and the Politics of Subjectivity (1992 – 93), 3–29 (p. 106).
[160] See Marianne Hirsch, 'Surviving Images: Holocaust Photographs and the Work of Postmemory', *The Yale Journal of Criticism,* 14, 1 (2001), 4–37 (p. 12). Original emphasis.
[161] See Kaja Silverman, *The Threshold of the Visible World* (New York: Routledge, 1996).
[162] Hirsch, *Family Frames*, p. 22.

> more powerful and more conflicted: the need not just to feel and to know, but also to re- member, to re-build, to re-incarnate, to replace, and to repair.[163]

And so is what will be argued to be the attempted task of 'lost footage': the potential to attempt to reconstruct (textually) or to evoke what has been repressed and what remains undocumented and inherently unknowable, the desire for knowledge of a removed past amidst the (im)possibilities of fully comprehending or knowing. Hirsch's contention that subsequent generations are compelled to 're-build' and to 'replace', to reconstruct and to heal the traumatic wound, supports her contention that it is possible to work through or recuperate traumatic experience.[164] However, this thesis argues for a further nuance: that, even in the post-era, belated traces of trauma will always remain perpetually inaccessible and unknowable, denying any possibility for complete resolution or recuperation.

Hirsch's distinction between 'familial' and 'affiliative' postmemories accommodates both 'vertical' – what are termed by Hirsch as inter – and 'horizontal' – intra – modes of transmission.[165] It also takes into account both the 'bystanders and perpetrators', whilst acknowledging possible removes and the necessity for witness to be borne from such removes.[166] Affiliative postmemory therefore becomes 'the result of contemporaneity and generational connection with the literal second generation combined with structures of mediation that would be broadly appropriable, available, and indeed, compelling enough to encompass a larger collective in an organic web of transmission'.[167] The potential for such divergent configurations of attachment to trauma calls into question the wide-ranging impacts of different traumatic events

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[163] Hirsch, *Family Frames*, pp. 242–243.
[164] Hirsch, *Family Frames*, pp. 242–243.
[165] Hirsch, 'The Generation of Postmemory', p. 114.
[166] Hirsch, 'The Generation of Postmemory', p. 107.
[167] Hirsch, 'The Generation of Postmemory', p. 115.

which both precede and belatedly follow particular traumatic events, the ways in which witness might be borne to individual traumatic experiences which are, nevertheless, inflected with the repercussions of others.

TABULA RASA OR PALIMPSEST?

Palimpsestic memory, in its conception by Max Silverman, cited here at length, describes the way in which different spatio-temporal sites of traumatic experience overlap and intersect, creating what Silverman terms a twofold 'composite' structure of layered traces:[168]

> First, the present is shown to be shadowed or haunted by a past which is not immediately visible but is progressively brought into view. The relationship between present and past therefore takes the form of a superimposition and interaction of different temporal traces to constitute a sort of composite structure, like a palimpsest, so that one layer of traces can be seen through, and is transformed by, another. Second, the composite structure […] is a combination of not simply two moments in time (past and present) but a number of different moments, hence producing a chain of signification which draws together disparate spaces and times.[169]

In addition to the haunting or shadowing discussed in the introduction to this thesis, Silverman argues that these multiple perspectives on traumatic events form synergetic 'spatio-temporal' interconnections.[170] Moreover, rather than viewing past and present as discrete moments in time, Silverman highlights the way in which the past becomes implicated within the present; the way in which afterlives of the past haunt or shadow the present. For Silverman, if memories of traumatic events have been, to a certain

[168] This understanding of memory has crucial intersections with this thesis which builds upon the notion of the palimpsest to conceive of 'lost footage' as providing an original insight into how literature might gesture towards or recall present-day symptom-producing experiences which can be understood in relation to past traumas.
[169] Silverman, *Palimpsestic Memory*, p. 3.
[170] Silverman, *Palimpsestic Memory*, p. 26.

extent, compartmentalized in recent decades, this only serves to obscure the intersections and connections of trauma across space and time. Referencing Enzo Traverso's 2005 study on history, memory and politics, Silverman argues that analysis of the interrelations of different sites of trauma highlights the 'productive interaction' of these inscriptions, as well as 'the spatialization of time'.[171] Silverman references the following quotation from Traverso which is useful for thinking about the multiple re-inscriptions of traumatic experience that this thesis will explore:

> Il faudrait prendre en compte l'influence de l'histoire sur la mémoire elle-même, car il n'y a pas de mémoire littérale, originaire et non contaminée : les souvenirs sont constamment élaborés par une mémoire inscrite au sein de l'espace public, soumis aux modes de penser collectifs mais aussi influencés par les paradigmes savants de la représentation du passé.[172]

If, as Traverso and Silverman differently argue, memory is imbued with other memories and experiences, memories of one traumatic event risk the inflection of state-sanctioned memory narratives which drive towards a certain way of collectively viewing trauma. It is this potential overlap and intersection which signals a need for reflection on the critical potential of literature to illustrate such inter-relation in an era characterised by state-sanctioned silence and the repression of memory.

Silverman is clear in his argument that the notion of the palimpsest and other 'composite' or 'hybrid' understandings of memory diverge from Freud's 'screen memories' where 'an early memory is used as a screen for a later event'.[173] Indeed, the notion of the palimpsest brings the 'dynamics of intersecting traces into view'.[174] However, Silverman's reliance on the analogy of the palimpsest is potentially

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[171] Silverman, *Palimpsestic Memory*, p. 4.
Enzo Traverso, *Le Passé, modes d'emploi: Histoire, memoire, politique* (Paris: La Fabrique, 2005), p. 29.
[172] Traverso, *Le Passé, modes d'emploi*, p. 29, cited in Silverman, *Palimpsestic Memory*, p. 34.
[173] Freud, *The Psychopathology of Everyday Life*, p. 301.
See Silverman, *Palimpsestic Memory*, p. 21 for Silverman's discussion of this.
[174] Silverman, *Palimpsestic Memory*, p. 4.

problematic if the delay intrinsic to such intersection is not properly elucidated. A palimpsest refers to a manuscript (traditionally made from papyrus or animal hide) which has been washed or scraped clean to allow for re-use.[175] With time, it is possible for traces of the original writing to re-emerge on the surface of the manuscript – what is termed the *scripto inferior* – and thus traces of erased writing become legible once more.[176] The palimpsest as a trope for the composite super-imposition of different traumatic events thus relies on a temporal belatedness which allows traces of previous traumatic moments to be viewed *through* those which have occurred more recently.

In intersecting ways, Michael Rothberg's concept of 'multidirectional memory' also recognises memory to be formed from amalgams of experience located in different temporalities. Rothberg argues that it is crucial to 'consider memory as *multidirectional*: as subject to ongoing negotiation, cross-referencing, and borrowing; as productive not privative.'[177] Rothberg argues that, rather than viewing memory as 'competitive', it must be viewed in light of its 'anachronistic' qualities, 'its bringing together of now and then, here and there'.[178] Intersecting with Silverman's argument for palimpsests of memories of different, yet intersecting traumas, Rothberg's theory of multidirectionality posits the importance of reflecting on the interactions of different memories. As with Hirsch, the exploration of different forms of trauma and memories of different traumatic events, and therefore different configurations of attachment to such experiences and events, reveals the complex inter-relations of such experiences of trauma. In light of both Silverman and Rothberg's notions, it becomes important

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[175] Michelle Brown, *Understanding Illuminated Manuscripts, revised: A Guide to Technical Terms*, revised by Elizabeth C. Teviotdale and Nancy Turner (Los Angeles, California: Getty Publications, 2018), p. 78.
[176] For more on the history of the medieval palimpsest see *Palimpsests and the Literary Imagination of Medieval England: Collected Essays*, ed. by Tatjana Silec, R Chai-Elsholz and L Carruthers (New York: Springer, 2011).
See also Sarah Dillon, *The Palimpsest: Literature, Criticism, Theory* (London: Continuum, 2007), pp. 13–16, who provides a detailed explanation of the palimpsest.
[177] Rothberg, *Multidirectional Memory*, p. 3.
[178] Rothberg, *Multidirectional Memory*, p. 5.

to consider how the symptoms produced by a certain set of circumstances in one traumatic moment might intersect with or relate to those of another, despite being precipitated or generated by different things, and at different times.

A DIFFERENT KIND OF TRAUMA: FIGURING THE EVERYDAY AS A SITE OF TRAUMA

If memory can be considered 'multidirectional' and traumas 'palimpsestic', then responses to trauma, too, this thesis contends, might be influenced by a more far-reaching time period. The pervading influence of globalized late capitalism might weigh in on responses to traumas experienced long before and, to build on discussion in the introduction to this thesis, this period can be understood as potentially generating a different kind of trauma, a set of distinct responses in the everyday life of individuals. What has been referred to by Fredric Jameson as the 'American Century', the period from 1945 to 1973 which 'constituted the hothouse, or forcing ground, of the new system',[179] presents a homogenizing system which, through its totalizing commodification of both economic mechanisms and cultural production, sees the convergence of the local and the global. Whilst France withdrew from Empire in a process of decolonization which was largely concealed from the French public, France was beginning, as Ross argues, drawing on Lefebvre,[180] an internal process of colonization, 'a form of interior colonialism'.[181] For Ross, the arrival of new consumables, 'the repetitive, daily practices and new mediations they brought into being – helped create a break with the eventfulness of the past, or better, helped situate

[179] Fredric Jameson, *Postmodernism, or, the Cultural Logic of Late Capitalism* (London: Verso, 1991), p. xx.
[180] Ross, *Fast Cars, Clean Bodies*, p. 10.
[181] Ross, *Fast Cars, Clean Bodies*, p. 7.

the temporality of the event itself as a thing of the past'.[182] Such repetitive practices form the makeup of everyday life in the wake of modernization.

According to Jameson, this period of rapid modernization marks the beginnings of 'late capitalism': 'the economic preparation of postmodernism or late capitalism began in the 1950s, after the wartime shortages of consumer goods and spare parts had been made up, and new products and new technologies (not least those of the media) could be pioneered'.[183] The following decades were characterised by the conflicting oscillations of the homogenising growth and expansion of *grobalization* and the heterogenous appropriation of the local and global known by Michael Ryan as *glocalization*.[184] By the 1970s, Jameson suggests globalization to have become '[a]n untotalizable totality which intensifies binary relations between its parts'.[185] It functions as a pervasive and consuming economic and cultural condition. For Jameson, late capitalism, too, gained certain inflections of globalization. Jameson is keen to provide synonyms for the term: '"multinational capitalism", "spectacle or image society", "media capitalism", "the world system"'.[186] For Jameson, the 'late' of 'late capitalism' implies development and change, a shift, 'that we have gone through a transformation of the life world which is somehow decisive but incomparable with the older convulsions of modernization and industrialization, less perceptible and dramatic, somehow, but more permanent precisely because more thoroughgoing and all-pervasive.'[187] Such a transformation, it follows, may constitute a shift that is not only perceptible in terms of its socio-political ramifications (Ross gives the useful

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[182] Ross, *Fast Cars, Clean Bodies*, p. 10.
[183] Fredric Jameson, *Postmodernism*, p. xx.
[184] George Ritzer, *The Blackwell Companion to Globalization* (USA: Wiley-Blackwell, 2007), pp. 13–15. See also Ritzer and Michael Ryan, 'The Globalization of Nothing', *Social Thought and Research*, 25, 1-2 (2002), 51–81.
[185] Fredric Jameson, 'Globalization as a Philosophical Issue', in *The Cultures of Globalization,* ed. by Jameson and Masao Miyoshi (USA: Duke University Press, 1998), p. xii.
[186] Jameson, *Postmodernism*, p. xviii.
[187] Jameson, *Postmodernism,* p. xxi.

example of the rapid shift from agriculture to industry as a visible marker of modernization during the so-called *Trente glorieuses*), but also in terms of the discernible impact of such destabilization in terms of the legacies of past historical events which resurface in the public sphere – in the everyday life of individuals – whilst, this thesis will argue, a further kind of trauma brought about by the conditions of globalized late capitalism is taking hold:

> with the waning of its empire, France turned to a form of interior colonialism; rational administrative techniques developed in the colonies were brought home and put to use side by side with new technological innovations such as advertising in reordering metropolitan, domestic society, the 'everyday life' of its citizens.[188]

Silverman argues that 'Ross demonstrates convincingly how new consumerism and the privatization of desire in metropolitan France can only be sensibly understood in the light of withdrawal from Empire and post-war immigration'.[189] Silverman articulates the very interconnectedness of globalized late-capitalist conditions of production with France's traumatic legacy and such a reading underlines the interrelations of different kinds of traumatic experience, whether directly related or not. What this demonstrates is the potential for the conditions of production of globalized late capitalism to be experienced and responded to in a way which intersects with the overwhelming traumatic ruptures of France's past. Differently, though, this thesis contends, rather than extreme violence or conflict, the site of this new traumatic experience is in everyday lived experience itself.

The belated manifestation or experience of a traumatic disturbance in the everyday present of the subject – the everyday as a locus or point of intersection for different traumatic experiences – is usefully examined then not uniquely in terms of

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[188] Ross, *Fast Cars, Clean Bodies*, p. 7.
[189] Silverman, *Palimpsestic Memory,* p. 29.

the event, the initial traumatic experience, but rather in terms of the wider configuration of the repercussions of such experience, in terms of that which is felt in its after-effect. Indeed, as Sheringham highlights when discussing Freudian trauma theory, 'the incursions of authentic (repressed) material are traced in the fabric of daily existence'.[190] The everyday becomes both the literal and figurative site for the repeated returns of repressed trauma.

Ben Highmore goes so far as to suggest that the 'unconscious as something that is both everywhere and nowhere offers a compelling analogy for the everyday'.[191] Similarly, for Alvin Gouldner, the everyday often risks being viewed as the 'seen-but-unnoticed', disregarded as innocuous.[192] Stuart Elden also examines this line of thought, referencing Hegel's *Phenomenology of Spirit* in which Hegel states that just because something is familiar does not mean that it is recognised or acknowledged: 'das Bekannte überhaupt ist darum, weil es *bekannt* ist, nicht erkannt'[193] ["the familiar [*das Bekannte*] just because it is familiar [*bekannt*] is not well known [*erkannt*]"].[194] According to Elden, it is, in Hegel's eyes, precisely because everyday life is so familiar that it is not really taken into account: 'Everyday life may be familiar to us but this does not mean that it is understood'.[195] What is most commonly perceived as banal, then, can also be the site of unassimilated experience. Sheringham suggests that 'the experience of the everyday cannot be reduced to its content; it eludes objectification because it consists in perpetual becoming'.[196] The everyday must therefore be read as the possible site of critical potential, the locus of a set of distinct responses generated

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190 Sheringham, *Everyday Life*, p. 27.
191 Highmore, *Everyday Life and Cultural Theory,* p. 13.
192 Alvin Gouldner, 'Sociology and the Everyday Life' in Lewis Coser, ed., *The Idea of Social Structure: Papers in Honor of Robert K. Merton* (New York: Free Press, 1975), pp. 417–433 (p. 422).
193 Georg Hegel, *Phänomenologie des Geistes* (Berlin: Verlag von Duncker und Humblot, 1832), p. 25.
194 This translation is cited in Stuart Elden, *Understanding Henri Lefebvre: Theory and the Possible* (London: Continuum, 2004), p. 111.
195 Elden, *Understanding Henri Lefebvre*, p. 111.
196 Michael Sheringham, *Everyday Life*, p. 16.

by normalised conditions, when examining intersections of traumatic symptomologies in globalized late-capitalist France.

With the arrival of Marx's works on capitalism which argue for the ways in which the economy is driven by unrelenting forces of production and consumption, the everyday becomes, Elden argues in the case of Henri Lefebvre and which can also be argued for Michel de Certeau, a vehicle for such dominant discourses.[197] Elden explains that Lefebvre provides a 'detailed reading of how capitalism had increased its scope in the twentieth century to dominate the cultural and social world as well as the economic'.[198] Far from what Elden outlines as Marx's belief that 'political economy does not deal with [the worker] in his free time, as a human being',[199] Lefebvre, Elden explains, argues that 'culture itself has become a commodity':[200] 'la vie quotidienne se meut dans certaines apparences qui ne sont pas les produits d'idéologies mystificatrices, mais bien plutôt font partie des conditions de toute idéologie mystificatrice'.[201] Lefebvre's approach focuses on the governing forces of everyday life, of 'alienation' in the private sphere[202] as resulting from the far-reaching impact of late-capitalist ideology:

> Pendant que nous essayons de vivre, au moment où nous vivons, la religion, la morale, la littérature, les mots connus nous appartiennent et nous imposent une image officielle de nous-même. La conscience "privée" se complète, dans l'individu, d'une conscience "publique" ; elles se pénétrant et se soutiennent réciproquement. La conscience "privée" renvoie à la conscience "publique", n'a de sens que par elle et inversement.[203]

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[197] For a comprehensive account of capitalism until the 1980s, see Richard Kuisel, *Capitalism and the State in Modern France: Renovation and Economic Management in the Twentieth Century* (Cambridge: Cambridge University Press, 1981). For recent accounts, see Schmidt, *The Futures of European Capitalism* and Paul Swanson, *An Introduction to Capitalism* (London and New York: Routledge, 2012).
[198] Elden, *Understanding Henri Lefebvre*, p. 110.
[199] Karl Marx, *Early Writings*, trans. by T.B. Bottormore (New York: MacGraw-Hill, 1963), p. 76. cited in Elden, *Understanding Henri Lefebvre*, p. 110.
[200] Elden, *Understanding Henri Lefebvre*, p. 111.
Lefevbre, *Critique de la vie quotidienne*, *Tome I*, p. 105.
[202] See Elden, *Understanding Henri Lefebvre*, p. 72.
[203] Lefevbre, *Critique de la vie quotidienne*, *Tome I*, p. 154.

Everyday life thus comprises a personal, private experience: 'everydayness', or what Lefebvre calls 'quotidienneté'.[204] Elden argues for the way in which Lefebvre's concept of *quotidienneté* reflects a certain monotony or repetition, whilst for Highmore it is discussed in terms of 'the intensive and relentless cataloguing and displaying of the everyday lives of 'others' […] that imports exotic lives as 'exotic goods'.[205] Indeed for Highmore, the everyday becomes a perplexing concept; it encompasses what he refers to as both the 'ordinary and extraordinary', the familiar and the new.[206] The everyday, then, can be understood as the setting for both the afterlives of historical traumas as well as the location of economic processes which are experienced with the 'shock of the new'.[207]

Michel de Certeau offers a different theorization of the everyday which foregrounds the possibility of subverting or at the very least circumventing the dominant order, a form of what Highmore identifies as 'resistance'.[208] For Certeau, interest lies in the way in which society navigates the dominant discourses that attempt to govern lived experience. Certeau's argument focuses on notions of 'strategy', 'des actions qui […] élaborent des lieux théoriques (systèmes et discours totalisants) capables d'articuler un ensemble de lieux physiques où les forces sont réparties',[209] what Jeremy Ahearne calls 'political and epistemic operations'[210] and the diversion-based 'tactics' which involve manipulation from inside the controlling purview of

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[204] Lefebvre, cited in Elden, *Understanding Henri Lefebvre,* p. 112.
[205] Elden, *Understanding Henri Lefebvre*, p. 112.
Highmore, *Everyday Life*, p. 16.
[206] Highmore, *Everyday Life*, p. 16.
[207] Highmore, *Everyday Life*, p. 2.
[208] Highmore, *Everyday Life*, p. 148.
Certeau, *L'invention du quotidien* (1980).
[209] Certeau, *L'invention du quotidien* (1980), p. 88.
[210] Jeremy Ahearne, *Michel de Certeau: Interpretation and its Other* (Hoboken, New Jersey: John Wiley & Sons, 2013), p. 162.

dominant forces : 'des procédures qui valent par la pertinence qu'elles donnent au temps – aux circonstances que l'instant précis d'une intervention transforme en situation favorable, à la rapidité de mouvement qui changent l'organisation de l'espace'.[211] Examples of such tactical actions include what Certeau calls 'la perruque' which illustrates the way in which a worker uses his paid working hours to work on unrelated personal projects.[212] Certeau suggests that this allows the worker to take a certain level of ownership over his time and functions to undercut dominant social orders from within its own mechanisms of control.[213]

Whilst Certeau's argument reflects the possibility for subversion, many critics counter this view, examining the ways in which the ideologies of consumption and production inherent in the mechanisms and systems of globalized late capitalism become all-pervading and indoctrinating systems which exploit and reify to create anxiety. Klein's *The Shock Doctrine*, outlined in the introduction, looks at the ways in which the exploitation of national crises and conflict precipitate what she terms 'disaster capitalism', 'orchestrated raids on the public sphere in the wake of catastrophic events, combined with the treatment of disasters as exciting market opportunities'.[214] Klein's notion of the 'shock doctrine' entails a form of socio-economic manipulation which allows for controversial late-capitalist policies to be implemented whilst society is still reeling from the aftereffects of an extreme traumatic event. Klein argues that the unrelenting conditions of capitalism are reliant on this shock and violence.[215] Arguing for a more insidious kind of late-capitalist trauma,

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[211] Certeau, *L'invention du quotidien* (1980), p. 89.
[212] See Michel de Certeau, Luce Giard and Pierre Mayol, *L'invention du quotidien: arts de faire* (Paris: Gallimard, reprint, 1990), p. 46.
[213] Certeau, *L'invention du quotidien: arts de faire* (1990), pp. 45–51.
See François Dosse, 'L'art du détournement. Michel de Certeau entre stratégies et tactiques', *Esprit*, 283, 3 (2002), 206–222.
See also Highmore, *Everyday Life*, p. 157.
[214] Klein, *The Shock Doctrine*, p. 6.
[215] Klein, *The Shock Doctrine*.

Slavoj Žižek examines the varying forces of violence which can be mapped in and across societies in three main forms: 'subjective violence', 'objective violence' and 'systemic violence'.[216] Employing a critical framework which encompasses Lacanian trauma theory, Žižek reveals what he argues is the 'objective violence' intrinsic to the workings of globalization and late capitalism: the 'violence inherent to [the] "normal" state of things'.[217] Whilst Bewes does not go as far as to suggest shock or violence, he argues for the reification or objectification – of people, places and things – entailed in late-capitalist practices to be understood as generating symptoms of anxiety.[218] Intersecting with these symptoms, David McNally charts the developments of late capitalism through manifestations of panic and stress[219] whilst Daniel Smail's *On Deep History and the Brain* looks closely at the ways in which late-capitalist conditions of mass consumption profit from or exploit the body's neurobiological reflexes.[220]

To discuss trauma in the mid- to late twentieth century, then, – and in the context of late capitalism – inevitably invites reflection on how this period might be experienced as a new, different kind of trauma, an 'everyday trauma', evidenced through the emergence of symptoms or responses necessitated by their own socio-economic context. Indeed, Lacan's theorization of inaccessible and perpetual lack as considered in relation to the gap in the symbolic order can be viewed as intersecting with the conditions of production inherent in global late-capitalist market economics. Building on the aforementioned critical studies which argue that late capitalism precipitates and also potentially exploits responses of shock, anxiety and stress, the

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[216] Žižek, *Violence: Six Sideways Reflections* (London: Picador, 2008).
[217] Žižek, *Violence*, p. 2.
For a more detailed discussion on this, see Bénédicte Vidaillet, 'Two Days, One Night, or the Objective Violence of Capitalism', *M@n@gement*, 19, 2 (2016), 127–132, <https://doi.org/10.3917/mana.192.0127>.
[218] Bewes, *Reification, Or, The Anxiety of Late Capitalism*.
[219] David McNally, *Monsters of the Market: Zombies, Vampires and Global Capitalism* (Netherlands: Brill, 2011).
[220] Daniel Lord Smail, *On Deep History and the Brain* (Berkeley: University of California Press, 2008).

conditions of production inherent in globalized late-capitalist processes are, it can be suggested, predicated on cycles of inaccessible and perpetual lack and desire in the Lacanian sense. The drive of late-capitalist consumption bears the promise of assuaging the ideologically-imposed lack discussed in the introduction to this thesis, initiating the consumer's desire to fulfil a perceived void in an attempt to reach 'le petit objet a', the *something else*, which is, however, perpetually inaccessible.

Such a view of the repetitious cycles of consumption and production inherent in globalized late capitalism is furthered by drawing on Yannis Stravrakakis in his study of the mechanics of advertising where he suggests that the conditions of production of globalized late capitalism can be understood to depend on a '*manipulation* of the dialectic between lack and desire'.[221] Samo Tomšič's *The Capitalist Unconscious* examines the 'paradigmatic case of an ideological operation that maintains desire in the capitalist-patriarchal order', arguing that psychoanalytic 'currents' in some way normalise desire and consequently allow for the open reproduction of 'capitalist forms of domination'.[222] Tomšič's study looks closely at the mechanisms of capitalist subjectivity, cited here at length, in particular the way in which the system itself *imposes* (to repeat Tomšič's original emphasis) specific positions on the subject which mask 'the symptomatic status of labour-power':[223]

> The abstraction, contained in every act of exchange, makes labour-power appear as any other object, from which surplus-value can be extracted, once it is thrown on the market. And if there is a relation between capitalism and perversion, then this relation should be sought in the […] imposition of the object-position, which means that every subject is confronted with the imperative to become the support of the Other's *jouissance* and hence the object of exploitation. The exploitation of labour is precisely this – turning labour into a commodity, imposing on every subject the position of the object-source of value. Capitalism is *not* perversion, but it *demands* perversion from its subjects.

[221] Yannis Stravrakakis, 'Objects of Consumption, Causes of Desire: Consumerism and Advertising in Societies of Commanded Enjoyment', *Gramma*, 14 (2006), 83–106 (p. 90). Original emphasis.
[222] Samo Tomšič, *The Capitalist Unconscious* (London and New York: Verso, 2015), p. 3.
[223] Tomšič, *The Capitalist Unconscious*, p. 150.

> In other words, capitalism demands that the subjects *enjoy* exploitation and thereby abandon their position as subjects.[224]

The shift from subject to object, and subsequently towards the *enjoyment* of or pleasure in exploitation renders the perception of the conditions of production and consumption inherent in systems of globalized late capitalism as natural. Matthias Klaes, Geoff Lightfoot and Simon Lilley argue that the concept of lack is fundamental to this drive of capitalist economic forces, the conditions of production commodifying daily life itself and generating, as Karin Knorr-Cetina and Urs Bruegger define it, 'object-centred sociality' where the media and the market become perceived as 'objects' of attachment.[225] Late capitalism thus presents itself as an insidious economic and social mechanism which pervades the everyday in a way which renders its conditions of production and consumption, which maintain desire and lack in the consumer, natural. To return, then, to the argument that the ongoing, cyclical conditions of late-capitalist consumption and production might constitute distinct traumatic-symptom-generating processes, resultant symptoms are both generated and expressed through the plane of everyday lived experience, rather than in relation to a singular traumatic disturbance.

To reference Lacanian psychoanalysis is not to suggest that the analyses in this thesis will fit neatly with such concepts. However, reflecting on the various theorizations and understandings of trauma which have categorised the twentieth century affords the formation of a loose critical framework from which to reflect on the possibility for the socio-economic structures conditioned by globalized late

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[224] Tomšič, *The Capitalist Unconscious*, pp. 150–151.
[225] Matthias Klaes, Geoff Lightfoot and Simon Lilley, 'Market Masculinities and Electronic Trading', in *Towards a Socioanalysis of Money, Finance and Capitalism: Beneath the Surface of the Financial Industry,* ed. by Susan Long and Burkard Sievers (New York: Routledge, 2013), pp. 349–363 (p. 350).
Karin Knorr-Cetina and Urs Bruegger, 'The Market as an Object of Attachment: Exploring Postsocial Relations in Financial Markets', *The Canadian Journal of Sociology*, 25, 2 (2000), 141–168.

capitalism to generate symptoms of trauma which intersect with symptoms which recall, with the belatedness intrinsic to both Freudian and Lacanian theorizations of trauma, the traumas of the Second World War and (post)colonial conflicts.

DSM-5 AND SYMPTOMS OF TRAUMA

To return now in more detail to the taxonomic profiling of trauma- and stressor-related disorders, including conditions such as Post-traumatic Stress Disorder (PTSD),[226] it is the period of delay, the 'posts' – of experience and of the attempted recuperation of memories – which see the initial traumatic experience enter into an inexorably symbiotic relationship with the present. Yet, despite this connection with present-day experience, the initial traumatic occurrence remains repeatedly and systematically out of reach, leading to a need to understand the belated mental disorders which emerge out of exposure to an earlier traumatic event. PTSD is such a condition. It has subsequently been re-classified through the multiple iterations of the DSM after its first official recognition in the third edition in 1980 and is now situated in the category of 'trauma- and stressor-related disorders':[227]

> Trauma- and stressor- related disorders include disorders in which exposure to a traumatic or stressful event is listed explicitly as a diagnostic criterion. [Symptoms include] persistent, distorted cognitions about the cause or consequences of the traumatic event(s) that lead the individual to blame himself/herself or others.[228]

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[226] Post-traumatic Stress Disorder falls under the bracket of 'trauma- and stressor-related disorders in DSM-5 and is therefore defined by the manifestation of symptoms of 'psychological distress following exposure to a traumatic or stressful event'. *Diagnostic and Statistical Manual*, p. 265.
[227] *Diagnostic and Statistical Manual*, p. 265.
See also David Benedek and Robert Ursano, 'Posttraumatic stress disorder: From phenomenology to clinical practice', *FOCUS: The Journal of Lifelong Learning in Psychiatry*, 7 (2009), 160–175.
[228] *Diagnostic and Statistical Manual*, pp. 265–272.

Symptoms of such disorders include 're-experiencing' – recurrent experiences of trauma and physical responsiveness to reminders of trauma[229] –, 'avoidance', 'detachment', 'dissociation', 'guilt', 'shame', 'responsibility' and 'negative cognition'.[230] As outlined in the introduction to this thesis, DSM-5, along with its predecessor DSM-IV,[231] has been criticized for attempting to standardise traumatic experience and for, according to Lawrence Davis, providing a 'worldview where everything is a symptom and the predominant color [sic] is a shade of therapeutic gray [sic]'.[232] DSM-5 is not the only manual for mental disorders which attempts to produce homogenous criteria for use by clinicians, health insurance and pharmaceutical companies. The abbreviated *International Classification of Diseases* (ICD)[233] published by the World Health Organization (WHO) is another such example.[234] These manuals risk reductively defining individual human experience according to ostensible patterns or 'codes' of behaviour established as a means of quantifying subjective emotional experience.[235]

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[229] DSM-5 offers the following criteria for re-experiencing:
'recurrent, involuntary, and intrusive distressing memories of the traumatic event(s)'; 'intense or prolonged psychological distress at exposure to internal or external cues that symbolize or resemble an aspect of the traumatic event(s)',; 'marked physiological reactions to internal or external cues that symbolize or resemble an aspect of the traumatic event(s)', *Diagnostic and Statistical Manual*, p. 271.
[230] *Diagnostic and Statistical Manual*, pp. 271–272.
[231] The use of Roman numerals was dropped during the revision process for the fifth edition.
[232] Lawrence Davis, "The Encyclopedia of Insanity", *Harper's Magazine* (February 1997), pp. 61–66 (p. 62).
See the introduction to this thesis, pp. 17–18.
[233] The shortened and commonly used title of the *International Statistical Classification of Diseases and Related Health Problems.*
[234] *International Classification of Diseases, World Health Organisation* <https://www.who.int/classifications/icd/en/> [accessed 3/01/2019].
[235] For more on this debate, see Jonathan Gornall, 'DSM-5: A Fatal Diagnosis?', *BMJ: British Medical Journal*, 346, 7909 (2013), 18–20.
Isaac Galatzer-Levy and Richard Bryant, '636,120 Ways to Have Posttraumatic Stress Disorder', *Perspectives on Psychological Science*, 8, 6 (2013), 651–662.

Leys, in her genealogy of trauma, outlines rising debates which have emerged in the wake of diagnostic categorisations of mental disorders such as PTSD.[236] Her central premise is to explore the fundamentally unstable nature of trauma:

> The history of trauma is a history of forgetting and it is not at all obvious even today, when the traumas of war and sexual abuse, the diagnosis of dissociation, and the development of hypnosis for the recovery of traumatic memories are commonplaces of psychiatric and psychotherapeutic practice, that we have grasped the scandalous nature of the traumatic cure.[237]

Leys argues that the notions of curing, healing and 'working through' posited in the field of trauma studies are impossible. The notion of the 'traumatic event' becomes destabilized as there remains the open wound and any attempt to understand or recover traumatic memories can only in fact bear witness to the site of this wound. From Leys' perspective, 'the traumatic "event" is redefined as that which, precisely because it triggers the "trauma" of emotional identification, strictly speaking cannot be described as an event since it does not occur on the basis of a subject-object distinction'.[238] Following this, trauma is no longer thought of as a singular and unique action, but rather must be examined through its necessary inflection with other, temporally-removed, attempts at its recuperation.

Kirby Farrell argues that the late twentieth century is a period of 'post-traumatic culture' wherein he describes trauma as both 'a clinical syndrome and a trope'.[239] This tension between medical classification and the possibilities for understandings of trauma to be homogenized and manipulated renders trauma even more unstable, not limited to the constraints of attempts at its classification. Farrell draws on the notion of 'fight-or-flight' to suggest that a culture has developed where

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[236] Ruth Leys, *Trauma: A Genealogy* (Chicago: Chicago University Press, 2000).
[237] Leys, *Trauma: A Genealogy*, p. 119.
[238] Leys, *Trauma: A Genealogy*, p. 33.
[239] Kirby Farrell, *Post-traumatic Culture: Injury and Interpretation in the Nineties* (Baltimore and London: The Johns Hopkins University Press, 1998), p. 2.

what he terms the trope of trauma can be 'ideologically manipulated, reinforced and exploited'.[240] In literature, the use of trauma as trope risks such commodification and so it is crucial to examine the way in which writers navigate such a complex notion. Whilst uniting understandings of trauma with medical classification, Farrell does not explicitly explore trauma in terms of how it does not and cannot fit neat categorisations. Supplementing Farrell's approach, then, this thesis explores such risks of commodification whilst also highlighting the ways in which the conditions of production inherent in globalized late capitalism, which Cruickshank argues produce a 'set of aesthetic and ideological norms and practices', can be figured in terms of a symptomology.[241] Symptoms of such traumatic conditions can be identified in instances of what will be termed 'lost footage' in the case-study texts of this thesis and range from guilt and shame to those of avoidance, detachment and dissociation. Such symptoms may, then, intersect with those falsely paradigmatic symptoms outlined in DSM-5. Such intersection is explored to not only shed new light on understandings of trauma, but also to reveal the critical potential of literature as a means of bearing witness to those traumas precipitated by extreme violence as well as to those which emerge in response to the irreparable cycles of everyday lived socio-economic conditions.

Bruce Fink elucidates an important strategy for looking at responses to trauma: to pay very close attention 'to what is not being spoken but what is nonetheless being spoken about', [242] the *between* of the unknown. In cultures of mass consumption and production, where cultural production feeds into the very system it may seek to undermine, focus on the everyday experience of these dominant socio-economic forces

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[240] Farrell, *Post-traumatic Culture*, p. 21.
[241] Cruickshank, *Fin de millénaire French Fiction*, p. 32.
[242] Fink, cited in Sheringham, *Everyday Life*, p. 498. See Fink, *The Lacanian Subject*.

allows for consideration of how authors might attempt to bear witness to trauma in different and unexpected ways. Indeed, to expand further on this, this thesis explores the hypothesis that trauma as understood in the context of the everyday might be responded to differently; it is necessarily inflected by both previous historical traumas as well as developments in the media and, often generationally-removed, modes of communication and production, what will be termed in this thesis as 'lost footage'. If the void or gap in the symbolic order, to again borrow Lacan's terminology,[243] is expressed through its unknowable and inaccessible absence, Fink's suggestion that (ostensible) absence should be considered as a marker of presence provides a useful springboard for considering the ways in which these writers use representations of different media and other forms of 'evidence' to bear witness to repressed, censored or silenced voices and experiences, evoking symptoms which both intersect with and diverge from established taxonomies.

IDENTIFYING 'LOST FOOTAGE' IN FRENCH LITERATURE

This chapter has thus far established a critical framework which suggests that the particular set of conditions or circumstances intrinsic to globalized late capitalism might generate traumatic symptoms which intersect with those experienced in relation to historical traumas. These symptoms will be identified in what this thesis terms 'lost footage': literary representations of both existent and invented photographic, film and print media and other 'evidence'. Whether self-consciously deployed by writers or not, such instances will be argued to reveal different ways of responding to the everyday traumas of globalized late capitalism whilst also, and potentially more overtly, recalling historical traumas in France's past. Jameson argues for the three distinct areas which

[243] Lacan, *Les quatre concepts fondamentaux de la psychanalyse,* p. 301.

the term 'media' unites: 'that of an artistic mode, or specific form of aesthetic production, that of a specific technology, generally organized around a central apparatus or machine, and that, finally, of a social institution'.[244] This thesis will argue for a further nuance articulated through the notion of 'lost footage': that such textual reconstruction of different media functions as a valuable tool of communication, a critical lens through which to explore the diverse and unexpected intersections of past and present.

The phenomenon of 'found footage' is defined by Michael Zryd as 'a specific subgenre of experimental (or avant-garde) cinema that integrates previously shot film material into new productions'.[245] The technique of 'found footage' allows for what Alison Landsberg calls 'prosthetic memory', a term which describes the way American mass culture reconstructs 'the individual's relationship both to their own memories and to the archive of collective cultural memories'.[246] Indeed, as Zryd argues, 'found footage' provides a mode of commenting on the cultural discourses and narrative patterns behind history: 'whether picking through the detritus of the mass mediascape or refinding (through image processing and optical printing) the new in the familiar, the found footage artist critically investigates the history *behind* the image, discursively embedded within its history of production, circulation and consumption.'[247] The central concern of 'found footage' to 're-find' and reuse existing material to uncover hidden meaning proves problematic when the material does not exist, for example, for events which were heavily censored or silenced. This allows for the construction of the

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[244] Jameson, *Postmodernism*, p. 67.
[245] Michael Zryd, 'Found Footage Film as Discursive Metahistory: Craig Baldwin's "Tribulation 99"', *The Moving Image,* 3, 2 (2003), 40–61 (p. 41).
[246] Alison Landsberg, 'Prosthetic Memory: The Logics and Politics of Memory in American Culture' (unpublished doctoral thesis, University of Chicago, 1996), abstract, p. 1, quoted in Robert Burgoyne *Film Nation: Hollywood Looks at U.S. History* (Minneapolis and London: University of Minnesota Press, 1997), pp. 104–120 (p. 105).
[247] Zryd, 'Found Footage Film', p. 42.

different, but related, notion of 'lost footage'. Whilst 'found footage' is concerned with the construction of a composite film made up from existent film footage, 'lost footage' is concerned more with the interaction of the real and the invented, the blurring of such boundaries in order to gesture towards or to evoke the repressed, the gaps and blanks in any understanding of trauma; it draws attention to the impossibilities of ever being able to fully comprehend trauma.

Hirsch focuses primarily on the role of the Holocaust photograph and its unique ability to 'hover between life and death, to capture only that which no longer exists, to suggest both the desire and the necessity and, at the same time, the difficulty, the impossibility of mourning'.[248] She suggests that the photograph can in some way be used to bear witness to traumatic experiences at a remove, that it allows for the transmission of memories. For Hirsch, as well as for Spitzer, photographs of the Holocaust are able to capture what cannot be captured; what is lost: 'photographs can offer evidence of past crimes and function as haunting specters [sic] that enable an affective visceral connection to the past'.[249] What is not captured within the frame of the photograph, then, is crucial to examine. Post-production techniques allow for the manipulation of photographs, a selection process of what is included and excluded, the angle of perspective and the object of the photograph. In potentially intersecting ways, the use of other media within different texts holds the potential to reveal or uncover fragments which shed new light on the experiences of traumatic events. In the case of the photograph, Hirsch argues that 'the viewer fills in what the picture leaves out'.[250] This will also be suggested to be true for real and invented literary representations of other media forms. However, it is not as clear, perhaps, as Hirsch's contention of *filling*

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[248] Hirsch, *Family Frames*, p. 20.
[249] Hirsch and Leo Spitzer, 'What's Wrong with this Picture? Archival Photographs in Contemporary Narratives', *Journal of Modern Jewish Studies,* 5, 2 (2006), 229–252 (p. 229).
[250] Hirsch, *Family Frames*, p. 21.

in, as the traumatic experience represented through textual reconstruction can never be fully known and so 'lost footage' can only ever gesture towards partial and contingent fragments of experience; it can never provide a complete representation.

The language used in such representations must also be viewed with a critical gaze as it guides the reader's ability to picture different instances of 'lost footage' and brings with it inherent instability and plurality. As Nina Hellerstein convincingly argues in the case of Marguerite Duras' *L'Amant*, there is an interplay between presence and absence in the text which is 'born out of the dialectical relationship between the visible image of the older narrator, which is presented on the first page, and [the] absent image of her youthful self'.[251] The 'image' around which the text revolves is thus linked to the notion of writing within the text.[252] Metanarrative representations of different media and other forms of 'evidence' are able to shape texts, providing fragments, pointing towards gaps or blanks in the narrative and what lies in the between. Indeed, in the case of *L'Amant*, 'silences occur also in the gaps and fissures of the narration, in the fragmentation and dislocation of memory as the text slips from one time-place to another'.[253] 'Lost footage' supplements such silences, drawing attention to the seemingly absent, but nevertheless returning, Derridean 'trace'. Derek Attridge explains how the Derridean notion of the trace functions in the present:

> If there can be no such thing as an indivisible 'now' (since the progression to the following 'now' must already be implicit in what is thus a necessarily divided present), time can be seen to possess a trace-structure – the temporal continuity between past, present and future is achieved through a remaining that cannot be purely in the dimension of time but must involve space (since

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[251] Nina Hellerstein, '"Image" and Absence in Marguerite Duras' *L'Amant*', *Modern Languages Studies*, 21, 2 (1991), 45–56 (pp. 45–52).
Marguerite Duras, *L'Amant (*Paris: Minuit, 1984).
[252] Hellerstein, '"Image" and Absence in Marguerite Duras' *L'Amant*', p. 45.
[253] Janice Morgan, 'Fiction and Autobiography/ Language and Silence: L'Amant by Duras', *The French Review,* 63, 2 (1989), 271–279 (p. 277).

> only something spatial can last), while space is temporalised, as a trace of the past left for the future.[254]

Traces cannot be compressed into meaning but nevertheless return. The Derridean notion of the 'trace' posits traces as remainders which can never be fully accessed, perpetuated through language as lexical leftovers of meaning. The trace, then, returns in literary representation, providing, as Colin Davis suggests, a space where 'we can interrogate our relation to the dead, examine the elusive identities of the living, and explore the boundaries between the thought and the unthought'.[255] The notion of the trace offers a way of (partially) perceiving symptoms of trauma, which, intersecting with the trace, are impossible to compress into meaning. The trace dispenses with the misconceptions or objective truth-values that trauma can be represented in literature and that media might permit faithful reproductions. As Derrida explains, 'la trace n'était ni un fondement ni une origine'.[256] The textual re-inscription of 'lost footage' becomes then a way of responding to an event which cannot be pinpointed to an origin, as the 'original' traumatic event cannot be represented, defined or ever fully known.

Instances of 'lost footage' provide a way, through literary production, of circumventing the media censorship which has been prevalent in France since the eighteenth century, permitted in recent decades under the sanctions of 'states of emergency' for the Algerian War.[257] Archival restrictions for files pertaining to the Occupation, the Holocaust and the atrocities of 17 October 1961 continued until the

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[254] Derek Attridge, *Reading and Responsibility: Deconstruction's Traces* (Edinburgh: Edinburgh University Press, 2010), p. 139.
[255] Colin Davis, 'État Présent: Hauntology, Spectres and Phantoms', *French Studies*, 59, 3 (2005), 373 – 379, p. 379.
[256] Jacques Derrida, *Positions* (Paris: Éditions de Minuit, 1972), p. 71.
[257] Kuhn, *The Media in France*, p. 1.

turn of the millennium.[258] State monopolies have maintained a hold on the country's media which, Raymond Kuhn argues, 'are both the main arteries of a sophisticated system of political communication and major players within that system'.[259] Indeed, Kuhn provides statistics which irrefutably place France's media sector as a key stakeholder within the economy, as well as being a rapidly-developing mode of communication among the general population; bringing the global and the international into proximity with the local, private sphere.[260] Kuhn writes:

> Press, radio and television are the three most important information sources on events taking place outside the boundaries of the household and its immediate environs. Without them, the information base of French citizens would be overwhelmingly dependent on knowledge gained through interpersonal (as opposed to mass) communication, and knowledge of a world beyond the local commune would be at best fragmentary.[261]

This thesis suggests that the media are at once the ally and adversary of globalized late capitalism; they feed into conditions of mass production and mass communication whilst simultaneously providing channels through which it is possible to challenge the very system out of which they have grown. As Kuhn explains, state monopolies belie deep-rooted political motivations, with advertising columns equating to revenue and therefore incentivizing output.[262] The political facet of the media risks, according to Kuhn who cites France's long and problematic history of decolonization from Algeria, exacerbating social division.[263] Nevertheless, the rapid growth of the media presents varying 'everyday' modes of engagement which transcend established geographic and sociological boundaries.

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[258] This will be explored in detail in relation to 17 October 1961 in Chapter Three.
[259] Kuhn, *The Media in France*, p. 1.
[260] Kuhn, *The Media in France*, pp. 1–2.
[261] Kuhn, *The Media in France*, p. 3.
[262] Kuhn, *The Media in France*, pp. 5–6. Kuhn explains how 'the French media interact in a highly complex, varied and dynamic system', p. 5.
[263] Kuhn, *The Media in France*, p. 9.

Indeed, the dominance of the media as a tool for communication in the mid- to late twentieth century has demonstrated its critical potential and so opens up the possibility for authors to use representations of different media, in addition to other reconstructed forms of 'evidence', to bear witness to different traumatic experiences. Within the case study texts, television newsreel, newspaper reports, archival documents, posters, photographs, film and graffiti memorials are either invented or textually reconstructed from real references and function to provide a form of bearing witness to traumatic experiences. 'Lost footage' denotes a mode of engagement with media forms aligned with the popular – in the sense of rapidly developing – media of the period in order to attempt to transmit memory or experience; to give voice back to those voices which have been silenced or oppressed.

READING EVERYDAY TRAUMA AND LATE-CAPITALIST SYMPTOMS

This chapter has sought to provide a loose critical framework for analysis of the four case-study texts explored in this thesis. No other study has examined the way in which writers of the late twentieth century might bear witness to the past through its re-inscription as understood as 'lost footage'. This is not to say that studies have not examined literary representations of different media in pre-millennial French texts as will be demonstrated in literature reviews at the beginning of each case-study chapter. Rather, the investigations of this thesis supplement such existing studies, offering, through focus on the implications of textual reconstruction and palimpsestic re-inscription, new perspectives on the inter-relations of historical traumatic events with the everyday late-capitalist traumas of censorship, silencing and repression. It considers the specificity of different temporalities of trauma and memory, identifying

representations which recall not only belated traces of repressed trauma, but also the everyday conditions of globalized late capitalism which will be argued to generate symptoms which intersect with those precipitated by historical trauma.

In psychoanalytical terms, the word symptom refers to the subjective 'affect' of an experience, rather than outward and institutionally-neat visible markers for categorisation and division.[264] As such, the following analysis will focus on the unseen, as well as on representations of the inaccessible and inescapable, in any attempted response to traumatic experiences through literature in the late twentieth century, revealing more questions than it can hope to answer. Whilst the taxonomies and diagnostic criteria for trauma- and stressor-related disorders seemingly homogenize experience, consideration of literary responses to trauma in terms of 'lost footage' and traumatic symptomology will be argued to demonstrate the unique configurations of trauma in the texts examined, all the while destabilizing extant modes of categorisation and embracing the heterogeneity of experience. Any analysis of traumatic symptoms will be done so pragmatically so as to reveal the plurality and contingency of traumatic experience.

[264] See Angel Martinez-Hernaez, *What's Behind The Symptom?: On Psychiatric Observation and Anthropological Understanding* (Oxford: Taylor & Francis, reprint, 2000).

Chapter Two

'D'HIER À AUJOURD'HUI': READING ABSENCE, ERASURE AND RECONSTRUCTION IN PATRICK MODIANO'S *DORA BRUDER* (1997)

D'hier à aujourd'hui. Avec le recul des années, les perspectives se brouillent pour moi, les hivers se mêlent l'un à l'autre. Celui de 1965 et celui de 1942.[265]

In a final letter to Patrick Modiano, Serge Klarsfeld expressed his disappointment and confusion about not having been explicitly acknowledged in a foreword to *Dora Bruder* (1997),[266] a book[267] about real-life Jewish girl and eponymous heroine Dora who was deported to Auschwitz during the Holocaust, to which Klarsfeld felt he had made a significant contribution: 'comment avez-vous pu me faire disparaître de votre enquête-roman?'[268] Indeed, as Alan Morris notes, Klarsfeld is surprisingly absent from the text,[269] despite providing Modiano with many of the historical documents, photographs and factual information used to construct the narrative.[270] Throughout Modiano's text, the reader encounters ekphrastic – the written description of a visual

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[265] Modiano, *Dora Bruder*, p. 8.
[266] Hereafter, *Dora Bruder* will be abbreviated to *DB* and references will be given within the body of the text with the relevant page numbers in parentheses.
[267] As discussed in the introduction, not all of the texts in this corpus can be considered 'novels' (see page 19, footnote 47). *DB* is one such text and the rationale for this is discussed in detail on pages 87 and 88.
[268] This letter is reproduced in Serge Klarsfeld and Patrick Modiano, 'Correspondance' in *Patrick Modiano,* ed. by Maryline Heck and Raphaëlle Guidée (Paris: Éditions de L'Herne, 2012), pp. 178–187 (p. 186).
Copies of the other letters in this series of correspondence have also been reproduced in *Patrick Modiano,* ed. by Heck and Guidée, pp. 178–187.
This correspondence is also noted in Donald Reid, 'To Bear Witness After the Era of the Witness: The Projects of Christophe Boltanski and Ivan Jablonka', *French Politics, Culture and Society*, 36, 3 (2018), 76–91.
[269] Klarsfeld has been implicitly referenced in texts by other authors, such as Philippe Grimbert's *Un Secret* (Paris: Éditions Grasset et Fasquelle, 2004).
[270] Alan Morris, '"Avec Klarsfeld contre l'oubli": Patrick Modiano's *Dora Bruder*', *Journal of European Studies*, 36, 3 (2006), 269–293, p. 283. Here Morris writes that 'This [Modiano's] failure to acknowledge Klarsfeld is surely the greatest omission of them all'.

medium – photographs and film footage, a reference to Dora's birth certificate as well as police reports and Dora's parents' marriage certificate, all of which, Morris explains, were discovered by Klarsfeld and passed onto Modiano who had developed a fascination with Dora's story when, in 1988, he discovered an *avis de recherche* listed by Dora's parents in a 1941 edition of *Paris-Soir*.[271] Incredulous at his subsequent discovery of Dora's name listed in Klarsfeld's *Le Mémorial des enfants juifs déportés de France*,[272] Modiano initiated correspondence with Klarsfeld. Over a period of several years, the historian and author delved deeper into the individual case of Dora Bruder until Modiano finally published his text in 1997.[273]

Klarsfeld's discontent at the lack of acknowledgement is articulated most clearly when he writes: 'l'enquête, telle que vous la narrez, tient plus du roman que de la réalité, puisque vous m'effacez et pourtant Dieu sait que j'ai œuvré pour découvrir et rassembler des informations sur Dora et vous les communiquer'.[274] Such an assertion can be viewed as an accusation of 'lost footage' from Klarsfeld, a claim that Modiano has textually reconstructed the existent media and other 'evidence' he supplied, rendering Dora's story a fiction. Such claims may also be referencing, Morris suggests, Modiano's 1990 novel *Voyage de noces*, a fiction which Modiano explains is loosely based around the *avis de recherche* and which was written in an attempt to shake his writerly preoccupation with Dora: 'j'étais à ce point hanté par Dora Bruder que

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[271] Morris, '"Avec Klarsfeld contre l'oubli"', pp. 279–282.
See Klarsfeld and Modiano, 'Correspondance', in *Patrick Modiano*, ed, by Heck and Guidée, pp. 178–187.

[272] Serge Klarsfeld, *Le Mémorial des enfants juifs déportés de France: Additif n⁰ 2* (Paris: L'Association 'Les Fils et Filles des déportés juifs de France' and the Beate Klarsfeld Foundation, 1997).

[273] Morris, '"Avec Klarsfeld contre l'oubli"', p. 279.

[274] Klarsfeld and Modiano, 'Correspondance', in *Patrick Modiano*, ed. by Heck and Guidée, pp. 178–187 (p. 186).

j'ai écrit en 1989 un roman après avoir lu l'avis de recherche'.[275] *DB*, according to Klarsfeld, should have perhaps been more closely aligned with reality. What is certain for the purposes of this study is that Klarsfeld's final letter reveals how emotive the notion of 'lost footage' can be, as well as how dangerous such territory is, especially in texts which deal with the Holocaust. Indeed, it is the blurring of boundaries between the real and the invented that will be explored throughout *DB*, figured in terms of the symptoms which emerge and the implications of Modiano's textual re-inscription of 'lost footage'.

Echoing Modiano's discovery of the *avis de recherche*, *DB* opens in 1988, with the narrator recalling how he chanced upon an announcement in the *faits divers* column of the New Year's Eve 1941 edition of *Paris Soir*. The inch and a half square advertisement grips the narrator, a character who bears striking resemblance to the author (a further verisimilitude discussed by several scholars).[276] After scouring records and navigating what is depicted in the text as a bureaucratic labyrinth of French administration processes, the narrator finds himself with no further clues about how Dora spent her final months before deportation, other than that she was interned in *la caserne des Tourelles* in Paris before her murder in Auschwitz. Her parents too were murdered there, just months apart. The text ends with similar inconclusiveness, with

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[275] Morris, '"Avec Klarsfeld contre l'oubli"', p. 278.
Modiano, *Voyage de noces* (Paris: Gallimard, 1989).
'Rencontre avec Patrick Modiano, à l'occasion de la parution de *Dora Bruder*', April 1997, <http://www.gallimard.fr/Media/Gallimard/Entretien-ecrit/Entretien-Patrick-Modiano-Dora-Bruder> [accessed 26/09/16].

[276] Akane Kawakami argues that this narrator is most certainly Modiano himself: 'the biographical details we are given about the narrator correspond to those of Modiano much more explicitly than ever before'. Akane Kawakami, *A Self-conscious Art: Patrick Modiano's Postmodern Fictions* (Liverpool: Liverpool University Press, 2000), p. 124. Erin McGlothlin also follows suit, as does Mary Green. See Erin McGlothlin, *Second-Generation Holocaust Literature: Legacies of Survival and Perpetration* (Rochester, NY, USA and Woodbridge, Suffolk, UK: Boydell & Brewer, 2006), p. 126; Mary Jean Green, 'People Who Leave No Trace: *Dora Bruder* and the French Immigrant Community', *Studies in 20th & 21st Century Literature*, 31, 2 (2007), 434–449.
To ensure clarity for the reader as the scope of this thesis does not allow sufficient space to address scholarship surrounding the narrator's identity, this thesis will distinguish between Modiano as author and Modiano as narrator by referring to Modiano and 'the narrator' respectively.

the narrator's piecing together of fragments of information alongside literary reconstruction and narrative guesswork revealing nothing but further unknowns and uncertainties.

Although Klarsfeld is ostensibly written out of *DB*, featuring neither under the loose guise of a fictional character nor in any formal acknowledgements preceding the text, Morris argues that Modiano's debt to Klarsfeld is expressed discreetly at numerous points.[277] In addition to clues hidden throughout the text, Morris suggests that Modiano's decision to edit certain details of the original edition of the work in 1999[278] – a form of what he calls 'diegetic bolstering': the 'rectification of faulty transcriptions, false information and unnecessary vagueness'[279] – might mirror Klarsfeld's constantly evolving memorial project.[280] Indeed, the addition and correction of topographical details, as well as the addition of more comprehensive information about Dora, coincided with the publication of a subsequent edition of Klarsfeld's seminal *Le Mémorial des enfants juifs déportés de France* which featured an updated and more detailed entry on Dora.[281] Klarsfeld's project can be viewed as one of perpetual discovery; an untold and incomplete narrative and, for Morris, the editing and reprinting of *DB* would seem to suggest that Modiano views *DB* as equally open-

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[277] Morris, '"Avec Klarsfeld contre l'oubli", p. 282.
A close reading of *Dora Bruder* reveals, Morris argues, 'traces of the debt to Serge Klarsfeld', p. 282.
[278] Modiano published the second edition of *Dora Bruder* in 1999 with amendments. Morris cites studies by Bertrand de Saint Vincent and Denise Cima as close readings of inconsistencies in the narrative (Saint Vincent writing in 1997) and Modiano's deliberate omissions in the reprinted edition (Cima, 2003). Whilst this is a fascinating avenue of exploration, it is not one which can be addressed within the limited scope of this thesis.
See Denise Cima, *Étude sur Patrick Modiano: 'Dora Bruder'* (Paris: Ellipses, 2003).
Bertrand de Saint Vincent, 'Patrick Modiano joue au détective', *Le Figaro Magazine*, 28 March 1997, 122–123.
[279] Morris, '"Avec Klarsfeld contre l'oubli"', pp. 270–272.
[280] Morris, '"Avec Klarsfeld contre l'oubli"', p. 285.
[281] Serge Klarsfeld, *Le Mémorial des enfants juifs déportés de France: Additif n⁰ 2*.

ended. This hypothesis can only be speculative at this stage; as Morris explains, 'only the print runs to come […] will confirm this for sure'.[282]

If the reprinting and modification of *DB* was, for Modiano, in some way an attempt to authenticate the narrative through irrefutable geographical precision, Morris points out further inconsistencies in Modiano's edits which disprove this hypothesis.[283] Morris concludes that the remaining inaccuracies within the text must therefore be 'integral to its conception', the elisions, omissions and errors deliberate gestures.[284] Textual representations of historical documents, photographs and depictions of precise, as well as erroneous, geographical locations in *DB*, the text's 'lost footage', can be recovered in the present at the time of reading, thus setting up from the first page of the text a tension between that which is perceived to be 'real' and that which may be invented, between the narrator's use of existing, real-life references and his construction of invented material. Building upon Morris' argument, Modiano's intertwining of fact and fiction, both with and without modification, prompts consideration of the ways in which the narrator responds to Dora Bruder's story at a temporal remove, through *his* everyday lived experience. It will be argued that Modiano demonstrates the way in which re-editing can be viewed as a form of addressing perceived 'lost footage', underlining the impossibility of completely representing or evoking trauma. Indeed, Modiano's attempted representation of facets of traumatic experience paradoxically highlights further gaps and blanks and thus the impossibility of resolution.

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[282] Morris, '"Avec Klarsfeld contre l'oubli"', p. 285.
It should be explained that, when *DB* is referenced in analyses, references will be given to both the 1997 and the 1999 editions. None of the quotations selected for analysis refer to passages which include modified material in the 1999 edition.
[283] See Morris, '"Avec Klarsfeld contre l'oubli"', p. 274.
[284] Morris, '"Avec Klarsfeld contre l'oubli"', p. 285.

In her acclaimed comprehensive critical study *Patrick Modiano* – incidentally also a re-publication with the addition of two new chapters and a revised introductory chapter – Akane Kawakami identifies that, in *DB*, 'of its twenty-six unnumbered chapters, at least seven start with a document, the rest of the chapter consisting of a commentary and an explanation'.[285] The narrator's investigation into Dora's life is undertaken through his exploration of documents, both 'real' – which is not to say *true*[286] – and imaginary, as well as in light of the systems and institutions which govern his access to what he considers 'evidence' of Dora's past. The narrator searches for copies of Dora's birth certificate and her parents' marriage certificate, examines school records and visits the boarding school from which Dora fled twice. The narrator's limited discoveries bespeak the many unknowns inherent in traumatic pasts and his recourse to 'lost footage' brings past state complicity in the attempted erasure of its past into relation with the traumatic-symptom-producing effects of the conditions of production of the narrator's time of writing. The narrative is less a meditation on the atrocities of the Holocaust as it is a story of discovery told through the reconstruction of the narrator's footfall around the city, intertextual references (such as Victor Hugo's *Les Misérables* (1862) and Henri Decoin's 1941 film *Premier Rendez-vous*), and the piecing together of 'lost footage' of newspaper clippings, 'birth certificates, Vichy/police records, letters both official and personal', photographs and listings in old telephone directories.[287] This chapter will explore the intersections of traumatic symptoms of

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[285] Kawakami, *Patrick Modiano*, p. 125.
Kawakami, *A Self-Conscious Art* is the previous edition to this updated work.
[286] Official state-sanctioned narratives will be brought into question in Chapter Three.
[287] Victor Hugo, *Les Misérables* (Paris: A. Lacroix, Verboeckhoven & Cie, 1862).
Premier Rendez-vous, dir. Henri Decoin (Continental films, 1941).
Kawakami, *A Self-Conscious Art*, pp. 122–123.
Interestingly, foreign translations of the text contain the addition of maps and printed photographs. Whether or not these additions were the result of Modiano's authorial intention, or just to aid comprehension for foreign readers remains unsubstantiated.
See Patrick Modiano, *Dora Bruder*, trans. by Joana Kilmartin (Berkeley, California: University of California Press, 1999).

guilt, shame, responsibility and co-implication which emerge in response to France's Holocaust trauma and which are also generated by the processes of late-capitalist development which perpetuate the erasure and concealment of Dora's past.

If, as Morris contends in a later analysis of *DB*, 'Modiano se sert de la réalité sous toutes ses formes y compris sa vie personnelle, les sites géographiques et les noms – comme d'un tremplin pour l'imaginaire'[288] –, Modiano's textual entwining of instances of 'lost footage', as well the narrator's ruminations on convoluted bureaucratic systems and new urban development, suggests a specific mode of bearing witness to past trauma through contemporary systems which might also generate traumatic responses. Beginning with print media and *faits divers* as precipitative for the series of returns in the text, the following analysis goes on to consider how, whilst contemporary processes of modernization, redevelopment and reconstruction foreground erasure and concealment, traces nevertheless remain which can be identified through both Modiano's topographical references as well as his ekphrastic descriptions of photographs.

Discussion then moves towards the traumatic-symptom-producing effects of post-war development. Figuring symptoms of belated responsibility and opening out to consider the broader questions of complicity and co-implication, the narrator's discussion of photography is argued to illustrate a form of 'strategic lost footage'. Examining a sign fixed to the wall of a former infantry barracks, analysis then reveals the ways in which the text contravenes institutionalized erasure and forgetting but nonetheless remains embroiled in the late twentieth-century double bind of the recuperation of critical discourses. Finally, it examines Modiano's use of filmic 'lost

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[288] Morris, 'Patrick Modiano et le fait divers', in *Patrick Modiano*, ed. by Heck and Guidée, pp. 61–67 (p. 63).

footage' to argue for the ways in which he self-consciously draws attention at once to the limits and also to the potential agency of textual reconstruction and palimpsestic re-inscription.

CRITICAL PERSPECTIVES ON MODIANO: RETURNS TO THE *INSAISSISABLE*?

Modiano's work has been explored in relation to memory sites[289], temporal spaces[290] and narrative style (the latter, Modiano argues, being characterised by his writing in 'la langue française la plus classique'),[291] as well as in the context of history and fiction.[292] Kawakami's focus on narrative style demonstrates Modiano's way of playing with or subverting literary devices, undermining the preconception that it is possible, through writing, to retrieve memories of the past.[293] Silverman has also examined the workings of memory in Modiano's writing arguing that the repetitions, inter-relations and interconnections of different historical traumas reveal a multiplicity of constructions of memory and history.[294] This illustration of different memories and

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[289] Pierre Assouline, 'Modiano: Lieux de Mémoire', *LIRE*, 176 (1990), 34–46.
[290] Pierre Daprini, 'Patrick Modiano: Le Temps de l'Occupation', *Australian Journal of French Studies*, 26 (1989), 194–205.
[291] Patrick Modiano in Jean-Louis Ezine, 'Sur la sellette: Patrick Modiano ou le passé antérieur', *Les Nouvelles Littéraires,* 6, 12 (1975), 6–12 (p. 5).
[292] Charlotte Wardi, 'Mémoire et écriture dans l'oeuvre de Modiano', *Les Nouveaux Cahiers*, 80 (1985), 40–48; Marje Warehime, 'Originality and Narrative Nostalgia: Shadows in Modiano's *Rue des boutiques obscures*', *French Forum*, 12, 3 (1987), 335–345; Ora Avni, *D'un passé l'autre: aux portes de l'histoire avec Patrick Modiano* (Paris: Éditions l'Harmattan, 1997); Gerald Prince, 'Re-Membering Patrick Modiano, or Something Happened', *SubStance*, 49 (1986), 35–43.
[293] Kawakami, *Patrick Modiano*, pp. 10–24.
In addition, Kawakami identifies a new tendency in recent scholarship to explore the use of 'je' in Modiano's corpus as well as the shifting role of the female character in his works. See Kawakami, *Patrick Modiano*, p. 137.
[294] Max Silverman, 'Interconnected Histories: Holocaust and Empire in the Cultural Imaginary', *French Studies*, 62, 4 (2008), 417–428.
See also Morris, '"Avec Klarsfeld contre l'oubli"', p. 277 and Roderick Cooke, 'The Ethics of Citation in Patrick Modiano's *Dora Bruder* and Georges Perec's *W ou le souvenir d'enfance*', *Studies in 20th & 21st Century Literature*, 42, 2 (2018), 1–22.

histories invites further questioning of the extent to which it is possible to bear witness to the plurality of individual experience and memory.

William VanderWolk considers Modiano's returns to the Occupation to be the result of continual 'searching for something (memories, some historical truth) or for someone'.[295] In a subsequent study with Martine Guyot-Bender, he examines the intersections of memory, history and fiction in order to tease out the complex implications of such unresolved searching.[296] Modiano's narrative structures, repetitive themes, ambiguity and inconclusiveness reference the ways in which the workings of memory are reflected in the textual structure of works in Modiano's *oeuvre*, as well as in relation to themes of history and time.[297] Baptiste Roux's study on '*figures de l'Occupation*' – in which he analyses the implications of both historical context as well as different narrative devices in Modiano's works – invites reflection on the potential critical agency of literature in articulations of France's traumatic past.[298]

Almost all of Modiano's works are written in the first person[299] and *DB* continues with this mode of narration, building upon previous discussions of the themes of history, identity and memory in Modiano's corpus, whilst bringing in the

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[295] William Vanderwolk, *Rewriting the Past: Memory, History and Narration in the Novels of Patrick Modiano* (Amsterdam: Rodopi, 1997), p. 1.
See also Paul Raymond Côté, 'Aux Rives de Léthémnémosyne et la quête des origins chez Patrick Modiano', *Symposium* (1991), 315–328.
– – 'Ellipse et Réduplication: l'Obsession du vide chez Patrick Modiano', *Romantic Review*, 85 (1994), 143–156.
– – and Constantina Mitchell, *Shaping the Novel: Textual Interplay in the Fiction of Malraux, Hebert and Modiano* (New York: Berghahn Books, 1996).
[296] Martine Guyot-Bender, and William VanderWolk, eds., *Paradigms of Memory: The Occupation and Other Hi/stories in the Novels of Patrick Modiano* (New York: Peter Lang, 1998).
[297] *Paradigms of Memory: The Occupation and Other Hi/stories in the Novels of Patrick Modiano*, ed. by Martine Guyot-Bender and William VanderWolk (New York: Peter Lang, 1998).
See also Lourdes Carriedo, 'Écriture, mémoire et structure d'horizon chez Patrick Modiano', 23, 4 (2012) *French Cultural Studies,* 341–349.
Bertrand Westphal 'Pandore et les Danaïdes: Histoire et Temps chez Patrick Modiano', *Francofonia*, 26 (1994), 103–112.
[298] Baptiste Roux, *Figures de l'Occupation dans l'œuvre de Patrick Modiano* (Paris: Harmattan, 1999).
[299] With the exception of *Une Jeunesse* (Paris: Gallimard, 1981).

relatively new focus of identity and memory in relation to the female protagonist.[300] The narrator of *DB* occupies what Kawakami argues is a self-effacing position as 'witness, as researcher, as recorder' with a 'degré zero' narration where the narrator is 'discreetly identity-less, occupying the space or world of the narrator but not filling it'.[301] There is a tendency in scholarship to attempt to categorise *DB* within a range of genres from Serge Doubrovsky's neologism *autofiction*[302] to second-generation Holocaust literature[303] to consideration of the text as a postmemorial or even a prememorial narrative, as will be discussed below.[304] Such is the unique nature of Modiano's novels that they are considered by Kawakami to form a subgenre of their own, the 'Modiano Novel'.[305] However, Kawakami states emphatically that *DB* should be considered differently; it is a text which, unlike many of Modiano's other works, 'is not a novel' but is a text which demonstrates a marked shift in Modiano's use of the

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[300] The narrator of Modiano's works is usually male, although Modiano has recently turned his focus towards women in his works, with texts such as *Voyage de noces*; *Les Inconnues* (Paris: Gallimard, 1999); *La Petite Bijou* (Paris: Gallimard, 2001); *Dans le café de la jeunesse perdue* (Paris: Gallimard, 2007) and, of course, *DB*.
[301] Kawakami, *Patrick Modiano*, pp. 10–24.
[302] Thierry Laurent, *L'oeuvre de Patrick Modiano: une autofiction* (Lyon: Presses Universitaires de Lyon, 1997); Dervila Cooke, *Present Pasts: Patrick Modiano's (Auto)Biographical Fictions* (New York: Rodopi, 2005); Alex Hughes, 'Recycling and Repetition in Recent French "Autofiction": Marc Weitzmann's Doubrovskian Borrowings', *The Modern Language Review,* 97, 3 (2002), 566–576; Carriedo, 'Écriture, mémoire et structure d'horizon chez Patrick Modiano'; Serge Doubrovsky, 'Autobiographie/ Vérité/ Psychanalyse', *L'Esprit Créateur,* 20, 3 (1980), 87–97 (p. 90).
[303] McGlothlin, *Second-Generation Holocaust Literature.*
[304] See McGlothlin, *Second-Generation Holocaust Literature* and Judith Greenberg, 'Trauma and Transmission: Echoes of the Missing Past in *Dora Bruder*', *Studies in 20th and 21st Century Literature,* 31 (2007), 351–377.
McGlothlin's study forms part of a *Studies in 20th & 21st Century Literature* special issue (Volume 31, Issue 2) which focuses specifically on *DB*, expanding the field of enquiry around the work.
Articles in the special issue range from discussions of Modiano's writings in relation to the notion of the *long durée* (Susan Weiner, 'Dora Bruder and the *longue durée*', *Studies in 20th and 21st Century Literature*, 31, 2 (2007), 403–414), as well as to Modiano's relationship with history in *Dora Bruder* (Lynn Higgins, 'Fugue States: Modiano Romancier', *Studies in 20th and 21st Century Literature*, 31, 2 (2007), 450–465), to his father (Susan Suleiman, '"Oneself as Another": Identification and Mourning in Patrick Modiano's *Dora Bruder*', *Studies in 20th and 21st Century Literature*, 31, 2 (2007), 325–350), immigration in his works, and comparison with W.G. Sebald's *Austerlitz* (2000) which highlights the use of video/recordings as a form of testimonial account which in turn feed into discussion of literary genre and both Modiano and Sebald's liminal positions in a web of autobiography, novel, autofiction and essay (Green, 'People Who Leave No Trace, 434–49).
[305] See Chapter Six of Kawakami, *A Self-Conscious Art*, pp. 111–137.

biographical in his works.[306] Indeed, the narrator's quest to uncover traces of Dora's past becomes an immediate and central preoccupation in the narrative.

Modiano's reliance on print and visual media throughout the text has been examined in relation to such categorisations of genre. Annelies Nordholt considers the ethical imperative of passing photographs through the filter of the narrator's subjectivity, exploring the effects of this on the relationship between the photograph and literature.[307] Jennifer Howell also flags Modiano's reliance on 'visual elements' – particularly photography and maps[308] – but uses her observations to classify the text differently, suggesting that 'Dora Bruder would be more aptly classified as an instance of second-generation Holocaust ekphrasis', rather than an *autofiction*.[309] For Howell, Modiano favours 'topography over photography',[310] suggesting *DB* to be more of an 'adapted postmemorial narrative, one whose nucleus is geographic rather than photographic'.[311] Howell's contention that Modiano's focus on the topographical as paramount to photography suggests the notion of retracing to allow for some kind of transmission of memory, as well as raises interesting questions as to the potential for such a shift to be responding to broader developments in France's global position during the 1990s.

Johnnie Gratton's *para*- and *pre*-memories supplement Hirsch's 'postmemory' through the identification of surreal sensations or intuition about a trauma never

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[306] Kawakami, *Patrick Modiano*, p. 123. This change, Kawakami explains, evidences for Modiano 'a shift in priority from fiction to *témoignage*' (p.123).
[307] Annelies Schulte Nordholt, 'Photographie et image en prose dans *Dora Bruder* de Patrick Modiano', *Neophilologus*, 96, 4 (2012), 523–540 (p. 538).
[308] Howell uses Joana Kilmartin's Engish translation of *DB* which features maps and photographs. *Dora Bruder*, trans. by Kilmartin.
[309] Jennifer Howell, 'In Defiance of Genre: The Language of Patrick Modiano's *Dora Bruder* project', *Journal of European Studies*, 40, 1 (2010), 59–72 (p. 59).
[310] Howell, 'In Defiance of Genre', p. 65.
[311] Howell, 'In Defiance of Genre', p. 65.

directly experienced and one which may precede birth.[312] According to Gratton, both 'prememory' and 'postmemory' engender attempts at bearing witness to trauma, to belatedly take cognizance of it:

> I think that it is clear that both postmemory and prememory are motivated by a strong testimonial urge that is itself fired by a sense of guilt on the part of the latecomer, and this by very virtue of his or her historical belatedness.[313]

If *DB* is symptomatic of the need to assuage a sense of guilt in Modiano as belated proxy witness to Dora's traumatic experience, then the text's return to multiple pasts is both precipitated by the belatedness of the temporal remove and also functions as a response to the text's conditions of production. This sense of guilt can be figured as a symptom of trauma which can be identified through Modiano's reconstruction of print media and photographs, as well as his retracing of Dora's footsteps. If *DB* is a testimony to the everyday absence of witness, to the untold stories of those who are lost, Modiano's project is thus one of 'reconstructing the missing individual (who [...] functions as a metonymy for the erasure of whole populations)'[314] and also one which responds to its time of writing *through* this reconstruction, through the provision of 'lost footage'. Indeed, despite Modiano's precise topographical details and fragmented anecdotes, the narrator remains at a double remove; it is the quest of an identity-less narrator in search of an unknown and unknowable traumatic experience.

Claire Peters argues that the topographical references in *DB* allow for the identification of traces of memory and go some way towards recovering some of the

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[312] Johnnie Gratton, 'Postmemory, Prememory, Paramemory: The Writing of Patrick Modiano', *French Studies*, 59, (2005), 39–45.
[313] Gratton, 'Postmemory, Prememory, Paramemory', p. 44.
[314] McGlothlin, *Second-Generation Holocaust Literature*, p. 125.

narrator's unknowns.[315] Examining Modiano's treatment of the Parisian cityscape, Peters argues that Paris becomes symbolic of the workings of the state, the city boundaries, as well as the erasure of parts of the city, mirroring the distinct institutional boundaries and constructed state-sanctioned narratives which permeate Modiano's memorial project. Supplementing such a configuration of erasure and reconstruction, this chapter focuses on the ways in which Modiano's writing contravenes intended silencing and government censorship. Instances of 'lost footage' which often refer to different locations around the city bring traumatic symptoms of guilt, responsibility and co-implication to light and reveal belated traces of repressed trauma. Modiano's composite structure of different media and topographical references will be argued to illustrate the (im)possibilities of erasing the past. Whilst McGlothlin describes the narrator's collection of 'evidence'[316] (which this thesis argues forms Modiano's invented and reconstructed 'lost footage') as 'the meagre collection of unconnected and often irrelevant facts',[317] this retroactive constructive process, which evolves in response to processes of erasure, reveals a point of intersection between past and present, the effects of one recalling the other.

Judith Greenberg explores 'how the narrator's generation is represented in *DB* and how it inherits the traumas of the Occupation whilst being unable to grasp or know the past which haunts it'.[318] Indeed, on the publication of *La Petite Bijou* in 2001,

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[315] Claire Peters, 'Le Paris de la mémoire: Traces of the Holocaust and the Algerian War in the City of Light' (unpublished doctoral thesis, University of Birmingham, 2013). In her thesis, Peters discusses configurations of identity and memory through the representation of Paris in instances of literature and film about the Holocaust and the Algerian War. Her analyses of works by Didier Daeninckx, François Maspero, Patrick Modiano, Leïla Sebbar and Michel Haneke reveal what Peters terms a 'shared lexicon of urban space' (cited from Peters' abstract) which offers a new perspective on the notion of palimpsestic memory.

[316] Like Jennifer Howell, McGlothlin works with the English translation of *DB* and so refers to maps printed at the beginning of the text which are not featured in the original Gallimard 1997 edition and subsequent reprint.

[317] McGlothlin, *Second-Generation Holocaust Literature*, pp. 133–134.

[318] Greenberg, 'Trauma and Transmission'.

Modiano explained the haunting feeling that his works feed into one central narrative: 'j'ai l'impression depuis plus de trente ans d'écrire le même livre – c'est-à-dire que les vingt livres publiés séparément ne forment, en fait, qu'un seul livre'.[319] This sentiment is further explored by Simon Kemp who argues that Modiano's inconclusive endings signal broader problems bound up with attempts at representing the Occupation.[320] In relation to symptomologies of trauma, such inconclusiveness allows for a reading of the narrative in terms of its, necessarily incomplete and disjointed, inter-relations with symptoms of responsibility, guilt and shame. The Freudian return of the repressed resonates across different temporalities and geographical sites, highlighting not only the ways in which present-day processes might precipitate such returns but also revealing the inter-relations of different forms of 'lost footage' in the task of bearing witness to these returns.

Juliette Dickstein argues that Modiano's obsessive attempts to return to the Occupation can be termed a 'compulsion':

> Modiano's apparent obsession with recollecting the Occupation is similar to the way trauma victims compulsively recall their violently disturbing experiences and that, consequently, Modiano's compulsion to repeat, which manifests itself in his writing, can be viewed with a Freudian/psychoanalytic context.[321]

Whilst Dickstein highlights the possibility for this authorial imperative, this chapter will explore the ways in which traumatic symptoms of guilt, shame and responsibility might manifest within the text itself. This chapter does not attempt to suggest that

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[319] 'Rencontre avec Patrick Modiano à l'occasion de la parution de *La Petite Bijou*' (2001), <http://www.gallimard.fr/catalog/entretiens/01040392.htm> [accessed 26/09/16].
[320] Simon Kemp, *French Fiction into the Twenty-First Century: The Return to the Story* (Cardiff: University of Wales Press, 2010), p. 131–135. His chapter on Modiano is titled 'Patrick Modiano and the Problem of Endings'.
[321] Juliette Dickstein, 'Inventing French Jewish Memory: The Legacy of the Occupation in the Works of Patrick Modiano: 1968-1988', in *Paradigms of Memory*, ed. by Guyot-Bender and VanderWolk, pp. 145–164 (pp. 145–146).

Modiano's narrator is suffering from any kind of medically-diagnosed compulsion, but rather examines the ways in which narrative instances of 'lost footage' can be figured in terms of a symptomology which illustrates an imperative to bear witness to a past which can never be comprehended or fully known. Rather than avoidance of external reminders (people, places, conversations, activities, objects and situations, to reference the criteria provided by DSM-5 for symptoms of 'avoidance' in relation to traumatic experiences),[322] these reminders become precipitative tropes within the text, markers which guide the reader through the narrator's investigation. The use of such criteria is not intended to reductively classify Dora's trauma, but to draw attention to the homogenising dominant discourses of late capitalism which shape the narrator's search.

If the narrator is compelled to reconstruct or reinvent Dora's final weeks, it must be read as an to attempt to bear witness to the unknowns of her existence. When, in 2014, Modiano was awarded the Nobel Prize, it was for the way in which 'il a évoqué les destinées humaines les plus insaisissables et dévoilé le monde de l'Occupation'.[323] If the Nobel Committee's recommendation is to be read as a claim that it is possible to express the inexpressible, it raises important questions about the extent to which literature can retrieve or recuperate the past. It will be argued that Modiano's narrative self-consciously doubts the potential for this in literature; it draws attention to its own limitations. Examining *DB* reveals how the author responds to these limitations and navigates multiple 'lost' pasts which evade description. To attempt to unveil traumatic experiences evokes the notion of 'lost footage' as an

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[322] *Diagnostic and Statistical Manual*, p. 271.
[323] Nobel Prize for Literature 2014 citation, <http://www.lemonde.fr/livres/article/2014/10/09/le-prix-nobel-de-litterature-a-patrick-modiano_4503598_3260.html#Zce4mbRpb8hSGR6u.99> [accessed 29/06/16].
In recognition of Modiano's Nobel Prize the *Society for French Studies* recently made several articles in the *Studies in 20th and 21st Century Literature* special issue on Modiano free to access.

attempt to reveal, or to uncover, through writing, the unknowable, the *insaisissable*. For Morris, *DB* is a knowingly post-*mode rétro* text, a text which returns to reflect on the past.[324] The *insaisissable*, then, comes into relation with the *indicible*, the way in which traumatic experiences often remain perpetually ineffable and indefinable in writing.[325] To claim that Modiano might, somehow, be able to say the unsayable, to express the inexpressible, as the Nobel Committee appears to suggest, would be implying the impossible. Rather, what will be argued in this chapter is that, whilst Modiano's narrator does not succeed in articulating Dora's trauma, he nevertheless attempts to bear witness to it. The narrator's task of reconstruction echoes Modiano's blurring of the real and the invented. In the absence of knowledge, the narrator must turn towards imaginings, the supplementing of Dora's existence, which inevitably bring the narrator's contemporary lived experience into relation with Dora's trauma and responds to it in light of this. In this way it can be seen to reflect the way in which the text is perhaps as much about the narrator's personal quest to discover Dora's past as it is about Dora's untold story.

PRINT MEDIA AND THE *FAIT DIVERS*: 'LOST FOOTAGE' IN THE EVERYDAY

As mentioned in the brief synopsis of the text in the introductory section of this chapter, the potential for *DB* to be examined as a work containing 'lost footage' is established from the very first page when the narrator reproduces the real *avis de recherche* placed in

[324] This viewpoint is in opposition with Alan Morris' argument in his chapter in *Collaboration and Resistance Reviewed*. See the introduction to this thesis, p. 14.
[325] See Boyle, *Consuming Autobiographies*, p. 69. Here she outlines Perec's discussion of the *indicible*.

the *fait divers* section of the 1941 *Paris Soir* which, at the time of writing this thesis, can be found in the digital repository of the *Bibliothèque Nationale de France*:[326]

> Il y a huit ans, dans un vieux journal, *Paris-Soir*, qui datait du 31 décembre 1941, je suis tombé à la page trois sur une rubrique : "D'hier à aujourd'hui". Au bas de celle-ci, j'ai lu :
>
> "PARIS
>
> On recherche une jeune fille, Dora Bruder, 15 ans, 1m55, visage ovale, yeux gris-marron, manteau sport gris, pull-over Bordeaux, jupe et chapeau bleu marine, chaussures sport marron. Adresser toutes indications à M. et Mme Bruder, 41 boulevard Ornano, Paris" (1997: 9; 1999: 7).

The discovery of this advertisement is the precipitative moment of a series of returns – both temporal and spatial– the newspaper column heading, 'd'hier à aujourd'hui', bringing the past into the present, an echo of the repeated returns of trauma. The narrator's fascination with Dora's story is not the result of familial connection or of any other form of personal association: 'je n'avais aucun lien de parenté avec cette personne' (1997: 18; 1999: 16). Rather, in the text, it is by authorially-engineered 'chance' that the narrator comes across the advertisement. The narrator's subsequent obsession with Dora's life supports Hirsch's argument that, 'even when it is an adopted memory of unrelated but "affiliated" generations', the memories are frequently 'accompanied by strong emotional if not traumatic ties to the past'.[327] The discovery of the advertisement can be understood to permit the narrator's recognition of Dora's trauma from his temporally-removed, yet nevertheless co-implicated generational position and raises questions as to the implications of such a remove on the traumatic symptoms which emerge.

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[326] 'Avis de recherche de Dora Bruder', *Paris Soir*, 31 December 1941, <http://gallica.bnf.fr/ark:/12148/bpt6k7643031f.r=paris%20soir1941decembreDora%20Bruder%201941%20decembre%20Dora%20Bruder?rk=21459;2> [accessed 08/05/17], p. 7.
[327] Gerd Bayer, 'After Postmemory: Holocaust Cinema and the Third Generation', *Shofar*, 28, 4 (2010), 116–132 (p. 116). Bayer references Hirsch, 'The Generation of Postmemory'.

The *avis de recherche* becomes implicated as a kind of bridge between the narrator's present and Dora's lived experience, 'compelling enough to encompass a larger collective in an organic web of transmission'.[328] Whilst not the memory-perpetuating photographic image which links private, individual memory with belated collective interest as in Hirsch's analysis, the *petite annonce* triggers another kind of transference through a different medium. For an unknown reason it captures the interest of the narrator to an extent sufficient to set in motion a series of visits to archives, wanderings around the capital and hypothetical musings, symptomatic of a belated sense of responsibility to shed light on Dora's trauma. The narrator initially recognises Dora's parents' address from his childhood visits to the Saint-Ouen flea market with his mother, then again from a sunny Sunday afternoon in May 1958, and again as he recalls waiting for a girlfriend in 1965 (1997: 9–10; 1999: 7–8). It is the entry of Dora's story into what can be described as the narrator's lived experience which foregrounds the narrative which follows. If, as Silverman argues, 'the banal surface of Parisian everyday life in the present opens up to reveal a series of intersections between personal and collective trajectories and between memory, history and imagination',[329] examination of instances of 'lost footage' might function to elucidate such intersections.

The narrator's precision in recalling the newspaper, *Paris-Soir*, as well as choosing to include the address of Dora's parents references a particular temporality, Paris of 1941, and the *petite annonce* places the search for Dora Bruder at the centre of a nexus of questions surrounding censorship and the status of different media in 1941, raising questions as to the role of 'real' footage as appropriated for the purposes of literature. This blurring of fact and fiction embodies what Kawakami terms *deixis*, or

[328] Hirsch, 'The Generation of Postmemory', p. 115.
[329] Silverman, 'Interconnected histories', p. 424.

'pointing to', the way in which 'the text *points* to specific references in a real past, the real past of the Occupation'.[330] Kawakami notes the way in which this *deixis* is dependent on the reader's recognition of geographical locations and culturally-specific media, thus conferring a responsibility on the part of the reader to decipher what is factual detail and what constitutes invented material.[331] Such ambiguity, Kawakami goes on to explain, 'the deviousness of including such referential facts within what appears to be a fictional narrative[,] is enhanced by the presence of *false* facts alongside the real'.[332] Such uncertainty projects a sense of anxiety onto the reader: the elision of certainty paradoxically highlights both the text's potential fictionality, but also, to some extent, potentially authenticates the text as factual, as invented information is not clearly differentiated.

It would seem that Modiano's recourse to topographical precision as well as to culturally-specific references functions as a way of gesturing towards a 'real' past, but also demonstrates the way in which 'lost footage' can productively blur the relationship between that believed to be 'real' and that which is invented or imaginary, as memory itself does:

> Modiano's texts may not attempt to represent, but the unreal atmosphere which pervades these texts does not impede them from *referring* to specific historical facts. The proliferation of proper names creates an overall effect of unreality: but these same proper names, when recognized by the reader, function as points of reference in the historical reality of the Occupation.[333]

Rather than functioning as stable points of reference in what is essentially a field of unknowns, topographical details convey, 'a general impression of unreality,

[330] Kawakami, *Patrick Modiano*, p. 83.
[331] Kawakami, *Patrick Modiano,* p. 83.
[332] Kawakami, *Patrick Modiano,* p. 83.
[333] Kawakami, *A Self-conscious Art*, p. 82.

hallucinatory or otherwise'.[334] To draw on DSM-5 diagnostic criteria, the repeated returns of what the narrator positions as markers of Dora's existence are experienced with an almost 'hallucinatory quality',[335] the juxtaposition of geographical detail with the unknown traumas of Dora and her family signalling the impossibility of ever fully comprehending traumatic experience and undermining any belief that such experience can somehow be compressed into tangible meaning.

For the narrator, 'cette précision topographique contraste avec ce que l'on ignorera pour toujours de leur vie – ce blanc, ce bloc d'inconnu et de silence' (1997: 29; 1999: 28). These gaps and blanks, the silence surrounding Dora's trauma, evoke the notion of the *indicible*, the unspeakable and the unsayable.[336] Trauma exceeds language, it constitutes the disruption to the signifying chain, those experiences remaining inaccessible, lost. Yet 'lost' does not imply erased. Rather it points to its absence or repression, the way in which it is undocumented; the way in which what is lost has not yet been found. It points to the *indic[e]*-ible, to the hint or the trace,[337] to the moments in a repressed past which return in the present. What may be unsayable, the trauma which evades comprehension and definition, returns, ever partially and contingently. It is the acknowledgement of what is unknown, absent and forgotten which, paradoxically, constitutes its presence. The *indice* is a gesture towards a point of reference, a moment of recognition, a symptom of the ungraspable traumatic moment. The symptom is thus a belated manifestation of traumatic 'affect', its presence paradoxically drawing attention to what cannot be expressed, what is absent.

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[334] Kawakami, *Patrick Modiano*, p. 83.
[335] *Diagnostic and Statistical Manual*, p. 104.
[336] See Chapter One, pp. 72–73.
[337] See Chapter One, pp. 73–74.

CONTEMPORARY SYMPTOMS: TOPOGRAPHICAL TRACES IN THE EVOLVING CITY

VanderWolk suggests that, throughout Modiano's corpus, the narrator's searching functions as a form of 'obsessional ride': 'for Modiano's narrators, what has been repressed is a memory that precedes their birth and yet it becomes an obsessional ride through an historical nightmare'.[338] The narration jumps across time periods in a belated process of discovery and focuses on precise topographical details and memories of Paris which have since altered or which have now been destroyed. The narrator's comparisons between Dora's Paris and the Paris of his own youth twenty years later function as a way of relating to the trauma, intersecting with but exceeding LaCapra's notion of 'empathic unsettlement' which involves 'a kind of virtual experience through which one puts oneself in the other's position while recognizing the difference of that position and hence not taking the other's place'.[339] The narrator does not attempt to re-live Dora's unknown trauma, but rather re-traces aspects of it. Whilst LaCapra argues empathic unsettlement to be a post-traumatic response which risks the association of 'victimhood' in the secondary witness, the way in which the narrator establishes connections between his lived experience and Dora's can be viewed as a reformulation of the unknown in the context of contemporary everyday experience:[340]

> Je ne connaissais pas l'existence de Dora Bruder. Peut-être – mais j'en suis sûr – s'est-elle promenée là, dans cette zone qui m'évoque les rendez-vous d'amour secrets, les pauvres bonheurs perdus. Il flottait encore par ici des souvenirs de champagne, les rues s'appelaient : allée du Puits, allée du Métro, allée des Peupliers, impasse des Chiens. (1997: 36, 1999: 35)

[338] VanderWolk, *Rewriting the Past*, p. 127.
[339] Dominick LaCapra, 'Trauma, Absence, Loss', p. 722.
[340] LaCapra, 'Trauma, Absence, Loss', p. 699.

'The absence of the Holocaust in contemporary European life', as McGlothlin argues, references censorship and erasure, exemplified through the narrator's evocation of a nostalgic landscape of secret meetings with bygone lovers referenced against the backdrop of occupied Paris.[341] The narrator is struck with a feeling of emptiness – symptomatic of the absence of recognition of the persecution of the Jews in present-day Paris – as he realises that much of Paris has changed since the end of the war: 'je me souviens que pour la première fois, j'avais ressenti le vide que l'on éprouve devant ce qui a été détruit, rasé net' (1997: 36; 1999: 35). As McGlothlin writes, 'the narrator [...] interprets what otherwise might be considered the fairly organic (if bureaucratically planned) process of urban decay and renewal as a sinister design to obliterate the sites of Jewish pre-war existence and thus to cover up French participation in the genocide of the Jews'.[342] Intersecting with what Ross describes in relation to French modernization as a 'lived relationship with cleanliness', an attempt to 'rid the nation of the traces of German Occupation', Modiano's depiction of the reconstruction of the narrator's landscape foregrounds a lexicon of obliteration and demolition which connotes a form of wiping clean, 'rasé net', as an attempt to conceal or to erase the past.[343]

The destruction of urban areas which were predominantly inhabited by Jewish populations can be read as a metaphor for the attempted mitigation of contemporary symptoms of guilt and responsibility, of resulting 'persistent negative emotional state[s]'.[344] Paradoxically, however, in Freudian terms, the return of the repressed in this text is echoed through such processes of urban deconstruction and reconstruction. The narrator's visit to the *quartier* surrounding 'la rue des Jardins-Saint-Paul' at once

[341] McGlothlin, *Second-Generation Holocaust Literature*, p. 33.
[342] McGlothlin, *Second-Generation Holocaust Literature*, p. 132.
[343] Ross, *Fast Cars, Clean Bodies,* pp. 73–4.
[344] *Diagnostic and Statistical Manual*, p. 272.

references the processes of urban renewal and post-war development which saw the resurfacing of a large quadrant of Paris whilst simultaneously gesturing towards an altogether different form of resurfacing: 'la plupart des immeubles du quartier avaient été détruites après la guerre, d'une manière méthodique, selon une décision administrative. Et l'on avait même donné un nom et un chiffre à cette zone, qu'il fallait raser : l'ilot 16' (1997: 138; 1999: 134–5). The cycle of methodical destruction and reconstruction of parts of the city recalls the methodical round-ups and exterminations of the Holocaust and so the *quartier*, the physical landscape of the Parisian everyday, reveals its enduring relation to its past.

Whilst not 'lost footage', the narrator's provision of topographical 'bearings' as he journeys through Paris, both temporally and spatially, is bound up with similar tensions surrounding textual reconstruction as it constitutes the reconstruction of geographical locations. The narrator provides a kind of 'prose picture' (to borrow Hirsch's term which she uses in reference to ekphrastic descriptions of photographs)[345] of these locations which contrasts with symptoms of detachment from the past generated by the contemporary drive to cover over spaces which recall, however obliquely, France's complicity in the Vichy regime and the Holocaust. In addition to more conventional understandings of the term 'footage' which point towards representations (invented or otherwise) of different materials, the notion of 'footfall' might therefore also be considered a means of reconstruction by metaphorically standing as a mode of re-experiencing; the narrator's footfall precipitating traumatic returns. As the narrator affirms:

> Il faut longtemps pour que resurgisse à la lumière ce qui a été effacé […]. Depuis, le Paris où j'ai tenté de retrouver sa trace est demeuré aussi désert et silencieux que ce jour-là. Je marche à travers les rues vides. (1997: 15 ; 1999: 13)

[345] Hirsch, *Family Frames*, p. 8.

The oxymoronic juxtaposition of 'resurgisse' and 'effacé' implies not only a collective attempt to forget or even to knowingly ignore the events of the Occupation in France, to elide or erase responsibility, but also the impossibility of this expurgation. Indeed, the narrator explains that he cannot help but feel, 'de *sentir* un écho de sa présence dans certains quartiers' (1997: 146; 1999: 144, added emphasis). Despite her ostensible absence, contingent markers of her presence, traces, to evoke Derrida's term, remain.[346] Whilst not a literal presence, the echo of Dora's presence constitutes a disturbance, precipitated by something from outside the signifying chain; it is an interesting analogy for the way in which traumatic symptoms can be felt or experienced belatedly. The narrator's attempts to uncover 'traces' of Dora's life stand metaphorically for the way in which leftovers of the Occupation remain long after the initial trauma. Modiano's use of the verb 'sentir' suggests that Dora's past can be recognised by the temporally-removed narrator, a return in the 'post-era' to an unknowable original event precipitated by the very conditions of daily existence which seek to silence and oppress.[347]

EVERYDAY TRAUMA, FOOTFALL AND THE RETURN OF THE REPRESSED

The Paris of the late 1980s depicted in *DB* can be read as the site for the generation of traumatic symptoms born out of their socio-economic context; the crowds of the Parisian rush hour, 'l'heure des embouteillages' (1997: 15; 1999: 13), exemplify what could be classed as the everyday traumatic-symptom-producing effects of post-war

[346] Chapter One, pp. 72–73.
[347] See Chapter One, pp. 52–53.

development and modernization.The crowds gathering at 'les bouches de métro' at the beginning and end of the working day now fill the space which was once the site of arrests and round-ups. A different kind of trauma is revealed, the everyday insidious trauma implied in Pierre Béarns' slogan 'métro-boulot-dodo', the incessant late-capitalist chain of production and consumption which fuels an insatiable lack and desire in its subjects.[348] Contemporary everyday traumas such as this might therefore precipitate a return of the repressed across temporalities:

> J'ai l'impression d'être tout seul à faire le lien entre le Paris de ce temps-là et celui d'aujourd'hui, le seul à me souvenir de tous ces détails. Par moments, le lien s'amenuise et risque de se rompre, d'autres soirs la ville d'hier m'apparaît en reflets furtifs derrière celle d'aujourd'hui. (1997: 51–2; 1999: 50–1)

Questions surrounding second-generation postmemory are reflected in the visual changes to the Parisian cityscape. The notion of 'reflets furtifs' suggests that past traumas are hidden amongst contemporary everyday processes which themselves produce distinct traumatic responses. The narrator's impression that he is alone in drawing connections between Dora's Paris and the Paris of the 1980s brings the past into relation with the present. Moreover, the feeling that any connection to the past risks being lost through dissociation or avoidance destabilizes Rousso's paradigmatic model which diagnoses 'des crises du souvenir'[349] through implicit references not to forgetting, but to the inevitable detachment of subsequent generations from Dora's Paris as a product of urban regeneration and also the palimpsestic, to recall Silverman's palimpsestic memory, superimposition of subsequent traumas.[350]

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[348] Pierre Béarn and Christian Denis, *Métro, boulot, dodo: entretiens avec Christian Denis* (Paris: Le Dé bleu, 1996).
[349] Rousso, *Le Syndrome de Vichy*, p. 29.
[350] Rousso, *Le Syndrome de Vichy*, p. 41.

Bureaucratic and security processes to gain access to official records on 'un vendredi après-midi de février 1996' (1997:15; 1999: 17) recall the systemic destruction of the Final Solution:

> Au bout d'un vestibule, le règlement exigeait que l'on sorte tous les objets en métal qui étaient dans vos poches. Je n'avais sur moi qu'un trousseau de clés. Je devais le poser sur une sorte de tapis roulant et le récupérer de l'autre cote d'une vitre, mais sur le moment je n'ai rien compris à cette manœuvre. A cause de mon hésitation, je me suis fait un peu rabrouer par un autre planton. Était-ce un gendarme ? Un policier ? Fallait-il aussi que je lui donne, comme à l'entrée d'une prison, mes lacets, ma ceinture, mon portefeuille ? (1997: 18–19; 1999: 16–17)

What is a routine security process appears to generate anxiety for the narrator. The confiscation, and subsequent returning of the narrator's items functions as a grim subversion of the way in which items were confiscated upon entry into the camps and how Dora's items would never have been returned. The narrator's Paris can therefore be understood not only as a geographical location – a space which can be occupied physically by buildings – but can also be considered as the metaphorical location of a composite structure of belated returns. The return of the repressed comes to bear through a contemporary surveillance culture which simultaneously produces anxiety in the narrator and evokes the censorship of the Holocaust and the later state control of information surrounding the Algerian War. Indeed, this condition of or process in the narrator's everyday recalls not only the collective fascination with France's past discussed in Chapter One in terms of *la mode rétro* and the 'return to history'[351] but also a state interest in the activities of its people, both within and outside *l'Hexagon*.

The narrator states that certain sections of *DB* were written in the autumn of 1996: 'j'ai écrit ses pages en novembre 1996' (1997: 51; 1999: 50). This is perhaps a

[351] See Introduction, p. 15.

knowing nod towards Paul Touvier's conviction for crimes against humanity and complicity in the war crimes of the Occupation.[352] The narrator also references earlier unrest in Metropolitan France which was the result of the *coup d'état* in Algeria in 1958: 'à chaque Carrefour, des groupes des gardes mobiles, à cause des évènements d'Algérie' (1997: 10; 1999: 9). Through such references, Modiano alludes to France's fascination with its past in the late twentieth century. The repeated returns of trauma throughout the mid- to late twentieth century expressed in *DB* can be figured as forming part of a symptomology for trauma made up of multiple returns which come to bear on the text as an accumulation of responses to different traumatic events which can be seen to both diverge and intersect. The footfall of the narrator in a sense maps different returns of repressed trauma, the articulation of the physical changes to the Parisian cityscape signalling the impact of broader changes of post-war modernization and erasure of the past whilst also figuring symptoms of belated responsibility, through the invention of what might have been, with traces in the present day.

The narrator's recourse to wandering the streets in search of traces of Dora is often the result of difficulties navigating official processes for obtaining information. For example, when prevented from accessing Dora's birth certificate by a governmental administrator the narrator states: 'Un moment, j'ai pensé qu'il était l'une de ces sentinelles de l'oubli chargées de garder un secret honteux, d'interdire à ceux qui le voulaient de retrouver la moindre trace de l'existence de quelqu'un' (1997: 18; 1999: 16). The narrator's investigation is characterised by the 'trou' in what is uncovered, what is ever-incompletely re-*trou*-vé. This confers responsibility to the reader to uncover this 'secret honteux', pointing towards the unknown and also to the

[352] Joan Wolf describes Touvier as 'a former member of the Milice twice condemned to death in absentia, [who] had lived on the run, assisted by friends in the Church hierarchy, since 1946.' Joan Wolf, *Harnessing the Holocaust: The Politics of Memory in France* (California: Stanford University Press, 2004), p. 135.

co-implication of the administrator as a 'sentinelle de l'oubli', a guard of forgetting, whether knowingly or otherwise. Similarly, in an imagined scene at another point in the text, the narrator questions an office clerk's awareness of his complicity – and therefore by implication, French society's co-implication – in the deportation of Jews to concentration camps:

> Au moment de signer, ce fonctionnaire mesurait-il la portée de son geste ? Au fond, il ne s'agissait, pour lui, que d'une signature de routine et, d'ailleurs, l'endroit où était envoyée cette jeune fille était encore désigné par la Préfecture de police sous un vocable rassurant : "Hébergement. Centre de séjour surveillé". (1997: 117; 1999: 115)

The signature stands metonymically for an anti-Semitic political regime and ideological belief system imposed on an entire ethnic group. It is a form of 'lost footage', an imagined remainder or scar of trauma in the present. The narrator questions whether the official who signed the document was aware of the implications of signing his name and so implicit here is a deliberate drawing attention to writing as an active process, imbued with symptoms of complicity and responsibility, and to the enduring critical potential of literary practice. Modiano deliberately imagines knowing participation in this trauma of persecution, but also references the unwitting complicity of many French citizens further down the supply chain. The signature haunts the page and is symptomatic of the compulsion to repeat, exemplifying the double bind of recuperation and commodification the writer must navigate in reimagining and reconstructing the trauma at a remove. Through 'lost footage', Modiano reinvents the action which precipitates trauma, drawing attention to symptoms of co-implication and guilt from a belated perspective. Beyond the simple description of the act of signing a document to transport Dora to the ostensibly reassuring destination of a 'centre de séjour surveillé' (1997: 117; 1999: 115) is the implicit manifestation of co-implication with an ideological regime out of immediate control.

The narrator describes how many of the French police documents which concerned the arrests of Jews disappeared after the war, considered obsolete: 'sans doute détruisait-on, dans les commissariats, ce genre de documents à mesure qu'ils devenaient caducs' (1997: 78; 1999: 76). Beneath this rationale of administrative 'maintenance' is the deliberate gesturing towards the knowing attempt to erase the complicity of the French police and an evocation of the reader's responsibility in the present. The narrator later states how 'ceux-là même qui sont chargés de vous chercher et de vous retrouver établissent des fiches pour mieux vous faire disparaître ensuite – définitivement' (1997: 84; 1999: 82). Attempts to remove or conceal 'définitivement' and 'pour toujours' are paradoxically undercut by the ways in which trauma continues to return through Modiano's writing. The text illustrates such returns, the trauma resurfacing repeatedly on the page; it can never be fully discharged. Modiano draws attention to the impossibility of erasing definitively or permanently. The repetition of the second person plural 'vous' in reference to state institutions searching for those they wish to eradicate suggests Modiano to be directly appealing to his reader, his writing serving as a mode of, ever partially and contingently, bearing witness to the trauma of persecution and underlining the impossibility of complete erasure.

RECONSTRUCTING PARIS: PALIMPSESTIC RE-INSCRIPTION AND PHOTOGRAPHY AS *REPÈRE*

The narrator provides an almost documentary-like reconstruction of Paris through his attempts to retrace Dora's footsteps, reconstructing Dora's Paris of the 1940s through anecdotal fragments of personal testimony and imaginary scenarios. Intersecting with but exceeding what Michael Renov suggests is the case for documentary film, Modiano's descriptions of the real are inflected with the appropriation of their

necessarily constructed and imagined narration; they are moments where 'a presumably objective representation of the world encounters the necessity of creative invention'.[353] In *DB*, such modification is most clearly exemplified in the narrator's ekphrastic descriptions of photographs. Whilst Valeria Sperti argues that the narrator's descriptions of photographs become 'métonymique du passé absent auquel le narrateur ne peut plus avoir accès',[354] this analysis will argue that the ekphrastic photograph can be viewed more as a point of access, a *repère*, in the narrator's temporally-removed late twentieth-century everyday environment, a means of bearing witness through his fragmentary understanding. The interconnections he makes between Dora's Paris and his own everyday are supplemented by ekphrastic descriptions of photographs of the same sites as if to provide some kind of proof of what was there before. For example, the narrator's description of the razed *îlot 16* on the *rue des Jardins-Saint-Paul* is later supplemented by the description of photographs of the area:

> J'ai retrouvé des photos, l'une de la rue des Jardins-Saint-Paul, quand les maisons des numéros impairs existaient encore. Une autre photo d'immeubles à moitié détruits, à côté de l'église Saint-Gervais et autour de l'hôtel de Sens. […] Les façades étaient rectilignes, les fenêtres carrées, le béton de la couleur de l'amnésie. Les lampadaires projetaient une lumière froide. […] On avait tout anéanti pour construire une sorte de village suisse dont on ne pouvait plus mettre en doute la neutralité. (1997: 138; 1999: 135)

For the narrator, the grey concrete connotes a deliberate act of forgetting and brings the landscape of urbanisation and capitalist modernization – which 'presents itself as timeless because it dissolves beginning and end'[355] – into relation with the past, oxymoronically highlighting how nothing is as neutral as it might appear on the

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[353] *Theorizing Documentary*, ed. by Michael Renov (London: Routledge, 2012), p. 2.
[354] Valeria Sperti, 'L'ekphrasis photographique dans *Dora Bruder* de Patrick Modiano: entre magnétisme et réfraction', *Cahiers de Narratologie*, 23 (2012), 1–15 (p. 11).
[355] Ross, *Fast Cars, Clean Bodies*, p. 10.

surface. Modiano's reference to a kind of Swiss village can be read as a direct nod towards Switzerland's corrupt dealings with the Nazis during the Second World War and its function as a sort of repository for plundered capital. The narrator reveals, as Silverman argues, the way in which trauma becomes 'buried beneath the bland and normalized surface of postmodern everyday life'.[356] Whilst the cleansed grey concrete of the *quartier* does not explicitly recall France's post-war *épuration*, it marks an attempted whitewashing of collective responsibility which is conferred through the narrator's reconstruction and supplementation of the site through the medium of the photograph. If, as the narrator laments, there are no clues to help him uncover Dora's story which remains shrouded in darkness ('je n'ai trouvé aucun indice, aucun témoin qui aurait pu m'éclairer sur ses quatre mois d'absence qui restent pour nous un blanc de sa vie' (1997: 91; 1999: 89)), it is these *blancs*, the gaps of the *indicible*, which repeatedly return in his everyday which bear witness to this traumatic past. The grey concrete serves as a metaphor for the greyscale tones of the photograph, the familiar black and white of the newspaper print. However, it is the *blancs*, figured as the blank spaces on Modiano's page which evoke the blanks in memory, which are gestured towards through what is captured on the photographic film.

The photograph captures a moment in time which can then be re-appropriated by the narrator long after its original occurrence. The ekphrastic description of such media is thus a textual re-appropriation of a visual medium, it is a form of double exposure which encompasses both the visual medium and also, as Sarah Holland-Batt writes, 'the added layer of interpretation of artifice of the ekphrastic encounter'.[357] According to Hirsch in her discussion of unconscious optics, for Walter Benjamin,

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[356] Silverman, 'Interconnected Histories', p. 425.
[357] Sarah Holland-Batt, 'Ekphrasis, Photography, and Ethical Strategies of Witness: Poetic Responses to Emmett Till', *New Writing*, 15, 4 (2018), 466–477 (pp. 467–468).

'photography is too transparent, too mimetic an art that it disguises its own inability to represent'.[358] Hirsch continues, describing the way in which Benjamin critiques mimesis, contending that, 'by producing what appears to be a too straightforward or faithful reproduction of the photographed, the picture actually accentuates its own infidelity to a complicated and layered real'.[359] The photograph interferes with the original nature of the object, providing only a partial representation.

Whilst Benjamin discredits the photograph's representational potential, Barthes privileges the medium as a replication of the Real, arguing for the way in which the photograph faithfully reproduces what it captures.[360] For Hirsch, photographs 'enable us, in the present, not only to see and to touch that past but also to try to reanimate it by undoing the finality of the photographic "take"'.[361] The 'photographic take' implies a discrete moment in time, a complete and final action. Hirsch argues, however, that the photographic image invites reflection upon the broader experience conveyed by the picture, to go beyond the frame of the photograph to explore what is not captured. Paradoxically, then, the photograph functions as a medium which captures an ephemeral moment which in turn belies a multiplicity of meaning and significance.

To turn to the specific case of the ekphrastic photograph, and by extension any form of textually-reconstructed visual media at a remove, its representation would seem to deny mimesis through its reconfiguration as a borrowing or re-appropriation

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[358] Hirsch, *Family Frames*, p. 118.
Hirsch directs her readers to Walter Benjamin, 'The Work of Art in the Age of Mechanical Reproduction', in *Illuminations* (New York: Schocken, 1969), pp. 217–251.
[359] Hirsch, *Family Frames*, p. 118.
[360] In *La Chambre claire*, Barthes argues that 'elle [the photograph] répète mécaniquement'. Roland Barthes, *La Chambre claire: Note sur la photographie* (Paris: Seuil, 1980), p. 15.
See also Kawakami's chapter, 'Unreal Stories: The "effet d'irréel"' for a detailed consideration of mimesis in photography. Kawakami, *A Self-Conscious Art*, pp. 49–67.
[361] Hirsch, *Family Frames*, p. 115.

of an already representational medium.[362] This argument is supported by Kawakami's observation that Modiano 'does not seem to consider it [photography] as unmediated a record of reality as Barthes did'.[363] The ekphrastic representation of the photograph must therefore be read in terms of what can be seen as well as what may or may not have been deliberately placed beyond the confines of the photographic frame. When describing a real photograph of Dora that he has discovered, the narrator states that he is unable to say with certainty what Dora is wearing: 'la photo n'est pas assez nette pour s'en rendre compte' (1997: 93; 1999: 91).[364] The narrator is not able to establish anything more about Dora than is permitted by the rectangular surface of the photograph. The choice of the construction 'se rendre compte' further advances the argument for Modiano's doubt of photographic mimesis, reminding that any representation can only ever fleetingly point towards, rather than faithfully reproduce, ephemeral moments.

A further instance of photography is recalled through the narrator's childhood memories which are evoked at the beginning of the text when he discovers the *avis de recherche*. Such memories first recall the 1950s:

> En hiver, sur le trottoir de l'avenue, le long de la caserne Clignancourt, dans le flot des passants, se tenait, avec son appareil à trépied, le gros photographe au nez grumeleux et aux lunettes rondes qui proposait une "photo souvenir". L'été, il se postait sur les planches de Deauville, devant le bar du Soleil. Il y trouvait des clients. Mais là, porte de Clignancourt, les passants ne semblaient pas vouloir se faire photographier. (1997: 10; 1999: 8)

The narrative then moves to 1965 where the narrator adds a further anecdote: 'Déjà, à l'époque, le flot des passants du Dimanche, le long de la caserne, avait dû emporter

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[362] See Susan Sontag for more on the subjectivity of the photograph. Susan Sontag, *On Photography* (Harmondsworth: Penguin, 1979), p. 4.
[363] Kawakami, *A Self-Conscious Art*, p. 43.
[364] To return to the establishing pages of this chapter, this photograph would most likely have been provided by Klarsfeld.

le gros photographe, mais je ne suis jamais allé vérifier. À quoi avait-elle servi, cette caserne ? On m'avait dit qu'elle abritait des troupes coloniales' (1997: 10; 1999: 8). The 'photo souvenir' denotes a particularly staged photograph where those being photographed are captured in a process which attempts to imitate 'everyday life'. In a similar way to 'lost footage', the *photo souvenir* is a knowing travesty; it is a knowingly artificial and constructed representation.

The passive 'se faire photographier' posits the act of being photographed to be a submissive rather than active process, an artificially staged confirmation of presence. Such knowing artificiality suggests that there is something very strategic about 'lost footage'. For example, the photographer has positioned himself in front of the *caserne des Tourelles* which the narrator later discovers is where Dora was interned before being deported. It is this backdrop to the photographer's pictures, which will only be hinted at in the 'photo souvenir', which is of interest to the narrator. The *caserne*, through its staging in the 'photo souvenir' becomes the point of intersection of France's World War histories with its colonial past. Max Silverman argues that such 'sites' create 'clusters of meaning', the location of an 'imbrication of colonial and Holocaust detail'.[365] During the final years of his search, the narrator revisits the *caserne* only to find that the site has been enclosed by a high wall, obstructing the public's view and, as Silverman argues, obscuring the history of the site.[366] A sign forbids any form of photography or filming:

> Le boulevard était désert, ce dimanche-là, et perdu dans un silence si profond que j'entendais le bruissement des platanes. Un haut mur entoure l'ancienne caserne des Tourelles et cache les bâtiments de celle-ci. J'ai longé ce mur. Une plaque y est fixée sur laquelle j'ai lu :
>
> ZONE MILITAIRE
> DEFENSE DE FILMER

[365] Silverman, *Palimpsestic Memory*, p. 111–112.
[366] Silverman, *Palimpsestic Memory,* p. 111.

OU DE PHOTOGRAPHIER

> Je me suis dit que plus personne ne se souvenait de rien. Derrière le mur s'étendait un no man's land, une zone de vide et d'oubli. Les vieux bâtiments des Tourelles n'avaient pas été détruits comme le pensionnat de la rue de Picpus, mais cela revenait au même.
>
> Et pourtant, sous cette couche épaisse d'amnésie, on sentait bien quelque chose, de temps en temps, un écho lointain, étouffé, mais on aurait été incapable de dire quoi, précisément. C'était comme de se trouver au bord d'un champ magnétique, sans pendule pour en capter les ondes. Dans le doute et la mauvaise conscience, on avait affiché l'écriteau "Zone militaire. Défense de filmer ou de photographier". (1997: 131–2; 1999: 130–1)

The narrator considers the deliberate concealment of the barracks as being no less destructive than the post-war razing of buildings, an attempt to erase or to hide France's Holocaust legacy. The wall is a physical barrier between the narrator's Paris and the Paris of the Occupation, yet the old buildings arguably bear silent witness to the trauma which they previously housed. This textual representation is not a photograph, but stands in for a photograph or film which is being prohibited, the text subverting or contravening such interdiction.

The notice attached to the wall 'ZONE MILITAIRE | DEFENSE DE FILMER OU DE PHOTOGRAPHIER' to which the narrator makes reference twice – the repetition perhaps symptomatic of his imperative, however impossible, to bear witness – makes implicit reference to wartime propaganda and the dishonesties of the French police during the deportation of Jews in addition to recalling the site's broader military heritage.[367] The construction of the perimeter wall around the barracks reveals symptoms of guilt and a desire for avoidance and detachment brought into focus through the narrator's temporally-removed recognition of such attempted concealment. Whilst the histories of the building are ostensibly concealed, as

[367] In 2018, a plaque was unveiled at the *caserne* which is now the site of the *Direction Générale de la Sécurité Extérieure*.

Silverman argues, they are 'not obliterated and the task of writing will be to penetrate this "empty zone"'.[368] Despite the impossibility of entering the barracks, the narrator again draws attention to the belated effects of trauma in the present, depicting its returns through the notion of the barracks as a memorial to 'la mauvaise conscience'. Modiano offers belated recognition of complicity in war crimes, including those committed during the First World War, with reference to the area behind the wall acting as a 'no man's land' of trauma.

The prohibition of photography and filming which creates what the narrator calls 'cette couche épaisse d'amnésie' but which is undermined by the prose contrasts sharply with the narrator's earlier observations of a street photographer trying to persuade people to have their *photo souvenir* taken outside the barracks some years earlier. The 'photo souvenir' is now inflected as a wound site of trauma in the Parisian landscape, whereas before it was a banal sight in the street. Modiano's imagery of a magnetic field metaphorically signals the way in which trauma repeatedly returns through the inaccessible trace, impossible to pin down or define, 'étouffé' or repressed by attempts to conceal or to forget but not erased.

The prohibition of photography as undercut and subverted by Modiano's text serves to elevate the status of the medium as a threatening mode of transmission in late-capitalist France, as a potential way of bearing witness to traumatic experience. The interdiction to create footage, to capture even the image of the concealed barracks highlights the continued aftershocks of the trauma in the present. The narrator's textual reconstruction of this footage, his attempt to represent the trauma which can, paradoxically, be recognised through its prohibition, contrasts with the imperative 'défense', a metaphor for the defensive mechanisms often symptomatic of responses to

[368] Silverman, *Palimpsestic Memory*, p. 111.

traumatic experiences. Such defensive mechanisms are outlined, for example, in DSM-5, as being linked to the expression of dissociative symptoms.[369] The wall around the barracks comes to stand metonymically for the broader projection of avoidance and detachment from the past. Whilst these defensive mechanisms function to distance the victim from the trauma, protecting or shielding, this imperative can also be argued to function as a metaphor for the narrator's writing imperative.

The narrator clearly states his writing task: 'Si je n'étais pas là pour écrire, il n'y aurait plus aucune trace de la présence de cette inconnue […]. Rien que des personnes – mortes ou vivantes – que l'on range dans la catégorie des "individus non identifiés"' (1997: 67; 1999: 65). This imperative notwithstanding, the narrator continually emphasises the uncertainty of his search: 'en écrivant ce livre, je lance des appels, comme des signaux de phare dont je doute malheureusement qu'ils puissent éclairer la nuit. Mais j'espère toujours' (1997: 43; 1999: 42). The subjunctive construction 'je doute qu'ils puissent' echoes the (im)possibilities of shedding light on trauma. The recurrent leitmotif of illuminating the dark war years is symptomatic of Modiano's imperative to bear witness to Dora's trauma, knowingly drawing attention to the broader processes of his contemporary environment which attempt to conceal and to silence. The ekphrastic descriptions of photographs – or references to their prohibition – can be seen as a way of bearing witness to trauma. As with the unknown *blancs* which characterise so much of Dora's existence for the narrator, as well as with the 'individus non identifiés' who are lost in the mass of victims whose stories remain unknown as perpetually 'lost footage', the *écho étouffé* of this past is communicated through the ekphrastic photograph.

[369] *Diagnostic and Statistical Manual*, p. 265.

Through references to *faits divers* and photographs the narrative points towards the impossibilities of giving voice to the experiences or identities of those obliterated from official discourses. Whilst the ekphrastic descriptions of photographs of Dora's life draw attention to what is absent, to what lies beyond the temporal and spatial frame of the photographic take, the narrator's reference to film footage suggests something different, responding to multiple pasts in a different way. The narrator describes his experience in a cinema, cited here at length, which is found in the building next to 41 boulevard Ornano, where Dora and her family used to live:

> Il venait de la luminosité particulière du film, du grain même de la pellicule. Un voile semblait recouvrir toutes les images, accentuait les contrastes et parfois les effaçait, dans une blancheur boréale. La lumière était à la fois trop claire et trop sombre, étouffant les voix ou rendant leur timbre plus fort et plus inquiétant.
>
> J'ai compris brusquement que ce film était imprégné par les regards des spectateurs du temps de l'Occupation – spectateurs de toutes sortes dont un grand nombre n'avaient pas survécu à la guerre. Ils avaient été emmenés vers l'inconnu, après avoir vu ce film, un samedi soir qui avait été une trêve pour eux. On oubliait, le temps d'une séance, la guerre et les menaces du dehors. Dans l'obscurité d'une salle de cinéma, on était serrés les uns contre les autres, à suivre le flot des images de l'écran, et plus rien ne pouvait arriver. Et tous ces regards par une sorte de processus chimique, avaient modifié la substance même de la pellicule, la lumière, la voix des comédiens. Voilà ce que j'avais ressenti, en pensant à Dora Bruder, devant les images en apparence futiles de *Premier rendez-vous*. (1997: 82; 1999: 80)

Here, it is not the subject-matter of the film which is the focus, but rather the distinct haze which clouds the filmstrip's transparencies. For the narrator, traces of trauma return through the very medium of the footage. The past reverberates through the chemical imprint of the image on the photo-sensitive film, the over-exposed footage 'étouffant les voix ou rendant leur timbre plus fort et plus inquiétant' (1997: 82; 1999: 80). The narrator's use of the verb *imprégner* implies a kind of indelible mark or trace, a scarring of the film by its wartime audience which continues to haunt the spectator

in the present; those 'spectateurs de toutes sortes', many of whom did not survive the war.

The past seeps through the narrator's account of the film, his description of the film audience tightly packed into the cinema, 'on était serrés les uns contre les autres' (1997: 82; 1999: 80) recalling Holocaust victims tightly crammed into train carriages. The narrator's focus on the cinema audience, rather than on the subject matter of the film, raises questions as to what happens to the individuals viewing the footage and, by extension, as to the critical potential of cultural production at a generational remove. The narrator juxtaposes the viewing of a film as a recreational activity with the subsequent forced deportation of many of the spectators, the light-hearted, throwaway plot of a young girl falling in love contrasting sharply with the fate of the audience.[370] By depicting what would have been a highly censored film and through his focus on the audience and the more technical aspects of the film, the narrator draws attention to unwitting co-implication as well as questions the impact of the knowing censorship of films which in some way risk generating, when juxtaposed with their uncensored counterparts, dissociation or desensitisation.

The narrator's experience in the cinema also references the ephemerality of this form of 'lost footage'. Restricted to the 'temps d'une séance'; the viewing experience is soon lost or forgotten. The cinema becomes the site, or indeed the 'sight' for the narrator, of intersections between past and present. The contrast between the light and dark of the film footage further echoes the contrast between censorship and recognition, evoking symptoms of guilt, responsibility and shame. Rather than providing a space where 'on oubliait, le temps d'une séance, la guerre et les menaces

[370] The film's plot is in opposition with the subject matter of films produced post-war, such as Claude Lanzmann's 1985 film, *Shoah.* Claude Lanzmann, dir. *Shoah* (Eureka Entertainment, 2007).

du dehors' (1997: 82; 1999: 80), the film serves as a *mise-en-abîme* of Dora's trauma as it echoes Dora's story of running away, and subconsciously reminds of her suffering after being deported and interned. Moreover, the film as 'lost footage' can be argued to transmit trauma, carrying with it the gaze of individuals in the past. The narrator's perception that 'tous ces regards par une sorte de processus chimique, avaient modifié la substance même de la pellicule, la lumière, la voix des comédiens' (1997: 82; 1999: 80) in some way evokes Modiano's construction of 'lost footage', the reconstruction, and inevitably flawed and incomplete re-appropriation of an initial experience.

COMMODIFICATION AND COMMERCIALISATION: FACING THE DOUBLE BIND

Modiano's recurrent treatment of the theme of the Occupation and the Second World War has provoked criticism. According to John Flower, the repetition which can be observed across Modiano's work betrays 'imaginative weakness'[371] whilst Kemp argues that it functions as 'a conscious exploitation of a formula that guarantees high sales', appealing to a wide reading public.[372] In this way, Modiano's returns to the Occupation are perhaps symptomatic of the reifying and destructive tropes of twentieth century globalized late capitalism; Modiano as writer risks falling prey to the drives of production and consumption he may seek to undercut. However, the focus on erasure followed by reconstruction – both in terms of 'lost footage' and of literal sites in Paris – in *DB* provides a metaphor for the attempted erasure and subsequent unceasing returns of the past in the present, whilst Modiano simultaneously brings the particular conditions of production and consumption of his time of writing into

[371] John Flower, 'Introduction', in *Patrick Modiano*, ed. by John Flower (Amsterdam: Rodopi, 2007), pp. 7–18 (p. 7).
[372] Kemp, *French Fiction into the Twenty-First Century*, p. 133.

proximity with Dora's untold story. Such consumption is referenced when the narrator describes the moment in a bookshop when he finds a letter for sale:

> J'ai trouvé, par hasard, il y a deux ans, dans une librairie des quais, la dernière lettre d'un homme qui est parti dans le convoi du 22 juin, avec Claudette Bloch, Josette Delimal, Tamara Isserlis, Hena, Annette, l'amie de Jean Jausion…
> La lettre était à vendre, comme n'importe quel autographe, ce qui voulait dire que le destinataire de celle-ci et ses proches avaient disparu à leur tour. (1997: 123; 1999: 121)

The selling of the letter highlights the commercialisation and commodification of trauma in the late twentieth century. The narrator explains how the letter is sold as if it were 'n'importe quel autographe', underpinning how shocking this act of consumerism is. Trauma is given material value, risking becoming an object commodity of everyday late-capitalist consumerism through attempts to grasp or define it in terms of capitalist value. The commodification of trauma raises questions as to the ethical imperative to respond to trauma and the agency and critical potential of literature. Intersecting with Hirsch's 'postmemory', it can be suggested that the trauma is transmitted to subsequent generations through its modification into a consumable good. However, instead of trauma being transmitted through the 'deep personal connection' that Hirsch discusses, it would now seem that it is possible to *buy* access to an experience of trauma of unknown people.[373] Modiano's inclusion of names of other unknown victims (Claude Bloch, Josette Delimal, Tamara Isserlis…(1997: 123; 1999: 121)) shifts the focus away from the eponymous heroine's individual trauma and emphasises the impossibility of ever grasping the atrocities of the Holocaust, their immensity too great to comprehend; Modiano instead evokes a series of shifting gaps, blanks and fragments of experience. In the bookshop, trauma is modified to become

[373] Hirsch, *Family Frames,* p. 22.

something of commercial value rather than something to which there is an ethical imperative to bear witness. The compulsion to repeat and to bear witness to trauma forms parallels with the compulsion to buy, the first driven by traumatic experience, and the second by late-capitalist economic processes.

Modiano's drawing attention to the commodification of trauma functions in itself as a kind of ethical imperative which destabilizes the possibility of the commodification of trauma by exposing the enduring critical potential of literary representational practice to provide 'lost footage' of trauma. However, this occurs at a time where the writer risks falling into the double bind of recuperation by dominant discourses discussed in Chapter One.[374] Modiano risks perpetuating that which he might seek to undermine and in a medium which risks being thrown away. The narrator's description of the hundreds of letters of individual histories which remain 'comme des sacs de courrier oubliés au fond du hangar d'une lointaine étape de l'Aéropostale' (1997: 86; 1999: 84) seems to suggest that *DB* can only evoke one ever partial and incomplete story, millions of other voices left silenced. As Alexandre Gefen argues, 'l'empathie du narrateur opère presque à vide à la recherche de Dora, n'en recueille que des ombres, n'en saisit que des fantômes'.[375] In bearing witness to Dora's trauma, the question remains as to whether the narrator learns much more about Dora through his investigation. Arguably he doesn't.

QUESTIONING RESOLUTION

Through examination of instances of 'lost footage' in *DB* – identified in this chapter as *faits divers*, photography and film, as well as more loosely configured in terms of the

[374] See Introduction, p. 24.
[375] Alexandre Gefen, 'D'un syndrome confuse-onirique', in *Patrick Modiano*, ed. by Heck and Guidée, pp. 105–112 (p. 109).

narrator's footfall around the city – Modiano can be seen not only to blur the boundaries between the real and the invented, but also between different memories of traumatic events. France's Occupation traumas are brought into view with late-capitalist conditions of production which foreground the erasure or destruction of Paris in the wake of the Second World War. Through reference to multiple temporalities, Modiano also brings France's involvement in the violence of the Algerian War into view. This chapter has argued for the critical potential of 'lost footage' to elucidate the multiple intersections of memory and history which are recalled from the narrator's temporally-removed perspective. The different temporal frames through which the reader is able to view the Parisian cityscape reveal the way in which the narrator's everyday landscape becomes the site for the intersections of different traumatic symptoms.

Figuring the narrator's response to Dora's trauma in terms of a symptomology of guilt, shame, responsibility, detachment and dissociation, as well as looking more broadly towards the notion of co-implication, reveals the ways in which symptoms of guilt, shame and responsibility are seemingly assuaged by state-sanctioned erasure and concealment. However, whilst the security perimeter around the former internment camp and colonial barracks of Tourelles might symbolise detachment and dissociation, the preceding analysis has argued for the way in which Modiano's writing contradicts such symptoms, paradoxically drawing attention to those symptoms of guilt, shame and responsibility which the state wishes to suppress.

This chapter has focused on the way in which traces of the past repeatedly resurface through Modiano's reconstruction of 'lost footage' of photographs which describe different scenes in Paris. Through what has been argued to be Modiano's strategic use of 'lost footage' of photography, his choice of ekphrastic representational

moves, this chapter has argued for Modiano's direct appeal to the reader to look beyond the frame, evoking symptoms of co-implication and belated responsibility. The ekphrastic photograph has been shown to deny mimesis, drawing attention to the limits of literature, but also functioning to reveal distinct responses to the conditions and circumstances intrinsic to late capitalism through textual reconstruction as intersecting with the construction of place. Modiano's narrator's footfall around the city has been figured in terms of the ways in which it reveals points of intersection between France's past whilst also responding to the effects of globalized late-capitalist symptoms of erasure and destruction. The *écho étouffé* reverberates through the destructive carving of a motorway to Drancy: 'On a construit une autoroute, rasé des pavillons, bouleversé le paysage de cette banlieue nord-est pour la rendre, comme l'ancien îlot 16, aussi neutre et grise que possible' (1997: 144; 1999: 142). The Holocaust-reminiscent old names of Drancy, Romainville and Duremord break through the reconstructed Parisian landscape: 'des plaques indicatrices bleues portent encore les noms anciens: DRANCY ou ROMAINVILLE' (1997: 144; 1999: 142).[376] Following Sheringham's contention outlined in Chapter One that traces of trauma can be read in the everyday, symptoms are shown to be woven into the very fabric of society as the narrator attempts to destabilize its structure.[377] *DB* questions how trauma might be *consumed* and the extent to which it is possible to retrieve the past in an environment which aims to subsume it.

'Lost footage' points to absences to reveal paradoxically the traces of what lies beneath. However, it can be seen that the palimpsestic re-inscription of the narrator's

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[376] Drancy was of course the location of one of France's internment camps. Romainville too was the site of a Nazi prison camp and intermediary transit camp before Auschwitz. Susan Suleiman in '"Oneself as Another"' explores the etymology and connotations of Duremord, suggesting that it can be read as both 'a difficult death for those who travelled the road' or 'remorse for those who remain'. Suleiman, '"Oneself as Another"', p. 340.
[377] See Chapter One, p. 59.

imagined past affords no new knowledge for the narrator and his account remains partial and inconclusive. *DB* is, as Klarsfeld writes in his final letter to Modiano, 'un beau livre sur elle et sur vous [Modiano] aussi'.[378] It is a text which draws attention to the incommensurability of traumatic experience, it bears witness to the *insaisissable* and reveals the *indice* which returns through the *indicible*. Yet, the narrator learns no more about Dora's past and so the text ends inconclusively. Guyot-Bender demonstrates how Modiano's 'consuming inconclusiveness' is fundamental in exploring the tensions and questions surrounding the representation of trauma in literature:

> Speaking about the Occupation activates memory and serves as commemoration. Speaking about it in ambiguous ways, as Modiano does, prevents its institutionalization, which so often resembles forgetfulness.[379]

Diverging from Guyot-Bender, this chapter has shown that, whilst Modiano does bear witness to Occupation memory, it must not be forgotten that Modiano may have more information than he is willing to share in his text,[380] thus giving the lie to the possibility for any form of complete commemoration. Instead, Modiano appeals directly to his reader to question, with inevitable belatedness, not only issues of complicity and of unwitting co-implication in France's traumatic past, but the implications of textual reconstruction more broadly. Newsprint, film and photography as 'lost footage' are all inflected with personal, individual experience and documents which are viewed as official by the narrator – such as Dora's birth certificate, police records and lists of deportees – do not seem to afford the narrator any new information about Dora's life. They function as 'lost footage' insofar as they draw attention to that which is undocumented, unknown and unknowable. Indeed, *DB* is not so much a narrative

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[378] Klarsfeld and Modiano, 'Correspondance', in *Patrick Modiano*, ed. by Heck and Guidée, pp. 178–87 (p. 186).
[379] Martine Guyot-Bender, 'Making Sense of Narrative Ambiguity', in *Paradigms of Memory*, ed. by Guyot-Bender and VanderWolk, pp. 17–36 (p. 18).
[380] This is a hypothesis which is also put forward by Morris. See Morris, '"Avec Klarsfeld contre l'oubli"', p. 274.

which finds resolution, but one which seeks to draw attention to its own inconclusiveness. The narrator concludes:

> J'ignorerai toujours à quoi elle passait ses journées, où elle se cachait, en compagnie de qui elle se trouvait pendant les mois d'hiver de sa première fugue et au cours de quelques semaines de printemps ou elle s'est échappée à nouveau. C'est là son secret. Un pauvre et précieux secret que les bourreaux, les ordonnances, les autorités dites d'occupation, le Dépôt, les casernes, les camps, l'Histoire, le temps – tout ce qui vous souille et vous détruit – n'auront pas pu lui voler. (1997: 147; 1999: 144 – 5)

It is in the attempt to 'know' trauma that one is compelled to bear witness, despite the painful awareness of the (im)possibilities of this task. Yet the awareness of the impossibility of ever fully bearing witness to the trauma triggers further imperatives to attempt to testify. The narrator brings individual and institutional experiences into relation with one another (*'Le Dépôt, les casernes, les camps, l'Histoire'* and *'le temps'* (1997: 147; 1999: 144 – 5)), using the 'lost footage' of the colonial barracks to draw attention to the echoes and the traumatic returns of multiple pasts in the present. He does not privilege the provisional histories he has been able to find over the *grands récits* of History. Instead, he reveals how Dora's story will forever remain, to some extent, lost.

Echoing the accusation of 'lost footage' from Klarsfeld with which this chapter opened, the risk of commodification of trauma identified in *DB* draws attention to the implications of the re-appropriation of traumatic experience through textual representation, the dangers bound up with the blurring of the real and the imaginary as well as the problematics of attempting to bear witness to trauma through a medium which fuels the homogenizing conditions of late-capitalist consumption. It can be argued, then, that *DB* is a text as much about the narrator as it is about Dora. It traces as much of his everyday as it does Dora's lost experience and the only supplementation to limited documents, spaces and sites the narrator is able to uncover are his own

personal musings. Concerning memory, Paul Connerton provides a compelling argument for the imbrication of past and present:

> We may note that our experience of the present very largely depends upon our knowledge of the past. We experience our present world in a context which is causally connected with past events and objects, and hence with reference to events and objects which we are not experiencing when we are experiencing the present. And we will experience our present differently in accordance with the different pasts to which we are able to connect that present.[381]

Similarly, any understanding of the past will be inflected by present experience. France's global position in the mid- to late twentieth century brings with it its background of colonialism, decolonization and Empire and the text, it can be argued, is a form of 'lost footage' responding to 'lost footage' which exemplifies, whether knowingly or not, the accumulation of intersecting symptoms which emerge in response to different processes and specific sets of circumstances in both the past and present.

Intersecting with Modiano's subversion of tropes and his use of the media which gesture towards occluded and repressed traumatic experiences, it will be argued that Daeninckx knowingly challenges his reader as, he, quite literally, 'throws away' the 'lost footage' that he creates. Chapter Three explores the implications of such a move, examining the ways in which Daeninckx provides a compelling narrative which brings France's colonial past into relation with the legacy of the Vichy regime. Whilst Modiano provides a text which illustrates the risks of destruction and reconstruction, Daeninckx draws attention to further risks of institutionalized violence and systemic corruption through references to archives and official discourses as he bears witness to those voices and experiences obliterated from such dominant narratives.

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[381] Paul Connerton, *How Societies Remember* (Cambridge: Cambridge University Press, 1989), p. 2.

Chapter Three

'LOST FOOTAGE' LOST AGAIN? SYSTEMIC CORRUPTION AND THE RETURN OF THE REPRESSED IN DIDIER DAENINCKX'S *MEURTRES POUR MÉMOIRE* (1984)

– *L'heure est à l'oubli, sinon au pardon*[382]

On 17 October 1961, in the midst of Algeria's fight for independence, thousands of immigrant men, women and children journeyed into central Paris from the *bidonvilles* situated on the outskirts of the capital. They gathered in a peaceful demonstration organised by the *Front de Libération Nationale* (FLN) to oppose what Joshua Cole articulates as a 'discriminatory' curfew imposed by Maurice Papon, the 'Préfet de Police de Paris', earlier that month on 5 October.[383] The demonstration was violently repressed by *les forces d'ordre* who, according to Papon in a police statement released at midnight on 17 October, were left with no choice but to repress 'des engagements sérieux au pont de Neuilly, boulevard Saint-Germain et surtout sur les grands boulevards où, pendant de trop longues minutes, la situation reste confuse et indécise'.[384] Papon's statement described the necessary police intervention to control the crowds of protesters, claiming that, 'au cours de ces opérations, des coups de feu ont été tirés contre les membres du service d'ordre, qui ont riposté. À 22 heures, on dénombrait deux morts et plusieurs blessés algériens ; une dizaine de gardiens de la

[382] Didier Daeninckx, *Meurtres pour mémoire*, p. 82. Hereafter referenced *MpM* and quotations given in parentheses in the body of the text.
[383] Joshua Cole, 'Remembering the Battle of Paris: 17 October 1961 in French and Algerian Memory', *French Politics, Culture and Society*, 21, 3 (2003), 21–50, p. 23.
House and MacMaster provide a detailed description of the formation of the demonstration in their seminal work on the events of 17 October 1961. See Jim House and Neil Macmaster, *Paris 1961: Algerians, State Terror and Memory* (Oxford: Oxford University Press, 2009), p. 1.
[384] 'Communiqué du préfet de police Maurice Papon', in Maurice Papon, *Les chevaux du pouvoir: le préfet de police du général de Gaulle ouvre ses dossiers, 1958-1967* (Paris: Plon, 1988), p. 211.

paix étaient conduits à la Maison de santé'.[385] The violence – described by House and Macmaster as the 'bloodiest act of state repression of street protest in Western Europe in modern history'[386] – was denied by the French State, and this moment in the midst of the Algerian War was obfuscated in collective French memory.

Two decades later, in 1981, satirical French paper *Le Canard enchaîné* published evidence implicating Papon in convoy movements leaving France and the seizing of goods from a building occupied by Jewish families, triggering an investigation into his co-implication in the deportation and genocide of Jewish citizens during the Second World War.[387] Papon was prosecuted in January 1983 and was to stand trial for crimes against humanity.[388] The same year, Nazi war criminal Klaus Barbie, widely referred to as 'The Butcher of Lyon', was finally tracked down and arrested for trial.[389] In 1987, more than four decades after the end of the Second World War, Barbie was finally charged with the seizure of the children of Izieu, the deportation of nearly one hundred Jews during a Gestapo raid in 1943, the organization of train convoys to multiple concentration camps, as well as the deportation of many others who also testified to being tortured.[390]

In 1984, the year following *Le Canard enchaîné*'s allegations against Papon and Barbie's arrest, Didier Daeninckx – French crime fiction author and former journalist[391] – published *Meurtres pour mémoire* in Gallimard's *Série noire*.[392] The novel

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[385] *Le 17 octobre 1961 par les textes de l'époque*, ed. by Sortir du colonialisme (Paris: Les Petits Matins, 2011), pp. 49–50.
[386] House and Macmaster, *Paris 1961*, p. 1.
[387] See David Platten, *The Pleasures of Crime: Reading Modern French Crime Fiction* (Amsterdam: Rodopi, 2011), p. 127.
[388] *The Papon Affair: Memory and Justice on Trial*, ed. by Richard Golsan (London: Routledge, 2000), p. 261.
[389] See Tom Bower, *Klaus Barbie: The Butcher of Lyons* (New York: Open Road Media, 2017).
[390] Lynn Higgins, 'The Barbie Affair and the Trials of Memory', in *Fascism's Return: Scandal, Revision, and Ideology since 1980*, ed. by Richard Golsan (Lincoln and London: University of Nebraska Press, 1998), pp. 200–217 (pp. 200–201).
See Klarsfeld, *The Children of Izieu: A Human Tragedy* (New York: H Abrams, 1985).
[391] See Gorrara, *The Roman Noir in Post-War French Culture*.
[392] Daeninckx, *Meurtres pour mémoire*. Hereafter referenced *MpM*.

opens in 1961 as the reader is introduced to three characters: Kaïra Guelanine, a young French Algerian, Saïd Malache, Kaïra's fiancé and Roger Thiraud, a history teacher at a central Paris *lycée*. As Saïd and Kaïra make their way into the centre of Paris for what the reader comes to learn is the 17 October 1961 FLN demonstration, Roger Thiraud happens to be passing the same area on his way home from work, having delayed going home to his heavily pregnant wife by indulging in his secret penchant for horror films at his local Midi-Minuit cinema. Roger finds himself in the middle of the violent repression of the demonstration on the streets outside the REX cinema near the entrance to the Bonne-Nouvelle metro station and is subsequently murdered by an unidentified CRS[393] as he attempts to flee the scene. Roger Thiraud becomes one of three people, and the only European, to be officially reported dead by the *Préfecture* following the demonstration.[394]

Two decades later, Inspector Cadin – a detective who reappears frequently in Daeninckx's novels of the 1980s[395] – is assigned to a murder case in Toulouse and the brutality and violence with which the demonstration was repressed begins to emerge, earning it the title of 'massacre'.[396] It is in fact Roger's son, Bernard, who has been killed on his way back from the city archives. The narrative continues from the viewpoint of Inspector Cadin, who begrudgingly journeys between Paris and Toulouse, as well as making a short trip to Belgium, in an attempt to uncover what happened to both Thiraud *fils* and Thiraud *père*. In Cadin's quest to investigate Bernard's murder, the trauma of deportations of Jewish children from Toulouse

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[393] 'Compagnies Républicaines de Sécurité', the general reserve of the French national police force.
[394] *MpM*, p. 38.
[395] Gorrara writes that Cadin, Daeninckx's first 'serial detective', 'is the epitome of the "flic contestataire", the renegade policeman who exposes the corruption of the system from within but at a high personal price'. Gorrara, *The Roman Noir,* p. 85.
[396] Use of the word 'massacre' to describe the events of 17 October 1961 has been discussed extensively by Joshua Cole, who argues that the use of such a term alters the impact of the demonstration in both French and Algerian memory and works to stand in opposition to state-sanctioned narratives. See Cole, 'Remembering the Battle of Paris'.

(which can be read as a knowing reference to the deportations of children from Bordeaux, authorized by Papon)[397] and internment camps in Drancy come to light and the novel brings two traumatic periods in France's recent history into uneasy relation.

Cadin is aided in part by Claudine, Bernard's fiancée, an academic looking at socio-cultural and economic shifts in the Parisian periphery since the demolition of old city fortifications in 1920. More unhelpfully, Cadin is often obliged to drag around his apathetic co-worker Lardenne, a video game enthusiast, on many of his investigative visits. Cadin also meets with Mme Thiraud, Bernard's mother, a silenced victim of witnessing the trauma of her son's murder. The administrative involvement of 'Préfet de Police' André Veillut, who Claire Gorrara describes as a 'scarcely veiled reference to the real-life figure of Maurice Papon',[398] in the deportation of Jews from France is finally revealed as Cadin refuses to cooperate in the institutional cover-up of the crimes after it is discovered that both Thirauds were murdered after they got too close to uncovering France's shameful past. Roger had been writing a monograph on the history of Drancy and Bernard, wishing to continue his father's work after his death, had continued on his trail.[399] Upon discovering incriminating archival documents authorizing crimes against humanity, both Thirauds were murdered to protect the national secret of French complicity. The novel ends with the murder of Veillut by the now-discovered murderer of Thiraud *père*, Pierre Cazes, a former police officer who had been following Veillut's orders during the demonstration. When asked how the outcome of the investigation would be revealed to the public, Cadin cannot bring

[397] House and MacMaster, *Paris 1961*, p. 310.
[398] Gorrara, 'Figuring Memory as Palimpsest', in *Rewriting Wrongs: French Crime Fiction and the Palimpsest*, pp. 15–31 (p. 16).
[399] Claire Gorrara, 'Reflections on Crime and Punishment: Memories of the Holocaust in Recent French Crime Fiction', *Yale French Studies*, 108 (2005), 131–145 (p. 138).

himself to say that he has already been ordered to soften the story. The institutionalized corruption of the French state is laid bare as the truth is concealed from view, as it had always been: 'the public scrutiny of a trial has been avoided and an 'oubli juridique' (legal forgetting) ensures that state crimes against humanity are once again swept under the carpet.'[400]

DAENINCKX AND THE *ROMAN NOIR*

As Margaret Atack points out, *MpM* was written over half a decade before Rousso posited his paradigmatic Vichy Syndrome[401] and marked a turn towards reflection on the repressed memory of the Occupation, as well as on the Algerian War.[402] Gorrara argues that 'the narrative purposely intertwines two distinct events in twentieth-century history and highlights the explosive potential of bringing such episodes back into the public domain in the 1980s'.[403] According to Gorrara, Daeninckx's decision to frame his critique within the genre of the *roman noir*, and particularly as part of Marcel Duhamel's *Série noire*, was a political one.[404] Gorrara explains that, whilst seen by some as 'cheap, consumer-driven' and formulaic fiction, the *roman noir* was seen by others as a vehicle for political activism and its aim shifted more towards the *roman noir engagé*.[405] After the events of May 1968, Gorrara writes that the *néo-polar* emerged as a

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[400] Gorrara, *The Roman Noir*, p. 87.
[401] Rousso, *Le Syndrome de Vichy*. See Chapter One, pp. 13–14.
[402] Atack, 'From *Meurtres pour mémoire* to *Missak*', p. 272.
See the introduction to this thesis, pp. 14–15.
[403] Gorrara, 'Reflections on Crime and Punishment', p. 137.
[404] Gorrara, *The Roman Noir*, p. 1.
Rothberg also argues that '[*MpM*] joins a police thriller built on mystery, detected and revelation with a plot of intergenerational historical transmission'. Rothberg, *Multidirectional Memory*, p. 274.
Whilst Daeninckx has referenced his work in relation to both the *roman noir* and the *polar* and will be argued to subvert the tropes of these genres, the term *roman noir* will be used as a starting descriptor in this chapter, supporting Gorrara's analysis of *MpM* in her work, *The Roman Noir*.
[405] Gorrara, *The Roman Noir*, p. 1.

re-defining of the *roman noir*, inaugurated by Jean-Patrick Manchette.[406] As Manchette argues, 'la ruse du roman noir était de porter la critique et la rébellion en plein milieu de la littérature la plus commerciale et vulgaire.'[407] Gorrara suggests that these kinds of detective fiction can be defined as 'both a reflection of the preoccupations of a particular culture and as capable of influencing that culture's evolution'.[408]

Arguably foregrounding discussions of 17 October 1961, *MpM* can be considered to support such a definition. And if, as Gorrara explains, the role of the detective is ostensibly to investigate a crime in the present,

> this work is doubled by a process of historical reconstruction as shameful events, such as state complicity in the deportation of Jews from wartime France, are remembered and reclaimed as 'missing' stories. Why and how these stories resurface prove key to solving social disorder in the present.[409]

Rife with characters whose positions in the narrative reflect, for Gorrara, a questionable moral compass and through vivid depictions of violence and disorder from troublingly 'subjective viewpoints', for Lee Horsley the *roman noir* keeps the reader 'close to the mindset of the protagonist who struggles to make sense of the world' and who problematizes questions of guilt and innocence.[410] Daeninckx explains:

> Dans *Meurtres pour mémoire*, en appelant Maurice Papon "Veillut", j'use des droits totaux de la fiction, inattaquables en justice. Je me sers du *polar*, qui par essence doit remonter jusqu'au coupable, pour faire ressurgir le passé. Je fais revivre ici le 17 octobre 1961, je redonne vie aux victimes, je les nomme, je fais penser l'absence de chacun dans leur famille, je leur donne une sépulture. Mes

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[406] Gorrara, *The Roman Noir*, p. 7.
See Atack, *May '68 in French Fiction and Film*, p. 128.
Examples of works include Jean Amila, *La Lune d'Omaha* (Paris: Gallimard, Série noire, 1964) and Jean-Patrick Manchette, *Le petit bleu de la côte Ouest* (Paris: Gallimard, Série noire, 1976). For more on this see Patrice Proulx and Susan Ireland, eds., *Immigrant Narratives in Contemporary France* (Connecticut: Greenwood Press, 2001) and David Gascoigne, *Violent Histories: Violence, Culture and Identity in France from Surrealism to the Néo-polar* (Oxford: Peter Lang, 2007).
[407] Jean-Patrick Manchette, 'Interview on Léo Malet', *Polar Spécial Manchette,* 1 (1999), 170–173 (p. 171), quoted in Gorrara, *The Roman Noir*, p. 7.
[408] Gorrara, *The Roman Noir*, p. 7.
[409] Gorrara, 'Reflections on Crime and Punishment', p. 134.
[410] Lee Horsley, cited in Gorrara, *The Roman Noir*, p. 6.
See also, Lee Horsley, *The New Thriller* (Basingstoke: Palgrave, 2001).

> livres répondent à cette définition et à cette hargne. Je conçois le roman comme un révélateur, traquant les failles de la mémoire collective.[411]

Daeninckx places great emphasis on the 're-' prefix, implying that his fiction will do a work of bringing back: to recreate (*remonter*), to resurface (*ressurgir*), to relive (*revivre*), to repeat or to give again (*redonner*) and to be revealing (*révélateur*). This vocabulary suggests that Daeninckx is attempting to bear witness to a traumatic past through fiction, a task which raises questions about the (im)possibilities of the transmission of traumatic experience through fiction as well as in relation to the intrinsically ungraspable nature of traumatic recuperation. The notions of re-living, re-creating and re-experiencing which Daeninckx aligns with his writing task implicate the reader as belated bystander to traumatic experience in Daeninckx's 'lost footage': *faits divers*, photography, television footage and posters, as well as Daeninckx use of cinematic tropes. Yet, this call to respond to traumatic experience by attempting to represent it raises the question as to what can be told about something which is not fully known, and the effects of inventing 'lost footage' of inherently unspeakable experiences. The 're-' prefix describes actions of repetition and of reoccurrence, whilst revealing is an uncovering, perhaps of that repetition as well as co-implication, drawing attention to institutional corruption and suggesting that, without the enduring critical potential of 'lost footage' as a revelatory mechanism in prose fiction, mechanisms of control would hide what *MpM* attempts to expose, highlighting the faults and loopholes of 'les failles de la mémoire collective'.[412]

This chapter will begin by providing a detailed overview of the existing documents Daeninckx may have consulted in the writing of *MpM* in order to further

[411] Thierry Maricourt, *Daeninckx par Daeninckx* (Paris: Le Cherche Midi, 2009), pp. 117–118.
[412] Maricourt, *Daeninckx par Daeninckx*, p. 117–118.

advance discussions of the blurring of the real and the invented explored in Chapter Two. Fictionally reconstructed 'real' footage will be juxtaposed with forms of imagined 'lost footage': *faits divers*, photography, television footage and posters. The discrepancies between official, state-sanctioned footage and Daeninckx's description, particularly in the opening chapters of the novel, will be shown to draw attention to the repression and silencing of individual voice. Moving towards discussion of symptoms of complicity and co-implication, reference will be made to photographic 'lost footage', inviting consideration of the implications of textual reconstruction and arguing for a shift to a more audio-visual fiction. Drawing on notions of palimpsestic memory and multidirectional memory, systemic institutionalized silencing and corruption will be identified as generating symptoms not only of complicity, but also of co-implication. Tropes of re-cycling, re-consuming and re-imagining will also be discussed in terms of the ways in which they supplement symptoms of belated guilt and responsibility whilst also revealing the everyday traumatic-symptom-producing conditions of consumption and disposal. Reading the layered corruption provided through the 'lost footage' of peeling posters, Daeninckx's narrative will be argued to evoke the workings of trauma, bringing France's Occupation history into relation with the Algerian War.

CRITICAL PERSPECTIVES: PALIMPSESTUOUS FICTIONS, FALSE REALITIES AND EVERYDAY TRAUMA

What Gorrara terms as the 'radical political awareness'[413] of the *roman* noir, she explains, differentiates French detective fiction from the clichéd American *roman noir* and thus provides an 'alternative social history of France designed to contest the

[413] Gorrara, *The Roman Noir*, p. 15.

dominant narratives of those in power'.[414] Simon Kemp argues that, in the *roman noir*, 'the detective has returned to a position as character among the other characters in the story, rather than the projection of writer or reader that his predecessors often appeared to be' and so 'the crime story has leaked out from its tidy compartment to infuse the text as a whole'.[415] Kemp emphasises the political agenda of such novels and argues that 'crime fiction's suspended significations offer it a perceptual freedom denied to other forms of fiction'.[416] Whilst Stephen Steele questions the historical accuracy of Daeninckx's depiction of the 17 October 1961 massacre in *MpM*,[417] he notes the importance of the novel, writing that 'Daeninckx s'engage (dans un sens presque sartrien) à faire de l'oubli du passé l'objet d'un débat public'.[418] However faithful to historical reality, Daeninckx's novel can be read as a destabilizing narrative which problematises its own literary practice, intersecting with Modiano's hyper-awareness, as well as one which exposes the systems and mechanisms which allowed such horror to be repressed for so many years.[419]

Over the course of his investigation, Cadin delves not only into France's dark and corrupt Second World War years, but also into the atrocities of the Algerian War experienced on French soil. Gorrara draws on Sarah Dillon's 'palimpsestuous' reading of detective fiction in order to discuss the connections between these traumatic histories.[420] Referencing Tzvetan Todorov's 1966 'Typology of Detective Fiction'

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[414] Gorrara, *The Roman Noir*, pp. 16–17.
[415] Simon Kemp, *Defective Inspectors: Crime Fiction Pastiche in Late-Twentieth-Century French Literature* (Pennsylvania, USA: David Brown Book Company, 2006), p. 14.
Kemp also follows the growth of American-influenced *romans noirs* in the 1930s and 1940s to explain the proliferation of the radical and violent *néo-polar* later in the century.
[416] Simon Kemp, *Defective Inspectors*, p. 84.
[417] Stephen Steele, 'Daeninckx, quand le roman policier part en guerre', *French Studies Bulletin*, 71 (1999), 9–10 (p. 10). He writes: 'Il ne faut pas en conclure que *Meurtres pour mémoire* ne donne pas un aperçu de l'histoire, quelque force qu'il soit, mais, bien plutôt, que cet aperçu est travesti par l'usage fait dans le roman du genre policier'.
[418] Steele, 'Daeninckx, quand le roman policier part en guerre', p. 10.
[419] This period of retrospective justice is categorized in Rousso's paradigm of the Vichy Syndrome as a period of obsession, see p. 13 of this thesis.
[420] Gorrara, 'Figuring Memory as Palimpsest'.

Dillon argues that, in a similar way to a palimpsest, 'the classical detective whodunit contains two texts: the story of the "true" version of events which the perpetrator has erased, or attempted to erase; and the story of the ostensible version of events superimposed upon it'.[421] Following this, Gorrara explains that, 'in her [Dillon's] observations on palimpsestic recovery of "lost" texts, she [Dillon] contends that the figure of the palimpsest connotes both literary erasure, an original text erased by an overlaid inscription, but also, paradoxically, preservation, as fragments of the original inscription are resurrected by the work of new reading practices'.[422]

Max Silverman's study of hybrid memory in the city compares *MpM* with Leïla Sebbar's *La Seine était rouge* (1999) (as will be discussed in more detail in the next chapter) and argues for the intersections between Europe's colonial and Holocaust pasts, using his notion of palimpsestic memory to show how, 'by drawing together diverse elements separated in time and space, Daeninckx and Sebbar offer a complex history of violence and trauma at the heart of the everyday'.[423] Intersecting with this study, Rothberg has examined *MpM* for the way in which it can be viewed as 'multidirectional' – 'subject to ongoing negotiation, cross-referencing, and borrowing'.[424] He argues for the way in which the novel is less about the different historical traumas which resurface in the novel, but is instead concerned with 'the *connection between* different eras and the persistence of the unresolved past in the present'.[425] Gorrara has also read *MpM* as a multidirectional text, drawing out the complexities and interrelations of multiple unique traumatic memories.[426]

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[421] Dillon, *The Palimpsest*, p. 65;
Tzvetan Todorov, *The Poetics of Prose*, trans. by Richard Howard (Oxford: Basil Blackwell, 1977).
[422] Gorrara, 'Figuring Memory as Palimpsest', p. 17.
[423] Max Silverman, 'Hybrid Memory in the City', *Moving Worlds*, 11, 2, (2011), 57–67 (p. 64).
[424] Rothberg, *Multidirectional Memory*, p. 3.
[425] Rothberg, *Multidirectional Memory*, p. 276. Original emphasis.
[426] See Gorrara, *French Crime Fiction and the Second World War*, p. 75.

Donald Reid elucidates the critical potential of Daeninckx's corpus more broadly, arguing for the way in which his novels are as much about revealing multiple histories as they are about the systems and mechanisms of corruption which risk preventing such efforts:

> While Daeninckx is concerned with events, groups, and interpretations marginalized or excluded in dominant collective memory narratives, he is interested as well in the efforts of the state and consumer capitalism to create a false reality which, if successful, risks becoming the only trace of the past which can be remembered.[427]

Charles Forsdick too identifies a similar pattern when analysing *MpM*, arguing that the novel does not 'enact a straightforward unearthing. Instead, it is ultimately a reflection on the mechanisms that prevent elements of the past from being exposed'.[428] Building upon this observation, it will be argued that, for *MpM*, Cadin's work both uncovers the narratives of crime which run throughout the text, but also reveals the everyday trauma of the processes and mechanisms of state control he must navigate in order to conduct his investigation. Through inter-textual instances of print, photograph and film media as well as archival records, 'lost footage', will be argued to be a revelatory mechanism in *MpM* through which symptoms of co-implication in the traumas of France's past come into relation with complicity in the projection of state-sanctioned dominant discourses.

The following analysis explores how the different amalgams of memory and trauma which come to light through the intersecting histories of occupied France and the 17 October 1961 Paris massacre are bound up with the threat of contemporaneous institutionalized processes and mechanisms of state-sanctioned violence and its

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[427] Donald Reid, 'Didier Daeninckx: Raconteur of History', *South Central Review*, 27, 1 (2010), 39–60 (p. 40).
[428] Forsdick, 'Direction les oubliettes de l'Histoire': Witnessing the Past in the Contemporary French *polar*', *French Cultural Studies*, 12, 36 (2001), 333–350 (p. 349).

subsequent repression. These processes will be explored through the way in which Daeninckx problematically offers 'lost footage' of those voices obliterated by dominant discourses but then, paradoxically, and self-reflexively, destroys this footage so that the novel too perpetuates the very mechanisms it seeks to undermine. Such complexity invites a questioning of the extent to which Daeninckx successfully provides a narrative which destabilizes institutionalized, state-sanctioned or official records and privileges instead *l'histoire vécue* of generations removed. The second and third generations in *MpM* are identified by Bacholle-Bošković as being capable of assimilating the memory of the Algerian War: 'Il semblerait donc que c'est par les jeunes, par cette génération qui a scandé "Touche pas à mon pote", qui vibre avec des Zidane et des Smaïn dans une France "Black, Black, Beur", que le pays "assumera" la guerre d'Algérie', a perspective which is built upon by Catherine Dana in her postmemorial reading of the novel.[429] This chapter will argue, though, that this transmission is problematically depicted from a knowingly Eurocentric perspective on 17 October 1961, raising important questions about the critical potential of literature.

Whilst emphasizing the importance of the role of the detective, as well as the process of discovery which occurs in the crime fiction genre, Gorrara sheds light on the way in which Daeninckx's use of the *roman noir* exposes what she calls 'counter-histories of the past', bound up with notions of 'guilt, responsibility, justice and retribution' and revealing the constructs of collaboration.[430] In Gorrara's examination of *MpM*, the novel is shown to be prescient of how one must bear witness in the way

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[429] Michèle Bacholle-Bošković, 'La Guerre d'Algérie expliquée à nos enfants', *The French Review*, 76, 5 (2003), 968–982 (p. 980).
Catherine Dana, 'Histoire et filiation dans *Meurtres pour mémoire* de Didier Daeninckx et *La Seine était rouge* de Leïla Sebbar', in *La Guerre d'Algérie: dans la mémoire et l'imaginaire*, ed. by Anny Rosenmann and Lucette Valensi (Paris: Éditions Bouchene, 2004), pp. 173–180.
[430] Gorrara, 'Reflections on Crime and Punishment', p. 135.
Gorrara, *French Crime Fiction and the Second World War*.

in which Daeninckx tackles issues of history and retrospective justice at various removes from the events being described. Gorrara identifies the way in which distinct historical periods are linked, forming 'intersecting planes of guilt and responsibility'.[431] Elaborating on this symptomology which is indicative of what Gorrara terms the return of 'a repressed Occupation heritage' as well as 17 October 1961,[432] this chapter supplements such identification of symptoms, elucidating the way in which the novel questions amnesia as Daeninckx problematically allows the institutionalized mechanisms and systems of oppression to play out from the very first chapters of the text. Such a reading will reveal the ways in which, in addition to guilt and responsibility, traumatic symptoms of complicity and co-implication are simultaneously generated by and subsequently blocked by the normalized discourses of the protagonists' lived environment, which include the rise of consumer-driven production and the collective dissipation of individual responsibility in the face of homogenizing, state-driven power which neglects the individual voice.

DISCREDITING THE ARCHIVE

Studies have considered the different kinds of materials on 17 October 1961 used by Daeninckx in the writing of *MpM*.[433] Katelyn Knox identifies the way in which scholars have examined literary and filmic portrayals of 17 October 1961 (such as *MpM* and Michael Haneke's 2005 psychological thriller *Caché*) but have neglected its

[431] Gorrara, *The Roman Noir*, p. 86.
[432] Gorrara, '*Meurtres pour mémoire*: Remembering the Occupation in the Detective Fiction of Didier Daeninckx', in *Remembering and Representing the Experience of War in Twentieth-Century France: Committing to Memory*, ed. by Debra Kelly (New York: The Edwin Mellen Press, 2000), pp. 131–140 (p. 140).
[433] See Anissa Belhadjin and Ruth Larson, 'From Politics to the *Roman noir*', *South Central Review*, 27, 1 (2010), 61–81.

commemoration in music.[434] With similar oversight, this chapter will argue, scholars have not exploited the use of footage within *MpM* itself to its full potential. Despite the resurgence in interest in France's past in the 1980s and 1990s, governmental amnesties continued to restrict archival access for several decades after the end of the Algerian War. House and MacMaster provide a detailed summary of such restrictions, explaining how historians attempting to research 17 October 1961 were unable to access the necessary archives until the late 1990s.[435] In Conan and Rousso's *Vichy: un passé qui ne passe pas*, a whole chapter is dedicated to the status of the archive in the aftermath of the Vichy regime.[436] Entitled 'Les archives: on nous cache tout, on nous dit rien', the chapter explores the polemics of the archive in the 1990s, 'l'affaire du fichier'.[437] The title highlights the paradoxical way in which the archive ostensibly claims to be comprehensive yet carries the underlying risk of 'missingness'; it is as much about what is left in as what is left out. Conan and Rousso imply that the archive hides and silences, rather than openly reveals and disseminates to the public.[438]

Similarly, Forsdick problematises any belief in the ostensible objectivity of the archive, recognising the way in which absences in the archive might possibly be more

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[434] Katelyn Knox, 'Rapping Postmemory, Sampling the Archive: Reimagining 17 October 1961', *Modern & Contemporary France*, 22, 3 (2014), 381–397.
Caché, dir. by Michael Haneke (Sony Pictures Home Entertainment, 2006).
[435] House and MacMaster, *Paris 1961*, pp. 6–15.
See Jean-Luc Einaudi, 'L'État continue de cacher ses preuves', *Le Nouvel Observateur*, 17 October 2002.
[436] Conan and Rousso, *Vichy, un passé qui ne passe pas*. See in particular Chapter Two.
[437] Conan and Rousso, *Vichy, un passé qui ne passe pas*.
[438] The field of debate on this is extremely large and beyond the constraints of this thesis to detail. For a more detailed study, see: Julian Bonder, 'On Memory, Trauma, Public Space, Monuments and Memorials', *Places*, 12, 1 (2009), 61–69; Jacques Derrida, *Archive Fever: A Freudian Impression*, trans. by Eric Prenowitz (Chicago: University of Chicago Press, 1995); Stuart Hall, 'Constituting an Archive', *Third Text*, 15 (2001), 89–92; Achille Mbembe, 'The Power of the Archives and its Limits', in *Refiguring the Archive*, ed. by Carolyn Hamilton, et al. (Dordrecht: Kluwer, 2002), pp. 19–26; Vyjayanthi Rao, 'Embracing Urbanism: The City as Archive', *New Literary History*, 40, 2 (2009), 371–383; Thomas Richards, *The Imperial Archive: Knowledge and the Fantasy of Empire* (London and New York, 1993); Joan M. Schwartz and Terry Cook, 'Archives, Records and Power: The Making of Modern Memory', *Archival Science*, 2 (2002), 1–19; Michael Sheringham, 'Archiving', in *Restless Cities*, ed. by Matthew Beaumont and Gregory Dart (London: Verso, 2010), pp. 1–17; Michel-Rolph Trouillot, *Silencing the Past: Power and the Production of History* (Boston: Beacon Press, 1995).

telling than what Joan Schwartz and Terry Cook term the 'archival myth of neutrality and objectivity'.[439] Indeed, as Schwartz and Cook warn, archives are not simply 'passive storehouses of old stuff, but active sites where social power is negotiated, contested, confirmed. The power of archives, records and archivists should no longer remain naturalized or denied, but opened to vital debate and transparent accountability.'[440] By discrediting the objectivity of the archive through the privileging of different media forms throughout Cadin's investigation, Daeninckx undermines the view that the archive constitutes 'an authoritative route […] by which we come to know the past'[441] or should be a measure of a comprehensive vision of the past. For Daeninckx, 'Cadin est un personnage que je revendique. Ce n'est pas moi, mais c'est ma façon de regarder l'actualité, ma façon de ne pas me satisfaire de ce qui est dit, ma façon de lire entre les lignes de l'Histoire'.[442] Through Cadin, it will be argued, Daeninckx knowingly uses fictional representations of different media and other forms of textual 'evidence', 'lost footage', in order to gesture towards what have become normatively engrained systems of everyday violence whilst, as Cruickshank explains in relation to other authors, 'knowingly risking falling into the double bind of drawing attention to – and therefore underpinning – the manipulation of crisis by the media and the market.'[443]

Although scholars have used examples of Cadin trying to locate footage within the novel, no study has argued that it is such instances of footage, whether 'lost', missing, official or invented, which provide an important lens through which to

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[439] Schwartz and Cook, 'Archives, Records and Power', p. 18.
See also Charles Forsdick, 'Monuments, Memorials, Museums: Slavery Commemoration and the Search for Alternative Archival Spaces', *Francosphères*, 3, 1 (2014), 81–98.
[440] Schwartz and Cook, 'Archives, Records and Power', p. 1; p. 18.
[441] Francis Blouin Jr, 'History and Memory: The Problem of the Archive', *PMLA*, 119, 2 (2004), 296–298, p. 298.
[442] Daeninckx, cited in Maricourt, *Daeninckx par Daeninckx*, p. 75.
[443] Cruickshank, *Fin de Millénaire French Fiction*, p. 12.

examine the ways in which such instances might, whether knowingly or unwitting, bear witness to experiences of trauma.[444] Such a reading also provides a compelling argument for reading contemporary diagnostic criteria for trauma as ideological fictions, they too symptomatic of the mechanisms and processes of late capitalism in the late twentieth century. For, as Daeninckx illustrates, 'l'amnésie est une maladie, pour les pays comme pour les individus'.[445] Writing in relation to amnesia and the Algerian War, Benjamin Stora describes alarmingly how 'cette dénégation continue à ronger comme un cancer, comme une gangrène, les fondements mêmes de la société française'.[446] Stora's metaphor of disease, in particular of cancer and of gangrene, denotes a process of petrification, of dying and of slow decay. Instances of 'lost footage' might therefore function as the expression of Daeninckx's intention to 'redonne[r] vie aux victimes', to name them, to highlight their absence, to memorialise them by giving voice to those who have been silenced, all the while revealing the mechanisms and systems of oppression which riddle Cadin's investigation. Daeninckx not only relies upon the existing footage he was able to access at the time of writing (discussed below) but structures his novel around the imaginary or fictional reconstruction and re-inscription of footage or evidence which is 'lost' (censored, destroyed or unrecorded).

Through focus on that which has been systematically lost, Daeninckx shows scepticism towards 'official' collective narratives and his attention to *l'histoire vécue* invites discussion of the notion of everyday trauma (in particular notions of consumer culture and loss of individuality brought about by the arrival of mass culture) as at once evidenced through 'lost footage', but also as precipitating thought on the critical

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[444] See Gianfranco Rubino, *Lire Didier Daeninckx* (Paris: Armand Colin, 2009) on the importance of the photographic image and Margaret-Anne Hutton for examples of Cadin trying to locate film footage in Belgium in the novel. Margaret-Anne Hutton, *French Crime Fiction, 1945-2005: Investigating World War II* (Farnham: Ashgate Publishing, 2013).
[445] Daeninckx, cited in Maricourt, *Daeninckx par Daeninckx*, p. 215.
[446] Benjamin Stora, *La gangrène et l'oubli: la mémoire de la guerre d'Algérie* (Paris: La Découverte, 1991), p. 8.

potential of literature to challenge or provide social critique. If Daeninckx is unsure if he writes *for* memory, as suggested by his novel's title, it is clear that the text attempts to address forgetting: 'je ne sais si j'écris "pour mémoire" mais j'écris contre l'oubli'.[447] This chapter will argue that Daeninckx reveals layers of institutionalized corruption related to the traumas of the Holocaust and 17 October 1961, as well as drawing attention to the failures of globalized late-capitalist society through a problematic privileging and then disposal of *histoire* with a small 'h', the local and provisional in place of the grand narratives of 'l'Histoire avec sa grande hache'.[448]

MAKING USE OF THE *FAIT DIVERS*: FINDING FOOTAGE[449]

Research for *MpM* led Daeninckx primarily to *faits divers* from newspapers.[450] Reid identifies this focus as a way of providing social critique and awareness of the fake realities of consumer culture, where chains of supply and demand dictate production.[451] Utilising Barthes' reading of the *fait divers*, 'tout est donné dans un *fait divers*; ses circonstances, ses causes, son passé, son issue; sans durée et sans contexte, il constitue un être immédiat, total […]. C'est son immanence qui définit le *fait divers*',[452] Reid argues that Barthes sees '*faits divers* as an entryway to the world as it really is and

[447] Daeninckx, cited in Maricourt, *Daeninckx par Daeninckx*, p. 211.
[448] Perec, *W ou le souvenir d'enfance*.
[449] This section may seem somewhat lengthier than expected. This is owing to the need to establish what footage of 17 October 1961 would have been available to Daeninckx, and later Leïla Sebbar who will be discussed in the next chapter, as this is crucial to any discussion of the event in terms of 'lost footage' and the implications of its treatment in literature.
[450] In an interview with Annie Collovard, Daeninckx states: 'être dans les rues, suivre les faits divers me passionnait. Sur les faits les plus quotidiens qui paraissent sans importance, il faut toujours trouver un angle qui permette de dire que cette histoire-là vaut la peine d'être racontée', Annie Collovard, 'Entretien avec Didier Daeninckx: une modernité contre la modernité de pacotilles', *Mouvements*, 15-16, 3 (2001), 9–15 (pp. 11–12).
[451] Reid, 'Didier Daeninckx: Raconteur of History'.
[452] Cited in English in Reid, 'Didier Daeninckx: Raconteur of History', p. 41.
Roland Barthes, *Essais critiques* (Paris: Seuil, 1981), p. 189.

not how those in power wish to present it.'[453] House and Macmaster have compiled a comprehensive list of the sources they were able to access in the writing of their study, a list which also highlights what footage would have remained inaccessible to Daeninckx and one which articulates the particular specificity of the *fait divers* to both reveal and maintain repression.[454] Fiona Barclay also identifies that, whilst the majority of newspapers published articles on the demonstration, Papon's immediate repression of information surrounding its violent turn resulted in headlines at first toeing Papon's official party line of events, 'which blamed demonstrators for initiating the violence, and put the blame for Algerian deaths on internecine conflict between the FLN and its rival nationalist group, the *Mouvement national algérien* (MNA)'.[455] Later, however, as witnesses, whose accounts were at odds with official reports, came forward, the matter escalated to debate in the *Assemblée Nationale*.[456]

On 18 October 1961, *Libération* included a short piece on its front page: 'Pour protester contre le couvre-feu, par milliers les Algériens ont manifesté hier soir dans tout Paris | La police a chargé en plusieurs endroits, des morts, de nombreux blessés, 7500 arrestations'.[457] Similarly, *L'Humanité* published almost exactly the same headline: 'Pour protester contre le couvre-feu, par milliers, les Algériens ont manifesté hier dans Paris' accompanied by a picture of Algerians being escorted from the area.[458] *Le Parisien* and *Le Monde* devoted only a few column inches to the events, reiterating the

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[453] Reid, 'Didier Daeninckx: Raconteur of History', p. 41.
See Walker, *Outrage and Insight*.
[454] See House and MacMaster, *Paris 1961,* pp. 341–342.
[455] Fiona Barclay, *Writing Postcolonial France: Haunting, Literature, and the Maghreb* (New York: Lexington Books, 2011), p. 40.
Also see See Sylvie Thénault, 'La Presse silencieuse? Un Préjugé', *Carnet d'échanges*, 1 (1999), 23–28.
[456] House and Macmaster, *Paris 1961*, p. 138.
[457] *Libération*, 18 October 1961, <http://archives.mrap.fr/images/f/fa/Libe_18oct61.pdf> [accessed 23/04/18].
[458] *L'Humanité*, 18 October 1961, <http://archives.mrap.fr/images/7/79/Huma_18oct61.pdf> [accessed 23/04/18].

same sanctioned phrase, 'plusieurs morts, de nombreux blessés'.[459] *Le Figaro* cited the official death toll as two and described the demonstration as violent, with 7500 arrests.[460] Along with the limited newspaper coverage, very few photographs of 17 October exist. The vast majority of those which do were taken, according to House and Macmaster, 'covertly, at considerable personal risk, by Élie Kagan and Georges Azenstarck, in the semi-dark and without flash'.[461] House and MacMaster identify Anne Tristan's *Le Silence du fleuve*, published in 1991, as well as historian Jean-Luc Einaudi's *17 Octobre 1961* as containing the greatest range of published photographs of the demonstration.[462]

Despite the ostensible 'brushing over' of events and confusion surrounding the death toll in the immediate aftermath of the demonstration, newspapers soon began to question the extent of the police violence. As Isabelle Saint-Saëns explains, although newspapers such as *Libération* and *L'Humanité* attempted to shed light on the extent of the violence of the massacre, they refused to publish eyewitness accounts 'pour éviter la saisie'.[463] Similar questioning also occurred elsewhere. Einaudi contested the official death toll of two Algerians and a European, arguing that hundreds died in the violence, whilst French historian, Jean-Paul Brunet, argued for a radically lower estimate of 31

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[459] *Le Parisien*, 18 October 1961, <http://archives.mrap.fr/images/7/7e/Parisien_18oct61opt.pdf> [accessed 23/04/18].
Le Monde, 18 October 1961, <http://archives.mrap.fr/images/5/5e/Le_Monde_18oct61.pdf> [accessed 23/04/18].
[460] *Le Figaro*, 18 October 1961, <http://archives.mrap.fr/images/d/d6/Fig_18oct61aopt.pdf> [accessed 23/04/18].
[461] House and Macmaster, *Paris 1961*, p. 137.
[462] House and Macmaster, *Paris 1961*, p. 342.
Anne Tristan, *Le Silence du fleuve*: *ce crime que nous n'avons toujours pas nommé* (Bezons: Au nom de la mémoire, 1991); Jean-Luc Einaudi, *17 October 1961: un massacre à Paris* (Paris: Actes Sud, 2001).
[463] Isabelle Saint- Saëns, '17 octobre 1961: archéologie d'un silence', *Vacarme, 13* (2000) <http://www.vacarme.org/article44.html> [accessed 30/01/18].
For example, an article in *Libération* questioned the number of deaths: 'chacun s'accorde à penser que les victimes étaient beaucoup plus nombreuses', *Libération*, 18 October 1961, <http://archives.mrap.fr/images/f/fa/Libe_18oct61.pdf> [accessed 01/09/17].

deaths.[464] Benjamin Stora has explored the disparity between the purported numbers of deaths and its marked divergence from unofficial estimations:

> Au lendemain du 17 octobre, la préfecture de police annonce deux morts algériens. Quelques jours plus tard, au Sénat, le ministre de l'Intérieur, Roger Frey, donnera un bilan de six "Français musulmans tués", et de 136 blessés hospitalisés. Chiffre très en dessous de la réalité. Jean Lacouture, dans son *De Gaulle*, parle de 100 morts, ajoutant : "et combien de cadavres repêchés dans la Seine ?", en parlant de "pogrom policier".[465]

The large discrepancies between released figures and testimonial accounts of figures exposes contradictions embedded in the institutionalized corruption of the French law enforcement and judicial systems, a systemic ideological whitewashing of France's past. Works relating to the violence published in its aftermath were seized, such as Paulette Péju's *Ratonnades à Paris*.[466] Similarly, Jacques Panijel released *Octobre à Paris* – a film constructed from victim testimony – which was subsequently seized in 1962 and its production license revoked for its opening credits which described the massacre as 'un crime d'état'.[467] All the while, archives remained inaccessible, protected by governmental amnesties and, in his memoirs published in 1988, Papon continued to defend his original statement of events.[468]

Some film and radio footage of the demonstration is held in the INA archives, but none specifically shows the violence of the massacre, only its aftermath.[469] Grainy black and white film clips show the aftermath of the demonstration; broken glass, a

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[464] House and Macmaster, *Paris 1961*, p. 162.
Joshua Cole, 'Remembering the Battle of Paris', pp. 26–28.
Jean-Paul Brunet, *Police Contre FLN: Le drame d'octobre 1961* (Paris: Flammarion, 1999) and Einaudi, *17 October 1961*.
[465] Benjamin Stora, *La Gangrène et l'oubli*, p. 96.
Jean Lacouture, *De Gaulle, Tome 3, Le souverain* (Paris: Le Seuil, 1986), p. 207.
[466] Paulette Péju, *Ratonnades à Paris précédé de Les Harkis à Paris* (Paris: Maspero, 1961).
[467] See Maria Flood, 'Politics and the Police: Documenting the 17th October 1961 Massacre', *Contemporary French and Francophone Studies*, 20, 4-5, (2016), 599–606 (p. 599).
Octobre à Paris dir. Jacques Panijel (Les Films de l'Atalante, 1962).
[468] See Papon, *Les Chevaux du pouvoir*.
[469] Much of this footage can be viewed on the INA Histoire YouTube channel, <https://www.youtube.com/channel/UCFdEMYmiimq2uKmOMaBfPLg> [accessed 23/04/18].

bloody-nosed Algerian with his hands held above his head, Algerians being escorted roughly up the steps of a metro station and crowds being loaded onto special service buses headed to detention centres such as the Palais des Sports.[470] Since House and MacMaster published their seminal guide to research sources, other resources have become available or have come to light. Notably, film director Yasmina Adi's *Ici on noie les algériens* (2011), a documentary film composed of interviews with relatives and witnesses of the night of the demonstration;[471] exhibitions at sites including the Musée de l'Armée in 2011 and 2012;[472] and Raspouteam's 2011 commemorative project.[473]

Isabel Hollis explains that Raspouteam – a collective of web designers and a historian founded in Paris in 2005[474] – launched an online commemorative project on the events of 17 October 1961 which could be accessed through the scanning of Quick Response codes (QR) strategically placed around Paris at sites of the 1961 massacre.[475] The project's pedagogical aim relied on public engagement with the QR codes. According to Hollis, to increase exposure and interaction, 'vast wall posters depicting historical events' were glued onto the city walls and 'film footage of the event was projected in a selection of the sites at night, but, for the most part, Raspouteam's urban art was characterized by a subversive and hidden engagement with the city'.[476] The project draws attention to what lies hidden in plain sight and intersects with the notion of 'lost footage' in the way in which it is possible to conceal, but also to belatedly reveal:

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[470] Radio and video archives of 17 October 1961, <http://www.ina.fr/contenus-editoriaux/articles-editoriaux/17-octobre-1961/> [accessed 3/11/17].
[471] For more on this film, see Flood, 'Politics and the Police'.
Ici on noie les algériens, dir. Yasmina Adi (Paris: Agat films & Cie, 2011).
[472] Isabel Hollis, 'Algeria in Paris: Fifty Years On', in *France Since the 1970s: History, Politics and Memory in an Age of Uncertainty*, ed. by Emile Chabal (London: Bloomsbury, 2015), pp. 129–143 (p. 131).
[473] Raspouteam Project, <http://www.ina.fr/medias/webdocs/17oct/> [accessed 20/10/17].
[474] Hollis, 'Algeria in Paris: Fifty Years On' in *France Since the 1970s,* ed. by Chabal, pp. 129–143 (p. 136).
[475] QR codes are a type of barcode developed in the 1990s which, when scanned, can link to an online resource.
[476] Hollis, 'Algeria in Paris: Fifty Years On' in *France Since the 1970s*, ed. by Chabal, pp. 129–143 (p. 137).

> The action of scanning the QR code and reading the information excavates a buried narrative of obfuscated state crimes [...]. The strategy of placing QR codes around the city means that the commemorative project is hidden in plain sight, just like the acts of violence they commemorated.[477]

Hollis makes clear reference to notions of exhuming the past, the idea that it is possible to belatedly reinsert footage of events which have been highly censored and repressed. Supplementing such an insight, this chapter explores the implications of attempting to recreate, through the literary representations of *faits divers*, photography, television footage and posters, as well as the use of cinematic tropes, that which has been lost. It provides an original perspective which supplements the varied engagement with the events of 17 October 1961 outlined above. Daeninckx can be seen to at once give voice to those who have been previously silenced and permit a questioning of the ways in which testimony might be consumed. Multiple planes of corruption come to bear in *MpM* as traumatic symptoms of responsibility, guilt, complicity and co-implication are articulated through Daeninckx's depiction of the intersections of the violence of the massacre with the violence of the enduring state mechanisms of control Cadin must navigate.

HAUNTING LAYERS: CONSUMPTION, CONCEALMENT AND CULTURES OF DISPOSAL

The police driver reading a newspaper whilst waiting for his orders to proceed during Daeninckx's description of the demonstration reveals that there is an official presence at the time of the massacre indicating that there could have been, or at the very least should have been, some footage of the violence of the demonstration. However, there

[477] Hollis, 'Algeria in Paris: Fifty Years On' in *France Since the 1970s*, ed. by Chabal, pp. 129–143 (p. 139).

is a clear discrepancy with this inference evidenced by the very little footage of the event that emerges after its occurrence. The day following the demonstration, Daeninckx makes clear reference to the elision of the violence of the events:

> Le lendemain, mercredi 18 octobre 1961, les journaux titraient sur la grève de la S.N.C.F. et de la R.A.T.P., pour l'augmentation des salaires. Seul *Paris Jour* consacrait l'ensemble de sa "Une" aux événements de la nuit précédente :
>
> "LES ALGÉRIENS MAÎTRES DE PARIS
> PENDANT TROIS HEURES"
>
> Vers midi, la Préfecture communiqua son bilan et annonçait 3 morts (dont un européen) 64 blessés et 11538 arrestations. (38)

Daeninckx's decision to provide fictional reproductions of 'real' newspaper headlines, as well as to show how newspapers published articles about strikes rather than about the massacre, is a knowing nod towards state-sanctioned censorship. The absence of the massacre in the newspaper clipping Daeninckx selects draws attention to its widespread absence in the media, and thus posits the role of 'lost footage' to be a reparative one, attempting to reveal the cover-up of 17 October 1961 which Michel Laronde has termed 'an *acte forclos,* an action that has been deliberately placed beyond the realm of official history by institutional silence'.[478] Such elision of information is coupled with a focus on rail service strikes, revealing the socio-economic preoccupations of French society which seemingly stand in place of knowledge of the massacre, drawing attention to the way in which vestiges of both colonialism and modernization become, as Cruickshank argues, 'sedimented and enduringly generated' in the landscape of the 1980s.[479] Through this coupling of extreme violence with late-capitalist market economics, Daeninckx reveals a peculiar configuration of

[478] Michel Laronde, 'Effets d'histoire: représenter l'Histoire coloniale forclose', *International Journey of Francophone Studies*, 10 (2007), 139–155 (p. 147).
[479] Ruth Cruickshank, 'Globalization and Cultural Capital: Symbolic Violence in Recent filmic images of Paris', in *Globalization, Violence and the Visual Culture of Cities*, ed. Christoph Lindner (London and New York: Routledge, 2010), pp. 150–161 (p. 150).

perspectives on 17 October 1961, their inflection with the dominant economic discourses of the time.

If, for Eviatar Zerubavel, what 'ultimately makes conspiracies of silence even more insidious is the underlying meta-silence, the fact that the silence itself is never actually discussed among the conspirators',[480] it is also the legitimation or naturalization of such processes which generates the particularly threatening symptom of unwitting co-implication. Whilst the Derridean trace can be evoked in *DB*, in *MpM* it is such conventions of silence which paradoxically reveal the multiple voices and multiple pasts of 17 October and, later in the novel, the deportation of Jews to Drancy. Such voices and experiences are at the heart of *MpM* but on the peripheries of official collective memory at the time of their occurrence. This mode of bearing witness through literature, as well as reception by a contemporary readership, underlines the shifting planes of multi-generational trauma and memory, breaking the convention of silence surrounding 17 October.

Daeninckx appears to attempt to rectify such an absence of recognition of the violent repression of the demonstration by opening his novel with the interconnected stories of Saïd, Kaïra, Aounit and Lounès. Following Kaïra's brother Aounit to the *bidonville* of *La Folie* in Nanterre in the afternoon of 17 October 1961, Daeninckx reconstructs the 'lost' everyday of Algerians living in Paris, providing what Gorrara terms 'micro-narratives', giving voice to those lives which had been silenced or pushed to the peripheries of the city after the demonstration.[481] The stark contrast in living conditions between Paris and its suburbs becomes immediately apparent. Aounit dodges 'les mares d'eau' (20) and 'les plaques de boue' (21) and wandering sheep are

[480] Eviatar Zerubavel, 'The Social Sound of Silence: Toward a Sociology of Denial', in *Shadows of War: A Social History of Silence in the Twentieth Century*, ed. by Efrat Ben-Ze'ev, Ruth Ginio and Jay Winter (Cambridge: Cambridge University Press, 2010), pp. 32–44 (p. 39).
[481] Gorrara, *French Crime Fiction and the Second World War*, p. 75.

startled by the sound of his moped engine. Aounit heads towards 'l'une des rares baraques de ciment' (20) which serves as both the site of the family home and the community butchers. The *bidonville* has been built around abandoned Water Board buildings and looks out towards 'un horizon de terrains vagues coincé entre les usines et la Seine, à dix minutes d'autobus des Champs Élysées' (21). The proximity of the shanty town to the centre of Paris does not permit the assimilation of its inhabitants. Indeed, the years of growing unrest in Paris since the beginning of the Algerian War have been well documented by House and MacMaster highlighting segregation between French citizens and the *Français-musulmans d'Algérie*.[482] Everyday life in the *bidonville* is depicted as an oppressive environment of squalor, misogyny and growing discontent with the increasingly stringent curfews imposed by Papon. On the periphery of the city, the *bidonville* is easily ignored, the geography of the Parisian region inflecting, as Silverman argues, the constructs of memory of city spaces.[483] For Silverman, 'beneath the bland exterior of everyday life in the contemporary city lies a complex intersection of diverse spatio-temporal sites' and therefore complex interconnections between history, violence and trauma.[484] Despite the relative proximity of the *bidonville*, Kaïra reveals that it would take hours to reach the centre of the capital by public transport ('pour être à Paris à sept heures et demie avec les transports en commun il faudrait partir tout de suite' (23)), highlighting the way in which the *bidonville* and its inhabitants are excluded from the city in which they are purported to live.

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[482] House and Macmaster, *Paris* 1961, p. 236.
[483] Max Silverman, 'Hybrid Memory in the City', p. 61.
[484] Max Silverman, 'Hybrid Memory in the City', p. 61.
Here Silverman is speaking in relation to *La Seine était rouge* in his comparative analysis of the text with *MpM*. His argument holds true for both texts, as will be shown in the next chapter.

Still following Kaïra, Aounit and Saïd, the second chapter of *MpM* opens with what Atack describes as a sweeping cinematic scene,[485] a scene which this chapter will argue functions as 'lost footage' in which Daeninckx reconstructs the violent turn of the demonstration. Kaïra is caught up in the attacks and becomes the focal point of the description:

> Kaïra et Saïd étaient là, pris sous le feu. Aounit gisait sur le trottoir, de l'autre côté, près de sa mobylette. Mort ou blessé. Les rafales s'espacèrent : ce fut le silence troublé par les râles des agonisants. Un simple répit ! Les C.R.S. reformèrent leurs rangs et repartirent à l'assaut. Un mouvement de foule désordonné propulsa Kaïra en première ligne, face à une sorte de robot écumant qui leva sa matraque. Une peur atroce et absolue l'immobilisa, bloqua son souffle, elle eut conscience que son sang se retirait d'un coup de son visage. (31 – 32)

Throughout this description, silence and loss of voice become key motifs for Daeninckx. The prevailing silence is only briefly disturbed by 'les râles des agonisants' and Kaïra's cry is muted by fear. Voice is both physically as well as figuratively repressed, silenced by the emotionless CRS moving in what can be compared to a military formation towards their target. The description of violence plays with the imagery of space, juxtaposing the mass of the crowd moving as an autonomous body, with Kaïra as an individual in its midst, propelled to the front, spat out amidst the panic. The three named Algerians are juxtaposed with the robotic CRS who remain faceless and nameless machines, carrying out orders without compromise. This contrast between named and nameless blurs the boundaries between victim and perpetrator, resonating with Primo Levi's 'gray [sic] zone' describing the ambivalent relationships between the poles of 'victim' and 'perpetrator' in the Holocaust concentration camp.[486] It is the zone in which, Giorgio Agamben writes,

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[485] Atack, 'From *Meurtres pour mémoire* to *Missak*', p. 275.
[486] Primo Levi, *The Drowned and the Saved* (New York: Little Brown, 1992).

> [the] long chain of conjunction between victim and executioner comes loose, where the oppressed becomes oppressor and the executioner in turn appears as victim. A gray [sic], incessant alchemy in which good and evil and, along with them, all the metals of traditional ethics reach their point of fusion.[487]

The named Algerians, along with many who remain unidentified, are disposed of whilst the nameless CRS are dehumanized and objectified, remaining nameless like the murdered Algerians, but for different reasons. The individual loss of life runs alongside the collective loss of identity of the perpetrators, the demonstration itself becoming a site of absence and a zone of silencing, repression and ambivalence.

The intertextual reference to Rivette's *Paris nous appartient* occurs just before a description of Algerians being forced out of the city centre and the ruthless disposal of dead bodies which are described as a collective mass, rather than given individual identities ('On ne s'embarrassait pas de gestes inutiles, ni de problèmes de conscience, les corps étaient entassés pêle-mêle, sans distinction' (37)).[488] This reference intimates not only Algerian immigrants in Paris as being of finite use, but implicitly, the disposable nature of consumer culture itself and its ability to conceal reality. Despite naming his three Algerian protagonists, Daeninckx does not specify whether Aounit has been killed, instead ambivalently stating 'mort ou blessé'. Kaïra's fate is to disappear, echoing the disappearance of Algerians into the Seine during the demonstration. There is no further mention of Kaïra or her friends and family, and Inspector Cadin conducts his investigation without consulting a single Algerian witness. Cadin's view, like the majority of the French population, begins as the privileged perspective of 'la seule réalité d'une suite de communiqués, tour à tour euphoriques ou creux' (28). Daeninckx's reconstruction of the *bidonville* might intend

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[487] Giorgio Agamben, 'The Witness', in *Violence in War and Peace: An Anthology*, ed. by Nancy Scheper-Hughes and Philippe Bourgois, (Oxford: Blackwell, 2004), pp. 437–442 (p. 439).
[488] *Paris nous appartient*, dir. by Jacques Rivette (Les films du Carrosse, 1961).

to restore the memory of those unrecorded, undocumented and unrecognized lives of Algerians living in the *bidonvilles*, yet the target audience of *MpM* remains decidedly Eurocentric, a tension which will be argued to potentially weaken Daeninckx's critical stance as a writer who purportedly appears to seek to give a more pluralistic and culturally diverse voice.

Problematically, Daeninckx invents characters and then effectively throws them away, his own creation of 'lost footage' becoming lost again: 'Au petit matin il ne restait plus sur les boulevards que des milliers de chaussures, d'objets, de débris divers qui témoignaient de la violence des affrontements. Le silence s'était établi, enfin' (37). The description of the objects left behind references the confiscated belongings of concentration camp victims almost twenty years earlier and so Daeninckx's ostensible disposal of 'lost footage' of one traumatic period comes to be the site for the return of another repressed trauma: France's Occupation history. This return is further reinforced by Dalbois who compares the violent repression of the demonstration with the Oradour-sur-Glane 1944 massacre, incredulous that such little information remains: 'Un Oradour en plein Paris; personne n'en sait rien! Il doit bien exister des traces d'un pareil massacre…' (81). The investigation, which begins as an inquest into the murder of Roger Thiraud, and by implication into the events of 17 October 1961, shifts in perspective to examine France's Second World War years and so 17 October 1961 too risks being narratively 'thrown away' like the victims of the massacre.

In her remapping of Rousso's Vichy Syndrome, Donadey argues that, 'just as the Algerian war acted as a replay of the earlier trauma and allowed unresolved issues about it to resurface, the subsequent obsession about World War II, in turn, helped to

cover up the painful scars of the new conflict.'[489] Donadey links this observation with Freudian trauma theory, in particular 'screen memories' and the return of the repressed through Freudian slips to suggest the following:

> One can wonder whether the emphasis on the Second World War in French public life, the media, and education, and on the literary scene, in the past twenty years is not due in part to a displacement, a "Freudian slip": what is being silenced (the Algerian war) resurfaces as an excess of speech about a previous war.[490]

Intersecting with this, it can be argued that the evolution in plot in *MpM* serves more readily in bringing the extreme trauma of the events of 17 October 1961 to light in terms of the way in which Cadin's investigation brings the atrocities of the Holocaust into relation with this trauma of decolonization. Cadin's investigation into 17 October comes to be framed by both conscious comparisons with France's Occupation legacy but would also appear to precipitate the return of the repressed.

Rather than a 'competitive'[491] structure of memory predicated on displacement and hierarchy, Rothberg argues that the 'screen memory' can be understood as multidirectional as 'it both hides and reveals that which has been suppressed'.[492] Daeninckx's move at first appears contradictory; to write a novel to bear witness to repressed memories of a traumatic event, only to then throw away characters representing those repressed voices and experiences and turn towards

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[489] Donadey, *Recasting Postcolonialism: Women Writing Between Worlds* (Portsmouth: Heineman, 2001), p. 218.
Other scholars argue that the Holocaust might function as a 'screen memory' as it emerges in collective memory.
See Miriam Hansen '*Schindler's List* is Not *Shoah*. The Second Commandment, Popular Modernism, and Public Memory', *Critical Inquiry*, 22, 2 (1996), 292–312 (p. 305).
See also *Approaching Transnationalisms: Studies on Transnational Societies, Multicultural Contacts, and Imaginings of Home*, ed. by Brenda Yeoh, Michael W. Charney and Tong Chee Kiong (New York: Springer Science & Business Media, 2011).
[490] Donadey, *Recasting Postcolonialism*, p. 217.
[491] See discussion of Rothberg's setting up of multidirectional memory discussed in Chapter One, p. 55.
[492] Rothberg, *Multidirectional Memory*, p. 14.

another period in France's past. However, it can be argued that it is the way in which Daeninckx allows this destruction and disposal which paradoxically draws attention to the systematic and silenced disposal of Algerians during and after the massacre. The way in which Kaïra and Saïd disappear by the end of the third chapter, consumed by the systemic repression of the demonstration, emphasises, with considerable power, how attention must be paid to what is absent, both in the novel and more broadly in relation to both 17 October 1961 and France's Occupation heritage.

'NE PAS JETER': READING SYMPTOMS OF COMPLICITY AND CO-IMPLICATION

Rothberg argues that, with the retrospective gaze afforded by the temporal remove of the events of the Holocaust and 17 October 1961, the subsequent trauma of decolonization which occurred on French soil precipitated in some ways a recognition of complicity in the Holocaust, a belated acknowledgment of past crimes which are viewed *through* this subsequent traumatic event.[493] Giving the example of the resurfacing of Papon's crimes against humanity which has established an irrefutable link between the deportation of Jews from France and the violent repression of 17 October demonstration, Rothberg argues that there is a dialogue between different traumatic moments which allows complicity across multiple traumatic events to be both recognised and more deeply understood.[494] Indeed, for Rothberg, 'recognizing the presence of complicity […] also clarifies the way a belated ethics of memory attuned to questions of intergenerational transmission necessarily supplements the

[493] Rothberg, *Multidirectional Memory*, p. 276.
[494] Rothberg, *Multidirectional Memory*, p. 277.
See Chapter One, p. 55.

politics of memory that emerges in immediate struggles for decolonization.'[495] Whilst the notion of complicity references a broader process of knowing collusion and responsibility, engaging with ideas of knowing or deliberate repression and censorship, the question of unwitting co-implication must also be acknowledged, as has been suggested in Chapter Two. Supplementing Rothberg's examination of the recognition of complicity as pivotal in understandings of the past in *MpM*, this analysis suggests that different configurations of co-implication are also crucial to examine. The notion of co-implication evokes both the unwitting, passive symptom of France's collective involvement in the Holocaust and the Algerian War, as well as the seemingly inevitable conditions of production inherent in late-capitalist economic processes; it encompasses the multiple ways in which society was and continues to be embroiled in a system of more or less recognised control.

Such questions of complicity and co-implication are central tenets of *MpM*, both in relation to the characters within the text, but also for the reader. The café owner and his customers watching the violent turn of the demonstration are arguably just as responsible as the CRS and other nameless police officials involved in the violence. Similarly, the theatre director is more concerned about the première of a theatre performance, considering the violence of the demonstration no more than a nuisance:

> Le directeur du théâtre descendit les marches du perron et interpella un gradé. - Venez vite, il y en a au moins cinquante qui sont entrés dans la partie technique et dans les coulisses. Notre première débute dans dix minutes, il faut que vous interveniez. (34)

There is a strong implication of spectatorship and implicit co-implication. Whether complicit in the injustices of the violence or not, bystanders reveal hiding Algerian men

[495] Rothberg, *Multidirectional Memory*, p. 266.

and women ('de nombreux passants prêtaient main-forte aux CRS et leur désignaient les porches, les recoins où se cachaient des hommes, des femmes rendus stupides par l'horreur' (32)) and Daeninckx also pointedly describes Roger Thiraud's weak attempt to intervene:

> Roger Thiraud fut à deux doigts d'intervenir mais il n'en trouva pas le courage. Un machiniste lisait le "Parisien" en attendant l'ordre de départ. Un photographe accompagnait les policiers dans les actions les plus dures. A intervalles réguliers, les éclairs de flash révélaient autant de tableaux sanglants. (35)

Collective failure becomes particularly marked here as the spectators become implicated in the narrative of the massacre. Roger Thiraud becomes representative of many of the bystanders witnessing the massacre, too frightened to stand against the violence, governed by a fear which overrides any moral compass. Later in the novel it becomes clear that, whilst both Thirauds arguably tried to belatedly intervene in the silenced atrocities of the Holocaust by exposing state complicity, neither Thiraud is successful with his archival work. Similarly, Daeninckx does not return to those silenced individuals to whom he gave voice. Such a representational move suggests that 'lost footage' does something different – it is used to recognise the neat mechanics of institutionalized corruption, seeking to undermine them by allowing ambiguity and multiplicity to creep back in through the self-reflexive presentation of different characters.

It can be argued that Daeninckx sets up situations which he then throws away, exemplifying the process of collective forgetting. In writing about violence, Nancy Scheper-Hughes and Philip Bourgois argue that it is always mediated 'by an expressed or implicit dichotomy between legitimate/illegitimate, permissible or sanctioned

acts'.[496] Both intersecting with and exceeding this argument, Daeninckx's fictional repression of events highlights the inevitable discrepancy between official, projected discourses, but also, paradoxically, reveals the traces of unofficial and forgotten history and the contemporary anxiety this generates. For if, in his investigation, Cadin must navigate such deliberate repression, it is the way in which he delves into such a repressed past which in turn reveals the distinct and ongoing traumatic-symptom-producing effects of thus far concealed everyday processes intrinsic to Cadin's lived socio-economic context.

Marc Rosner, a police photographer fired for his actions during the massacre, asserts that it is now a mistake to bring these crimes to light, reflecting a contemporary anxiety about unearthing such a concealed past:

> Le gouvernement a reconnu trois ou quatre décès…Un chiffre qu'il convient de multiplier par cinquante au moins, pour approcher de la vérité. Je vous raconte tout ça, Inspecteur, bien que ça n'ait jamais existé officiellement. Aucune preuve. Aucune trace de ces 48 cadavres. L'Institut a trouvé une cause réelle et sérieuse pour expliquer chaque décès. Direction les oubliettes de l'Histoire. Il vaut mieux pour tout le monde qu'ils y restent. Ne vous amusez pas à les remonter à la surface : ils feront comme Dracula, ils revivront avec votre propre sang. (97 – 8)

His use of the verb 'amuser' jars with the process of uncovering past crimes of state violence. The ironic reference to the 'cause réelle et sérieuse' of the government's cover-up of the death toll further highlights the systems of corruption in place which lead, for Rosner, to 'les oubliettes de l'Histoire'. Referencing the *grande hache* of society's totalizing dominant discourses, Forsdick has used this phrase as the title of his article which looks at the concealed or forgotten elements of the nation's past.[497] The term acknowledges French institutional complicity and signals to the way in which the

[496] Scheper-Hughes and Bourgois, 'Introduction', in *Violence in War and Peace*, pp. 1–33 (p. 2).
[497] Forsdick, '"Direction les oubliettes de l'Histoire"', p. 336.

official version of events diverges from individual accounts of the violence. Forsdick argues that it is the slippage of the un/official where *MpM* is arguably situated.[498]

Throughout *MpM,* Daeninckx points towards state-sanctioned processes of repression and forgetting. As in *DB*, *l'Histoire avec sa grande hache* becomes a repository for repressed memories and silenced individual voices which are acknowledged – albeit partially and contingently through simultaneous presence and absence – through the invention of 'lost footage'. Cadin is warned not to dig too deeply into the past, the reference to Dracula threatening that any engagement with the past will come at a price. Yet, as with Modiano's narrator who has been shown to attempt to unearth Dora's past, Cadin's interest in the media representation of the violent repression of 17 October 1961 can be figured to some extent as a contemporary mode of navigating a similarly dangerous territory. Cadin, in his investigation, can be seen to respond both to his contemporary everyday environment and to past crimes. As Colin Davis explains, 'to respond to trauma is to experience as ethically urgent the questions of who knows and what is known, of who can speak with authority and what can be communicated in intelligible form'.[499] Thus, whilst Daeninckx's use of 'lost footage' in the form of *faits divers* reveals and undermines conventional markers of authority, it also warns of the risk of attempting to speak, in Daeninckx's case through the construction of 'lost footage', in the place of others.

[498] Forsdick, '"Direction les oubliettes de l'Histoire"', p. 342.
[499] Colin Davis, *Traces of War: Interpreting Ethics and Trauma in Twentieth-Century French Writing* (Liverpool: Liverpool University Press, 2018), p. 205.

THE PHOTOGRAPHIC IMAGE AS 'LOST FOOTAGE': PROBLEMATISING PHOTOGRAPHIC PRACTICE AND CADIN'S TURN TO TELEVISION

In *MpM*, photographic 'lost footage' centres on Rosner. According to Inspector Dalbois, 'il a vraisemblablement mis en boite les affrontements les plus sérieux' (86). Dalbois describes the horrifying images of violence Rosner captured whilst present at the scene: 'On m'a parlé d'Algériens empalés sur les grilles du métro aérien, de viols dans les commissariats' (86). It quickly becomes apparent that, having captured footage of the demonstration-turned-violent-massacre, Rosner is subsequently fired for misconduct:

> Avec ce matériel entres les mains, Rosner croyait tenir un atout maître et pensait que le chef de cabinet se montrerait plus compréhensif. Il s'en est vanté auprès de certains collègues. Quelques jours plus tard, une équipe de "plombiers" a monté une opération dans le laboratoire photographique de la Préfecture, ainsi qu'à son domicile. Tous ses dossiers, toutes ses archives ont été saisis. Rosner s'est retrouvé à la rue, licencié pour faute grave. (87)

Rosner is punished for having done his job of photographing the demonstration, highlighting the way in which the need to conceal, censor and repress forgets all ethical dimension. The terminology employed by Daeninckx when describing the 'opération' to remove Rosner's footage, and then Rosner himself, references the 'peacekeeping operations' in Algeria, a pseudonym for violence and conflict, the use of language itself becoming a method of active forgetting and erasure which ensures that its specificities are not transmitted in collective memory. Rosner's experience again reflects tensions between the individual and the collective, where an individual is disposed of from a collective institution. Public and private spheres are merged, with the police raid taking place both in the dark room of the Prefecture as well as in Rosner's home, suggesting state censorship to be widespread and far-reaching.

Gianfranco Rubino argues that 'l'image photographique fonctionne […] comme relais de mémoire. Il est dans son pouvoir de contrebalancer les dégâts produits par l'écoulement du temps ou de préserver ce qui fut autrefois une présence'.[500] If, as Rubino argues, the photograph can transmit a kind of memory of an ephemeral moment, Daeninckx's reconstruction of the photographic take might draw attention to the mechanisms of such transmission or at least draw attention to processes of censorship and elision. As explored in the previous chapter, the act of taking a photograph is a subjective process which elides a great deal of information.[501] This process of reproduction potentially disrupts Rubino's suggestion of the photograph as 'rélais', of the authenticity the photograph might hold. Indeed, the photograph, as Rosner explains to Cadin, can only offer a construct of light and angles:

> Je vais dire une chose, ce qui importe, déjà à ce moment, c'est la photo. Vous ne voyez pas réellement ce qui se passe mais seulement la lumière, les masses, le cadrage. Le photographe n'est pas un témoin ; son film est là pour jouer ce rôle. Au moment d'appuyer sur le bouton, on fixe une image mais on ne la comprend pas […] l'objectif faisait l'écran.
> Je n'en ai parlé à personne depuis vingt ans. Je m'étais promis de tout oublier. (95)

According to Rosner, the photographer is a blind witness to his subject but someone who leaves markers of something which was only ever fleetingly present, a layering of multiple frames and perspectives. Whilst Rosner remains complicit in the process of recording the violence of the demonstration, he does not, according to Peters, consider himself a *witness*: 'For Rosner, in fact, the photographer is anything but a witness'.[502] In emphasizing the framing of the photograph, his focus on light and movement, rather than what is happening in the scene in front of him, Rosner provides a self-

[500] Rubino, *Lire Didier Daeninckx*, p. 139.
[501] See Chapter Two, p. 111–113.
[502] Peters, 'Le Paris de la mémoire', p. 53.

reflexive problematisation of photographic practice. Through his contention that he is not a witness, he mitigates his own complicity in the violence of the massacre. Whilst the fact that Rosner's photographs were destroyed as the result of mechanisms of institutional control reasserts the threat of censorship, Daeninckx's focus on this physically 'lost footage' draws attention to the more insidious violence mediated through state-sanctioned censorship which aims to maintain the status quo.

After meeting with Rosner, Cadin eventually discovers Thiraud *père*'s murderer, Pierre Cazes, on unaired newsreel footage captured by a Belgian television crew who chanced upon the demonstration whilst in Paris following a series of Jacques Brel concerts at the Olympia, a reference to the live concerts of Jacques Brel which took place in Paris on 16 and 17 October 1961.[503] Cadin's visit to the Belgian television station references a film produced by Jean Delire for *Radio Télévision Belge* 'dont la pellicule d'abord cisaillée, puis escamotée, avait finalement disparu'.[504] It exposes government attempts to suppress and eradicate the reality of the massacre by repurchasing any footage of the event: 'les services de sécurité de votre pays ont tenté de racheter l'original et les copies à la R.T.B.F' (103). The footage quickly becomes the lens through which Cadin is able to piece together elements of his investigation, bringing its effects into his present. Cadin's eagerness to view the film footage takes advantage of the ostensible objectivity of the newsreel format. Indeed, when offered a short, edited montage of material ('Teerlock avait préparé un montage commenté d'une dizaine de minutes qui n'est jamais passé à l'antenne' (100)), Cadin opts to see the uncut footage, 'environ une heure d'images muettes' (100). Cadin's desire to view

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[503] These concerts are referenced in Adeline Cordier, *Post-War French Popular Music: Cultural Identity and the Brel-Brassens-Ferré Myth* (London and New York: Routledge, 2016), p. 44.
Cordier also references the following article in *Le Monde*: Claude Sarraute, 'Jacques Brel ou le triomphe de la vertu', *Le Monde*, 17 October 1961, cited in Cordier, *Post-War French Popular Music*, p. 44.
[504] Tristan, *Le Silence du fleuve*, p. 10.

footage which has not been altered is a knowing nod towards the elision generated through post-production techniques and positions him as witness to raw, unedited footage which draws attention to the act of filming itself and the relationship between filmmaker and subject. [505]

Daeninckx's description of the footage places emphasis on multiple perspectives, and on spatial and temporal shifts. Cadin's reaction is powerful: 'soudain, un corps fut précipité dans l'eau. J'eus l'impression d'entendre le choc du cadavre au contact de la surface liquide. Un autre suivit, puis un autre encore. Le même geste répété onze fois' (105). Evoking the way in which returns of repressed trauma come to haunt the victim, inaccessible yet inescapable, the reader is forced to view the footage from Cadin's perspective as the reader is given a first-person account of what is being viewed. Perhaps even more powerfully, Daeninckx adds sound to the 'images muettes' of the film footage, describing the way in which Cadin hears the sound of the bodies hitting the surface of the water. This addition adds a further aural dimension which appeals to the senses, echoed by the short, sharp sentences which describe the scene. The war which had once been 'l'impression des tracts, des affiches et la reproduction de papiers officiels' (140) becomes centred in Paris, the hidden visible and the silenced now given voice.

'Lost footage' seems to take on a new role, not only visually framing events but rendering the novel an audio-visual fiction. As with the 'cinematic', to again borrow Atack's terminology, opening sequence to the massacre, Daeninckx takes a more audio-visual approach to the creation of 'lost footage' than Modiano, which is perhaps a reflection on the influence of the rapid growth of audio-visual media in the 1980s at

[505] For more on this see Sarah Cooper, *Selfless Cinema? Ethics and French Documentary* (Oxford: Legenda, 2006). There will be detailed discussion of such questions surrounding the relationship between filmmaker and subject and film and filmmaker in Chapter Four.

his time of writing.[506] Such a dimension imposes and exceeds Barthes' 'Reality Effect', Cadin having the impression of directly experiencing the past event rather than its mediated representation as he is engulfed by visual and aural dimensions.[507] This effect 'suggests a conception of realism predicated upon an illusion of the referential nature of the sign, where the sense of the real is an after-effect spontaneously projected by narrative syntax'.[508] Indeed, Jaimie Baron has discussed the way in which audio-visual footage provides an 'experience of pastness, an experience that no written word can quite match', [509] suggesting that footage with an audio-visual element is conferred a higher status than its written counterpart. Daeninckx anticipates this, the adding of sound to a written description of mute footage generating a counter-narrative which responds to the institutionalized silence. The addition of sound stands as a metaphor for the way in which Daeninckx attempts to give voice to those voices which have been silenced, at once drawing attention to censorship and repression, but also presciently signalling the resurgence in interest in France's past of the *mode rétro*.[510]

RE-CYCLING, RE-CONSUMING, RE-IMAGINING AND REVEALING: LAYERING CORRUPTION AND THE RETURN OF THE REPRESSED

In *MpM*, memory work on both 17 October 1961 and the deportation of Jewish children to Drancy has been shown to be a process of repetitive returns, with the traumas re-imagined, and even revealed, through 'lost footage'. Silverman's articulation of the inevitable palimpsestic layering of trauma which links closely with

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[506] See Chapter One for Kuhn's discussion of such developments, pp. 74–75.
[507] Roland Barthes, *Bruissement de la langue* (Paris: Seuil, 1984).
[508] Introduction to *Rethinking Mimesis: Concepts and Practices of Literary Representation*, ed by Saija Isomaa, Sari Kivistö and Pirjo Lyytikäinen (Cambridge: Cambridge Scholars Publishing, 2012), p. ix.
[509] Jaimie Baron, *The Archive Effect: Found Footage and the Audiovisual Experience of History* (New York: Routledge, 2013), p. 1.
[510] See the introduction to this thesis, p. 14.

Rothberg's concept of multidirectional memory intersects with such notions of re-imagining and revealing. However, if Silverman and Rothberg, in intersecting but different ways, argue for haunting layers of repressed trauma which can be traced through different traumatic events, this chapter argues that experiences of trauma are, to some extent, re-cycled and re-consumed; that is, they return through their, ever partial and contingent, reconstruction in 'lost footage'. Linking closely with this is the cycle of corruption and the repeated returns of the repressed throughout *MpM*. The most poignant physical manifestation of this, quoted here at length, takes its form through the poster, where layers and layers of advertising are peeled back and re-imagined for the reader by Daeninckx, here excerpted at length:

> La station Bonne-Nouvelle se trouvait à quelques pas. Elle était en rénovation. Une dizaine d'ouvriers, grimpés sur des échafaudages étaient occupés à arracher les couches successives d'affiches qui recouvraient les panneaux publicitaires. Plus loin, au bout du quai, deux autres ouvriers grattaient les carreaux de céramique blanche à l'aide de spatules métalliques.
>
> En se déchirant, les papiers laissaient apparaître de vieilles réclames collées dix, vingt années auparavant. […] Claudine s'arrêta devant un coin de mur. Elle me montra un carré de céramique à demi recouvert de lambeaux de papier jauni qui résistaient aux efforts d'un travailleur algérien. On ne distinguait qu'une partie du texte mais le sens ne s'en trouvait pas affecté :
> " …est interdite en France…coupable à être confamn…cour martia…lemande…personne qui porte…sortissants jui…peine allant jusqu'à ka mo…éléments irrespon…à soutenir les ennemis de l'Allemagne.
> …met en garde…coupables eux-mêmes et la population des territoires occupés
> Signé le Militaerbefehlshaber[511]
> Stülpnagel." [sic] (215–216)

The tearing down of posters might be initially read in terms of the drive of late capitalism's conditions of production and consumption, the old posters being removed

[511] This can be translated as 'military governor'.

to make room on the hoarding for new advertisements. Any revelation here is precipitated by economic processes at the time of Cadin's investigation. Interestingly, the workers tearing down the posters are Algerian, a self-reflexive nod to Franco-Algerian post-independence relations. John Entelis and Lisa Arone provide a comprehensive study on the evolution of bilateral trade agreements between the two countries post-independence: 'Despite strained political relations, economic ties with France, particularly those related to oil and gas, have persisted throughout independent Algerian history'.[512] They note that Algerian emigration to France continued after independence, yet the working rights and conditions of immigrants remained strictly controlled:

> The French government has vacillated between sweeping commitments to 'codevelopment', involving extensive social networks for immigrant Algerian laborers [sic], and support of strict regulations concerning work and study permits, random searches for legal papers, and expeditious deportation without appeal in the event of irregularities.[513]

Daeninckx's depiction of the Algerian workmen cleaning away the scraps of Second World War posters thus recalls France's Occupation history, 17 October 1961 and the Algerian War and its aftermath more broadly, bringing the traumatic afterlives of French decolonization into relation with the particular conditions and ongoing processes intrinsic to globalized late capitalism.

The 'couches successives' of the posters reflect the superimposition of traumatic experience which Silverman argues functions to create a 'dense condensation of meaning'.[514] However, like trauma, the revelation hoped for in the posters is incomplete. The chain of linguistic signifiers has been disrupted, the ellipses and

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[512] John Entelis and Lisa Arone, 'Government and Politics', in *Algeria: A Cultural Study*, ed. by Helen Chapin Metz, Library of Congress Federal Research Division, fifth edn (Washington D.C.: Library of Congress, 1994), pp. 228–235 (p. 231).
[513] Entelis and Arone, 'Government and Politics', in *Algeria: A Cultural Study*, pp. 228–235 (pp. 231–232).
[514] Silverman, 'Hybrid Memory in the City', p. 58.

fragments of words recalling Lacan's theorization of perpetual lack and the unbridged gap or *béance* engendered by such disruption to the signifying chain.[515] The literal disruption or ruptures on the page illustrate the (im)possibilities of attempts at the recuperation of traumatic experience. The ellipses, the spaces between signifiers, denote absences which evoke the *indicible* and, as in *DB*, mark the *trou*, the incommensurability of the traumatic event. The fragments of poster read by Claudine and Cadin highlight at once the potential and the limitations of language; whilst the vocabulary draws attention to France's traumatic heritage, for Cadin and Claudine, trauma is revealed belatedly through a future anterior recollection of its absence. The 'lost footage' here, Daeninckx's reconstruction of the fragments of words left on the wall, are barely legible, the gaps in the text suggesting moments in the narrative of trauma which cannot be expressed, the inherent 'un-sayability' of repressed trauma returning through the disrupted narrative.

Yet, as the workers tear, scrape and scrub the billboards, peeling off chunks of the paper, certain pieces of poster cannot be dislodged, stuck fast by years of accumulated paste. These leftovers act as permanent traces, the billboard's history a metaphor for France's past which can be covered up, but which will always remain. The leftover words which are legible are striking: *interdite, France, coupable, personne, les ennemis de l'Allemagne, coupables eux-mêmes, la population des territoires occupés*. Silverman argues that such lexical leftovers of meaning used by Daeninckx function 'as a metaphor for his own narrative concerning the interconnections between two events separated in time and space'.[516] Such remainders can also be argued to function as a metaphor for the ways in which traumas return in the present and, as such, the posters constitute 'lost footage' of the intersections of the absent footage of the violent

[515] See Chapter One, p. 41.
[516] Silverman, 'Hybrid Memory in the City', p. 58.

repression of 17 October 1961 and of French co-implication and complicity in the Holocaust.

Indeed, as well as linking Vichy anti-Semitism with the racial prejudices of decolonization and censorship, the remaining words can be read as symptoms of trauma. Guilt confers a sense of belated responsibility through the references to complicity and collaboration evoked through their coupling with other fragments of words from the poster. In viewing the posters, the reader becomes an active participant in the decoding of the signification of the fragments of words. This implicit call to action is a particular specificity of fiction, which enables the reader to reposition himself and, in this case, to assume Daeninckx's role in creating 'lost footage' of his own by recognising, but not filling, the gaps and voids engendered by traumatic experience. The reader is no longer a passive spectator of the novel, but rather co-implicated in the neat systems which the text seeks to undermine or challenge. The buying and then consuming of the novel arguably fuels late-capitalist cycles of consumption which attempt to repress autonomy, critical challenge and collective memory. The novel thus invites questioning of the impact of reading about trauma which is argued to be in part generated by the systems in which the reader, too, is complicit.

SYSTEMS OF CORRUPTION, INSTITUTIONALIZED VIOLENCE AND QUESTIONS OF COMPLICITY: REINTERPRETING THE ARCHIVE

The central theme of murder in the novel is discovered, in both Thiraud cases, to have taken place because of discoveries made in institutional archives in Paris and Toulouse. Roger Thiraud's research into Drancy, the way in which 'il reconstituait la vie du camp à l'aide de coupures de presse, d'entretiens avec des rescapés' (178) echoes

Daeninckx's construction of 'lost footage' of press cuttings and witness testimony; a *mise-en-abîme* of the landscape for research in which Daeninckx finds himself years after the fictional Roger Thiraud. Echoing the restrictions placed on archives detailed earlier in this chapter, Inspector Cadin's quest to dig deeper into the archives in his investigation of the Thirauds' murders is similarly unsuccessful. Cadin and Lardenne are initially disheartened to find an incomplete file in the archives which does not provide enough evidence for their case:

> Qu'est-ce que je peux espérer de mieux ? Rien. Ce dossier est incomplet. Ou pire, il est bidon. On doit trouver des éléments plus décisifs quelque part… cette manifestation, par exemple. (80)

All of the investigations which take place throughout *MpM* are somehow flawed, whether through incomplete documentation or restriction of access to important files. Even more troublingly, both Roger and Bernard's arguable success in the archives leads to their murders, thus again blocking the transmission of knowledge. Neither father nor son can break from this cycle, and Cadin too becomes caught up in it as the end of his investigation was 'joué d'avance' (205). Gorrara suggests that this ending sees some form of justice served, with Cazes killing André Veillut, but that this is not satisfactory:

> In one sense, *Meurtres pour mémoire* provides a satisfying sense of closure for the reader: André Veillut is murdered by the former secret service marksman, Pierre Cazes, whom he had commanded to kill Roger Thiraud in 1961. There is an ironic ring to the fact that such a corrupt police official is the victim of the counter-terrorist forces he headed: "natural" justice has prevailed. Yet, in other ways, the ending of the text highlights many of the problems inherent in attempting to identify guilt and responsibility for the Holocaust in the present.[517]

[517] Gorrara, 'Reflections on Crime and Punishment', p. 140.

The ending is undermined by the power of institutional systems to conceal reality: 'au ministère, on préparait un scenario plus conforme à l'idée que les citoyens devaient se faire des garants de l'ordre public' (213). As such, it becomes unsatisfactory through the way in which it reveals, as Gorrara argues, the difficulties in identifying those responsible for such atrocities. The outcome of the investigation does not, Gorrara explains, see the truth emerge into public French consciousness: 'In *Meurtres pour mémoire*, proof of collective guilt and responsibility is not destined to become common currency and the past remains buried in the archives for succeeding generations of investigators'.[518] Supplementing this argument, it can be suggested that Cadin's efforts to transmit this episode in French history to subsequent generations becomes lost within the well-oiled mechanisms of the everyday institutional machine. Whilst Cazes reveals the methodical, organised systems of the *Préfecture de police* by intercepting them through his prescient awareness of Cadin's murder by Veillut and his interruption of this purportedly foregone conclusion, his actions do not serve to provide justice for the victims of Veillut's crimes, nor do they recognise French complicity. Daeninckx pointedly reveals how 'le système se protège efficacement' (135), the reflexive verb emphasising the inaccessibility of the system, as well as showing language, and by implication all forms of footage too, to be self-protecting and therefore problematic.

In his study *Mal d'archive*, Derrida elucidates the doubled-edged nature of the archive as it wavers between objective accessibility and institutional corruption.[519] Such a tension is evidenced when Inspector Cadin almost meets the same fate as the Thirauds; when retracing their steps, the archivist in the Toulouse archives attempts to kill him, explaining to Cadin that 'vous n'auriez pas dû fouiller partout' (193). It appears that the archivist was trying to prevent Cadin from learning of a version of

[518] Gorrara, 'Reflections on Crime and Punishment', p. 140.
[519] Jacques Derrida, *Mal d'archive* (Paris: Galilée, 1995).

events diametrically opposed to the 'official' version disseminated by the State.[520] The archivist exemplifies the way in which the individual serves the state in institutionalized cover-ups, complicit in the crimes which were committed and subsequently buried. For the archivist, as for the state, the event must remain 'classé sans suite' at all costs. The imperative here comes from the systems in place which aim to maintain the status quo. Indeed, as police officer Gerbet explains to Cadin: 'le gain serait ridicule en regard de la perte de confiance qu'il subirait dans l'ensemble des corps de maintien de l'ordre et dans l'armée' (84). The idea that the benefits of revealing files are far outweighed by keeping them a secret further reinforces notions of institutionalized corruption as well as the threat of everyday trauma and violence rooted in a system of purported protection which is corrupt. As far as the state is concerned, 'il était établi, dans les conclusions du rapport, que la police parisienne avait répondu à sa mission, en protégeant la capitale d'une émeute déclenchée par une organisation terroriste' (83). The 'mission' was therefore to stop the demonstration by whatever corrupt means necessary and to continue to deny that the Algerian War was a war despite the bloodshed on metropolitan French soil.

The amnesty placed on archival files further emphasises the will of those responsible for the crimes or complicit in them to keep the event repressed in collective memory, but also reveals Daeninckx's power as a writer to escape attempts at complete erasure through his use of 'lost footage'. Gerbet explains that records are protected by 'cinquante ans de secret absolu. Il n'est pas dans mon pouvoir d'y déroger. Et certains dossiers explosifs pourriront pendant des siècles entiers avant de revoir la lumière' (84). However, his explanation rings ironically as Gerbet knows what is supposedly shrouded in mystery, the 'secret absolu' that must be protected. As for Modiano and

[520] *MpM*, p. 192.

France's Occupation history, for Daeninckx, 'les événements du 17 octobre 1961 n'étaient pas tenus secrets mais ignorés, étouffés, minorés'.[521] Rather than being erased, 17 October 1961 has been left unrecognised and squeezed out of national consciousness; processes of censorship, repression and seizure have resulted in collective, state-sanctioned amnesia. The rule of three creates emphasis and rhetorical effect, whilst Daeninckx's verb choices (to ignore, to mute and to devalue) challenge a willing ignorance to accept that France's past should remain a secret. *Minorer* gives the idea that the importance of the event has been scaled down but is not completely absent. The description of the files as 'rotting away' reinforces Daeninckx's contention that amnesia can be at once an individual and collective disease that scars and remains unhealed, the wounding of trauma, to evoke the word's etymology.[522]

After finally gaining access to the archives, the way in which the files are arranged ('DEbroussaillage...DEdommagements...DEfense passive...' (63)) signals the notion that trauma is hidden in plain sight. Files discussing the deportation of Jews are shelved with documents ranging from undergrowth removal, to compensation for insurance claims and national defence. Such concealment is revealed through Daeninckx's 'lost footage' of the archives:

> La DEportation était traitée de la même manière que les autres tâches de l'administration ; les fonctionnaires semblaient avoir rempli ces formulaires avec un soin identique à celui apporté aux bons de charbon ou à la rentrée scolaire. On manipulait la mort en lieu et place d'espoir. Sans s'interroger. Une liasse de circulaires revêtues du paraphe A.V. mettait ces directives en œuvre. (64)

The rhetorical accumulation of 'dé-' prefixed words suggests that 'décolonisation' might well feature later here, softened by the terminology of 'peacekeeping

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[521] Daeninckx, cited in Maricourt, *Daeninckx par Daeninckx*, p. 129.
See Chapter Two, pp. 111–115 for discussion of Modiano and the 'écho étouffé'.
[522] See Chapter One, p. 37.

operations', or France's *mission civilisatrice*, considered the everyday symptom of a shifting global landscape, a similar 'tâche d'administration'. The homophone 'tâche' links both the administrative tasks of the Occupation with the idea of an indelible mark or stain which may be covered up but never erased. It is perhaps a knowing gesture towards everyday life in France during the Occupation when much of the population was forced to make do ('se débrouiller'), adopting what was known in the vernacular as the 'système D'. However, with grim irony, the treatment of the files for 'DEportation' amongst other banal tasks acts as a metaphor for the way in which the Jewish citizens listed within the files were treated. The lack of care of the 'fonctionnaires' furthers the notion of a chain of supply and demand, with each component unaware of or potentially indifferent to the effect of their role in a broader scheme of events.

In bringing such corruption to light, Daeninckx destabilizes received discourses. During Papon's trial, his actions were argued by some to be the result of a 'crime de bureau', that he remained unaware of the impact of his actions at a higher level.[523] Yet, Daeninckx highlights the active concealment or loss of different forms of footage which suggests a desire on the part of the French state to hide and to erase and thus reveal symptoms of guilt and responsibility for French complicity. For Gorrara, 'in terms of the representation of collaboration, Daeninckx enacts the bold move of locating culpability in the figure of the ultimate arbiter of the state, the civil servant'.[524] For example, within the file for 'DEportation', numbers of Jewish children are equated to units of milk:

> *"En réponse à votre note du neuf courant, nous avons l'honneur de vous communiquer les renseignements suivants :*
>
> *1) Enfants de moins de 9 mois : 347*

[523] See Bertrand Poirot-Delpech, *Papon: un crime de bureau* (Paris: Stock, 1998).
[524] Gorrara, *French Crime Fiction and the Second World War*, p. 73.

> *2) Enfants de 9 mois a 3 ans :* *882*
> *3) Enfants de 3 ans a 6 ans :* *1245*
> *4) Enfants de 6 ans a 13 ans :* *4134*
> *5) quantité de lait perçue actuellement (par mois) : 3 223, 50 litres.*
> *"En raison des "sautés d'effectifs" très fréquentes, les renseignements ci-dessus ne donnent qu'une idée approximative et le nombre d'enfants peut varier de + ou – 50 unités d'un jour sur l'autre."* (179)

The use of food and drink in place of deportees links with a perverse consumer culture in which objects are used in place of human beings who are subsequently consumed by the Nazi killing machines. The report reflects the degree of French co-implication in the Nazi regime, the 'sautés d'effectifs' referring to inaccurate and fluctuating numbers of children moving through the system. It is through this display of ambiguity and uncertainty that Daeninckx implicitly critiques the mechanical systems in place which act as homogenizing weapons for the concealment of deep-rooted institutionalized corruption. This continues through his use of language from the lexical field of consumption. Indeed, when describing what Veillut was doing in 1942 – 1943, Daeninckx describes the disposal of human beings through genocide as if it were the liquidation of stock in a shop: 'En 1942 – 1943, Veillut ne faisait pas autre chose, il alimentait la machine de mort nazie et *liquidait* des centaines d'êtres humains au lieu de gérer des surplus de stock' (211, added emphasis). The systematic disposal and consumption of human life represents the threat of everyday violence and trauma through processes of racial prejudice and ethnic cleansing. The language of consumption functions as a future anterior trace to late-capitalist everyday processes which precipitate traumatic responses. 'Liquidait' not only refers to the selling of stock, but is also slang for dispatching, annihilating and killing.[525] The multiple layers of

[525] *Le Petit Robert* includes the words 'miner' and 'tuer' in its definition of the term. 'Liquider', verbe transitif, in *Le Petit Robert: Dictionnaire alphabétique et analogique de la langue française* (Paris: Dictionnaires Le Robert, 2010).

meaning reveal a dark undercurrent of everyday violence in the guise of processes of production and consumption.

The archive highlights the mechanics of globalized late capitalism and the totalizing grand narratives of History, destabilizing conceptions of truth and of event, the layering of misinformation key to understanding how trauma is not only present in events of the past, but in the particular socio-economic configurations of neoliberal life.[526] Whilst the 'dé-' prefix used to catalogue files in the archive might syntactically signal reversal, 'décolonisation' referencing the process of undoing colonization and 'déportation' indicating the removal of Jewish citizens, just as the prefix irreparably alters the linguistic construction of the signifier, the impact of such traumatic events cannot be reversed. As Conan and Rousso describe the past as 'un passé qui ne passe pas', the 'dé-' prefix draws attention to the way in which it is impossible to escape the shadow of the past, its absences and its presences.

Daeninckx's focus on the exploitative nature of now normative social practices draws attention to the systematic nature not only of the archive, but of institutional corruption. The Toulouse archive can be read as a symbol of corrupt administration and becomes a link between 17 October 1961 and France's Vichy past. The archive becomes, paradoxically, a site of 'lost footage', through censorship and repression. Gaps and blanks are superimposed upon one another by Daeninckx to carve out the place of his response to the events and thus the critical power of 'lost footage' to reveal absence and missingness. Faith in the archive as a source of objective 'evidence' is lost as it is revealed as a system which attempts to control or govern the presence of the past in the present, through framing, re-appropriation and restriction.

[526] See Chapter One, p. 48 for discussion of narratives of H/history.

REFLECTING ON *MEURTRES POUR MÉMOIRE*

MpM might well be considered a text which throws away its Algerian protagonists and focuses on a westernized version of events and one written within the framework of a genre which has been criticized and undervalued and thus potentially considered 'throwaway'. However, what interests Daeninckx, and what is evidenced through the 'lost footage' of *faits divers*, photographs, television newsreel, posters and cinematic narrative devices, is the way in which it is possible to cast 'un regard critique et décentré sur la société'.[527] His choice of genre can therefore also be seen as a self-reflexive problematization of fiction, both illustrating its power as a critical tool, but also its limitations. Daeninckx's writing technique can be described as being akin to revealing different facets of traumatic experience. With a period of delay, Daeninckx reconstructs and represents returns to the overwhelming initial event: 'Je me promène, je vois des films, je lis, je découpe, je constitue des dossiers: à un moment, je trouve une astuce qui va réunir tous les éléments.'[528] By drawing attention to the very artificiality of 'lost footage', the way in which it is constructed – here discussed in relation to Rosner's assessment of the photograph as well Cadin's trip to the Belgian television station – symptoms of collective complicity, guilt and responsibility are revealed, as well as broader issues of unwitting co-implication. The accumulation of these symptoms throughout Daeninckx's narrative further supports the potential of 'lost footage' to reveal the intersections of multiple traumatic histories whilst also appealing directly to the reader to reflect on the mechanisms which attempt to prevent such histories being discovered.

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[527] Daeninckx, cited in Maricourt, *Daeninckx par Daeninckx*, p. 114.
[528] Daeninckx, cited in Maricourt, *Daeninckx par Daeninckx,* p. 119.

MpM provides a nexus for exposing repressed memories and experiences of two unique moments in French history, destabilizing received understandings of society (for example, the notion of the archive as objective and the corruption behind state-governed silences). Despite the risks of attempting to write about trauma, whether through the lens of 'lost footage' or not, literature, as will be shown in later chapters of the thesis, does not allow easy forgetting. As a work published before any other study where archival access was granted, *MpM* holds an important position in the way in which it draws such important questions into the public gaze.[529] Use of *faits divers* will be shown to be a crucial source of information for all of the authors in this corpus, providing multiple perspectives through the creation of 'lost footage' to gesture towards, and potentially respond to, their socio-economic context. As Peterson suggests:

> Inequalities do not originate with neoliberalism, nor do its proponents claim to intentionally exacerbate them [...]. What distinguishes contemporary capitalism is its unprecedented global reach and its ability to shape how 'all' of us think. [...] Critical perspectives, lived realities and alternative versions are simply 'not counted'.[530]

Daeninckx at first appears not to count these lived realities either, for they too are thrown into the Seine. However, through self-reflexive recognition of collective co-implication and a betrayal of responsibility evoked through 'lost footage', Daeninckx bears witness to those silenced and oppressed voices, navigating the traumatic-symptom-producing cultures of consumption and disposal which punctuate the neoliberal period. Daeninckx highlights the way in which France's Vichy past,

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[529] Jean-Luc Einaudi was not able to research the archives until the late 1990s and thus his second book, 17 *Octobre 1961: un massacre à Paris* was not published until 2001, almost two decades after the publication of *MpM*. See Cole, 'Remembering the Battle of Paris', p. 28.
[530] V Spike Peterson, 'How is the World Organized Economically?', in *Global Politics: A New Introduction*, ed. by Jenny Edkins and Maja Zehfuss, 3rd edn (London: Routledge, 2019), pp. 271–294 (p. 291).

October 1961 and the subsequent threat of everyday violence surrounding these moments flow and slide in flux, bound together through the creation of 'lost footage'. Despite the ostensible 'disposal' of individual discourses, Daeninckx's interest in *l'histoire vécue* positions *MpM* as a novel which destabilizes and undermines the very mechanisms of individual oppression which he paradoxically allows to play out, revealing a further ethical dimension to creating fictional footage of past experience. For Daeninckx:

> Le passé n'est jamais mort : il constitue une dimension essentielle, irréductible, du présent. [...]. On peut masquer les cicatrices, dissimuler les bleus à l'âme, se retrancher dans le silence, quand tout devient trop lourd à porter. Rien n'y fait, et pour échapper à cette obsédante négociation avec soi-même, certains choisissent la folie, ou la disparition.[531]

There is a strong emphasis on physicality here, with trauma considered a wound, evoking Seltzer and Schwab's intersecting discussions of 'wound culture'.[532] The resulting scars act as a constant reminder, like the etymological wound of trauma, in the present day, no matter the temporal remove from the trauma. Here the bodily manifestations of traumatic symptoms which include scarring and bruising add a physical dimension to the psychological effects of traumatic experience and suggest that experiences of trauma leave an indelible mark on the victims, no matter the extent to which society might attempt to conceal or repress the memory of such experiences.

Instances of 'lost footage' – representations of *faits divers*, photography, film and television media, as well as the fictionally-constructed poster – then, provide a new perspective on the past, a re-interpretation or re-invention of a past moment in the present which draws attention to its own partiality, as well as the impossibility of ever being able to take refuge, 'se retrancher' in absence and silence, as it is these tropes,

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[531] Daeninckx, *Le Goût de la vérité* (Lagrasse: Éditions Verdier, 1997), p. 152.
[532] See Chapter One, p. 38.

particularly in the case of *MpM*, which belie the unceasing returns of France's turbulent history of colonialism, decolonization and Empire. Whilst this chapter has not drawn extensively on DSM-5 criteria, it has established the risks of homogenizing individual experiences of trauma. Trauma is again revealed as ungraspable, its instability precluding its registration. Chapter Four continues with consideration of such inherently unknowable and unspeakable moments in a similar vein and will argue for the mediation of memories through different media forms in Leïla Sebbar's *La Seine était rouge* (1999).[533] Silverman argues that Sebbar's novel's

> most significant similarity with Daeninckx's novel is the way in which famous sites of the city of Paris […] are transformed in the course of the narrative into sites of memory which not only evoke the event of 17 October itself (and hence the Algerian War of Independence) but also a number of other histories repressed in the official narrative of the nation.[534]

Such intersections will be considered not only in terms of their palimpsestic interrelations, but Chapter Four will also explore the ways in which the literal '*media*-tion' of memory challenges dominant discourses whilst questioning the agency of 'lost footage' and Sebbar's use of rhetorical and narrative devices.

[533] Sebbar, *La Seine était rouge*.
[534] Silverman, 'Hybrid Memory in the City', p. 61.

Chapter Four

DECOLONIZATION AND THE TRANSGENERATIONAL TRANSMISSION OF TRAUMA: LANGUAGE AND '*MEDIA*-TED' MEMORY IN LEÏLA SEBBAR'S *LA SEINE ÉTAIT ROUGE* (1999)

"Dix mille Algériens étaient parqués au Vel' d'Hiv", comme autrefois les Juifs à Drancy. De nouveau je détestais tout, ce pays, moi-même et le monde.[535]

RETURNING TO THE OCCUPATION AND ARTICULATING 'LA GUERRE SANS NOM'

On 8 October 1997, Papon finally stood trial and was convicted for Second World War crimes against humanity, over a decade after he was first charged in 1983.[536] Nancy Wood explains that the trial, 'one of the longest in French history', received unprecedented media coverage which, as she describes, 'saturated' French everyday life, as well as media outlets around the globe, for over six months.[537] Wood also notes the 'daily newspaper coverage and regular television, radio and magazine commentary' on the trial, in addition to a plethora of websites providing information.[538] During the trial, Einaudi – who at this point was deep in research into 17 October 1961 – testified against Papon for his official role in the violent repression of the demonstration.[539] Whilst Papon vehemently denied such allegations – and in 1999 filed a lawsuit against Einaudi for defamation[540] – the trial brought France's

[535] Simone de Beauvoir, *La force des choses* (Paris: Gallimard, 1963), p. 626.
[536] See the introduction to Chapter Three, pp. 125–129.
[537] Nancy Wood, 'Memory on Trial in Contemporary France: The Case of Maurice Papon', *History and Memory*, 11, 1 (1999), 41–76 (p. 42).
[538] Wood, 'Memory on Trial in Contemporary France', p. 42.
[539] Joshua Cole, 'Massacres and their Historians: Recent Histories of State Violence in France and Algeria in the 20th Century', *French Politics, Culture, & Society*, 28, 1 (2010), 106–126 (p. 107).
[540] Cole, 'Massacres and their Historians', p. 107

Vichy legacy into sharp relief with the atrocities committed in the centre of Paris over two decades later and France's past became firmly rooted in public discussion.

Jo McCormack observes that, up until the late 1990s, France struggled 'to discuss the [Algerian] "war" [and] until 1999 the French government defended the myth that there had been no war, using euphemisms like "peacekeeping operations"'.[541] In 2001, after official recognition of the war, a palpable shift could be detected when the Socialist Mayor of Paris, Bertrand Delanoë, unveiled a plaque on the Saint-Michel bridge in the centre of the capital, recognising the violence of the massacre. Such a move, however, was not without issue. The small gold plaque, tucked away behind the trees which line the busy approach to the bridge, reads:

> A LA MÉMOIRE
> DES NOMBREUX ALGÉRIENS
> TUÉS LORS DE LA SANGLANTE
> REPRESSION
> DE LA MANIFESTATION PACIFIQUE
> DU 17 OCTOBRE 1961[542]

The plaque glosses over the contested death toll outlined in Chapter Three,[543] as well as fails to mention the state-sanctioned violence which led to such a 'sanglante repression'. It elides facts, blurring events and actions, and masks the complicity of the government in the violence. Whilst such elision draws attention to the incommensurability of representation and is symptomatic of the very inaccessibility of trauma, the plaque also demonstrates a further perpetuating of an official collective memory which problematically fails to acknowledge the divergent individual narratives that were steadily beginning to appear. Similar absences in collective

[541] Jo McCormack, *Collective Memory: France and the Algerian War (1954-1962)* (Plymouth: Lexington Books, 2007), p. 2.
[542] House and MacMaster observe that such a move was considered controversial leading to debates in the *Assemblée Nationale*. See House and MacMaster, *Paris 1961*, p. 317.
[543] See Chapter Three, p. 143–144.

memory are revealed through the superimposed 're-inscriptions' of individual narratives onto different sites and memorials around Paris in Leïla Sebbar's *La Seine était rouge*. Breaking previous decades of silence around *La guerre sans nom*,[544] Sebbar's young protagonists use and reflect on film and graffiti – discussed in this chapter as 'lost footage' – as ways of bearing witness to the numerous traumatic histories of France's recent past.[545]

Simone de Beauvoir's referencing of the deportation of Jews to Drancy in relation to the events of 17 October 1961 (used as the incipit to this chapter) should not be viewed as a conflation of the two traumas, but rather it might better be read as the inevitable consequence of attempting to speak about something which has been so written out of collective memory that it is rendered almost non-existent in official discourse. Indeed, Sebbar describes only a brief, and soon forgotten, mention of the massacre as she followed the censored 'événements d'Algérie' – also referred to as 'actions de maintien de l'ordre' and 'entreprises de pacification'[546] – as a student in Aix-en-Provence: 'je suivais l'actualité de la guerre. La journée du 17 octobre 1961 a été évoquée à la radio. Puis oubliée'.[547] It was not until the late 1980s that Sebbar was reminded of the demonstration.[548] As discussed in the introduction to this thesis, Donadey's recasting of Rousso's Vichy Syndrome suggests a similar process of occlusion followed by obsession.[549] Donadey argues that, whilst in the United States

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[544] Patrick Rotman and Bertrand Tavernier, *La Guerre sans nom: Les appelés d'Algérie (1954-1962)* (Paris: Seuil, 1992).
[545] Leïla Sebbar, *La Seine était rouge*. Henceforth, *LSER*. References to the novel will be given in parentheses in the body of the text.
[546] To give but some of the euphemisms used to describe the Algerian War which took place from 1954–62. For more examples of euphemisms, see Stora, *La Gangrène et l'oubli*, p. 13.
[547] Catherine Gouëset, Interview with Leïla Sebbar, 'Leïla Sebbar: "Je voulais comprendre ce terrible 17 octobre"', *L'Express*, 17/10/11, < http://www.lexpress.fr/culture/livre/leila-sebbar-je-voulais-comprendre-ce-terrible-17-octobre_1041227.html> [accessed 30/10/17].
[548] Mildred Mortimer, 'Introduction: Unearthing Hidden History', in *The Seine was Red*, trans. by Mildred Mortimer (Bloomington: Indiana University Press, 2008), pp. xi – xxiv (p. xvi).
[549] See Introduction, pp. 13–14.

symptoms of shame, guilt and responsibility surrounding the traumas of (post)colonialism were being 'exorcised (notably through film), in France the Algerian War was until recently a rather silenced reality'.[550] The country remained, until the 1990s, 'immersed in the second phase of the syndrome, that of repression'.[551] *LSER* appeared as a novel which helped break with this phase, forming an integral part of what Donadey terms 'anamnesis', with Sebbar participating in the Algeria syndrome's 'third phase, that of historical rewriting'. [552]

Diverging from Rousso's paradigm of the belated recognition of Vichy France, response to 17 October 1961 involved the recognition of France's colonial conflicts. As Stora explains, 'l'Algérie était la France ! Tout en *connaissant* la torture, elle ne la *reconnaît* pas officiellement. Il faut faire la distinction entre connaissance et reconnaissance. Dans l'espace public commémoratif, il n'y a rien : le 17 octobre 1961 n'est pas la rafle du Vel' d'Hiv.'[553] Stora emphasises the distinction which must be made between *knowledge* of something, and *acknowledging* something, between knowing and recognising. Intersecting with Laub's argument that trauma is not at first registered, despite the 'reality of its occurrence', [554] whilst it cannot be denied that 17 October 1961 happened it was not, however, *recognised*: 'while historical evidence to the event which constitutes the trauma may be abundant […], the trauma – as a known event and not simply as an overwhelming shock – has not been taken cognizance of'.[555] If such recognition has taken place on an individual, unofficial basis,

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[550] Donadey, "Une Certaine Idée de la France", in *Identity Papers*, pp. 215–32 (p. 216).
[551] Donadey, "Une Certaine Idée de la France", in *Identity Papers*, pp. 215–32 (p. 218).
[552] Donadey, *Recasting Postcolonialism*, p. 24.
Anne Donadey, 'Anamnesis and National Reconciliation: Re-membering October 17 1961', in *Immigrant Narratives in Contemporary France*, ed. by Proulx and Ireland, pp. 47–56.
[553] Benjamin Stora, 'Cicatriser l'Algerie (Entretiens avec Benjamin Stora)' in *Oublier nos crimes: l'amnésie nationale, une spécificité française*, ed. by Dimitri Nicolaidis (Paris: Autrement, 1994), pp. 227–243 (p. 240).
[554] Dori Laub, 'Bearing Witness or the Vicissitudes of Listening', in *Testimony: Crises of Witnessing*, pp. 57–74 (p. 57). See Chapter One, p. 43–46.
[555] Laub, 'Bearing Witness or the Vicissitudes of Listening', in *Testimony: Crises of Witnessing*, pp. 57–74 (p. 57).

the state has prevented such acknowledgment in official discourse and such occlusion becomes symptomatic of collective guilt and shame as well as of the homogenizing tendencies of late-capitalist society to repress heterogeneity.

It is without doubt that the emergence of what Wood terms 'cultural vectors of memory'[556] such as literature and film has contributed to the proliferation of interest in the Algerian War and 17 October 1961. However, as established in Chapter One, the additional factors of developments in the media and France's shifting global position must not be neglected. In relation to the Occupation, Atack observes the way in which 'works of imagination become intertwined with highly public, mediatized events'.[557] Such a statement also holds true in the case of the Algerian War. Following Atack, it can be suggested that the intense media coverage of Papon's trial, the Saint Michel métro bombing and the polemic surrounding Holocaust denial and *les thèses revisionnistes*,[558] as well as increasing discussion of Franco-Algerian relations in academic circles[559] against the backdrop of the economic processes of neoliberalism (which include the effects of hyperindividualism and commodification) demonstrate the ways in which the last decades of the twentieth century can be understood as what Cruickshank terms a 'turning point' for retrospective examinations of trauma.[560]

Sebbar dedicates her novel to several figures central to such retrospective memory work – whom Rothberg designates as 'agents of memory',[561] – directing, Laila

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[556] See Nancy Wood, *Vectors of Memory: Legacies of Trauma in Postwar Europe* (Oxford: Berg, 1999).
[557] Atack, *May '68 in French Fiction and Film*, p. 105.
[558] See Robert Eaglestone, *Postmodernism and Holocaust Denial* (London: Icon Books, 2001); Robert Wistrich, *Holocaust Denial: The Politics of Perfidy* (Berlin: Walter de Gruyter, 2012); Pierre Vidal-Naquet, *Les assassins de la mémoire: « un Eichmann de papier » et autres essais sur le révisionnisme* (Paris: La Découverte, 2005), p. 227; John Zimmerman, *Holocaust Denial: Demographics, Testimonies, and Ideologies* (USA: University Press of America, 2000).
[559] The *Insitut d'Histoire du Temps Présent* (IHTP) conference in December 1988 entitled 'La Guerre d'Algérie et les Français' is one such example. The findings of this conference were published in Jean-Pierre Rioux, ed., *La guerre d'Algérie et les français* (Paris: Fayard, 1990).
[560] Ruth Cruickshank provides a comprehensive study of the trope of the 'turning point' and the aesthetics of crises discourses in Cruickshank, *Fin de millénaire French Fiction*.
[561] Rothberg, *Multidirectional Memory*, p. 296.

Amine suggests, the 'reader's attention to a long alternative historiography of the Algerian conflict'.[562] Didier Daeninckx is among these names, once again reinforcing his importance in discussions of October 1961. Several of the dedications are to individuals involved in the historical 'remapping' of the event, such as historian Jean-Luc Einaudi, photographer Elie Kagan and FLN activist Georges Mattei. Other references, such as to publisher François Maspéro [sic], cineaste Jacques Panijel, and journalists Paulette Péju and Anne Tristan gesture towards cultural production centred on the demonstration and ensuing violence. Finally, other dedications are to the *Comité Maurice- Audin*, novelist Mehdi Lallaoui – co-founder of the *Au nom de la mémoire* association – and Nacer Kettane, novelist and director of *Beur TV*.[563] While all of these individuals and associations in some way contribute to memory work on 17 October 1961, Sebbar might arguably be attempting to provide the footage that these works have been forced to lose. To clarify this point, whilst *MpM* has been argued to illustrate the potential risk of 'throwing away' the 'lost footage' it creates, many of the works produced by Sebbar's referenced creators were censored or seized immediately upon publication. Similarly, Einaudi faced fierce archival restrictions and Kagan's photographs were also seized. Sebbar is arguably, then, carrying on the *devoir de mémoire* set out by organizations such as *Au nom de la mémoire.*[564]

LEÏLA SEBBAR: *L'ÉCRITURE D'UNE CROISÉE*

The author's admission of having little knowledge of the events of 17 October 1961 both at the time of the massacre and in the immediate years after the event suggests

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[562] Laila Amine, *Postcolonial Paris: Fictions of Intimacy in the City of Light* (Wisconsin: University of Wisconsin Press, 2018), p. 160.
[563] See page 7 of *LSER* for list of dedications.
[564] "Association au nom de la mémoire", <http://aunomdelamemoire.over-blog.com> [accessed 08/04/19].

her writing of *LSER* to be a task of learning on the author's part. Intersecting with Modiano's sentiments on the writing of *DB*, Sebbar has the recurring impression that, in her case, the Algerian War 'est chaque fois, malgré moi, dans les livres que j'écris',[565] positing her focus on the Algerian War as an inescapable and unavoidable return. This preoccupation is unsurprising. Born to a French mother and Algerian father and subsequently raised until the age of seventeen in French Algeria, Sebbar positions herself as 'une croisée', suggested by Donadey to mean 'a cross-breed/ a crusader/ at the crossroads, thus playing on the polysemy of the word'.[566] Sebbar's self-assessment of her liminal position is reflected in *LSER*. Set in 1996, each of the thirty-seven chapters is written from the perspective of one of fourteen people, all tied in some way to the events of 17 October 1961. These multifarious perspectives and interpretations of the events are brought together through focus on three young protagonists: Louis, a twenty-five-year-old *français de souche* who is making a documentary about *les porteurs de valises* (a group to which, as Jonathan Lewis points out, Louis' parents belong),[567] Amel, a sixteen-year-old teenager born to Algerian parents who now live in the suburb of Nanterre and Omer, a twenty-seven-year-old exiled Algerian journalist fleeing the violence of the Algerian Civil War which had begun in 1991. As Donadey has observed, the protagonists occupy central positions in terms of the populations affected by the Algerian War.[568] The novel thus occupies the status of a youth fiction love story

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[565] Donadey, '"Une certaine idée de la France", in *Identity Papers*, pp. 215–32 (p. 216).
Modiano: 'J'ai l'impression depuis plus de trente ans d'écrire le même livre – c'est-à-dire que les vingt livres publiés séparément ne forment, en fait, qu'un seul livre' Cited in Chapter Two, p. 91.
[566] Donadey, *Recasting Postcolonialism,* p. xix.
Peters explains that, in interviews with Laronde and Nancy Huston, Sebbar has supported such a reading, not wishing to be described as 'Beure', 'Maghrébine' or 'Française'. See Peters, 'Le Paris de la mémoire', p. 176.
Peters refers her reader to the following works: *Leïla Sebbar*, ed, by Laronde;
Leïla Sebbar and Nancy Huston, *Lettres parisiennes: autopsie de l'exil, écrit en collaboration avec Nancy Huston* (Paris: Barrault, 1986).
[567] Jonathan Lewis, 'Filling in the Blanks: Memories of 17 October 1961 in Leïla Sebbar's *La Seine était rouge*', *Modern & Contemporary France*, 20, 3 (2012), 307–322, p. 309.
[568] Anne Donadey, 'Retour sur mémoire: *La Seine était rouge* de Leïla Sebbar' in *Leïla Sebbar*, ed. by Michel Laronde (Paris: L'Harmattan, 2003), pp. 187–198 (p. 190).

whilst also being imbued with what Donadey terms as the 'pedagogical strategy' which characterizes Sebbar's *oeuvre*.[569] Donadey argues that Sebbar's novel is aimed not only at her typically young readers, but also 'for a more mainstream French readership that might profit from learning about sociological, linguistic, artistic, and historical aspects of both Beur and Arabic cultures'.[570] Her works, therefore, are a rich source of dialogue on questions of memory and remembrance, as well as on the way in which experiences are transmitted inter-and trans-generationally.

Mortimer observes that all three protagonists are linked through their mothers and grandmothers – Noria, Lalla, Mina and Flora – who had come to know one other during their activity in the Algerian resistance movement.[571] Amel is trying to learn about 17 October 1961 demonstrations from her mother and grandmother who are reluctant to speak of it. Frustrated by the silence, Amel turns to Louis' documentary film. The novel, which is written in distinct dense chapters (a formal quality which will later be discussed in detail) follows Amel and Omer as they trace the narrative of Louis' film, visiting different sites in Paris and spray painting graffiti commemorations of the Algerian War onto official memorials to the Second World War and other traumas in France's recent past.[572] Interspersed with Amel and Omer's wanderings around Paris, the testimonies provided by different characters are collated within the text to form a collection of fragments of 17 October 1961, snapshots of the massacre. In addition, Dawn Fulton argues that Louis directs his 'cinematic lens' towards 'another chapter in French history: Bonaparte's colonial expeditions in Egypt'.[573] Such a turn, Fulton contends, marks a return to the 'first inscription of the colonial project in

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[569] Donadey, *Recasting Postcolonialism*, p. 121.
[570] Donadey, *Recasting Postcolonialism*, p. 121.
[571] Mortimer, 'Introduction: Unearthing Hidden History', in *The Seine was Red*, pp. xi – xxiv (p. xvii).
[572] See Silverman, *Palimpsestic Memory*, p. 3.
[573] Dawn Fulton, 'Elsewhere in Paris: Creolised Geographies in Leïla Sebbar's *La Seine était rouge*', *Culture, Theory & Critique*, 48, 1 (2007), 25–38, p. 36.

Enlightenment ideology, its conflation of cultural and geographical boundaries underscoring the endeavour as a precursor to the invasion of Algeria in 1830'.[574] Such references, when viewed alongside France's (post)colonial histories create, as Rothberg suggests, a 'contingent chain of associations to reveal the work of both history and memory as a work of displacement'.[575] The impact of such an intersection is that, beneath the surface of the love story which weaves throughout the narrative – undoubtedly a tactic to engage Sebbar's young readership – Sebbar projects the past onto the future, forming a metacommentary on different traumatic histories through a narrative of typical teenage angst.

Thus far, chapters have read absence, erasure and reconstruction as processes which are at once symptomatic of modernization and development as well as of censorship, institutionalized violence and conventions of silence. These processes have been shown to bring France's Occupation heritage into relation with the systemic and irreparable everyday traumatic-symptom-producing cycles and processes of globalized late-capitalist development in *DB* and the way in which 'lost footage' risks being lost again through a reading of tropes of disposal and consumption in *MpM*. This chapter furthers such discussions by reflecting on the way in which, through the '*media*'-tion of repressed memories of 17 October 1961 in instances of 'lost footage' of photographs, film, memorial plaques and graffiti re-inscriptions, Sebbar's writing is able to challenge official memories of different historical events, offering a further way of exploring trauma in literature. Building upon the symptomology of responsibility, guilt, shame, avoidance, dissociation and detachment established through analysis of the other texts in this corpus, as well as drawing on the flexible critical framework established in Chapter One, it will be contended that Sebbar projects the past into the present by

[574] Fulton, 'Elsewhere in Paris', p. 36.
[575] Rothberg, *Multidirectional Memory*, p. 305.

inventing 'lost footage' of a film which focuses on the historical traumatic events of 17 October 1961 and where traumatic symptoms are revealed through referring to the absence of memorial plaques to 17 October 1961 around the city. As discussed in Chapter One in relation to Fink's Lacanian reading of responses to trauma, it is necessary to examine the way in which the novel draws attention, both knowingly and unwittingly, to what is absent; what is physically absent, but also linguistically absent: to the *indicible*, and to the trace.[576]

CRITICAL PERSPECTIVES ON THE TRANSGENERATIONAL TRANSMISSION OF EXPERIENCES OF 17 OCTOBER 1961

Sebbar's network of protagonists places emphasis on the idea of trans-generational transmission of trauma between families and reflects, as Jim House argues in his review of Mortimer's translation of the novel, Susan Suleiman's intermediary '1.5'[577] generation: 'old enough to have been physically and psychologically implicated but not old enough to understand all that was happening, and hence reliant on a historical memory that can only be pieced together in a fragmentary way given the incompleteness of historical knowledge of the events'.[578] Existing scholarship has invariably discussed such questions of transgenerational transmission. Rothberg's analysis suggests that the focus on what he terms 'character-bound focalization' places emphasis on the narrative as intergenerational by highlighting the 'broken bonds between parents and children'.[579] Similarly, Margaret-Anne Hutton compares *MpM, LSER* and Nancy Huston's *L'Empreinte de l'ange* (1998) to reveal the implications of

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[576] Fink, *The Lacanian Subject*. See Chapter One, p. 41 and p. 69.
[577] Susan Suleiman, *Crises of Memory and the Second World War* (Cambridge, Massachusetts: Harvard University Press, 2006). Cited in Jim House, 'Review of Leïla Sebbar's *The Seine Was Red. Paris, October 1961: A Novel* (translated by Mildred Mortimer)', *H-France Review*, 10, 7 (2010), 29–32 (p. 30).
[578] House, 'Review of Leïla Sebbar's *The Seine Was Red*', p. 30.
[579] Rothberg, *Multidirectional Memory*, p. 296.

notions of witnessing on the construction of second-generation personal and national identities.[580] Laila Amine explores the transmission of trauma in *LSER* through the lens of the 'family album'.[581] Amine argues that *LSER* reverses the structure of what Hirsch terms 'the conventional family album'[582] resulting in an account which 'reveals the absence of continuity in families' transmission of its past, the dissonance in participants' testimonies, and the porous lines between private and public commemorative spaces'.[583] Intersecting with Hirsch's distinction between 'affiliative' and 'familial' traumatic links discussed in Chapter One,[584] the passing down of memories in *LSER* is identified by Amine in terms of a juxtaposition of 'a familial mode of remembrance with a national one'. [585] Whilst risking a binary opposition between familial and what Amine terms 'national' memory, Amine's argument reveals a plurality of experiences and different modes of talking about the past.

This reading of multiple memories intersects with Silverman's work where he analyses *LSER* with Daeninckx's *MpM* to reveal a layering of different traumas across the city of Paris.[586] Indeed, in examining the site of the city in both works, Silverman argues that 'the metaphor of the superimposition of layers of meaning over time shows that the hidden past of the city uncovered through the investigation is one in which different moments of racialized violence converge, embracing both the murky past of French complicity in the Holocaust and in colonial oppression'.[587] For Silverman:

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[580] Margaret-Anne Hutton, 'From the Dark Years to 17 October 1961: Personal and National Identity in Works by Didier Daeninckx, Leïla Sebbar and Nancy Huston', in *Violent Histories*, ed. by Gascoigne, pp. 155–173.
Nancy Huston, *L'Empreinte de l'ange* (Paris: Actes Sud, 1998).
[581] Laila Amine, 'Double Exposure: The Family Album and Alternate Memories in Leïla Sebbar's *The Seine was Red*', *Culture, Theory and Critique*, 53, 2 (2012), 181–198 (p. 181).
[582] Hirsch, quoted in Amine, 'Double Exposure', p. 189.
Hirsch, *Family Frames*, p. 214.
[583] Amine, 'Double Exposure', p. 189.
[584] See Chapter One, p. 52.
[585] Amine, 'Double Exposure', p. 181.
[586] Silverman, 'Hybrid Memory in the City'.
[587] Silverman, 'Hybrid Memory in the City', p. 185.

> It is not so much a question of parallel histories for the purposes of comparison (and often conflict); it is more a question of overlapping realms of history, memory and imagination so that the historical and psychical base of cultural memory is a genuinely composite affair.[588]

Despite Sebbar's focus on the events of 17 October 1961, the text remains – if drawing on the perspective of Silverman's palimpsestic memory – inflected with the enduring impact of Vichy France, France's legacy of Empire, as well as the increasing reach of globalization.

Also evoking the entwining of different traumas across time and space in *LSER*, Fulton brings, as does Fiona Barclay, repressed (post)colonial memories into relation with the official discourses of memory in metropolitan France.[589] Michael O'Riley provides a brief overview of studies of cultural memory by scholars such as Stora, Rousso and Conan in order to argue that 'Sebbar's text uses multiple memories of oppression generating from the World War II memory site, but eventually criticizes the fixity of memory that anchors commemorative practices in a predetermined version of national history and identity'.[590] Intersecting with this reading, this study argues that the ostensible 'fixity' of memory identified by O'Riley is challenged through Sebbar's use of 'lost footage'. As Amine suggests, 'the text represents a story within a story with a splintered structure that assembles multiple perspectives, mirroring the plot in which Louis' film on 'Black October' relies on a collage of family photos and documents'.[591] Building on this assessment, this chapter examines the *mise-en-abîme* of 'lost footage' of graffiti re-inscriptions within the fictional documentary film, arguing that such '*media*-tion' of memory – a term intended to reflect the transmission

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[588] Silverman, *Palimpsestic Memory,* p. 18.
[589] Fulton references the 'palimpsest' as she situates the occluded narratives of 17 October 1961 in the landscape of the French capital. See Fulton, 'Elsewhere in Paris'.
See also, Barclay, *Writing Postcolonial France.*
[590] Michael O'Riley, 'Cultural Memory and the Legacy of World War II in Assia Djebar, Leïla Sebbar, and Tahar Ben Jelloun', *Dalhousie French Studies*, 63 (2003), 147–161 (p. 155).
[591] Amine, 'Double Exposure', p. 184.

of trauma and also its inscription in literary representations of both real and invented media forms – reflects a broader questioning of the novel's own representational practice.

Donadey suggests that Sebbar has 'memorialized the event, piecing it together from diverse testimonies over two generations in order to create a narrative of the massacre that accounts for all its participants and may allow for national reconciliation'.[592] Whilst the novel does bring together divergent testimonies and demonstrates different configurations of attachment to 17 October 1961, this analysis will suggest that it is perhaps far-fetched to argue that the text might allow for what Donadey identifies as some kind of collective resolution. As Raphaël Lefèvre notes, the relationship between France and Algeria is complex and discussions continue to take place to try and move forward from the vestiges of Franco-Algerian colonial history.[593] In addition, it must not be forgotten that, whilst Sebbar certainly draws attention to the plurality of experiences of trauma through 'lost footage', there still remains the ethical choice as to what events get this 'footage'; what Sebbar chooses to include, and equally importantly, what is knowingly left out. Jonathan Lewis emphasises the role *LSER* plays in 'filling in the blanks', highlighting the potential of literary narratives to function as vectors for the transmission of memories of trauma.[594] Whilst intersecting with notions of transmission and invention of memories, Lewis' idea of 'filling in the blanks' diverges from the creation of 'lost footage' in the way in which it implies the

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[592] Donadey, *Recasting Postcolonialism*, p. xxxiii.
[593] Raphaël Lefèvre, 'A New Chapter in Relations Between Algeria and France?', *The Journal of North African Studies*, 20, 3 (2015), 315–318 (p. 315).
[594] Lewis, 'Filling in the Blanks'.
Intersecting with such notions is Kathryn Jones' article on 'Franco-Algerian sites of memory'. Reading *LSER* as a form of 'travel narrative', Jones supplements Nora's *lieux de mémoire* through her argument for the critical potential of the physical, geographical journey through Paris.
Kathryn Jones, 'Franco-Algerian Sites of Memory: Leïla Sebbar's Journeys of Remembrance', *Dalhousie French Studies*, 93 (2010), 43–52.

possibility of bridging the gaps of official memory, rather than acknowledging the (im)possibilities of narration and of reclaiming such voids.

INTERMEDIAL TRANSMISSION AND *MEDIA*-TED MEMORY

Mildred Mortimer 'probes' the limitations of the text by focusing on the 'previous generation's silence'[595] around what Joshua Cole terms 'les événements'.[596] Her analysis specifically examines the way in which Sebbar's characters navigate such repression of memory by 'editing' the commemorative plaques dotted around the city.[597] Intersecting with Mortimer's analysis where she concludes that, 'by disclosing the hidden history of repression in this way, they [Sebbar's protagonists] initiate *anamnesis*, the collective process of remembering, which extends beyond the pages of the novel',[598] the following analysis explores how Sebbar's protagonists engage not only with the graffiti memorial as a mode of bearing witness to trauma, but also reveal film footage and photographs as sites of intersection of traumatic symptoms of responsibility and co-implication.

What this chapter argues is a self-reflexive use of different media is recognised by Rothberg in his analysis of *LSER* in *Multidirectional Memory*.[599] Rothberg argues that Sebbar's novel engages with questions of 'visibility and invisibility',[600] as well as the role of film 'in producing ethical modes of memory'.[601] He points out that over a third of the novel is in the form of what he terms 'transcripts' of Louis' film and notes a

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[595] Mildred Mortimer, 'Probing the Past: Leïla Sebbar, *La Seine était Rouge/The Seine Was Red*', *The French Review*, 83, 6 (2010), 1246–1256 (p. 1250).
[596] Joshua Cole, 'Remembering the Battle of Paris'.
[597] Mortimer, 'Probing the Past', p. 1252.
[598] Mortimer, 'Probing the Past', p. 1252. Original emphasis.
[599] Rothberg, *Multidirectional Memory*, pp. 296–307.
[600] Rothberg, *Multidirectional Memory*, p. 273.
[601] Rothberg, *Multidirectional Memory*, p. 266.

distinct 'inter-medial' style:[602] the novel 'draws attention to the artificiality of […] reconstruction by emphasizing the media (and mediation) of second-generation stories' and refuses to 'reconstruct a seamless narrative out of the mixed chronology of individual memory'.[603] As with *MpM, LSER* does not, according to Rothberg, embody a 'competitive' structure of memory.[604] Rothberg's analysis of *LSER* focuses on what he terms, evoking Nora, 'sites of memory'.[605] Through examination of the different sites visited by the protagonists of *LSER*, Rothberg suggests that Sebbar's novel brings other traumatic events in France's past to light 'including the larger context of the Algerian War of Independence, World War II and the Holocaust, the French war in Indochina, Napoleon's invasion of Egypt, May 1968, and – perhaps most urgently – the Algerian Civil War of the 1990s'.[606] Rothberg also examines the specificity of the photograph as 'one of the most prominent media associated with the articulation of belated postmemories'.[607] Supplementing Rothberg's observations, this chapter looks through the lens of 'lost footage' of Louis' documentary film and graffiti inscriptions on memorial plaques to argue that these fictional representations of different kinds of media function as 'mediators' of memory.

As in previous chapters, co-implication as a traumatic symptom will be interpreted not only in terms of how such shared responsibility is evoked through literary tropes as Rothberg suggests, but also in terms of its intersections with other symptoms of trauma which are revealed through Sebbar's protagonists' attempts to bear witness to past trauma from their temporally-removed present.[608] Indeed, *LSER*

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[602] Rothberg, *Multidirectional Memory*, pp. 297–8.
[603] Rothberg, *Multidirectional Memory*, p. 299.
[604] See Chapter Three, p. 153.
[605] Rothberg, *Multidirectional Memory*, p. 296.
[606] Rothberg, *Multidirectional Memory*, p. 298.
[607] Rothberg, *Multidirectional Memory*, p. 302.
[608] See Chapter One, p. 55.

recalls the past but is also inflected with symptoms that may be perceived as akin to lack, generated by the cycles which drive systemically unfulfilled consumerist desire in Sebbar's late-capitalist everyday present. The implications of graffiti, it will be argued, are symptomatic of the compulsion to repeat, a constant re-writing and over-writing of individual experience which has been homogenized and commodified by late-capitalist economic processes.

Further evoking the central role of the media in *LSER*, Barclay notes the 'multivocal' qualities of the novel, inviting a reading which examines the 'polyphony' of the at once differed and deferred responses of the protagonists in light of the different specificities of their relationship to the events about which they are attempting to learn.[609] Intersecting with this focus, O'Riley argues that the 'performative and relational dimensions of the text's engagement with memory are signalled in the title's homophony, "Seine/scène", in which the specific geographical site of memory carries the fluidity of a theatrical performance'.[610] Engaging with this homophony, this chapter will examine the relationship of different media forms to the protagonists' everyday environment to assess the ways in which the multiple *scènes* of Louis' film respond both to the task of creating 'lost footage' and to the protagonists' everyday environment which generates symptoms of responsibility to bear witness to what becomes an adopted experience of trauma. Louis and Omer physically re-write and re-interpret repressed or undocumented experiences onto memorials around the capital, challenging official memorials with an experience of trauma that is not their

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[609] Barclay, *Writing Postcolonial France*, p. 41. Other scholars have also observed this tendency in the novel:
House and Macmaster have described *LSER* as 'multi-vocal'. See House and Macmaster, *Paris 1961*, p. 327.
Similarly, Amine describes the novel's 'polyphonic structure'. Amine, 'Double Exposure', p. 182.
Kathryn Jones describes the novel as a 'polyphonic mosaic'. Jones, 'Franco-Algerian Sites of Memory', p. 49.
[610] Michael O'Riley, 'Cultural Memory and the Legacy of World War II', p. 155.

own. In contrast with *DB*, *LSER* is structured by these *scènes* in a fictional documentary film (which Amel and Omer trace across the city), rather than explicitly predicated on the guesswork and hypotheses that make up much of Modiano's narrator's quest. There is no longer the 'défense de filmer ou de photographier' but now a willingness among subsequent generations to capture the experience or belated afterlife of events in different forms of footage. This chapter contributes to the existing field of scholarship by exploring the inter-relations of these divergent traumatic experiences with everyday traumatic symptoms generated by obfuscating state-sanctioned discourses. Furthermore, to argue for the novel's 'polyphony' of voices mediated through Louis' fictional film is not to contend that such voices are harmonious. In fact, the following analysis will examine dissonances and discordances in the novel as evoking the partiality, contingency and multiplicity of traumatic experiences whilst reminding of the absences necessarily incurred by framing, both through the 'lost footage' provided by the fictional film but also through the formal structure of the narrative itself.

MATRALINEAL HERITAGE: BLOCKING THE FAMILIAL TRANSMISSION OF TRAUMA

Across its thirty-seven chapters, Sebbar references no fewer than fifteen different voices and divergent testimonies. However, the novel opens in Nanterre, Paris in October 1996, thirty-five years after the demonstration, with the short statement: 'sa mère ne lui a rien dit ni la mère de sa mère' (9). The novel's composite structure of voices is at first seemingly undercut by the reticence of older, female generations to discuss their experiences which blocks their transmission. Such gender specificity is significant here,

with Algerian women historically not having a voice.[611] Amel's grandmother gives reasons for her desire to remain silent about her past and to hide it from her granddaughter, arguing, "des secrets, ma fille, des secrets, ce que tu ne dois pas savoir, ce qui doit être caché, ce que tu apprendras, un jour, quand il faudra" (9). The repetition of 'des secrets' is coupled with the exigent negated verb 'devoir'. The imperative here is to block the transmission of this traumatic past. Indeed, Sebbar's choice of verbs, 'savoir' and 'cacher' oxymoronically underpin the impossibility of ever being able to know what happened, highlighting Sebbar's self-reflexive use of language which infuses her pedagogical narrative.

Somewhat analogous with the workings of the Freudian theorization of the return of the repressed, there is a clear dependence on a period of delay and the sentiment that subsequent generations should not yet 'know' of what happened, that they must wait. The future tense phrase 'quand il faudra' raises the question of when memories or experiences of trauma can or should be communicated and who decides this moment. The use of an adverb of time implicitly suggests that witness needs to be borne, that traumatic experience should be transmitted, yet draws attention to the belatedness of this testimony through the focus on multiple presents, and the legacy of the past trauma continuing to have impact in the future. Evoking the mechanisms of 'postmemory', *LSER* contrasts the implicit need to forget or to conceal by previous generations with the ostensible ethical imperative of subsequent generations to attempt to comprehend or to bear witness to the traumatic past of the older generation.[612] The mothers' and grandmothers' silence and secrecy are maintained by the national French narrative taught in 'les manuels scolaires officiels' (52). Oral testimony, it

[611] See John Erickson, *Islam and Postcolonial Narrative* (Cambridge: Cambridge University Press, 2009), p. 41. Although Erickson talks with reference to Assia Djebar's *L'Amour, la fantasia* (1995), he describes the motif of the silent female Algerian.
[612] See Chapter One, p. 44.

becomes clear, is viewed as a privileged medium, an alternative kind of *manuel.* The distinction between official and unofficial accounts is frequently reinforced by Sebbar through the dialogue between Amel and her grandmother, Lalla. Despite Amel's certainty that she is ready to hear what her mother and grandmother have to say as it will come as no surprise, "on le voit tous les jours à la télé, on le lit, je le lis dans les livres..." (10), Lalla assures Amel that "c'est pas pareil ce que je te dirai un jour, au jour dit," (10). No distinction is made here between television, with all of its ephemerality, and literature. Instead, the distinction is made between publicly disseminated discourses and private, individual testimony, reflecting a tension between such perspectives and drawing attention to different configurations of attachment to the demonstration.

As in *MpM*, different generational configurations of attachment are also articulated. The mothers' and grandmothers' processes of remembering are mediated through Louis' documentary film, as well as through photographs. In the specific case of Noria, Mortimer argues that 'Noria's process of remembering is mediated through a camera held by an outsider'.[613] Indeed, Noria, who remains reticent to talk about the demonstration to her daughter Amel, is able to provide testimony of the events through Louis' camera. Matrilineal configurations of attachment are further evoked through female attachment to photographs 'où on voit Lalla à la manifestation avec sa fille Noria' (16). As with the ekphrastic descriptions of photographs in *DB*, the gaze of the reader is directed by the textual reconstruction of different captured moments. It is thus crucial to consider the ways in which these different constructions of media, although purporting to give 'lost footage' of those voices obliterated in official discourse, also draw attention to the limitations of such attempts.

[613] Mortimer, 'Introduction: Unearthing Hidden History', in *The Seine was Red*, pp. xi – xxiv (p. xix).

Whilst Hirsch privileges the photograph in the transmission of trauma, arguing that it occupies the position of 'agent of postmemory', this form of transmission is not possible for Amel, as such photographs are lost:[614]

> ["] Tu sais la photo où on voit Lalla à la manifestation avec sa fille, Noria…Tu l'as toujours ?" "Je crois que Louis m'a volé toutes les photos de ces années-là. La guerre d'Algérie, le 17 octobre 1961…Je ne les retrouve pas…" (16)

Whilst the photographs might not be accessible for Amel, they go some way in bridging a gap for Louis, expanding as Hirsch puts it, 'the postmemorial circle' to include those who are not directly associated with the trauma.[615] The absence of such photos in Amel's attempted memory work provides a compelling metaphor for what Louis is doing and more broadly what the fictional invention of 'lost footage' might be doing: stealing an original experience which is not his own and reconfiguring it in the creation of his documentary film. Sebbar raises ethical questions not only about the re-appropriation[616] of trauma, but also about the 'ownership' of such footage and so the second-generation mediation of memory becomes ethically charged. Sebbar frames her narrative through a fictionally-filmed documentary created by a Frenchman who uses photos belonging to Algerians and the superimposed or overwritten graffiti commemorations of an Algerian onto official memorials around Paris. As with other chapters in this study, the way in which Sebbar combines invented photographic footage within the context of a novel which describes a fictional documentary film straddles the notions of testimony, ethics, reproduction, the real and the imaginary. It creates a complex web of different facets of traumatic experience which both intersects with and diverges from the official narratives surrounding 17 October 1961 and also

[614] Hirsch, *Family Frames*, p. 249.
[615] Hirsch, *Family Frames,* p. 251.
[616] See Chapter Two, pp. 109–110.

recalls France's First and Second World War histories. In a similar way to Modiano with his topographical references, if Sebbar uses Louis' documentary film as a way of grounding her narrative, she also draws attention to its very constructed reality, employing what can be termed a 'documentary aesthetic'.

QUESTIONING TESTIMONY: THE EFFECT OF THE DOCUMENTARY AESTHETIC

It has been established, then, that the way in which Sebbar references the act of (fictionally) filming posits the transmission of traumatic experience as mediated through an artificially-constructed lens. Amel's subsequent contention after viewing the film that testimony and Louis' film do not constitute 'l'histoire officielle' ('"mais là, c'est pas l'histoire officielle, justement. Le film de Louis, les archives, les témoignages…Je savais rien, rien du tout..." (42)) belies the critical potential of different media forms to 'mediate' or transmit fragments of traumatic experience, to provide 'lost footage'. In the opening chapter to *Selfless Cinema? Ethics and French Documentary*, Sarah Cooper explores the challenges presented by documentary filmmaking, drawing particular attention to the documentary film as a narrative device which relies on an awareness of its own limitations: 'pinpointing a difference between documentary and fiction in formal terms is not […] a reliable possibility, and each film-maker negotiates the boundary between the two realms in their own way'.[617] Cooper looks particularly closely at the positioning of the film-maker as well as drawing attention to what lies beyond the frame of the film.[618] The documentary film thus straddles or blurs the boundaries of the real and the fictional. As Bill Nichols writes:

[617] Cooper, *Selfless Cinema?*, p. 11.
[618] Cooper, *Selfless Cinema?*, p. 2.

> Documentaries are fictions with plots, characters, situations, and events like any other. They offer introductory lacks, challenges, or dilemmas, they build heightened tensions and dramatically rising conflicts, and they terminate with resolution and closure. They do all this with reference to a 'reality' that is a construct, the product of signifying systems, like the documentary film itself.[619]

Sebbar's decision to include the fictional filming of a documentary within her novel might well be a deliberate acknowledgement of this very 'constructed reality'. It reveals the mechanisms behind Louis' attempted narrativization of the events of 17 October 1961, as well as the constructed reality of the novel itself.[620] However, unlike Nichols' argument that documentaries end with some form of resolution, Sebbar's fictionally-constructed documentary bespeaks the (im)possibilities of such closure, the film remaining, like trauma, ambiguously unresolved.

Sebbar's fictional construction of Louis' documentary evokes Gillo Pontecorvo's 1966 film, *La bataille d'Alger*.[621] Nick Harrison argues that, whilst *La Bataille d'Alger* would seem to confer a sort of 'documentary realism' through what he describes as 'newsreel effects' (not real newsreel, Harrison points out, as is announced during the opening credits of the film), it also tends to stray from such paradigms:[622]

> The film could be said to stage a self-conscious blending of the (fictionally) documentary and the fictional, so raising questions of spectatorship, visibility and interpretation; and one of the 'lessons' of this, I suppose, might be that no footage, and so no film, can itself 'tell' you with complete reliability, whatever its aesthetics, whether it is truly documentary or not.[623]

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[619] Bill Nichols, *Representing Reality: Issues and Concepts in Documentary* (Bloomington and Indianapolis: Indiana University Press, 1991), p. 109.
See also Christian Metz, *Le signifiant imaginaire: Psychanalyse et cinéma* (Paris: Christian Bourgeois, 1984), and *Theorizing Documentary*, ed. by Renov.
[620] Peters has also examined Sebbar's use of documentary, but in terms of geographical space as it relates to identity. See Peters, 'Le Paris de la mémoire', pp. 178–184.
[621] The Battle of Algiers (*La Bataille d'Alger*), dir by Gillo Pontecorvo, 1966 (Rialto Pictures, 2004).
[622] Nick Harrison, 'Pontecorvo's "Documentary Aesthetics"', *Interventions,* 9, 3 (2007), 389–404 (p. 390).
[623] Harrison, 'Pontecorvo's "Documentary Aesthetics"', p. 396.

Less overtly than Pontecorvo, Sebbar stages another kind of 'blending': of a fictional documentary film which uses fictional testimony and fictional graffiti commemorations within her (fictional) text. The resulting structure knowingly blurs the boundaries between conventional understandings of fiction and documentary in a way that posits any attempt at representation of traumatic experience as a fiction; the experience can never be grasped, never 'known' or taken as 'truth'. The text, then, bears witness to the impossibility of ever fully comprehending trauma and so acknowledges any attempt at its narration as inherently flawed.

Opening in 1996, *LSER* oscillates between 1961 and 1996 sixteen times, its fragmented and episodic structure which jumps temporally and spatially further blurring the boundaries between fact and fiction. The majority of the temporal shifts mark 'flashbacks' to different *scènes* in Louis' film, as well as to the different testimonies which feature throughout the narrative. The vast array of voices foregrounds the contingency of traumatic experiences. In addition to knowingly referencing what Donadey argues are the prominent groups affected by the violent repression of 17 October 1961 through her multi-national cast of protagonists, it is through such *scènes* and testimonies that Sebbar illustrates the plurality of traumatic experience.[624] Among such testimonies is one given to Amel and Omer – the testimony of an Algerian cook – but most form distinct chapters which directly address the reader. Louis films the testimony of Amel's mother, the owner of Café Atlas in the *bidonville* of La Folie, a 'calot bleu' (one of Papon's *harkis*),[625] an unnamed Algerian pulled out of the Seine, a café owner in Barbès, an unidentified Frenchman and another French student, a bookseller on the Rue Saint-Séverin and finally a Clichy police officer. In addition to characters in the novel being unwilling to share their stories, those who do break their

[624] Anne Donadey, 'Retour sur mémoire', in *Leïla Sebbar*, ed. by Laronde, pp. 187–198 (p. 192).
[625] The term *harkis* refers to Algerians recruited by the French police force.

silence are then quick to gloss over their testimony, seeing it as redundant, worthless or of little interest to Louis for his film. Amel's mother is insistent that Louis adapts her testimony to suit the needs of his project: 'je te dis tout ça, si ça t'intéresse pas pour ton film, tu coupes, n'hésites pas' (87). The notion that victims of trauma might want to tell their listener to cut parts out of their story, to, to some extent, erase it, becomes deeply troubling and the technique of the interview itself becomes increasingly significant.[626] It reveals a complex relationship between interviewer and interviewee, between Louis as filmmaker and the subjects who testify within his documentary.[627]

Of particular concern is the question of changing footage, of altering (fictional) testimony through its mediation in the form of a (fictional) documentary film. The location and time of day for each testimony is indicated by slug lines in italics denoting whether it takes place during the day or at nighttime, and whether inside or outside (for example, '*intérieur jour*' (81)).[628] The reader thus occupies both the role of listener, to evoke Laub's examination of the 'vicissitudes of listening' to testimony, and also of co-producer through the way in which Sebbar seems to ask her reader to visualise the scene.[629] Intersecting with but exceeding O'Riley's analysis of the performative qualities of the 'scène' in *LSER*, which he argues translates across sites of memory, Sebbar can be seen to underpin co-implication through the way in which she renders

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[626] This links with Cooper's analysis of the ethics of documentary making and the way in which documentary subjects can be manipulated. See Cooper's introduction to *Selfless Cinema?*.
[627] This concept was introduced in Chapter Three in relation to Inspector Cadin's decision to view the uncut footage of the demonstration. See Chapter Three, p. 161.
[628] The term 'slug line' refers to the uppercase text inserted at the beginning of different scenes in screenplays. These short headers usually set the scene, often describing the location or the time of day. Peters argues that the insertion of such explicit description suggests that these sections in Sebbar's narrative are not filmed, rather evoking 'a different type of reconstruction of the past'. See Peters, 'Le Paris de la mémoire', p. 199.
This is indeed open to interpretation. However, as such slug lines are a common feature of screenplays, this chapter suggests that, even if not a reconstruction of a filmed aspect of Louis' documentary, these testimonies are supposed to be read as if they were *scènes* of a film.
[629] See Chapter One, p. 43 for discussion of Laub's focus on the listener in the transmission of trauma.

the reader an active participant in the novel, further gesturing towards the very reconstructed reality of Louis' *scènes*.

Indeed, whatever testimony the reader becomes witness to is a testimony transmitted through Sebbar's fictional narrative and Louis' camera. For example, when Amel's mother recounts her memories of the events of the demonstration, Sebbar describes the way in which Louis keeps the camera trained on her face: 'Louis n'a pas déplacé la caméra. Le plan reste fixe sur la mère' (33). The mother is 'held' within the frame, conferring power to Louis as filmmaker. This technique draws attention to the act of filming, placing the reader behind the lens and therefore at a double remove from the experience of trauma being transmitted. Such distance is further stretched by the way in which Louis chooses what remains in his documentary and what is cut, both in terms of the frame of the film, but also in what is said and what is left as a blank within his narrative: 'Un silence. Un long silence que Louis n'a pas coupé' (34). In terms of 'lost footage', references to the formal qualities of the novel posit the text as a self-reflexive rumination on the transmission of memories of traumatic experience. The novel depicts a knowingly artificial construction which further evidences a hyper-awareness of its ethical charge.

PALIMPSESTIC MEMORIALISATION: SEBBAR'S LITERARY CHALLENGE

The mother's inability to articulate her experience of trauma can be read as a metaphor for the repression of voices of Algerians in French collective memory in the

aftermath of 17 October. The frequent ellipses present throughout *LSER*[630] are symptomatic of the incompleteness and partiality of articulations of trauma.[631] If, as Felman and Laub suggest, 'the price of speaking is re-living', the telling of experience which forms the basis of Louis' 'lost footage' of thus far undocumented trauma might constitute a further traumatisation for those who lived through it.[632] However, for the younger generations, the film constitutes an entryway into memories of events which preceded their births. As Amel explains to Omer: 'C'est la première fois que j'entends, que je vois quelque chose de ce 17 octobre 1961. Le film de Louis, c'est "ce jour dit" dont parlait ma grand-mère. Voila' (53). Here Sebbar interrogates the role of Louis' fictional film. The focus on hearing and seeing conferred through the use of the verbs *entendre* and *voir* posits the audio-visual qualities of the mediation of traumatic experience, Louis' film evoking a traumatic experience unknown to Amel but nevertheless *experienced* through its filmed representation.

The novel comprises a series of temporal and spatial markers, creating, as Donadey asserts, 'a historical palimpsest that subversively sheds light at once on the Algerian events and the lack of official commemoration on the subject in France'.[633] Donadey observes the state's use of euphemisms to talk about the Algerian War. [634] Language becomes employed as a kind of deferral tactic, a way of avoiding discussion of the trauma. However, in *LSER*, such attempted suspension of recognition of the trauma becomes a symptom of its recurring impact in the present. Indeed, the young

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[630] See in particular *LSER* pages 21, 25, 36, 44, 55, 81 and 99 for instances of this. Also, p. 18: '"Je veux savoir la vérité sur cette guerre" "Quelle vérité ? Tu sais, la vérité…C'est difficile…" "Ta vérité, celle de papa, ce que vous avez pensé, vécu, souffert…votre vie quoi…" "Mais tu n'auras qu'un aspect, minuscule, trop partiel…Plus de trente-cinq ans…Tu imagines. On aura oublié, ce sera flou, approximatif, sans intérêt, je t'assure…Demande à ton père, tu verras"'.
[631] These silences are particularly prevalent in chapters involving the testimony of Amel's mother and Louis' conversations with Amel's mother.
[632] Laub, 'Bearing Witness or the Vicissitudes of Listening', in *Testimony: Crises of Witnessing*, pp. 157–174 (p. 67).
[633] Donadey, 'Retour sur mémoire', in *Leïla Sebbar*, ed. by Laronde, pp. 187–198 (p. 195).
[634] Donadey, "Une Certaine Idée de la France", in *Identity Papers*, pp. 215–32 (p. 217).

protagonists' quest for 'la vérité historique' (21) illustrates a need for younger generations to unpack state-deployed euphemisms, a task which is delayed by the linguistic expression of deferral of 'ce jour dit'. However, the turn to different locations in the city and the different methods the protagonists adopt in bearing witness to France's colonial past would seem to go some way to undercutting such deferral. Similar methods of bearing witness are later adopted by Raspouteam who, according to Hollis, use 'the whole of Paris to create temporary commemorations in the same site that the event took place, and on the anniversary of its occurrence. [...] The public become agents in the appropriation of city spaces, as their subjective experience of those spaces is altered'.[635]

Whilst Raspouteam give the '(smartphone-wielding) public a choice of how to engage with, and therefore constitute, the urban space', Sebbar's narrative leaves things less to chance, directing the reader's gaze (and of course the fictional audience of Louis' film) towards different sites around the city and focuses attention directly on their re-inscription with Omer's spray-painted memorials.[636] The first plaque Omer modifies is a memorial to the Second World War, 'le 11 novembre' becoming '1954 – 1962':

EN CETTE PRISON
LE 11 NOVEMBRE 1940
FURENT INCARCÉRÉS
DES LYCÉENS ET DES ÉTUDIANTS
QUI A L'APPEL DU GÉNÉRAL DE GAULLE
SE DRESSÈRENT LES PREMIERS
CONTRE L'OCCUPANT (20)

1954 – 1962
DANS CETTE PRISON
FURENT GUILLOTINÉS
DES RÉSISTANTS ALGÉRIENS
QUI SE DRESSÈRENT
CONTRE L'OCCUPANT FRANÇAIS (21 –22)

[635] Hollis, 'Algeria in Paris: Fifty Years On', in *France Since the 1970s*, ed. by Chabal, pp. 129–143 (p. 138).
[636] Hollis, 'Algeria in Paris: Fifty Years On', in *France Since the 1970s*, ed. by Chabal, pp. 129–143 (p. 138).

Mortimer observes how the superimposed commemoration to 17 October 1961 remains 'as faithful as possible to the vocabulary and syntax of the original commemorative language' and therefore establishes 'a parallel between both texts and both events'.[637] Such attention to detail underlines the palimpsestic layering of different traumatic histories across time and space and, in doing so, raises the broader ethical issue of what receives such 'official commemoration'.[638] The act of drawing the gaze of the reader, as well as that of the fictional audience of the film, through Louis' camera lens towards the 'lost footage' of the re-inscription of the plaque appropriates the act of commemoration, raising the status of a location which one might pass obliviously in the street – 'la voiture de police qui passe ne remarque rien' (22) – to actively direct interest towards its historical legacy. Sebbar focuses the attention of her readers (implicitly positioned alongside Louis' fictional film audience) on Omer's modified plaque, emphasising, whether self-reflexively or not, the way in which 'lost footage' can be strategically constructed and used.

By amending the plaques and then filming the revised memorial discourse, Omer and Louis appropriate and subvert 'official' discourses of trauma of which, like the police car passing by without remark, no one really takes notice. Significantly, none of the memorials which are filmed by Louis are memorials to the events of 17 October 1961. This immediately provokes reflection on memorial culture more specifically. Memorial plaques at first appear institutionally neat, a way of negating responsibility

[637] Mortimer, 'Introduction: Unearthing Hidden History', in *The Seine was red*, pp. xi – xxiv (p. xxi).
[638] Silverman, *Palimpsestic Memory*.

through official discourse.[639] However, Sebbar's deliberate focus on the different plaques in Paris functions as footage which paradoxically highlights the very lack of footage of 17 October 1961. The 'official' plaque, before it is modified by Omer is, like Sebbar's novel, a memorial through language, but one where language, with its infinite variations of meaning, fails to convey the plurality of the event. According to Barclay, through the linguistic appropriation of official memories, Sebbar draws attention to memorials and their absence:

> Graffiti creates ghostly memorial sites, replacing the absence left by amnesia with a transient presence [...] The process of over-writing does not erase the earlier discourse, which is still visible beneath the graffiti, but its totalizing effect is destabilized by the palimpsestic reinscription of a spectral layer of history which now exists in parallel with the national narrative.[640]

Like a palimpsest, the plaque becomes the site for different strata of memories. However, such re-inscription does not necessitate equivalence between the different layers of history which form different relations to official narratives. In a similar way to the posters lining the walls in *MpM*, the plaque can be read both in terms of the way in which past traumas return through the inscription of others, but also in terms of the way in which it highlights the multiplicity and plurality of traumatic events and experiences; Omer's modifications problematically reveal the incommensurability of the trauma he is attempting to memorialize. The 'lost footage' draws attention to

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[639] There is a vast body of scholarship which explores public remembrance, particularly in terms of the relationship between collective memory and national identity. Notable works include *Commemorations: The Politics of National Identity*, ed. by John Gillis (Princeton, NJ: Princeton University Press, 1994); Alison Landsberg, *Prosthetic Memory: The Transformation of American Remembrance in the Age of Mass Culture* (New York: Columbia University Press, 2004); Erika Lee Doss, *The Emotional Life of Contemporary Public Memorials: Towards a Theory of Temporary Memorials* (Amsterdam: Amsterdam University Press, 2008); Adrian Parr, *Deleuze and Memorial Culture: Desire, Singular Memory and the Politics of Trauma* (Edinburgh: Edinburgh University Press, 2008).
Whilst touching on this area of study, this chapter focuses on how such memorial sites are symptomatic of everyday violence and trauma which perpetuate the status quo.
[640] Barclay, *Writing Postcolonialism*, pp. 47–48.

symptoms of responsibility, to the ethical imperative to bear witness, to attempt, despite its impossibility, to recuperate or retrieve a traumatic past.

GRAFFITI'S AFTERLIFE: *MEDIA*-TED MEMORIALS AND THE CITY AS SYMPTOM

Barclay identifies the tension present between the original inscription and its modified version, the interplay of which revealing absence through the presence of two alternate historical realities.[641] Whilst Barclay argues that Omer's re-inscription replaces the absence of commemoration with a 'transcient presence',[642] the filming of Omer's addition, the framing of it in the lens of Louis' camera, suggests an undercutting of such ephemerality. The graffiti becomes permanently captured, memorialised in a sense, through Louis' film; it gains a permanence through its filmic mediation. The memories it evokes become communicated through Louis' film as Sebbar inscribes the belatedness intrinsic to trauma's registration onto different sites around the capital. Indeed, 'armed with red paint, Omer literally indicates sites of colonial bloodshed on the Parisian landscape on the twenty-fifth anniversary of the police massacre'.[643] The trauma of 17 October 1961 is evoked through the large red lettering of the graffiti, forming an indelible mark, the metaphorical bloodied scar of traumatic experience. Such wounding remains unhealed, with belated and prolonged psychological distress being triggered by, to adopt the terminology of DSM-5, 'exposure to internal or external cues that symbolize or resemble an aspect of the traumatic event(s)'.[644] The return of the repressed in this novel comes to bear through Omer's red spray-painted

[641] Barclay, *Writing Postcolonialism*, pp. 47–48.
[642] Barclay, *Writing Postcolonialism*, p. 47.
[643] Amine, *Postcolonial Paris*, p. 34.
[644] *Diagnostic and Statistical Manual*, p. 271.

re-inscription. Evocations of blood are furthered through the novel's title indicating Paris as the site of the wound which continues to bleed in the present; a metaphor for the returns of traumatic experience. The metaphor of the indelible stain foregrounds the way in which traumatic histories persist belatedly owing to the inability to ever fully work through their returning disruptions. [645]

Such recurring trauma is further referenced through Omer's situation. The impetus for his move to France is revealed to be the ongoing Algerian Civil War. Traumas occurring post-colonially in Algeria are given media coverage by Sebbar:

> Omer feuillette un journal algérien. Amel enlève ses lunettes noires, le regarde, il continue à lire. Amel frappe le journal d'un revers de la main : "C'est la page des massacres ? Tous les jours tu lis cette page-là ? Tu peux plus t'en passer…Lis à haute voix, que je sache, comme si j'avais une carte sous les yeux: Tlemcen, Aïn Defla, Médéa, Tiaret, Aflou, Blida, Alger…Tizi-Ouzou…" "Tu es allée en Algérie? Tu connais ?" "Non. Mon père dit qu'on ira bientôt. Dans ma chambre, j'ai une carte de l'Algérie. Je mets une épingle rouge pour marquer les massacres…" (30)

As Amel pushes red pins into her map at home to trace massacres occurring in Algeria, Amel and Omer figuratively trace the bloodshed of 17 October 1961 across the city as if to give footage to a massacre which, as discussions of Cole's assessment of the term 'massacre' have already established, was not recognised as such.[646] Through the juxtaposition of two different spatial realities, Sebbar brings the contemporary (post)colonial trauma of the Algerian Civil War into relation with the enduring legacy of colonial traumas occurring on French soil:

> "Qui veut entendre parler de cette histoire, de ce jour du 17 octobre 1961 ? Qui ? Ni les Français, ni les Algériens, ni les immigrés, ni les nationaux…Alors…Tout ça pour rien". […] "l'Algérie qui se déchire, l'Algérie

[645] As discussed in Chapter One, Mark Seltzer focuses on this term, arguing that traumatic events can create a form of fixation on the trauma. See also *Popular Culture: A Reader*, ed. by Raiford Guins and Omayra Zaragoza Cruz (London: Sage Press, 2005); Mark Seltzer, 'Wound Culture: Trauma in the Pathological Public Sphere', *October 80* (1997), 3–26; Schwab, *Haunting Legacies*, p. 114; Also see Chapter One, p. 38 and Chapter Two, p. 177.
[646] See Chapter Three, p. 127.

> qui saigne, l'Algérie dans le noir, dans la merde, après plus de trente ans d'indépendance" (89)

Sebbar distinguishes between French and Algerian populations, between French nationals and immigrants in the country. The anaphora of 'ni', the repeated negation, indicates symptoms of avoidance and detachment not only across generations but across large swathes of the French demographic. Moreover, by referencing different groups, Sebbar references 17 October 1961 as a trauma which crosses the spatial boundary of the Hexagon; it cannot, as intended by the state, be confined, repressed, forgotten.

The fictional filming of an otherwise ephemeral graffiti inscription posits 'lost footage' as holding the possibility for a more enduring kind of re-inscription or reconstruction. As Kilby argues in relation to the way in which graffiti is often washed away, such a process of erasure, repetition and reconstruction becomes 'the condition for endless possibility for rewriting, for scratching the surface of language again'.[647] As a generationally-inflected medium, graffiti links both material and digital modes of commemoration and invites discussion of temporality and spatiality in relation to traumatic symptomologies. [648] Omer and Louis' red 'scarring' of the Parisian city space not only anchors repressed narratives in the present but can also be read as a symptom of the everyday trauma of censorship and repression, as Sebbar recalls and supplements existing footage.

A particularly striking reference to 17 October 1961 which escaped erasure by the State is, as House and MacMaster observe, 'a photograph of a slogan painted on the wall overlooking the Seine by dissident young Communist anti-war and counter-

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[647] Jane Kilby, *Violence and the Cultural Politics of Trauma* (Edinburgh: Edinburgh University Press), p. 128.
[648] Sandrine Pereira, *Graffiti* (UK: Silverbank Books, 2005), p. 6.

cultural activists dissatisfied with the mainstream left's response after 17 October'.[649] This graffiti memorial read: 'Ici on noie les Algériens'.[650] Rather than being wiped away, Sebbar provides a permanent memorial, 'incrusté dans la pierre' (21) and then captured on film. Sebbar includes the fictional footage of graffiti as a generationally marked and physically layered form of 'lost footage' which invites reflection on the belated symptom of responsibility which emerges. At the Concorde obelisk, Louis provides a voiceover as he films different words on the landmark: 'La caméra s'arrête sur L'OUBLI, une lettre par petit carreau, POUVOIR, dans le désordre DROIT, DÉFENDRE. 'La Concorde rénovée, humaniste, fin de siècle…', dit la voix de Louis' (67). The ironic coupling and implicit comparison of the upper-case words 'oubli'/ 'pouvoir' and 'droit'/ 'défendre' contrast the power to forget with the right to remember, a deliberate drawing of attention to the belated imperative to bear witness. This imperative is acted upon when Omer provides a further memorial which is not a re-inscription or modification, but rather an inscription onto the walls of a hotel:

> ICI DES ALGÉRIENS ONT ÉTÉ MATRAQUÉS SAUVAGEMENT
> PAR LA POLICE DU PRÉFET PAPON LE 17 OCTOBRE 1961 (68)

Again echoing Mortimer's observation of the way in which Omer replicates the syntax and grammatical style of the other commemorative plaques, Paris itself becomes a memorial to 17 October 1961.[651] Evoking Hollis' description of the way in which Raspouteam glued large images onto the walls of the city to draw attention to an unrecognised past, this inscription raises similar questions about the power of such visual references to past trauma, challenging absences and problematising presences.

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[649] House and Macmaster, *Paris 1961*, pp. 231–232.
[650] House and Macmaster, *Paris 1961*, p. 231.
[651] Again, see also Mortimer, 'Introduction: Unearthing Hidden History', in *The Seine was red*, pp. xi – xxiv (p. xix).

(POST)COLONIAL 'WASTE' AND THE EXCESSES OF LATE CAPITALISM IN METROPOLITAN FRANCE

After arriving at the Bonne-Nouvelle métro station, Amel and Omer stop at a local café. The owner, Madame Yvonne, is revealed as a *pied noir* who emigrated in 1962 and it soon becomes apparent that she knows nothing of 17 October 1961. Rather it is her Algerian cook who is able to shed some light on the events: 'J'ai voulu témoigner, j'ai pas eu l'occasion et là, à ce comptoir, c'est à vous que je parle, pour la première fois, trente-cinq ans après. J'ai oublié, au cours des années. Il faut travailler, on travaille, on oublie. C'est l'affaire Papon qui a remué tout ça' (79). The temporal delay with which the Algerian bears witness to 17 October 1961 is the result of a process of forgetting followed by a rupture to this dormant state, the return of the repressed. Papon's trial is seen as a trigger or precipitative moment, referencing not only the crimes against humanity committed during the Vichy regime but simultaneously generating an imperative to bear witness to trauma. The belatedness, or the 'post' of this bearing witness implicates the cook's everyday in this relationship. The rupture, or moment precipitating such a return to trauma, is, as Lacan theorizes it, a disturbance to everyday life, the symbolic order. Here Sebbar's reference to a process of forgetting can be read as an implicit gesture towards the transience of memory, the verb 'travailler' emphasising the acts of remembering and forgetting as active processes, but also as the symptom of late-capitalist conditions of production; the dominant forces which normalise, as Tomšič argues, 'the symptomatic status of labour-power'.[652] His reference to a form of capitalist domination can be read as a reflection of what Bewes identifies as the everyday trauma of reification.[653] The way

[652] Tomšič, *The Capitalist Unconscious*, p. 150. See Chapter One, p. 64.
[653] Bewes, *Reification*. See Chapter One, p. 63.

in which the Algerian cook bears an imperative, after thirty-five years, to speak, draws attention to the emerging symptom of responsibility to bear witness. Such an imperative is placed in opposition to the conditions of globalized late capitalism which exploit and also feed into distinct psychological and physiological responses through the way in which the cook asserts that the need to work seems to initiate the mechanisms of forgetting.

Sebbar depicts the Seine as a space of disposal (of bodies and of litter) and intersection; it is at once a receptacle for the concealment of murder for the French authorities and a space which exemplifies what Ross describes, evoking Lefebvre, as the 'colonization of everyday life' through the adoption of North American consumer tendencies.[654] Such a space is further evoked by Sebbar's description of a fountain, where, around its edges, 'sur l'eau, flottent des boîtes vides : Coca-Cola, Schweppes, bière, des papiers gras, des poches McDo' (88). Sebbar gestures to the way in which France is unable to escape the all-pervading influence of late capitalism; the excesses of late-capitalist consumer culture of specifically American production (Coca-Cola and McDonald's as United States imports) are visible on the surface of the water, a visual reminder and metaphor for the consumer-driven late-capitalist ideologies which had erupted into French society as post-war France surged forward 'into American style patterns of consumption and mass culture'.[655] Indeed, the branding of the products reveals France's trajectory of adopting American modes of living, with globalization and consumer culture echoing France's previous colonization of Algeria.[656]

House and Macmaster argue that 'the most crucial factor in the imbrication of colonial warfare with the daily life of metropolitan France arose from the presence of

[654] Lefebvre, cited in Ross, *Fast Cars, Clean Bodies*, p. 7.
[655] See Ross, *Fast Cars, Clean Bodies*, p. 13.
[656] Ross, *Fast Cars, Clean Bodies*, p. 7.

250,000 Algerian migrant workers, at the time the biggest 'colonial' presence inside Europe'.[657] Sebbar references this colonial legacy as Amel and Omer debate the import of Louis' film and their place in Paris and in France; Amel is angry that Omer talks about 'vous' (89), 'the French' as a collective entity. Omer is not dissuaded from his conviction: 'alors c'est les Français qui sont des bouffons, ceux qui veulent être représentés par ce sourire "Y'a bon Banania". C'est un produit fabriqué pour les ploucs' (89)) The grammatically incorrect slogan, 'Y'a bon Banania' is a reference to the trademark smiling Senegalese soldier of the French *choco-banane* Banania drink. Through this reference, Sebbar evokes ongoing (post)colonial trauma and racism, the drink a symbol of colonialist and late-capitalist exploitation *par excellence* and a grammatical construction which mimics Senegalese pronunciation. Frantz Fanon, in his study *Peau noire et masques blancs* observes the way the soldier becomes figured as an 'objet au milieu d'autres objets' in the midst of the burgeoning consumer culture of the early twentieth century.[658] Such a view intersects with the shifting position towards objectification noted in Tomšič's discussion of late-capitalist conditions of production.[659] A different traumatic response is now generated in response to the processes of late capitalism, with the stereotypical imagery of the colonial subject returning in the French unconscious. Indeed, Donadey argues that such colonial propaganda becomes threatening as it becomes 'accepted as an everyday, benign occurrence'.[660]

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[657] House and Macmaster, *Paris 1961*, p. 25.
[658] Frantz Fanon, *Peau noire et masques blancs* (Paris: Éditions Seuil, 1952), p. 88.
[659] Fanon, *Black Skin, White Masks*, trans. by Charles Lam Marckmann (London: Pluto Press, 1986), p. 109.
See Chapter One, pp. 64–65.
Such discussions also intersect with the shocking objectification of human life Cadin uncovers in MpM as children are referred to in terms of units of milk. Chapter Two, p. 172.
[660] Anne Donadey, '"Y'a Bon Banania": Ethics and Cultural Criticism in the Colonial Context', *FCS*, 6 (2000), 9–29, p. 12.

Donadey draws on what Anne McClintock terms 'commodity racism' in her analysis of Banania[661] to argue that the imagery of the exploited colonial subject in consumer advertising functions as one of many 'institutional sites of racist repetition'.[662] References to Banania in the contemporary everyday of Sebbar's protagonists are significant when considered in terms of what Rothberg describes as the novel's 'obviously pedagogical inspiration and its solicitation of identification with its teenage protagonists [which] marks it as a novel meant for an adolescent and young-adult readership'.[663] Sebbar clearly believes that her readership will understand this knowing reference towards France's colonial legacy and so convincingly illustrates how colonial trauma is recalled through late-capitalist drives for consumption which fuel desire and promise a structurally-impossible belief of fulfilment, creating perpetual cycles which evoke irreparable lack. The everyday of the protagonists is perhaps then, as Donadey concludes in her study, a 'neo-colonial' rather than 'POST-colonial' present.[664] In these terms, such references reflect an anxiety about France's colonial legacy. The floating empty packaging and bottles 'au bord de la fontaine' (88) stand metonymically for the processes of production and consumption of the protagonists' everyday, as well as recalling, in a grim metaphor, the bodies of Algerians thrown into the Seine during the demonstrations, the way in which 'an image created by the oppressor replaces the actual being'.[665] The Algerian victims of the massacre are now seen as throwaway objects, dehumanized subjects, the throwing away of bottles evoking the broader process of colonial exploiters throwing away the colonized. The

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[661] Cited in Donadey, "'Y'a Bon Banania'", p. 11.
Anne McClinktock, *Imperial Leather: Race, Gender and Sexuality in the Colonial Context* (New York: Routledge, 1995), p. 34.
[662] Donadey, "'Y'a Bon Banania", p. 12. Donadey argues that the media also functions in this way.
[663] Rothberg, *Multidirectional Memory*, p. 297.
[664] Donadey, "'Y'a Bon Banania", p. 29. Original emphasis.
[665] Donadey, "'Y'a Bon Banania", p. 15.

stereotypical 'bonhomme Banania' now intersects with the objectification and dehumanization of the now *post*colonial subject.

Such objectification intersects with the dehumanizing treatment of the Algerian demonstrators described by Amel's mother:

> La police matraquait des Algériens. […] Sur le quai de métro, des hommes, des Algériens, sont parqués, les mains sur la tête, c'est une rafle, on va les conduire dans des centres de détention, comme mon père au palais des Sports […] Ils devaient vider leurs poches au même endroit : portefeuilles, paquets de cigarettes, boîtes d'allumettes, peignes, montres, mouchoirs, tickets de métro, tickets de bus, boîtes de tabac à chiquer… (65 – 66; 96)

The passive voice references the control of *les forces d'ordre,* an echo of the Vichy round-ups reverberating through the mother's account. As seen in *DB* when the narrator is forced to empty his pockets during a security check, the emptying of Algerian pockets is a return of the repressed of the arrival at a concentration camp where the removal of belongings was a removal of identity – individually, collectively, materially and metaphorically – of a population.[666] Sebbar's decision to list the banal, everyday items (which are very explicitly not weapons) – found in the pockets of the Algerians peacefully demonstrating against the curfew emphasises this act of racist violence against an ethnic minority composed of individuals, with each pocket holding a different story and experience of the Algerian War. In his testimony, the Algerian cook recalls more belongings littering the ground: 'sur le béton, des chapeaux, des écharpes, des chaussures...Tout ça perdu, abandonné dans la panique' (79). The losing of personal items adds a further dimension to the dehumanization of the demonstrators as any markers of individuality became lost in the panic.

Further objectifying imagery likening Algerians to livestock comes in the form of a testimony where 'le méchoui' is described: 'on attache le type, les pieds et les mains

[666] See Chapter Two, p. 103.

à un bâton, comme un chevreuil ou un mouton, on le fait tourner et on le frappe à coups de cravache ou de nerf de bœuf…' (99–100). Here, however, the comparison of Algerians with livestock perversely evolves as the description moves on to notions of cooking, eating and consuming. The term 'méchoui' is also grimly ironic, a celebration in North Africa which is referred to by Sebbar as Amel and Omer walk through the Saint-Séverin area of Paris: 'des touristes, des restaurants grecs, turcs, une odeur de méchoui, du broutard grillé' (88). The imagery of the immigrant as an animal to be caged, tortured, slaughtered and then consumed places the colonized at a lower status than the colonizer, elucidating racial prejudices in (post)colonial France whilst also affirming the horrific acts of torture committed against a tranche of society.[667] The use of the collective and impersonal 'on' when describing the technique used is symptomatic of a sense of collectivity surrounding the act of torture. That it is not an act unique to one torturer, but rather a testimony which is representative of a collective and systematic regime. In addition, the location of the massacre by a métro station emphasises the public nature of the shaming of Algerians and the lack of shame of the perpetrators. It reinforces the deliberate nature of the attack, which is carried out in full view of the public, only the darkness of the time of day indicating perhaps the clandestine nature of the offence and acting as a prescient indicator of the censorship and repression which is to come.

As in *MpM,* the Seine becomes a place of disposal and trauma. The bloodied waters of the Seine become the site of trauma and of death, but also of attempted survival: 'La Seine, à cet endroit était rouge, je suis sûr, même si on voyait mal, il faisait

[667] Such intersections also evoke the derogatory terms 'rats' and 'ratons' used by the French for Algerians, a form of racism widely discussed by scholars.
See Ross, *May '68*, p. 35; Brian Price, *Neither God Nor Master: Robert Bresson and Radical Politics* (Minnesota: University of Minnesota Press, 2011), p. 129 and Rabah Aissaoui and Claire Eldridge, *Algeria Revisited: History, Culture and Identity* (London: Bloomsbury Publishing, 2017), p. 151.

nuit, il pleuvait' (100). As the bodies are thrown into the Seine and its waters become bloodied, the current carries them away, as if to take the trauma downstream, a metaphor for belated symptoms of co-implication. The bodies remain under the surface as traces which haunt in the present.[668] The water, like the spilling of blood, is a recurring trope for Sebbar in *LSER*. For example, an entire chapter references gathering around fountains.[669] The fountain is thus a meeting point, but then becomes the site of trauma during the demonstrations. Water imagery also links with the slipperiness of language; the notion of flowing water and the idea that testimony is like water spilling from a fountain, merging with all other testimonies to form a mass of different perspectives which bubble away in an indistinguishable and indefinable mass.

Such multiplicity and semantic instability are evident in Amel's confusion surrounding the word 'pacifique': '"C'est pacifique", il a répété plusieurs fois "pacifique". Je ne savais pas pourquoi il employait ce mot-là, et à trois reprises. Sur la carte du monde, j'avais lu sur le bleu : PACIFIQUE. J'ai pas posé la question' (45). The focus on the double meaning and grim irony of the word 'pacifique' links the notion of peacefulness and non-violence with water, and specifically the expanse of the Pacific Ocean which has connotations of power and force, as well as references foreign trade and France's colonial Empire, particularly the *Kabyles du Pacifique*, those Algerians, who Mehdi Lallaoui notes, were deported under French order to New Caledonia after an uprising against French colonial rule.[670] France as colonizing force is brought into relation with what Ross articulates as the 'peculiar contradictions' of modernization: 'France […] exploiting colonial populations at the same time that it is

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[668] Chapter One, p. 73.
[669] *LSER*, pp. 85–88.
[670] Mehdi Lallaoui, *Kabyles du Pacifique* (Paris: Éditions Au nom de la mémoire, 1994). See also Martin Thomas, *The French Colonial Mind: Violence, Military Encounters and Colonialism* (Nebraska: University of Nebraska Press, 2011) and *Algeria & France, 1800-2000: Identity, Memory, Nostalgia*, ed. by Patricia Lorcin (New York: Syracuse University Press, 2006).

dominated by [American capitalism]'.[671] Late-capitalist violence thus comes to intersect with the previous traumas of colonization through Sebbar's novel.[672]

LATE-CAPITALIST VIOLENCE: FICTION AS SYMPTOM, FICTION AS FOOTAGE

In the case of *LSER*, in addition to the very explicit subjective violence of the demonstrations and the subsequent disposal of Algerian bodies, another more subtle form of violence has been identified in relation to the memorial plaques which have been read in terms of the traumas they fail to acknowledge. The novel too can be read as symptomatic of this violence. 'Lost footage' reveals co-implication in processes of forgetting which are precipitated by the systemic violence inherent in late-capitalist conditions of production. As the novel progresses, the motif at the end of many of the chapters, 'Amel entend la voix de sa mère' (43) is eventually replaced by 'on entend la voix de la mère' (95) reflecting a recognition of symptoms of collective responsibility and co-implication. If Noria's definitive 'on n'en parle pas' (25) would appear to further repress any questioning, the third person singular 'on' indicating a collective reluctance to transmit the experience of trauma on the part of the generation who lived through such atrocities, this is soon replaced by the breaching of this silence which foregrounds collective symptoms of guilt, shame and responsibility to respond to what had thus far been considered a trauma within the private sphere, one that did not feature in any state-sanctioned memorial. The ambiguous 'on' moves to include the reader in this process of belated recognition. Recalling Žižek's reflections on

[671] Ross, *Fast Cars, Clean Bodies*, p. 7.
[672] Ross, *Fast Cars, Clean Bodies*, p. 7.

violence, such violence can be read as being 'inherent in a system: not only direct physical violence, but also the more subtle forms of coercion that sustain relations of domination and exploitation, including the threat of violence'[673] – Sebbar's writing task is therefore perhaps to write *through* such violence.

The intertextual reference to Alleg's *La Question* can be argued to function as an implicit reference to Sebbar's perceived writing task: 'c'est Henri Alleg qui a osé écrire ce livre. Il vivait en Algérie, je crois. On était en 1958 ou 1959…déjà j'oublie les dates…la mémoire est faible…' (82). Sebbar's reference to both forgetting and memory in relation to Alleg's text points towards a feeling of uncertainty and the unknown. It can be argued that Sebbar is pointing her reader towards the lost (in terms of the censorship of Alleg's text) or forgotten footage of trauma in Algeria, rather than just in metropolitan France. The verb 'oser' suggests an overstepping of boundaries, an activity which requires courage, and which is potentially dangerous. Indeed, Alleg provided 'lost footage' at a time of censorship. Sebbar's decision to include this intertext might well be to allude to notions of failed censorship, but it is perhaps more readily as a result of the way in which Alleg's text provides 'lost footage' of the Algerian War on Algerian soil, rather than in metropolitan France, thus linking Franco-Algerian sites of trauma through the fallibility and plurality of language. Alleg is writing 'EN LEUR NOM', suggesting a collective testimony to trauma.[674] In addition, the implication that Alleg dared to do what others would not again reflects the ethical imperative to write, but also the double bind of the extent to which writers can challenge the dominant discourses which they seek to undermine from an internal position.[675] The semantic multiplicity of the title 'La Question' plays on

[673] Žižek, *Violence*, p. 8.
[674] Henri Alleg, *La Question* (Paris: Éditions de Minuit, 1958), p. 81.
[675] Cruickshank, *Fin de millénaire French Fiction*, p. 8.

understandings of torture and of questioning, manifesting the enduring impact of trauma, which, to draw on DSM-5 symptomology, 'may be especially severe and long-lasting when the stressor is interpersonal and intentional', as is the case in instances of violence. [676]

TOWARDS THE RE-INSCRIPTION OF TRAUMATIC HISTORIES

In *LSER*, then, Sebbar provides 'lost footage' of those experiences and events which were silenced or left unacknowledged both during and after their occurrence. Sebbar creates 'lost footage' through self-reflexive use of different media, particularly documentary film and graffiti re-inscription. The effect of this 'lost footage' is twofold. Firstly, through 'lost footage', Sebbar draws attention to the ways in which different traumatic experiences are witnessed and remembered. She re-inscribes the violence of 17 October 1961 onto memorials to the First and Second World Wars and also references the post-colonial violence of the Algerian Civil War. Such re-inscription should not, it has been argued, assume equivalence or symmetry; it is the very asymmetry, the dissonances to return to the opening pages of this chapter, which question in what ways and by what means divergent traumas are remembered and come into relation. In *LSER*, memories have been argued to be mediated through the lens of Louis' fictional camera, affording an afterlife to instances of graffiti which would otherwise have enjoyed only a fleeting presence around the Parisian landscape. The re-inscription of commemorations to 17 October 1961 reveal the inaccessibility of traumatic experience, inviting a broader questioning of notions of everyday occlusion, the collective 'on' which comes to resonate through the novel elucidating collective symptoms of responsibility and co-implication, the *reconnaissance* of which Stora speaks.

[676] *Diagnostic and Statistical Manual*, p. 275.

The second, and only other, fictional inscription which is not superimposed onto an existing memorial plaque is a red graffiti memorial spray-painted onto the Saint-Michel bridge, in the same location as the official memorial to 17 October 1961 can be found today. The fictional plaque reads:

ICI DES ALGÉRIENS SONT TOMBÉS
POUR L'INDÉPENDENCE DE L'ALGÉRIE
LE 17 OCTOBRE 1961 (90)

The violent state-sanctioned repression of peacefully demonstrating Algerians in the centre of the capital is acknowledged here on the page. Yet, whilst Sebbar's fictional plaque brings to light that which has been censured and evokes how Papon's brutal repression had been concealed under normalised mechanisms of power and control, this fictional act of bearing witness knowingly and necessarily cannot restore what has been lost. It is therefore crucial to reflect on the limitations of such '*media*-tion' of memory evidenced throughout *LSER.* As with Modiano and Daeninckx, the instances of 'lost footage' identified can be manipulated, cropped and even left out through post-production techniques and this chapter has argued that such hyper-awareness must not be neglected.

This chapter has demonstrated that *LSER* is not only insistent on questions of guilt and responsibility, but that Sebbar raises concerns about the broader ethical imperative to write and the critical potential of such an imperative in the face of the rapid influx of global modes of production and consumption, as well as the perceived threat of globalization and converging changes in France's media landscape. Sebbar's narrative illustrates convincingly the intersections of past traumatic histories with those distinct symptoms of trauma which emerge in response to globalized late-capitalist processes. Analysis of such moments of intersection has revealed how the past is part of the present in the transmission of trauma, not only as a belated symptom, but also

as a key to the recognition of other traumatic moments. Any absence revealed through the notion of what is 'lost' in *LSER* implies a presence of latent traumatic experience, revealed through textual representations of film, photography and graffiti which draw attention to different ethical imperatives and forms of affective engagement with past trauma. *LSER* evidences the multi- and matrilineal transmission of trauma in metropolitan France and has been shown to be somewhat of a 'melting pot' for different strands of pre- and post-colonial violence. Louis' interview with a survivor of 17 October 1961, an Algerian who was pulled from the waters of the Seine, resonates through the silence of older generations and official memorial plaques.[677] The man who survived remains nameless; a silent, faceless, 'lost' victim of the bloody repression of October '61.

Such repression will be further examined in Chapter Five, which hopes to further reveal the power of the media and the market through analysis of Marie Darrieussecq's acclaimed novel *Truismes*. It will draw attention to a contemporary anxiety to categorise whilst also highlighting the risks of writing in late twentieth-century France where everything risks becoming 'lost'.

[677] *LSER*, p. 48.

Chapter Five

UNEARTHING IMAGES AND TRAUMATIC WRITING: 'LOST FOOTAGE', TRAUMA AND LATE-CAPITALIST SYMPTOMS IN MARIE DARRIEUSSECQ'S *TRUISMES* (1996)

L'action même de me souvenir m'est très difficile. Mais si je me concentre très fort et que j'essaie de remonter aussi loin que je peux, c'est-à-dire juste avant les événements, je parviens à retrouver des images.[678]

Marie Darrieussecq's novel *Truismes*, published in 1996, recounts the fluctuating transformation of an unnamed female narrator into a pig.[679] As this unidentified narrator explains, the act of holding her pen giving her 'de terribles crampes' (11), she must not delay in recording her story. She must write whilst she can still remember her ordeal, whilst it is still possible to unearth 'des images' (12). Such 'images' are articulated through a narrative stream of consciousness, the paragraph-less novel providing a more or less chronological account of the narrator's 'transformation-in-flux'.[680] Through her writing, the narrator attempts to articulate memories of her past, parts of her existence which loosely follow the progress, disappearances and reappearances of what she describes as her 'symptômes' (13). Instances of these images, which the following analysis will figure as 'lost footage' of print media, posters and television footage, reveal the 'truism[e]s' of her dystopian everyday, 'the ready-made, clichéd expressions; […] the 'isms' of entrenched thinking and paradigmatic theories', the double meaning of the title indicating what the reader is to encounter.[681]

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[678] Darrieussecq, *Truismes*, pp. 11–12. Hereafter, references will be given in parentheses within the body of the text.
[679] Hereafter referenced *T*.
[680] This term is used by Cruickshank in Cruickshank, 'Food Questioning Values in Marie Darrieussecq's *Truismes/Pig Tales: A Novel of Lust and Transformation*', in *Leftovers: Eating, Drinking and Re-thinking Post-War French Fiction* (Liverpool: Liverpool University Press, 2020).
[681] Cruickshank, 'Food Questioning Values', in *Leftovers*: 'Truismes' also referencing 'the French word for "sow", "une truie"'.

The narrator's 'symptômes' fluctuate over the course of the novel: 'j'avais de grosses joues rouges' (28); 'j'avais faim sans arrêt' (28); her nose gains 'un petit air porcin' (48) alongside bruises which she observes slowly erupt into teats (46) only to disappear before returning once again. Her transformation is uneven and spasmodic, seemingly reminiscent of Kafka's *The Metamorphosis*[682] and Orwell's *Animal Farm*.[683] Set in a post-millennial dystopian France (evoked, according to Michèle Schaal '[par] la présence proleptique d'euros et d'Internet Card (61)'[684] and by the threat of an oppressive and corrupt far-right regime which corresponds to the popularity of the *Front National* headed by Jean-Marie Le Pen in the 1990s),[685] *T* is a novel which reads, according to Anat Pick, less as a fiction and 'more as a psychotic extension of late capitalist democracy'.[686] Indeed, the novel depicts a society driven by the relentless drive to the fantasy of fulfilment intrinsic to the exploitative conditions of late-capitalist consumption and production. Further to this, the truisms of the narrator's everyday life emerge out of a politically and economically corrupt landscape which also serves to recall France's co-implication in the Holocaust through clear references to ethnic cleansing and recurring (post)colonial exploitation.[687]

On its publication in 1996, the novel almost immediately gained international acclaim.[688] The subversive text which satirises, in the words of Shirley Jordan, 'right-

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682 Franz Kafka and Stanley Corngold, *The Metamorphosis* (New York: Bantam Books, 1981).
683 George Orwell, *Animal Farm: A Fairy Story* (London: Penguin, 2000).
684 Michèle Schaal, 'Le "je" comme "jeu": genre féminin et performance dans *Truismes* de Marie Darrieussecq', *Dalhousie French Studies*, Marie Darrieussecq Special Issue, 98 (2012), 49–58 (p. 51).
685 Päivi Kaponen, 'Animal Dystopia in Marie Darrieussecq's Novel *Truismes*', *Humanities*, 6, 65 (2017), 1–13 (p. 4).
686 Anat Pick, '*Pigscripts* The Indignities of Species in Marie Darrieussecq's *Pig Tales*', *Parallax*, 12, 1 (2006), 43–56 (p. 55).
687 See Catherine Rodgers, 'Aucune évidence: les *Truismes* de Marie Darrieussecq', *Romance Studies*, 18, 1 (2000), 69–81 (pp. 70–73). Rodgers provides a detailed account of the corrupt landscape in the novel.
688 Shirley Jordan, 'Saying the Unsayable: Identities in Crisis in the Early Novels of Marie Darrieussecq', in *Women's Writing in Contemporary France: New Writers, New Literatures in the 1990s*, ed. by Gill Rye and Michael Worton (Manchester: Manchester University Press, 2002), pp. 142–153 (p. 142).

wing extremism, repressive state mechanisms, new-age fanaticisms and political correctness gone mad' was subsequently translated into nearly fifty languages.[689] This widespread success was soon followed by the novel's stage adaptation, shown in the Théâtre du Rond-Point from 4 November until 8 December 2011.[690] The extensive media attention and the novel's notable global success allowed Darrieussecq – born in 1969 in the ham-capital of France, Bayonne – to leave her university teaching position in Lille to pursue her writing full-time.[691] Yet, despite the novel's evident financial success, Jordan notes that public opinion on the novelist was not all positive, and became even more critical when accusations of plagiarism caught media attention.[692] The varied opinions surrounding Darrieussecq's literary career are clearly positioned, Jordan suggests, in articles by Patrick Kéchichian's 'La Bête humaine' and Renaud Matignon's 'Marie Darrieussecq: un tour de cochon'.[693]

T stands as a particularly provocative text through Darrieussecq's depiction of her protagonist's ambivalent compliance with and naïve acceptance of the patriarchal doxa which dominate her everyday lived experience. The polarised responses to the novel reflect the way in which it succeeds in its uncomfortable evocation of the violence and exploitation inherent in globalized late capitalism and the narrator's shocking blindness towards her everyday life can be read as symptomatic of such conditions. The novel highlights the pernicious growth of an institutionalized political system, the effects of which can be figured in terms of a symptomology which intersects with those

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[689] Jordan, 'Saying the Unsayable', in *Women's Contemporary Writing in France,* ed. by Rye and Worton, pp. 142–153 (p. 142).
William Cloonan and Jean-Philippe Postel, 'Budgeting Culture: Buying Books and the Novel in 1998', *The French Review*, 73, 1 (1999), 48–58.
[690] Alfredo Arias performs *Truismes*, Théâtre du Rond-Point (Giovanni Cittadini Cesi, 2011).
[691] See Jordan, *Contemporary French Women's Writing*, p. 106 for a detailed review of press accounts.
[692] Jordan, *Contemporary French Women's Writing*, p. 29.
[693] Jordan, *Contemporary French Women's Writing*, p. 106.
Patrick Kéchichian, 'La Bête humaine', *Le Monde*, 6 September 1996, p. 11.
Renaud Matignon, 'Marie Darrieussecq: un tour de cochon', *Le Figaro*, 12 September 1996, p. 20.

symptoms identified as being precipitated by traumatic histories in France's past. For, if Darrieussecq presents a narrator who unwittingly falls prey to misogynist and capitalist exploitation, she, whether knowingly or unwittingly, also brings such violence into relation with France's Second World War and (post)colonial traumatic histories. The way in which the narrator's metamorphosis is only intermittently experienced as traumatic raises questions about the manipulative and homogenizing risks of categorisation, of the narrator's condition, and, to extend such questions, of diagnostic criteria for traumatic experience more broadly, including the contested DSM-5. Whilst not suggesting that Darrieussecq's novel is specifically intended to discredit such taxonomies, it will be argued that her depiction of the narrator's more or less traumatically-experienced everyday life succeeds in providing a compelling analogy for the problems bound up with contentious diagnostic criteria.

As with the other works explored in this thesis, the phenomenon of 'lost footage' – here figured as textual representations of invented print media, a television show and a billboard poster – will be discussed in terms of the way it links different traumatic histories, bringing the everyday traumatic symptoms of globalized late-capitalist drives for consumption into relation with France's Holocaust and (post)colonial traumatic pasts. Beginning with a discussion of the particularly gendered traumas evidenced in the novel, the discourses of women's magazines as figured as 'lost footage' reveal symptoms of unwitting co-implication in cycles of consumption, inviting consideration of the way in which the narrator might in fact occasionally enjoy the symptoms of her metamorphosis. The narrator's naivety will be considered as a new form of traumatic dissociation, her extreme non-reaction referencing the unsayable returns of trauma.

Moving towards discussions of other instances of print media, the trauma of the Second World War is brought into relation with the effects of globalized late capitalism though 'lost footage' of a propaganda billboard, newspapers and the censorship of books. Darrieussecq's novel can be assessed in terms of both traumatic reading and traumatic writing as her narrator navigates the systemic violence of institutionalized late-capitalist censorship bodies. Finally, 'lost footage' of both a television programme and the filmed deportation of the narrator's hotel cleaner boyfriend reveal (post)colonial racism as linked with late-capitalist exploitation and the signalling of symptoms of co-implication and complicity destabilize any belief in Freudian resolution.

TRUISMES: A NOVEL OF LUST AND TRANSFORMATION[694]

It is important to begin by establishing the complex chronology of the narrator's 'piggle squiggles'.[695] The narrator opens the narrative by apologising for her scruffy writing and for her story, which she fears may upset her reader and land any potential publisher in trouble. The narrator recalls that she had been unsuccessfully looking for work when she eventually managed to secure a below minimum wage job at *Perfumes Plus*, a brothel masquerading as a cosmetics and perfume boutique. Motivated by the prospect of the annual stock clearance where she will have access to high-end perfume and beauty products, the narrator begins work in earnest. Having steadily begun to gain weight, the narrator's ever-increasing appetite and increasingly tight-fitting uniform all contribute at first to her success at the boutique as her body is initially

[694] To borrow the subtitle of the English translation of the novel by Linda Coverdale. Marie Darrieussecq, *Pig Tales: A Novel of Lust and Transformation*, trans. by Linda Coverdale (London: Faber and Faber, 1996).
[695] Darrieussecq, *Pig Tales*, trans. by Linda Coverdale, p. 1.

perceived by her clients as more attractive. Noticing her first symptoms, one of her older female clients convinces her that she is pregnant. Despite her scepticism, the narrator undergoes a botched abortion, paid for by her boyfriend, Honoré. Nevertheless, her physical symptoms return – amenorrhea, hunger, nausea and continued weight gain – and, convinced that she is now retaining blood, the narrator returns for a second operation. The changes continue to come and go, now with the addition of disturbed sleep, nightmares about blood and pork and a taste for flowers. A wealthy marabout[696] attempts to cure her condition by covering her in various ointments. The narrator's skin reacts violently, and she goes on to develop a teat where the marabout bruised her.

Honoré takes the narrator back to the site of their first meeting at Aqualand, an adult waterpark. After sodomizing her in one of the changing rooms he gives her an expensive swimsuit as a gift. When trying to squeeze into it, it rips at the seams. Repulsed, Honoré pushes her into the swimming pool and finds another woman with whom to end his evening. Now in the water, the narrator discovers she is no longer able to swim. After nearly drowning as a group of boys bully her in the water, the narrator hides at the edge of the pool. A private party begins and the narrator escapes being killed by being dressed up for photographs for the party host Edgar's electoral campaign. After her ordeal, the narrator returns to Honoré's apartment where she finds her belongings dumped on the floor and her pet guinea pig's throat cut in the pocket of her *Perfumes Plus* uniform.

Now on the streets, the narrator wanders aimlessly before looking up and recognising herself on a campaign poster pasted to a large billboard. After hiding in

[696] Defined by the Oxford English dictionary as 'A Muslim holy man or mystic, especially in north-western Africa, usually living apart as an ascetic'. "Marabout, n.", OED Online, *Oxford University Press*, <http://www.oed.com/view/Entry/113886?redirectedFrom=marabout> [accessed 09/10/ 2018].

the sewers, the narrator then spends several weeks in a quiet hotel eating soy burgers brought to her by her North African cleaner boyfriend. She soon falls pregnant and still-births six piglets. After returning to the sewers, the narrator is forced to emerge after an infestation of piranhas. Then, in her attempt to find Edgar, she is imprisoned in a psychiatric hospital surrounded by starving patients where books are hidden or burned. She escapes, later finding a newspaper which describes the way in which the building had been razed using napalm.[697] After finally locating Edgar, she is exploited at one of his parties before being taken in by the marabout who is now the head of the cathedral erected on the former site of the *Arc de Triomphe*. Eventually, Edgar's regime collapses. The narrator meets werewolf Yvan, the director of cosmetics company *Loup-Y-Es-Tu*. The pair eat both the pizza (the narrator) and those who deliver it (Yvan) until Yvan is eventually killed. Later in the novel, having escaped lockup in a zoo and troubled by her mother's feature on television show *Un seul être vous manque,* the narrator travels by train to her mother's farm. After learning that Yvan is dead, the narrator's mother suddenly loses interest in her daughter. Later that same evening, when almost slaughtered, the narrator manages instead to kill her mother and her former *Perfumes Plus* boss who have gone into trade in the black market. The story comes to an end where it began, the narrator describing her new life in the forest which is punctuated by journeys to and from her mother's farm where she enjoys watching television and moments where she is able to take hold of her pen and write.

[697] Of the narrator's uncritical reading of the newspaper, Schaal writes: 'La narratrice répète les clichés véhiculés par la presse populaire sans jamais les remettre en question'. Schaal, 'Le "je" comme "jeu", p. 53.

CRITICAL PERSPECTIVES: WRITING TO BEAR WITNESS, 'LOST FOOTAGE', INTERTEXTUAL REFERENCES AND THE NARRATOR'S SYMPTOMS

Darrieussecq's large body of work has attracted a considerable amount of scholarship.[698] Many studies focus on the relationship between the novel and *écriture féminine* and how questions of identity emerge as gendered.[699] Colette Sarrey-Strack examines in particular the way in which Darrieussecq looks at categories of sex and gender and how narrative voice can be seen to be bound up with them.[700] So popular are Darrieussecq's works that, in 2012, *Dalhousie French Studies* published a special issue on the author.[701] In this issue, Morag Young examines Darrieussecq's use of narrative voice and personal pronouns whilst Schaal analyses Darrieussecq's use of the first person singular.[702] Other articles in the issue discuss the fantastic and the ghostly,[703] as well as explore themes of mothering and monstrousness.[704] There is a focus too on the way in which Darrieussecq's works sit within their socio-cultural and historical

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[698] Marie Darrieussecq, *Naissance des fantômes* (Paris: P.O.L., 1998); *Le Mal de mer* (Paris: P.O.L., 1999); *Précisions sur les vagues* (Paris: P.O.L., 1999); *Bref séjour chez les vivants* (Paris: P.O.L., 2001); *Le Bébé* (Paris: P.O.L., 2002); *White* (Paris: P.O.L., 2003); *Le Pays* (Paris: P.O.L., 2005); *Zoo* (Paris: P.O.L., 2006), *Tom est mort* (Paris: P.O.L., 2007); *Clèves* (Paris: P.O.L., 2011); *Il faut beaucoup aimer les hommes* (Paris: P.O.L., 2013); *Notre vie dans les forêts* (Paris: P.O.L., 2017).

[699] Koponen, 'Animal Dystopia in Marie Darrieussecq's Novel *Truismes*'.
Helena Chadderton, 'Marie Darrieussecq: Controversy, Ambivalence, Innovation', *Dalhousie French Studies*, Marie Darrieussecq Special Issue, 98 (2012), 3–13.
Margaret Gray, 'Darrieussecq's *Truismes*: A Feminist '*Elle-iade* de notre temps'', Special Issue on the 'Epoque Epique', *Revue Critique de Fiction Française Contemporaine* 14 (2017), 4–12.

[700] Colette Sarrey-Strack, *Fictions contemporaines au féminin: Marie Darrieussecq, Marie NDiaye, Marie Nimier, Marie Redonnet* (Paris: L'Harmattan, 2002).

[701] *Dalhousie French Studies*, 98 (2012) Marie Darrieussecq Special Issue.

[702] Morag Young, '"J'ai mal au je-nous": Marie Darrieussecq's Innovative Use of Personal Pronouns', *Dalhousie French Studies*, Marie Darrieussecq Special Issue, 98 (2012), 59–67.
Schaal, 'Le "je" comme "jeu"'.

[703] Marion Sadoux, 'Marie Darrieussecq's *Truismes*: Hesitating between Fantasy and Truth', *Journal of the Institute of Romance Studies*, 7 (1999), 197–203.
Jean Duffy, 'Liminality and Fantasy in Marie Darrieussecq, Marie NDiaye and Marie Redonnet', *MLN*, 124, 4 (2009), 901–928.
Simon Kemp, 'The Ghost and the Machine: Minds and Spirits in Darrieussecq', *Dalhousie French Studies*, Marie Darrieussecq Special Issue, 98 (2012), 69–76.

[704] Anne Simon, 'Marie Darrieussecq ou la plongée dans les "mondes animaux", *Dalhousie French Studies*, Marie Darrieussecq Special Issue, 98 (2012), 77–87.
Gill Rye, 'No Dialogue/ Mothers and Mothering in the Work of Marie Darrieussecq', *Dalhousie French Studies*, Marie Darrieussecq Special Issue, 98 (2012), 111–120.

context and others examine the importance of geographic location, or lack thereof.[705] Julie Rodgers's article, which will be discussed in more detail below, argues that the symptoms displayed by the narrator are similar to those of an eating disorder, the novel therefore being read as a form of 'allegory'.[706] Continuing discussions of eating, Ruth Cruickshank's recent chapter in *Leftovers: Eating, Drinking and Re-thinking Post-War French* explores the novel's critical potential through depictions of consumption of food and of Others.[707]

Throughout Darrieussecq's large corpus, characters are frequently depicted 'in flux'. Such tropes of metamorphosis and transformation have been read by Anne Simon as signalling the possibility for change and for standing as a metaphor for Darrieussecq's protagonists' changing perspectives. For Simon:

> Changer de lieu, et surtout changer de corps (pour devenir truie, requin pèlerin, chien ou calmar géant), c'est s'autoriser à changer de regard pour donner à voir un monde qui, pour être habituellement invisible à nos yeux d'humains pourvus d'œillères, n'en existe pas moins, et n'en a pas moins *droit* à l'existence.'[708]

Whilst Simon raises important questions about the ways in which Darrieussecq uses the trope of metamorphosis in her novels, referencing *Mal de mer* (1999) and *Bref séjour chez les vivants* (2001), and the possible effects this has on her protagonists, Simon also, unwittingly, falls prey to the creation of a human/animal binary.[709] Anat Pick, in her *Creaturely Poetics: Animality and Vulnerability in Literature and Film* explores the problematics

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[705] Colin Nettelbeck, 'Novelists and their Engagement with History: Some Contemporary French Cases', *Australian Journal of French Studies*, 35 (1998), 243–57.
Anne Simon on 'Déterritorialisation': Anne Simon, 'Déterritorialisations de Marie Darrieussecq', *Dalhousie French Studies*, 93 (2010), 17–26.
[706] Julie Rodgers, 'Body Politics in *Truismes*: "The Tyranny of Slenderness"', *Dalhousie French Studies*, Marie Darrieussecq Special Issue, 98 (2012), 29–38.
[707] Cruickshank, 'Food Questioning Values', in *Leftovers*.
[708] Simon, 'Déterritorialisations de Marie Darrieussecq', p. 22.
[709] Simon also discusses animal transformation across Darrieussecq's *œuvre* in 'Marie Darrieussecq ou la plongée dans les « mondes animaux »'. She writes: 'Bêtes, hybrides et monstres peuplent son œuvre dès son premier roman, et ne cessent de hanter son écriture, non seulement au niveau des personnages, mais aussi aux niveaux stylistique et générique', p. 77.

of such division.[710] Beginning by exploring the notion of the binary opposition, Pick destabilizes the 'human/animal', or as she later terms it 'human/nonhuman', binary.[711] Pick asserts that, in any discussion of *T,* it is imperative to consider 'hybridity' – something which she claims Jordan and Jeanette Gaudet do not account for in their study.[712] For Pick, 'the human-animal distinction is a site of consternation, anxiety and ritual'.[713] The narrator's metamorphosis, Pick argues, denotes 'crises in human affairs (social, sexual, political, or personal) while brushing aside the overwhelmingly physical trauma of metamorphosis: the crisis of the human form'.[714] Indeed, Darrieussecq's narrative, with her naïve narrator, reveals the dominant discourses of society whilst also drawing attention to the tendency to place humans as positive within binaries.[715]

Nora Cottille-Foley continues discussions on the problematics of such binaries, whilst Marion Gymnich and Alexandre Segão Costa consider representations of 'human-animal transformation' as challenges to interpretations of animals as 'Other'.[716] Such considerations are further brought into view in Marie-Claire Barnet

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[710] Anat Pick, *Creaturely Poetics: Animality and Vulnerability in Literature and Film* (Columbia: Columbia University Press, 2011).
[711] Pick, *Creaturely Poetics,* p. 83.
[712] Pick, *Creaturely Poetics*, p. 83.
Pick is talking in reference to the following article: Marie Darrieussecq and Jeannette Gaudet, '"Des livres sur la liberté": conversation avec Marie Darrieussecq', *Dalhousie French Studies*, 59 (2002), 108–118.
However, Jordan notes the narrator's 'hybrid identity' in another article. See Jordan, 'Changing Bodies and Changing Identities: Monsters, Mothers and Babies in the Writing of Marie Darrieussecq', in *Contemporary French Women's Writing*, pp. 75–113 (p. 87).
[713] Pick, *Creaturely Poetics,* pp. 1–2.
[714] Pick, *Creaturely Poetics*, p. 83.
[715] Pick, *Creaturely Poetics*, p. 79.
[716] See Nora Cottille-Foley, 'Métaphores, Métamorphoses et Retournements Symboliques dans *Truismes* de Marie Darrieussecq: Mais qui Finit à l'Abattoir?', *Women in French Studies*, 10 (2002), 188–206.
Marion Gymnich and Alexandre Segão Costa 'Of Humans, Pigs, Fish, and Apes: The Literary Motif of Human-Animal Metamorphosis and its Multiple Functions in Contemporary Fiction', *L'Esprit Créateur* 46, 2 (2006), 68–88.
Sanja Bahun-Radunović, 'The Ethics of Human-Animal Existence: Marie Darrieussecq's *Truismes*', in *Myth and Violence in the Contemporary Female Text: New Cassandras,* ed. by Sanja Bahun-Radunović and V. G. Julie Rajan (Ashgate: Farnham, 2011), pp. 55–74.

and Jordan's interview with Darrieussecq in which Darrieussecq underscores the varied connections between transformation, space and memory in *T*.[717] Patricia Ferrer-Medina suggests that consideration of the narrator's 'duality' is fundamental to the novel:

> Since the narrative utilizes flashback to describe her slow transformation from a woman to a sow, the reader knows the protagonist only in her dual state. Duality defines the character from the very beginning, when the reader is confronted with the coming of an unexplained transformation […]. As a woman the narrator seems obedient to other people's expectations of her, whereas as her porcine forms takes over she begins to express her desires and revulsions openly.[718]

This focus on duality, the hybridity of the narrator, has been expanded upon by critics who read the narrator's metamorphosis in terms of its wider reflection on the status of the female.[719] Although beyond the scope of this chapter, analyses of traumatic symptoms articulated through various instances of 'lost footage' inevitably intersect with such questions of transformation and change.

Destabilizing binary oppositions, *T* repeatedly interrogates what Shirley Jordan describes as the 'commonplace perceptions and discourses […] which have perennially sought to constrain and manipulate women'.[720] Jordan also references Darrieussecq's tendency in *T* to place her narrator in recognisably traumatic situations which provoke reaction in her reader: 'From *Truismes* onwards she [Darrieussecq]

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[717] Marie-Claire Barnet, Shirley Jordan and Marie Darrieussecq, 'Entretien avec Marie Darrieussecq', *Dalhousie French Studies*, 93 (2010), 123–129.
[718] Patricia Ferrer-Medina, 'Wild Humans: The Culture/Nature Duality in Marie Darrieussecq's Pig Tales and Robert Louis Stevenson's Dr. Jekyll and Mr. Hyde', *The Comparatist*, 31 (2007), 67–87 (pp. 79–80).
[719] Cottille-Foley, 'Métaphores, Métamorphoses et Retournements Symboliques'.
Anat Pick, *Creaturely Poetics*. The risks of perpetuating a human/animal binary will be discussed in more detail over the coming pages.
Amaleena Damlé, '"Truismes": The Simulation of a Pig', *Dalhousie French Studies*, Marie Darrieussecq Special Issue, 98 (2012), 15–27.
[720] Jordan, 'Saying the Unsayable', in *Women's Writing in Contemporary France*, ed. by Rye and Worton, pp. 142–153 (p. 144).

attempts less to explain what is happening to her protagonists than to put the reader into contact with stages of being which evoke shared experiences of trauma, growth and change'.[721] Gill Rye suggests that 'women and girls *write* – in order to love, in order to desire, in order to survive'.[722] Darrieussecq's protagonist is clear in her writing imperative: 'il faut que j'écrive ce livre sans plus tarder, parce que si on me retrouve dans l'état où je suis maintenant, personne ne voudra ni m'écouter ni me croire' (11). Both intersecting with and exceeding Laub's theorization of the risks of 're-experiencing' trauma if the experience is not properly received,[723] Darrieussecq's narrator may bear witness to her past through writing as it offers the most hope of being understood. She has no other option, she laments: 'si on me retrouve dans l'état où je suis maintenant, personne ne voudra ni m'écouter ni me croire' (11).

Such insistence on the potential (and the potential trauma) of writing highlights, paradoxically, its risks, as well as raises questions of the agency of other forms of 'lost footage' throughout the novel which at once recall France's past and draw attention to the emergence of traumatic symptoms which are experienced as a product of globalized late capitalism. Jean Duffy's study of works by Darrieussecq and Hélène Lenoir argues for the relative neglect of the 'roles played by literary references to other visual media such as painting and installation art' with scholars choosing to focus instead on 'the various roles played by the ekphrastic photograph'.[724] Whilst not directly referencing *T*, or looking specifically at photography or other forms of what, owing to its inevitably limited scope, this thesis defines as 'lost footage',[725] Duffy

[721] Jordan, 'Saying the Unsayable', in *Women's Writing in Contemporary France*, ed. by Rye and Worton, pp. 142–153 (p. 143).
[722] Gill Rye, 'A New Generation: Sex, Gender, and Creativity in Contemporary Women's Writing in French', *L'Esprit Créateur*, 45, 1 (2005), 3–4 (p. 4).
[723] Laub, 'Bearing Witness to the Vicissitudes of Listening', in *Testimony: Crises of Witnessing*, pp. 57–74 (p. 67).
[724] Jean Duffy, 'In the Wake of Trauma: Visualising the Unspeakable/Unthinkable in Marie Darrieussecq and Hélène Lenoir', *Word & Image*, 27, 4 (2011), 416–428 (p. 416).
[725] Textual representations of existent and invented media and other 'evidence'.

examines the role of instances of visual media in Darrieussecq's *White*, arguing that they are 'central points of reference in the exploration of a network of interconnected themes relating to trauma and its intergenerational transmission, to child harm and neglectful or lethal mothering, and to the unthinkable/ unspeakable'.[726] In doing so, Duffy articulates the rich critical potential for exploration of different representations of media in literature. It is such potential which will be examined throughout this chapter in order to reveal late-capitalist symptoms and their intersections with those borne out of past historical trauma.

As mentioned above, Julie Rodgers, in 'Body Politics in *Truismes*: "The Tyranny of Slenderness"', enumerates the narrator's large number of symptoms:

> hair loss (from the head); excessive body down; changes in skin; increased sensitivity to the cold following a period of food deprivation; severe lack of energy (at times she can barely walk); digestive problems; stomach pains; sight problems; and increasingly irregular periods.[727]

Such physical changes, Rodgers argues, can be aligned with 'the various stages of an eating disorder'.[728] Rodgers is clear in her assertion that she is not attempting 'to diagnose the protagonist in *Truismes* with a specific type of eating problem' and reads the novel as 'an allegory' for eating disorders.[729] However, this is a reading which risks, even unwittingly, and reveals the problems bound up with, the categorisation of the narrator's self-diagnosed symptoms. Whilst Rodgers's examination of *T* looks specifically at the narrator's physical symptoms as markers or indicators of stages of disordered eating, this chapter argues that it is also possible to trace other symptoms – those of trauma – woven through the narrative. Exploring instances of 'lost footage',

[726] Duffy, 'In the Wake of Trauma', p. 425.
[727] Rodgers, 'Body Politics in *Truismes*, p. 33.
[728] Rodgers, 'Body Politics in *Truismes*, p. 29.
[729] Rodgers, 'Body Politics in *Truismes*', p. 30.

traumatic symptoms of anxiety, fear, co-implication and detachment will be identified, shedding light on the narrator's troublesome naivety, as well as drawing attention to her unwitting complicity in the consumer culture of globalized late capitalism. Such a perspective affords a new way of figuring the narrator's metamorphosis, understood in terms of traumatic lack which is both perpetuated and normalised by the dominant discourses of her everyday.

Helena Chadderton writes that while those writing in the field 'focus on a variety of different topics and works, what emanates from them all is Darrieussecq's refusal of categorization, and her ability to expose, challenge, and transgress boundaries and categories of all kinds: stylistic, generic, theoretical, social, and thematic'.[730] In the case of *T,* such a refusal can be seen through the way in which the narrator reveals the exploitative dominant norms of her society, categories into which she does not fit. Although Pick argues that 'the heroine experiences her lapsed humanity neither as trauma nor as loss',[731] this chapter will argue that, whilst the narrator problematically does not react to certain aspects of her metamorphosis, her shifting physical identity and intermittent extreme non-reaction serve to reveal traumatic symptoms which bear witness to Holocaust and (post)colonial racism and exploitative late-capitalist conditions. As such, the novel can be argued to provide a compelling metaphor for the risks of categorisation of traumatic experience more broadly, particularly the homogenizing diagnostic criteria of DSM-5.

In an interview conducted by Jordan, Darrieussecq explains, 'j'ai toujours l'impression de parler de la même chose […] c'est le vide, l'absence ou même

[730] Chadderton, 'Marie Darrieussecq: Controversy, Ambivalence, Innovation', p. 3.
[731] Anat Pick, '*Pigscripts*', p. 49.

l'extase'.[732] Like the other writers in this thesis, Darrieussecq points towards the sentiment that she cannot shake returning preoccupations. And if Darrieussecq is writing about voids and emptiness, absence and non-existence, *T* might also be productively read in terms of *l'absence* as configured as Lacanian traumatic lack.[733] Emer O'Beirne suggests that for Darrieussecq, the everyday life she depicts 'maintains us in a state of unhappy technological estrangement from the natural world and from one another'.[734] Similarly, Louise Benson argues for the way in which Darrieussecq's narrator can be read as a 'devotee of consumer capitalism'.[735] Benson's analysis reads the novel in terms of the narrator's vociferous fuelling of consumerism to argue that the capitalist landscape depicted in *T* serves 'satirically in taking consuming to extremes'.[736] Supplementing Benson's reading, configurations of late-capitalist conditions of production and consumption are argued in this analysis to evoke in Lacanian terms the constant cycle of lack and desire in the unconscious, an analogy used in Chapter One in order to allow for a reading of such conditions in terms of a symptomology of 'everyday trauma'; distinct psychological and physiological responses to the unceasing and exploitative cycles of the late-capitalist period.[737] *L'extase,* which etymologically references the notion of being taken outside of oneself to extremes of pleasure and displeasure might also bring the notion of *jouissance* to bear on Darrieussecq's protagonist as her fluctuating metamorphosis is simultaneously enjoyed and despised.[738] From the advertising billboard of Edgar's political campaign

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[732] Jordan and Darrieussecq, 'Entretien avec Marie Darrieussecq', p. 138. Other interviews with Darrieussecq reveal the author's preoccupation with the notion of excess and the role of fiction. See Darrieussecq and Gaudet, '"Des livres sur la liberté"'.
[733] See Chapter One, p. 40.
[734] Emer O'Beirne, '"Non-lieux" in Contemporary Fiction: Houellebecq, Darrieussecq, Echenoz, and Augé', *The Modern Language Review*, 101, 2 (2006), 388–401 (p. 393).
[735] Louise Benson, '"Desire Turned Bestial": Metamorphosis and Consumerism in Marie Darrieussecq's *Pig Tales*', *The Dark Arts Journal*, 3, 2 (2017), 4–20 (p. 5).
[736] Benson, '"Desire Turned Bestial"', p. 5.
[737] See Chapter One, pp. 63–64.
[738] See Chapter One, pp. 41–42.

(64), to the diktats of the women's beauty magazines she reads, the narrator, a victim of sexual abuse and prejudice – domestic, commercial and (Holocaust-reminiscent) political – internalizes media discourses which, it will be argued, reveal the narrator's unwitting co-implication in the very systems upon which her lack is predicated. The late-capitalist conditions of consumption in which she is embroiled promise a fulfilment which, paradoxically, can never be reached. Whilst the narrator's ambivalence towards the conditions of production and consumption inherent in her everyday lived experience do not appear to correspond to a view of such processes as generating traumatic symptoms, the narrator's ambivalence creates a doubly-inflected effect; the narrator's transformation-in-flux and her deferral to misogynist practices destabilize binary oppositions and can be read as symptomatic of the processes of globalized late capitalism.

UNCRITICAL CONSUMPTION: READING TRAUMA IN *TRUISMES*

Over the course of the narrative, Darrieussecq's protagonist is the victim of numerous gendered traumas: she undergoes two abortions, loses her job, her home, a puppy and pet guinea pig before still-birthing piglets, getting locked in a psychiatric hospital which functions more as a kind of internment camp, a zoo and finally a refrigerated goods lorry. From the first pages of the novel, the reader learns that the narrator, in her hunt for employment, has been the victim of sexual assault. However, and perhaps more traumatically, the narrator describes her experience with detachment and extreme non-reaction. When attending her interview for *Perfumes Plus*, economic gain is shown to go hand in hand (both literally and figuratively) with sexual corruption: 'Le directeur de la chaîne tenait mon sein droit dans une main, le contrat dans l'autre main' (13).

The narrator is forced to perform oral sex in return for a signed contract which she reads over the director's shoulder as he gropes her:

> Je lisais et relisais le contrat par-dessus son épaule, un mi-temps payé presque la moitié du SMIC, cela allait me permettre de participer au loyer, de m'acheter une robe ou deux, et dans le contrat il était précisé qu'au moment du déstockage annuel, j'aurais droit à des produits de beauté, les plus grandes marques deviendraient à ma portée, les parfums les plus chers ! (13)

The incredibly low pay (the narrator notes that it falls far below the standard living wage) is soon forgotten, Benson observes, at the prospect of free products and 'sexual acts are tradable as a standard exchange for even a precarious job'.[739] A 'currency'[740] of consumption prevails, both in terms of the narrator's, albeit severely restricted, buying power (she spends her limited wage on dresses, food, kitchen appliances and rent) and also with the narrator as a consumable product, 'une excellente publicité à l'établissement' (13) and cheap, throwaway labour.

The sexual exploitation of the narrator throughout her time at *Perfumes Plus* can thus be read to intersect with and exceed Lefebvre's figuring of the worker as object. John Philips argues that *T* 'explores contemporary political issues, both sexual and non-sexual, and satirises a society that increasingly views human beings as entries on the profit and loss sheet'.[741] In contrast with her submissive acceptance of and extreme non-reaction to her own exploitation, the narrator cries with joy when she receives products which seemingly reward her objectification:

> Au déstockage suivant j'ai eu droit à une cérémonie avec médaille devant toutes les autres vendeuses de la chaîne et devant les plus hauts dignitaires, à un poudrier de chez *Loup-Y-Es-Tu*, et à un ensemble de crèmes Gilda à l'ADN *suractivé pour renouvellement cellulaire et recombinaisons des macro-molécules*. C'étaient

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[739] Benson, '"Desire Turned Bestial"', p. 5.
[740] Benson, '"Desire Turned Bestial"', p. 5.
[741] John Philips, *Forbidden Fictions: Pornography and Censorship in Twentieth Century French Literature* (London: Pluto Press, 1999), p. 183.
See also Alistair Rolls, "'Je suis comme une truie qui broute': Une Lecture pomologique de *Truismes* de Marie Darrieussecq", *Romanic Review*, 92, 4 (2001), 479–790 (p. 480).

> des produits neufs. J'ai pleuré de joie à cette cérémonie. On a pris des photos. J'étais très fière, ça se voyait sur les photos. (32)

Here, Darrieussecq provides 'lost footage' – an italicized verbatim reproduction – of medicalized jargon. Such instances are replicated throughout the novel (explored below) and reveal what is arguably the narrator's most threatening symptom: her co-implication in globalized late-capitalist conditions of production. Whilst Benson contends that the narrator's new taste for flowers and love of wallowing in mud distance her from such cycles of production and consumption, it is evident that such new tastes do not allow for her complete escape.[742] For even in the forest the narrator is compelled to write and to get her work published, further feeding into the economic market and perhaps even risking the commodification of what is argued in this chapter to be her 'everyday trauma'. Further than this, though, the narrator's disillusionment with her surroundings can be read as a clear evocation of what Žižek terms the 'systemic' violence which maintains the status quo.[743]

A clear example of the narrator's frustrating and extreme non-reaction is evoked through the women's magazines the narrator consumes. During a visit to Aqualand, and whilst being sodomized by Honoré in a changing room, the narrator looks down at her disfigured vulva and is reminded of the Roman delicacy of *la vulve de truie farcie* which is criticised in the magazines she reads:

> Dans la cabine Honoré a fait un effort sur lui-même et il m'a sodomisée. Je crois qu'il ne pouvait même plus penser à mon vagin. Moi, penchée en avant, j'avais pour ainsi dire une vue imprenable sur ma vulve, et je trouvais qu'elle dépassait étrangement ; je ne voudrais pas vous infliger trop de détails mais en quelque sorte les grandes lèvres pendaient un peu plus que la normale et c'est pour ça que je pouvais si bien les voir. Dans *Femme femme* ou *Ma beauté ma santé,* je ne sais plus, j'avais lu que le plat préféré des Romains, et le plus raffiné, c'était la vulve de truie

[742] Benson, '"Desire Turned Bestial"', p. 9.
[743] Žižek, *Violence*, p. 2.

> farcie. Le magazine s'insurgeait contre cette pratique culinaire aussi cruelle que machiste envers les animaux. (58–9).

Cruickshank argues that this explicitly gendered dish of stuffed pig's vulva both evokes and 'exceeds Barthes' analysis of the "Fiches de cuisine" in *Elle* magazine' wherein consumers are maintained within cycles of consumption predicated on inaccessible and unobtainable social ideals.[744] Playing on the narrator's more or less porcine form, Darrieussecq depicts her narrator as both sexually and metaphorically 'stuffed' as she is at once sexually consumed whilst herself consuming and internalizing the prevailing media discourses of her time. Furthermore, such an instance of 'lost footage' reveals the narrator's frustratingly impartial attitude and thus the pervasive power of such consumer conditions: 'je n'avais pas d'avis sur la question, je n'ai jamais eu d'opinions bien précises en politique' (59).

This apathy is further evidenced in her uncritical reading of such magazines in an attempt to diagnose her metamorphic condition. After reading that she must find the 'diapason' of her body, the narrator fears she is at risk of having a cancer, '*un développement anarchique des cellules*' (46, original emphasis). To cure her symptoms, she lavishly applies 'les crèmes conseillées par les magazines' (46), but to no avail: 'Le *gel micro-cellulaire spécial épiderme sensible contre les capitons disgracieux* de chez Yerling ne semblait même pas vouloir pénétrer' (46, original emphasis). The influence of such indoctrinating discourses can clearly be seen in the narrator's theories about her developing condition: 'J'étais persuadé qu'il y avait comme un phénomène de rétention du sang dans tout mon corps' (21); 'J'étais de plus en plus persuadée que j'avais quelque chose au cerveau, une tumeur. Je ne sais pas, quelque chose qui m'aurait à la fois paralysé l'arrière-train, troublé la vue, et un peu dérangé le système

[744] Cruickshank, 'Food Questioning Values', in *Leftovers*.

digestif' (72). Bringing the narrator's everyday further into view as generating such symptoms, Darrieussecq lists Edgar's regime as a potential cause of the narrator's transformation, not only in relation to the use of 'les produits chimiques' (103) at the *parfumerie* but also in terms of 'la nouvelle centrale nucléaire' (103). Through the way in which she evokes the trauma of Chernobyl in 1986, Darrieussecq invites her reader to consider the traumatic-symptom-producing effects of the narrator's everyday. Indeed, all of the narrator's 'diagnoses' suggest a condition which can be considered not only traumatic, but also the result of her environment; they reveal further underlying symptoms of globalized late-capitalist conditions of production.

Yet in spite of this, the narrator, although intermittently perturbed by her symptoms, does not react to them as such. Indeed, she is keen to remind her reader that, despite multiple abortions, physical pain and mental distress engendered by false pregnancy and sexual exploitation, her spirits are still high: 'je gardais toujours un excellent moral' (24). The narrator even describes a new-found sexual enjoyment in her work: 'je me suis mise à avoir très envie, pour appeler les choses par leur nom, d'avoir des rapports sexuels' (37). Such a shift can be read in terms of the narrator *enjoying* her symptoms. Her increasing sexual desire, her moments of '*excitation sexuelle*' (45, original emphasis) suggest a kind of *jouissance*, a relief from the negative connotations of her condition but a relief which is paradoxically unpleasurable owing to her exploitation which is never consciously registered.[745]

T can thus be read as intersecting with Tomšič's view that capitalism demands that its subjects '*enjoy*' exploitation and in so doing become 'objects'.[746] However, it also exceeds such an analysis. There is a discrepancy between what is happening to the narrator and how she perceives her experiences. In this way, the narrator's

[745] See Chapter One, p. 40.
[746] Tomšič, *The Capitalist Unconscious*, pp. 150–151.

uncritical attitude towards her metamorphosis and towards her exploitation can be figured as revealing co-implication perpetuated by normalized discourses. As Gaudet argues, 'cette femme est engluée dans […] des truismes, les clichés les on-dit des journaux, tout ce qu'elle entend autour d'elle, y compris les clichés racistes, sexistes. C'est un perroquet. Dans sa tête elle répète naïvement tout ce qu'elle entend'.[747] To return to the analogy with Lacan's *le manque-à-être* or lack,[748] *T* intersects with such an analogy as it can be read to reveal the way in which the narrator's unobjectionable and unquestioning consumption of the dominant discourses of her time are symptomatic of a perpetual desire for *something*, the result of a lack or gap generated by the conditions of production and consumption inherent in late capitalism.

The narrator's existence, at every stage of her transformation-in-flux is predicated on a desire which is never fulfilled, an evocation of Lacan's *l'objet petit a*.[749] One of the clearest examples of this is when the narrator is taken to the countryside for a weekend by one of her clients. Instead of being able to enjoy the fresh air, the narrator is kept locked inside:

> J'avais des envies de vert, de nature. Je m'étais laissé convaincre pour un week-end chez ce client, j'avais prétexté un stage pour qu'Honoré ne dise rien. J'ai été très déçue. La maison du client était belle, entourée d'arbres, isolée, c'était la campagne tout autour, je n'avais jamais vu ça. Mais j'ai passé tout le week-end à l'intérieur, le client avait invité des amis à lui. Par la fenêtre je voyais des champs et des fourrés, j'avais une envie comme qui dirait extravagante d'aller mettre mon nez là-dedans, de me vautrer dans l'herbe, de la humer, de la manger. (22 – 23)

Darrieussecq's dichotomy of inside/outside, the literal imprisonment of the narrator inside her client's country home, reveals the narrator as an unwitting victim of her social constraints. Her unfulfilled desire for nature reflected by the physical barrier of

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[747] Jeanette Gaudet, 'Dishing the Dirt: Metamorphosis in Marie Darrieussecq's Truismes', *Women in French Studies*, 9 (2001), 181–192.
[748] See Chapter One, p. 63–64.
[749] See Chapter One, p. 41.

the window stands as a metaphor for the workings of the society which she inhabits. It is a system which both fuels and then maintains the unwitting co-implication of its inhabitants, they rendered products of the same exploitative society their actions fuel. It is the narrator's extreme naivety, her unwitting co-implication in consumer culture, which blinds her to Honoré's misogyny, to the commercialised sexual exploitation of the *parfumerie*, the marabout's erotic interest and her mother's manipulative attempts to profit from Yvan's wealth.

As has been established in the preceding analysis, the narrator's environment is viewed, by the narrator and those around her, to be the cause of her metamorphosis. This tendency, according to Gymnich and Costa 'functions as a cultural-critical metadiscourse of a culture that turns a woman into a pig because it treats her like one'.[750] The narrator's unwitting co-implication reveals the pervasive control of the homogenising dominant discourses of the narrator's everyday. Yet the narrator's liminal status would appear to undercut such late-capitalist power and provides a metaphor for the dangers of attempting to categorise more generally, including those classifications for trauma- and stressor-related disorders detailed in DSM-5.[751] The narrator's transformation-in-flux reveals, according to a critic writing for magazine *Les Inrocks*, the liminal space of the 'inquiétant entre-deux', the *between* and the unknown:

> Le récit de cette lente mutation est d'abord un défi à la narration, qui hésite et joue des désignations de la femme et de l'animal, laissant l'héroïne se perdre dans cet inquiétant entre-deux.[752]

The narrative is framed around this liminality. Such 'betweenness', the oscillation between different forms which cannot be fully identified, reflects the unknowns of

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[750] Gymnich and Costa, 'Of Humans, Pigs, Fish, and Apes', p. 73.
[751] *Diagnostic and Statistical Manual*.
[752] Fabrice Gabriel in *Les Inrockuptibles,* 4 September 1996, <www.lesinrockuptibles.fr> [accessed 01/07/18].

traumatic experience, the overwhelming shock which precludes its identification. Taxonomies for trauma thus become radically destabilized as they attempt to categorise and to diagnose those experiences which cannot be known, which escape all understanding.

THE RISKS OF CATEGORISATION, DESTABILIZING DSM-5 AND TRAUMA'S TRACES

Drawing on DSM-5 symptomology does not, then, attempt to categorise the narrator's experience. Emphatically, any analogy made in this analysis is used in order to destabilize such taxonomies, to foreground how much is at stake. The symptoms present in the DSM-5 include 'fear-based re-experiencing', as well as 'flashbacks', 'hypervigilance' or 'compulsion', 'dissociation' and 'prolonged psychological distress at exposure to triggers which in some way symbolise aspects of the traumatic event(s)'.[753] Intersecting with the derealization integral to the traumatic symptom of dissociation – 'persistent or recurrent experiences of unreality of surroundings'[754] – the narrator's naivety can arguably read as an intersecting form of detachment from and distortion of lived experience. Similarly, the way in which the narrator focuses almost uniquely on the physical aspects rather than the mental shifts engendered by both her changing environment as well as her transformation-in-flux, would seem to reference a form of detachment or dissociation from the initial traumatic shock.

Such detachment is evidenced in the narrator's uncritical response to Yvan's consumption of France's immigrant pizza delivery driver population. Controversially, this shocking act is responded to with a pragmatism which bespeaks a blindness to

[753] *Diagnostic and Statistical Manual*, p. 271.
[754] *Diagnostic and Statistical Manual*, p. 272.

what the reader would recognise as traumatic: 'La catastrophe de Los Angeles avait fait affluer vers Paris une nouvelle variété d'immigrés qui s'étaient tous spécialisés dans la *fast-pizza*, et ils étaient délicieux d'après Yvan, bien gras avec comme un petit arrière-goût de Coca-Cola' (130). Darrieussecq's reference to North America's growing influence over France – further highlighted through Yvan's additional diet of 'la *junk food*' (130) and the narrator's diet of soy burgers brought to her by the hotel cleaner (88) – references the pervasive spread of a late-capitalist model and implicitly provides a critique of the exploitation it engenders.

Such uncritical detachment is problematically depicted as at odds with the way in which the narrator actively engages with her past experiences through writing. She does not avoid stimuli or precipitative triggers of her past but instead is compelled to share her experiences through writing. She warns her reader in advance as, even if only intermittently experienced as such by the narrator, she is nonetheless aware of how shocking her story might seem to others: 'Je sais à quelle point cette histoire pourra semer de trouble et d'angoisse, à quelle point elle perturbera de gens. Je me doute que l'éditeur qui acceptera de prendre en charge ce manuscrit s'exposera à d'infinis ennuis' (11). The narrator presents the act of reading about her experience as potentially traumatic. Furthermore, whilst the narrator presents the act of reading as problematic, the production of the text can also be read as equally traumatising. The narrator exposes the mechanisms of writing about trauma quite literally, through the way in which she believes the reader may have trouble reading her 'écriture de cochon' (11), pointing, as Sebbar has been argued to do in *LSER*, towards the linguistic inaccessibility of traumatic experience. The narrator's potentially illegible writing at once evokes the unknowable nature and inaccessibility of trauma, but also gestures to the trace, to the underlying trauma which returns through her narrative. The first-

person narrative and the lack of paragraphing in the novel reveal a stream of consciousness of the narrator's experience through which symptoms can be identified. The narrator's struggle to write and to bring back words ('l'action même de me souvenir m'est très difficile' (11)) can be interpreted as a metaphor for the unsayable returns of trauma, the narrative reflecting the contingency and partiality of traumatic experience. Darrieussecq exposes the mechanisms and dangers of writing whilst illustrating the narrator's compulsion to write and to be understood.

Such issues are rendered even more complex by the narrator's loss of speech. Although the narrator's writing becomes more fluent over the course of the novel (she artfully describes tiptoeing around Yvan 'à pas de loup' (128)), the narrator often finds herself unable to speak although able to express herself in writing.[755] At first, she notices grunting: 'je grognais toujours dans mon sommeil' (147) and Edgar is concerned 'qu'il avait entendu des cris, comme un cochon qu'on égorge' (65). This is further evidenced by the narrator's oscillation between decipherable speech and unrecognisable sounds: 'moi, j'ai voulu dire merci, mais impossible d'articuler' (73); 'J'ai voulu lier conversation mais je n'ai rien pu articuler […] J'ai ouvert la bouche, mais je n'ai réussi qu'à pousser une sorte de grognement' (83). Such shifts can be read as partial articulations of trauma, drawing attention to the gap in language, to the disruption to the signifying chain and thus the (im)possibilities of ever fully communicating trauma.

[755] See Gray, 'Darrieussecq's *Truismes*: A Feminist '*Elle-iade* de notre temps'" for discussions of Darrieussecq's playful lexicon.

‘POUR UN MONDE PLUS SAIN’: PROPAGANDA, CENSORSHIP AND THE RISKS OF WRITING

The narrator is embroiled in late-capitalist practices which profit from or exploit the symptoms of anxiety which they generate. Darrieussecq provides ‘lost footage’ of the misogynist and exploitative practices of which the narrator is victim and also simultaneously recalls past traumas. Such exploitation is further evoked through the propaganda poster of Edgar’s dictatorship. Edgar’s advertising campaign for Social Free Progression headlined by the slogan ‘pour un monde plus sain’ (64) highlights these tensions through a return of repressed trauma of the Second World War recalled by its Final Solution-reminiscent slogan and through the way in which the workings of propaganda are unwittingly exposed by the narrator. Following her capture, the narrator is photographed in various positions by Edgar’s ‘gorilles’, unknowingly becoming the face of his electoral campaign, her picture pasted onto large billboards dotted about the city: ‘toute la nuit il a fallu que je pose pour ses photos, et vas-y que je te change la lumière, et vas-y que je te repoudre le museau’ (67). Now barely recognisable in a stained muddy dress, the discrepancies between the advertisement pasted onto the ‘panneau tout neuf’ (73) and the reality of the narrator’s metamorphosis stands to reveal the way in which lived everyday experience is now far removed from the image projected onto that very same society:

> C’est quand j’ai vu la photo qu’ils ont collée sur le panneau tout neuf. C’était moi […] moi j'avais un peu de mal à me reconnaître, mais le regard sur la photo ne trompait pas. C'est-à-dire que ce que j'ai cru voir d'abord, c'est un cochon habillé dans cette belle robe rouge, un cochon femelle en quelque sorte, une truie si vous y tenez, avec dans les yeux ce regard de chien battu que j'ai quand je suis fatiguée. Vous comprendrez pourtant que j'avais du mal à me reconnaître là-dedans. Ensuite j'ai cru me rendre compte que ce n'était qu'une illusion d'optique, que la couleur très rouge de la robe me donnait ce teint très rose sur la photo, beaucoup plus rose que je n'étais en réalité malgré mes allergies à répétition ; et que cette impression de groin, et d'oreilles un peu proéminentes, et de petits yeux et tout ça, n'était due qu'à l'atmosphère

> campagnarde qui se dégageait de l'affiche, et surtout à ces kilos en trop que j'avais. Prenez une jeune fille bien saine, mettez-lui une robe rouge, faites-lui prendre du poids et fatiguez-la un peu, et vous verrez ce que je veux dire. Une fois que j'ai eu démonté l'illusion, je me suis effectivement reconnue sur l'affiche.... (73 – 4)

It is at this moment that the narrator first recognises her metamorphosis. As she unwittingly unpacks the corrupt mechanisms behind Edgar's propaganda poster, her forced appearance on the campaign also evokes the Final Solution and its drive towards a 'cleansed' society. The poster functions as 'lost footage' which brings the traumas of the Second World War and consumer capitalism together, evoking state complicity in the Holocaust, but also the unwitting co-implication of the public, as articulated in discussions of *MpM*.[756]

Darrieussecq's knowing gesture towards the artificiality and divisiveness of the propaganda poster reveals, recalling the staged *photo souvenir* in *DB*, a strategic use of 'lost footage'. The narrator becomes quite literally framed within the billboard, her unquestioning acceptance of it standing in opposition to the layered graffiti inscriptions spray painted over memorial plaques in *LSER*.[757] Whilst the photograph paradoxically serves to help the narrator to regain some control – 'me ressaisir un peu' (74) – the propaganda discourse is also internalized as a dominant discourse of misogynist dominance. The narrator states unequivocally: 'cette photo m'a aidée à me lever. Cette photo m'a aidée à comprendre qu'il fallait que je me lave, que je quitte ce banc, et que je reprenne les choses en main' (74). The use of the transitive verb 'reprendre' implies a bringing back or recuperation. However, if Darrieussecq's use of imperative constructions is intended to confer agency to the narrator to reclaim her sense of self

[756] See Chapter Three, pp. 164–168.
[757] See Chapter Four.

– perpetuating and further ironizing the slogan 'pour un monde plus sain' – the narrator's naivety only serves to further maintain the status quo.

The narrator's appearance on the poster becomes a precipitative moment for her subsequent incarceration in what is termed a '*foyer d'infection*' (99), an abandoned psychiatric hospital where all medical personnel have been either deported or killed:

> Personne ne parlait là-dedans, tout le monde criait, chantait, bavait, mangeait à quatre pattes et ce genre de choses. On s'amusait bien. Il n'y avait plus aucun psychiatre parce qu'un jour les gendarmes les avaient tous embarqués et même certains de leurs corps pourrissaient dans la cour, on avait entendu des coups de feu. (96)

The psychiatric hospital is depicted as a kind of internment camp for victims of Edgar's totalitarian regime, the bodies of psychiatrists left to rot after their execution and patients left without care. Implicit in this situation is the absence of medical diagnosis and treatment which stands in opposition to the regulated diagnostic criteria typical of such institutions. Despite this imprisonment and poor treatment, the narrator responds with characteristic uncritical optimism. Furthermore, the narrator's likening of her fellow inmates to livestock is problematic both in terms of the anthropomorphic binary it engenders, and also in terms of the way in which the employment of the descriptors 'baver', 'crier', 'mangeait à quatre pattes', signals a return of repressed trauma of France's Holocaust legacy, recalling the narrator's journey in a 'wagon à bestiaux' earlier in the novel: 'je suis montée dans un wagon à bestiaux. Avec les vaches, je me suis sentie un peu mieux […] je me suis laissé aller' (138). If recalling the cattle cars used in Holocaust convoys to transport victims to death camps, the narrator's rationale of having milk to drink and a comfortable bed of hay is considered by Cruickshank to subvert what the reader expects would be her response and thus unsayable traumatic experiences become layered controversially within Darrieussecq's dystopian reality.[758]

[758] Cruickshank, 'Food Questioning Values', in *Leftovers*.

In the *foyer d'infection*, such practicality continues when, upon discovering books hidden behind wall tiles in the toilet block, the narrator at first tries to eat them. However, 'c'était vraiment trop sec. Il fallait des heures et des heures de mastication' (97). Describing the proliferation of hidden books as an 'infection' (97), the narrator's visit, upon escaping the psychiatric hospital, to *Le Service de la censure*, an institutionalized late-capitalist censorship body, recalls not only the trauma of Edgar's authoritarian regime, but also underscores the everyday trauma of late-capitalist homogenisation. Upon discovering a text by Knut Hamsun – an intertextual reference which names the 1920s Nobel Prize-winning Norwegian Nazi sympathiser[759] – the narrator takes the text to the newly-formed organisation. Here she is met by a kepi-wearing uniformed officer reminiscent of the *milice*, who explains to her that 'l'inique régime intellocratique, capitaliste et multi-ethnique lui avait accordé le prix Nobel ou je ne sais quoi, à *Knut* truc, et que ça c'était une preuve irréfutable de subversité' (101, original emphasis). It is not the author's Nazi sympathies which lead to the censorship of the novel, but rather it is the multiethnic and iniquitous capitalist socio-economic framework from which the novel was born which is perceived as minatory.

Further intersections of traumatic symptoms of the Second World War and globalized late capitalism are framed within the 'lost footage' of a newspaper report. Print media is brought into relation with the round-ups or *rafles* of the Second World War as the narrator – who has at this point escaped the psychiatric-hospital-cum-internment-camp – pulls a discarded newspaper from a bin and learns of the latest developments of Edgar's regime:

> Le lendemain j'ai trouvé dans une poubelle un journal qui se félicitait de la décision qu'Edgar avait prise de nettoyer l'asile à grands coups de napalm. […] La commerçante chez qui j'ai acheté un bout de pain m'a dit qu'elle était bien contente, que ça faisait du tort aux affaires ce *foyer*

[759] Knut Hamsun, *Benoni,* trans. by Régis Boyer (Paris: Gallimard, 1994).

> *d'infection*. Il y avait une rafle au bout de la rue mais heureusement j'avais gardé mes papiers et puis j'avais l'air sérieux dans ma blouse blanche. J'ai dit que j'étais infirmière. (99)

The newspaper article recalls both the Second World War and France's colonial conflicts in Indochina and Algeria through the open acknowledgement of, and lauded use of, napalm bombs, the deadly incendiary gel which has been widely used in conflicts since the Second World War.[760] In another telling gesture, the narrator describes her near miss during a *rafle* at the end of the street, another allusion to the Second World War and (post)colonial exploitation.

A knowing gesture towards anti-immigration discourses in France in the mid-1980s and 1990s, including Chirac's *retour au pays* for foreign workers,[761] the sudden and ruthless deportation of the narrator's hotel cleaner boyfriend also forms striking links with the deportation of Algerians after 17 October 1961 as has been discussed in chapters on *MpM* and *LSER*, recalling what House and MacMaster observe as the 'massive press and television presence at Orly airport on 19 October when the first contingent of 552 Algerians were flown back to North Africa':[762]

> Et puis les gendarmes sont venus à l'hôtel et ils ont embarqué l'homme de ménage. Je ne l'ai plus jamais revu, sauf une fois à la télé, on le faisait monter dans un avion avec d'autres gens devant des mitraillettes et il pleuvait. (89)

The French expulsion of Algerians was broadcast on radio and television and such widespread media coverage contrasts with the limited archival film footage of 17 October 1961 outlined in Chapter Three.[763] Indeed, whilst North Africans are initially

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[760] See Robert Neer, *Napalm* (Harvard: Harvard University Press, 2013).
See also Mark Cunningham and Lawrence Zwier, *The Aftermath of the French Defeat in Vietnam* (Minneapolis: Twenty-First Century Books, 2009).
[761] See Julie Renée Watts, *Immigration Policy and the Challenge of Globalization: Unions and Employers in Unlikely Alliance* (Ithaca, New York: Cornell University Press, 2002), p. 48.
[762] House and Macmaster, *Paris 1961*, p. 138.
[763] See Chapter Three, p. 144.

depicted as employed in service roles in *T*, they are subsequently deported under Edgar's exploitative, extremist and racist regime.

Darrieussecq mentions the marabout as the only North African employed in a high-ranking position; under Edgar's regime he is promoted to *Commandeur des croyants* (111). After their first encounter when the marabout buys the narrator's services for a week, the pair do not meet again until both attend one of Edgar's debauched parties. By this point, the narrator is owned by Edgar:

> J'ai vu entrer mon marabout, tout bien habillé de blanc, à nouveau dans ses vêtements de sauvage mais la peau très claire. De près on voyait tout de même que les produits blanchissants de chez Loup-Y-Es-Tu ce n'était pas encore tout à fait au point, il avait la peau toute bousillée (108)

Linking (post)colonial racism with late-capitalist exploitation, the marabout, who has bleached his skin, continues to wear his native dress, positing a doubled-up exploitation of the import of the 'exotic' but the drive towards homogenisation of Edgar's fascist and late-capitalist regime. The late-capitalist conditions of production too seem to have inflicted an anxiety on the rich marabout. In *T*, skin bleaching is depicted as a normalized treatment, exemplified by the provision of cheap and easily accessible creams and ointments. This form of 'ethnic cleansing' recalls the Final Solution, as well as racial discrimination and the formation of a colonial ideal. It becomes apparent that the marabout, despite also being an 'Other' in Edgar's cleansing regime, feeds into the same misogynistic patriarchal ideologies as Edgar. Despite wanting to help the narrator, he still maintains a sexually exploitative interest in her. His activities, which outwardly appear to support Edgar's neo-authoritarian regime, and his quest 'pour un monde plus sain', function to emancipate him, in some ways, from being a victim of such exploitation and exclusion. Yet it is such complicity which at once evokes a return

of the repressed trauma of France's past whilst experiencing a new, economically motivated trauma.

Economic motivations are further illustrated in the narrator's mother's manipulative feature on missing persons reality television show *Un seul être vous manque*. The narrator, shocked to see her mother on the show, remains characteristically naïve, not believing Yvan's prediction that her mother is simply profiting from the traumas of others in a cash-hungry ruse to profit from his wealth:

> J'ai été considérablement perturbée par *Un seul être vous manque*. J'aurais dû écouter Yvan qui détestait ces trucs racoleurs. Cette émission avait beaucoup de succès à cause de tous ces disparus depuis la Guerre et les Grands Procès. Ma mère est apparue sur l'écran, je l'avais complètement oubliée. Elle, visiblement pas. Elle tenait en main des numéros de *Voici Paris* et de *Nous Aussi*, et des photos en gros plan de moi et d'Yvan défilaient sur l'écran.[764]

The identification of television as a form of 'lost footage', Darrieussecq's use of a missing persons television show, brings everyday technologies into discussion with the transmission of traumatic legacies whilst also evoking the widespread media attention on the trials for crimes against humanity taking place in the mid- to late 1990s.[765] The example of the invented television show *Un seul être vous manque* draws together television, magazine and photographic footage, recalling both the period before the narrator's transformation began (identified through the mention of photographs from her youth), as well as the traumas of war and social transformation. The lack of information the mother holds on the narrator's whereabouts is literally mediated through the television screen. The 'lost footage' of the missing persons' television show reveals the mother's complicity in the dominant economic discourses of late-capitalist excess, an insidious everyday traumatic-symptom-producing experience, which

[764] Darrieussecq, *Truismes,* pp. 130–131.
[765] See Chapter Four, p. 179.

homogenizes and reifies to the extent where human interaction is manipulated by such ideology.

TALKING TRUISMS

As discussed in the opening pages of this chapter, *T* is a novel which houses numerous media representations which further compound many of the issues at stake in Darrieussecq's dystopian France. From its witty title and playful language, as well as the narrator's self-confessed 'écriture de cochon' (11), at first glance *T* would appear to be no more than the tale of one woman's transformation into a sow. The reader sometimes empathises with her feelings of not quite fitting in yet may also recognise aspects of his or her own everyday life in Darrieussecq's caricatural portrayal. The dystopia depicted reveals extreme corruption which also inescapably recalls France's past as the reader is forced to come face to face with aspects of France's past through the eyes of the frustratingly naïve narrator. As Philips suggests, 'the title encapsulates the idea of change or metamorphosis and, specifically, a process of movement from the personal to the political which the single portmanteau word of the title both symbolises and linguistically enacts, the diphthong acting to metamorphose the French word for sow, 'truie', into 'truismes', 'truisms' is therefore to make a political statement about truth as a given or absolute'.[766] By recounting the story of an individual, Darrieussecq is able, conversely, to critique society as a collective identity.

Instances of 'lost footage' of print media, propaganda posters and a 'missing persons' television show reveal symptoms of complicity and co-implication with the dominant discourses of the narrator's dystopian everyday life. The controlling

[766] Philips, *Forbidden Fictions*, pp. 186–187.

mechanisms of the media and the market function as markers of a new and different kind of everyday trauma which recalls France's traumas of the Second World War and (post)colonial conflict. Violence and exploitation are commonplace, insidious and state-sanctioned. The open promotion of 'les crèmes ultra-blanchissantes pour peaux noires de chez Loup-Y-Es-Tu' (79) recalls France's colonial past, with Banania-esque racism,[767] bringing 'lost footage' of (post)colonial trauma and Nazism, as well as the big, bad 'Other' of late capitalism to the fore. As with *LSER*,[768] critiques of colonial waste through reference to Banania reveal further colonialist tensions, such as the colonialist policy of Unilever, the advertising of a postcolonial product, and the way in which consumer culture has rendered the 'bonhomme Banania' a trademark.[769] Exploitation thus becomes part of consumer branding. As Cruickshank explains in a footnote, 'the brand name of the scent […] refers to an old French children's song in which children goad and escape from the equivalent of the "Big, Bad Wolf"'.[770] Darrieussecq thus references an older trauma narrative, but one which ends with the Freudian resolution of escape. Destabilizing such resolution, the narrator's final retreat into the forest does not see her freed from the social constraints and buying patterns of late-capitalist society. Indeed, despite the director of *Perfumes Plus* having been murdered and Edgar now on four legs, the narrator cannot help but be tempted back into her mother's farmhouse to watch television, the enduring threat of media discourses still very much apparent. Trauma, then, cannot be understood as curable or identifiable as any attempt at Freudian resolution is undercut.

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[767] See Malte Hinrichsen, *Racist Trademarks: Slavery, Orient, Colonialism and Commodity Culture* (Germany: LIT Verlag Münster, 2012).
See Chapter Four, pp. 214–215.
[768] See Chapter Four, pp. 214–215.
[769] Sebbar, *LSER*, p. 89.
[770] Cruickshank, 'Food Questioning Values', in *Leftovers*.

Throughout *T*, Darrieussecq implicitly denounces the very consumer-driven society of which she too is part. Having written a text with an apathetic narrator in a society where sexual, social and political corruption is allowed to prosper, Darrieussecq's decision to end the novel without what can be considered any form of resolution can be viewed, paradoxically, as a way of revealing similar tensions in the everyday society of the mid-1990s. Darrieussecq's frequent use of intertextual references, her evocation of the knowing travesty of a propaganda poster, and 'lost footage' of the novel itself as 'lost footage' draw attention to the novel as a product of its society. Such references question the extent to which one can challenge the dominant discourses of systemic, institutionalized corruption from an internal position. Darrieussecq articulates the necessity for change through the way in which she depicts a society which has surrendered to the homogenizing power of late-capitalist market economics.

As with *MpM*, *T* is punctuated by ethically dubious characters and Darrieussecq uses this unstable narrative to destabilize preconceived ideas and deeply-engrained paradigms – the truisms of society – through pointed references to both (post)colonial and Holocaust violence, as well as to recent disorder in everyday life. When looking at Darrieussecq's *œuvre*, Kemp argues that her characters 'find resolution through the unearthing of their past trauma, laying ghosts to rest by bringing them into the light of their consciousness'.[771] Yet, in the case of *T*, whilst the narrator might unearth images of past experience – 'je parviens à retrouver des images' (12) – the Freudian resolution Kemp suggests is never achieved. Rather, the narrator bears witness to the unhealable wound of trauma through the painful act of writing. Through discussion of the textual representation of propaganda posters, print media and the

[771] Kemp, 'The Ghost and the Machine', p. 74.

missing persons television show *Un seul être vous manque*, traumatic symptoms of detachment, dissociation, complicity and co-implication have brought France's Second World War and (post)colonial traumas together. Alongside the narrator's physical symptoms which wax and wane, such a metamorphosis-in-flux has been figured in terms of lack perpetuated by the normalised dominant discourses of the media and the market.

Intersecting with the peeling layers on the metro station wall in *MpM,* the narrator figuratively peels back layers to lay bare the mechanisms of social corruption which form the foundations of Edgar's regime. The reader, too, is forced to confront the truisms of the everyday trauma of the narrator. Upon reading *T,* it becomes a truism to say that late-capitalist market economics affect every aspect of the narrator's lived experience, and as such, such mechanisms can be seen as generating their own kind of anxiety. As the narrator looks at her own image, her rationale for her quasi-pig-like appearance foregrounds a further layer, that of illusion, and of allusion. As Pick argues, 'the pigs for whom the narrative is intended are none other than the readers. And so, from the outset, *Pig Tales* is written simultaneously by and for pigs'.[772] If Darrieussecq is knowingly confronting the reader with a dystopia that is an extreme pastiche, she is implicitly warning of the threats and dangers of the systemic violence of late-capitalist conditions of production and of the risks bound up with writing and the pathologizing danger, and impossibility, of categorisations (of human and animal, and of traumatic experience).

Intersecting with Žižek's contention that the conditions of production and consumption of late capitalism are predicated on dangerously insidious violence and systemic exploitation, symptoms of anxiety and fear frame the narrative – both in

[772] Pick, *Creaturely Poetics*, p. 84.

terms of writing but also in terms of the physical 'lost footage' identified in the novel – with books burnt, a socially-excluded narrator lying in the margins and a culture of excess.[773] The narrator's ambivalent attitude continues to complicate the narrative until the very last page as she unwittingly and uncritically suffers at the hands of misogynist consumerist values. The instances of 'lost footage' identified (photographs, Edgar's billboard, women's magazines, the reality television show, as well as the narrator's own writing task) all reference the social and political corruption of a regressive late-capitalist dystopia.

In this chapter, the narrator's metamorphosis has been argued to provide a compelling metaphor for the risks of categorisation. Indeed, the narrator's metamorphosis-in-flux has been shown to highlight the risks and impossibilities of categorization as the narrator and those around her attempt to categorise the symptoms of her metamorphosis using the dominant discourses of her everyday: women's magazines, newspapers and propaganda posters. Such instances of 'lost footage' have illustrated the exploitative mechanisms which pervade the everyday which in turn brings the past into proximity with the present, but only insofar as to question the extent to which it is 'seen'. The workings of the media and the market, and in turn 'lost footage', reveal problematic conditions of excess, consumption and exchange: of material objects and of the female form. The narrator's lack and the way in which she is perceived as Other (by others) both recalls and subverts both the trauma of the Final Solution, as well as (post)colonial racism.

Both Holocaust-reminiscent and also pointing towards colonial exploitation, if *T* allows for consideration of the dangers bound up with consumption and excess, Darrieussecq's use of medicalized jargon serves also to destabilize any attempted

[773] See Chapter One, pp. 63–64.

categorisation of the narrator's condition. As Schaal writes, 'en reproduisant ainsi les symptômes générés à l'excès, Darrieussecq déconstruit le dysfonctionnement social et la réalité des inégalités sexuelles'.[774] Late-capitalist excess, misogyny, consumption (of both material products as well as the body) present the narrator's life as, if only intermittently, doubly traumatic; the social constraints she navigates and her sometimes traumatic, sometimes uncritically viewed metamorphosis-in-flux. The reader follows the narrator from the manifestation of what she deems her 'premiers symptômes' (13), chronicling her fluctuating changes until the reader arrives back in the forest. As the narrator's metamorphosis wavers and evolves, never fully occupying any form, she is compelled to write. This traumatic writing and the unearthing of images reveals the violence, and indeed the traumatic-symptom-producing effects, of her everyday.

[774] Schaal, 'Le "je" comme "jeu"', p. 55.

Conclusion

What is said covers over what remains unsaid.
Behind the war that is recounted, understood and misunderstood,
remains another war, other wars, which are still untold.[775]

The guiding principles of this thesis are that trauma, whether it be the result of extreme conflict of injury, or a different, everyday experience, remains inherently unknowable, ungraspable and, as Leys concludes in her genealogy of trauma, 'fundamentally unstable'.[776] Symptoms of trauma may be provisionally identifiable, even if only in traces, in 'lost footage', a more or less knowing and ever-partial textual reconstruction. Whilst the view of palimpsestic memory reveals the interrelations of different traumatic histories, privileging heterogeneity, Colin Davis also elucidates the fundamental problematics of the attempt to represent, however knowingly, traumatic experience. He highlights the way in which one cannot hope to ever fully bear witness, that 'what is said covers over what remains unsaid'[777], that, inevitably, there will always be perpetually *lost* footage of undocumented traumatic experiences and memories. This thesis has sought instead to provide a preliminary investigation into the ways in which authors, with varying degrees of self-reflexivity, draw attention to different understandings of the Second World War and (post)colonial conflict and the ways in which such understandings intersect with different configurations of attachment and removes in their time of writing. It has explored the implications of textual reconstruction in the form of 'lost footage' – representations of both existent and invented media and other forms of 'evidence' which reference the Second World War and (post)colonial conflict – in order to explore the ways in which such representation

[775] Davis, *Traces of War*, p. 238.
[776] See Leys, *Trauma: A Genealogy*, p. 298.
[777] Davis, *Traces of War*, p. 238

evokes both past traumatic events and what has been defined as 'everyday trauma', symptoms of which are identified as being generated by the conditions of production of globalized late capitalism.

Whether self-consciously or not, the writers in this corpus have been argued to evoke histories which have been repressed in official discourses. It has argued that late-capitalist conditions of production might, in some way, generate a different kind of traumatic experience and responses to it and that symptoms of it can be usefully identified and explored through the literary reconstruction of different media. Through discussions which draw on a flexible critical framework of theories of trauma and memory, as well as contested symptomologies for trauma-and stressor-related disorders, this thesis has revealed at once the multiplicity of symptoms generated by exposure to trauma, but also the risks of attempting to categorise such subjective responses within formal frameworks. The conclusion to this thesis, then, can only expand on the irresolute. It will discuss the findings of the preceding case study analyses in order to comment on the implications of textual re-inscription and reconstruction, 'lost footage', as well as the ways in which this thesis has offered an original contribution to knowledge. In doing so, such analyses shed new light on the inter-relations of different traumatic afterlives whilst revealing the scope and limitations of such a perspective.

In both intersecting and diverging ways, Modiano, Daeninckx, Sebbar and Darrieussecq explore the complexities of literary representation, questioning not only its enduring potential but also revealing the inherent risk in such practice; of literary representation perpetuating that which it seeks to undermine. As such, they provide narratives which underpin the contingency, plurality and inaccessibility of traumatic experience, yet also point towards the particular specificity of literature to bear witness,

at varying generational removes, and from divergent perspectives, to trauma. All of the authors studied in this thesis harness different media forms to provide 'lost footage' of thus far undocumented traumatic experience. Whilst Modiano and Daeninckx draw on photographic, print and televisual media in their respective investigations, Sebbar and Darrieussecq employ media in a different way in order to invite a questioning of memorial culture and the enduring mechanisms of production and consumption inherent in late-capitalist society. This study thus concludes by reflecting on the destabilizing uncertainties brought to light through these texts, discussing the ways in which these writers challenge normative discourses, revealing mechanisms which have been figured as generating contemporary everyday traumatic symptoms.

FIGURING 'LOST FOOTAGE': THE IMPLICATIONS OF RECONSTRUCTION AND PALIMPSESTIC RE-INSCRIPTION

The notion of 'lost footage' has allowed for consideration of the accessibility of different media forms and their intersections and divergences. 'Lost footage' in *DB* has been identified as newspaper print and photography, as well as the narrator's footfall, his journeying around Paris. In the case of *MpM,* Inspector Cadin examines archival records and newspaper reports, as well as un-broadcast newsreel. Sebbar structures her novel around the creation of a documentary film, framing superimposed fictional commemorations of the events of 17 October 1961. Darrieussecq, too, provides instances of 'lost footage' through references to print media as well as to the missing persons television show *Un seul être vous manque*. From Modiano and Daeninckx, who rely heavily on representations of *faits divers* and print media, to Sebbar, who uses a hand-held camera, and Darrieussecq who references contemporary women's magazines and their pseudo-medical discourses, the chronology of this thesis reflects

the emerging prominence of the audio-visual in the everyday through the late twentieth century. For Sebbar, for example, the use of the documentary film to remap different sites in Paris at once provides an accessible point of access for her young readership whilst also setting up a destabilization of the documentary medium itself. Her use of a hand-held camera moves away from collective, state-sanctioned media towards everyday accessibility.

Whilst Darrieussecq references multiple media forms in order to highlight the exploitative, normalized discourses of the media and the market which the narrator uncritically internalizes, Daeninckx draws attention to the artificiality of his media references, highlighting censorship and archival restrictions. Meanwhile, Modiano's ekphrastic descriptions of photographs problematise mimesis whilst precipitating the return of the repressed through the 'écho étouffé' conferred by the pseudo-presence of the photograph. Existing scholarship has focused on the *blancs* and the unknowns, the gaps or voids which critics attempt to fill. Although this thesis has attempted to read such gaps, unknowns and absences, it intended to foreground the complexities and problematics of such lacunae, rather than to attempt to fill them. Drawing on 'lost footage', media references have been shown to destabilize notions of framing, cropping and perspective, leading to consideration of what lies beyond the frame and out of the lens, as well as the impact of such reconstruction where the original experience is stolen in some way and then re-appropriated to its own ends. Quite literally in *LSER,* Sebbar draws attention to what lies outside of the frame of Louis' camera through deliberate focus on camera angles, cropping, framing and zooming. In *MpM,* Inspector Cadin insists on viewing the raw, uncut footage of the demonstration, rather than the condensed edited version whilst Darrieussecq unpacks the mechanisms of propaganda of Edgar's electoral campaign. Modiano draws on fragments of information in order

to reconstruct Dora's Paris using topographical precision and ekphrastic descriptions of photographs. Beyond the lens of the camera, the text on the page or the frame of the photograph, these writers draw attention to what information is not given in different ways.

QUESTIONING THE LIMITS OF REPRESENTATION

In contrasting ways, and with varying degrees of self-reflexivity, then, all of the writers use 'lost footage' in ways which further acknowledge the limits of representational practice. Chapters have drawn on Hirsch's theory of postmemory to reveal the divergent ways in which the media holds the potential to function as vectors of memory, transmitting, both through affiliative and familial modes, the past into the present. For Hirsch, the photograph occupies a privileged position as a 'point of memory'. It offers a powerful link 'between past and present, memory and postmemory, individual remembrance and cultural recall'.[778] The post- or belatedness of such memories has been shown to inflect any reading of media references as they are imbued with the author's time of writing. From analysis of the ephemeral photograph to the arguably more permanent filmed graffiti commemorations, this thesis has provided an original contribution to knowledge through its innovative perspective on the implications of such different configurations of 'lost footage' and the way in which writers problematise such instances. If, as Sontag argues, 'an event known through photographs certainly becomes more real than it would have been if one had never seen the photographs', belated and invented footage of thus far

[778] Hirsch and Spitzer, 'What's Wrong with this Picture?', p. 229.

undocumented trauma reveals not only the agency of literature in the transmission of trauma, but also its limitations.[779]

'Lost footage' as a literary re-inscription has been shown to denote, at times, a staged moment. The 'photo souvenir' in *DB* is a staged form of footage, a moment which, as has been argued in this thesis, draws attention to its own artificiality. Similarly, Louis' fictional interview in *LSER* draws attention to the editorial post-production techniques of framing, as well as cropping. Such techniques are unpacked in *T*, the narrator's naïve realism deconstructing the workings of propaganda posters through the description of her own image. In *MpM*, the recuperation of lost television footage further reveals such mechanisms. The will to censor or to erase complicity in trauma 'définitivement' and 'pour toujours' as in *DB* is destabilized as traces are argued to remain. These lexical leftovers of meaning bear witness to the fallibility of language and also to the limits of literature and the way in which it is possible to gesture towards or to respond to trauma through writing. In *LSER*, by using the same configurations of remembrance – memorial plaques – Sebbar not only challenges the failings of language but reveals symptoms of avoidance and detachment generated by globalized late capitalism as it perpetuates post-colonial violence and cultures of disposal. Presciently, Sebbar fictionally invents a memorial plaque on the Saint-Michel bridge to the victims of 17 October 1961, two years before Delanoë's official memorial was unveiled. Sebbar's fictional plaque goes a long way in trying to recuperate what has been lost. However, much remains at stake. Of particular note is the potential for writers to withhold footage. As Alan Morris writes, Modiano 'indubitably has more information in his possession than he is prepared to disclose'.[780] Daeninckx, too, in his reliance on *faits divers* may also be withholding information. Meanwhile it remains to

[779] Sontag, *On Photography*, p. 15.
[780] Morris, '"Avec Klarsfeld contre l'oubli"', p. 274.

be seen whether or not the reader sees all of the fictional film Sebbar constructs throughout her novel and Darrieussecq very knowingly depicts a narrator who is drip-fed media discourses before internalizing and repeating them.

The question which inevitably emerges from any discussion of literary production is that of authorial intention and knowingness. Darrieussecq recalls the past but then subverts it, highlighting the traumatic-symptom-producing effects of the narrator's everyday and the belated return of the repressed of France's Holocaust and decolonization histories. It goes without saying that all discourses risk being commodified by the media and the market in any attempt to engage critically. However, this corpus of texts brings into question the enduring literary agency of texts which attempt to subvert or destabilize dominant discourses. Daeninckx's novel is framed within the *roman noir*. However, it has been shown to exceed this by subverting the tropes of the detective novel. Darrieussecq's text too is at once playful and subversive, straddling multiple genres. *Dora Bruder*, with its narrator who bears a striking resemblance to Modiano but is never explicitly referred to as such does not conform to the conventions of *autofiction*, nor can it be classified as a novel. Meanwhile, Sebbar, who defines herself as a 'croisée' reflects a preoccupation with genre and origins, identity and place. Through genre, or lack of genre, all of the writers thus illustrate the power of writing as a critical tool, as well as its limitations.

THE RISKS OF WRITING AND THE COMMODIFICATION OF TRAUMA

Whilst attempting to bear witness to divergent traumatic histories, Modiano, Daeninckx, Sebbar and Darrieussecq also reveal the risks of the commodification of trauma. Modiano juxtaposes different media references and highlights the way in which testimony is sold. Daeninckx contrasts official, state-sanctioned media

censorship and archival restrictions, highlighting systemic corruption. Using graffiti and documentary film, Sebbar contrasts official, state-sanctioned media reports with unofficial commemorations to 17 October 1961. Edgar's propaganda slogan '*pour un monde plus sain*' in *T* foregrounds the exploitative tendencies of Darrieussecq's late-capitalist dystopia. Such tendencies are linked with tropes of misogynist sexual violence, processes of urban destruction and renewal alongside the alienating forces of the late-capitalist media and market. In *MpM*, television footage of 17 October 1961 massacre risks being sold whilst in *LSER* memorials are modified and consumed, linking with broader questions of memorial culture. Consumption in *T* is bound up with sexual violence and exploitation whilst *DB* invites a questioning of how trauma might be *consumed* in the everyday.

The reading of or 'consumption' of literature in the late twentieth century is underpinned in these texts by the risks of writing itself. Darrieussecq's narrator warns from the very first page of *T* of such risks. Modiano's deliberately inconclusive text might seek to play with such risks, this perceived failure to resolve in fact drawing attention to the totalizing mechanisms of the media and the market as it disrupts them. Daeninckx, too, it would appear, provides an unsatisfactory ending to his novel in order to reveal the dangers of systemic late-capitalist violence whilst Sebbar challenges dominant discourses through the incompleteness of language. All of the writers reflect on the plurality of individual experience and foreground the homogenizing conditions of production and consumption intrinsic to late-capitalist economic mechanisms which have been argued to constitute distinct traumatic-symptom-producing processes which exploit both cognitive and physical reactions. Both intersecting with and exceeding post-Freudian trauma theories, in *MpM* crimes are committed 'à l'intérieur de la Préfecture' (96), from an internal position which has been read as a metaphor for

co-implication and collaboration. In *T*, trauma-generating power relations pertain, as Pick writes, 'to the exteriority of form and to the corporeal definition of and power over bodies. Thus reflections, mirror images, or photo-graphs do not point inwardly to the interiority of mental substance. This is not a novel about consciousness but about contours'.[781] Whilst adopting different narrative strategies, the writers examined in this thesis reveal symptoms of anxiety, guilt and responsibility which have been considered as shaping responses to the traumas their narratives discuss.

Whilst highly unlikely that these writers would have been aware of DSM-5 and its predecessors, or indeed would have been using their writing to comment on such taxonomies, they demonstrate a reluctance and a defiance in the face of categorisations of symptoms and emphasise the homogenizing risks of uncritical acceptance. Darrieussecq's narrator illustrates the risks of homogenisation and of uncritically viewing the normalising and pathologizing discourses of the media and the market, as well as criteria for trauma- and stressor-related disorders. Indeed, Darrieussecq's representation of the narrator's metamorphosis does not fit post-Freudian trauma theories, nor does it allow for its categorisation in putatively homogenizing discourses surrounding the medical diagnosis of trauma. Meanwhile, Daeninckx writes symptoms of collective responsibility, guilt and shame into his narrative. Sebbar destabilizes the dominant discourses of commemoration through the re-inscription of memorial plaques and Modiano gestures towards not fitting through his own footfall around Paris, his sense of lost foot-*age* of Dora's journey and the impossibilities of ever putting the pieces back together. The tropes of waste and excess come to bear on the (post)colonial in *MpM* and *T*. Indeed, the particular specificities of late capitalism are revealed through the cyclical and relentless conditions of consumption and production

[781] Pick, *Creaturely Poetics*, p. 87.

evidenced throughout *T*. Meanwhile, Modiano's narrator draws attention to the tropes of destruction and urban renewal which have seemingly erased the past from the Parisian landscape.

THE RISKS OF CATEGORISATION

Analysis of the formal qualities of the texts selected for analysis reveals fragmented, disjointed narratives which do not fit the criteria of conventional genre. Nor do they provide resolution. As such, they reflect Leys' contention that the incommensurability of trauma cannot be fully grasped, nor pinned down. *T* defies any kind of formal structure. It is a text which, from beginning to end, is not divided into easily read paragraphs, nor is it linguistically digestible with errors of syntax as well as a simplified vocabulary which becomes increasingly sophisticated as the novel develops. Sebbar and Daeninckx provide incomplete and fragmented sentences to overtly gesture towards the unknowability of the trauma which the novels are attempting to represent. For Sebbar, the memorial plaques are intentionally vague, whilst Inspector Cadin and Claudine are only able to read fragments of words left behind.

Any attempt to give voice to the experiences or identities of those obliterated from official discourses is problematised. The writers, whether self-reflexively or not, foreground the multiplicity of voices to be heard whilst simultaneously reminding of the impossibility of this task and the impossibility of grouping different experiences together. The reader does not learn of how Dora Bruder spent her days during her *fugue*. Meanwhile, Inspector Cadin's investigation which, upon discovering André Veillut's crimes, ends unsatisfactorily, as these crimes are not brought to light but are instead repressed much as they had been thirty years before. Meanwhile, in *LSER*, Amel and Omer can never hope to learn all they hope to, so much being left unsaid

on the memorial plaques. In the case of Darrieussecq, the narrator remains in her metamorphosis-in-flux. No reasons are given for her fluctuating transformation, nor does the reader find out what is to become of her in the forest. More or less knowingly, and more or less critically, the writers in this corpus provide 'lost footage' of traumatic symptoms of the Second World War and (post)colonial conflict which intersect with what are termed everyday traumatic symptoms generated by globalized late-capitalist market economics. This thesis has not argued that these texts directly confront the issues at stake with homogenizing modes of categorisation. However, their treatment of different media references and their acknowledgment of their protagonists' lived experiences allows for preliminary investigations into the notion of everyday trauma.

As suggested in the introduction to this thesis, examination of the traumatic-symptom-producing effects of the conditions of production and consumption engendered by American influences rapidly invading France has revealed the problematic use of diagnostic criteria for trauma-and stressor-related disorders more broadly. The analysis of such processes, which generate different kinds of traumatic responses and produce symptoms which intersect with those which may be attributed to historical trauma, in literature functions as a problematisation of the homogenizing and exhaustive classifications of mental disorders contained in DSM-5 diagnostic criteria. In chapters on Modiano and Daeninckx, DSM-5 symptomology was drawn upon in order to reflect on responses to traumatic experiences evidenced in the texts. The media has been shown to confer symptoms which intersect with those outlined in DSM-5, such as responsibility, guilt and shame.

This thesis has not sought to use DSM-5 in order to categorise or to superimpose symptoms onto the texts. Rather, figuring the texts in terms of a symptomology which intersects with such taxonomies provides a productive mode of

foregrounding the dangers and risks bound up with such contentious criteria. Indeed, rather than attempting to fit each of the texts examined to a set of prescribed symptoms, this thesis has sought to draw on diagnostic criteria in order to reveal how the texts in the corpus illustrate the way in which they do not fit with such categorisations. Additionally, it has hoped to reveal the way in which such criteria emerge out of a need to categorise, in the case of DSM-5, over 300 mental disorders. To end this thesis responding to some of the ideas which provoked its writing seems fitting. Whilst DSM-5 is inherently problematic, it raises interesting questions about understandings of trauma and neglects the unavoidable unknowns which cannot be rendered into scientific nomenclature. Whilst DSM-5 categorisations might be helpful for diagnosis in terms of insurance and treatment through pharmacotherapy, the texts examined reveal the ways in which such attempts at diagnosis fail to acknowledge the individuality of experience, as well as the very instability of traumatic experience. Pointing to uncertainty and contradictions, on the one hand these works demonstrate the risks with attempting to recognise trauma by viewing it in terms of diagnostic criteria, and on the other, they foreground the risk that trauma might remain unrecognised.

THE *MISE-EN-ABÎME*: 'LOST FOOTAGE' RESPONDING TO 'LOST FOOTAGE'

In intersecting and diverging ways, these writers use literature as the site for examining co-implication and collaboration, as well as belated responsibility and detachment, dissociation and deep personal connection. Whilst the narrator of *T* struggles to hold a pen and uncovers censored books hidden behind tiles in the bathrooms of a psychiatric hospital, Inspector Cadin uncovers the perverse cataloguing of archival

records after throwing away Algerian characters within the novel. The texts become 'lost footage' in and of themselves as they highlight their own risks of destruction, exclusion and ridicule. This form of *mise-en-abîme* draws attention to the very artificiality of literature and the blurred boundaries which straddle the notion of 'lost footage'. The *mise-en-abîme*, or framing, of 'lost footage' within a medium that is arguably 'lost footage' itself, foregrounds a self-reflexive problematisation of literary representational practice. *MpM* throws away its Algerian protagonists and focuses on a westernized version of events and is written (loosely) within the framework of a genre which has been criticized and undervalued and thus potentially considered 'throwaway', whilst Modiano's text affords no new information for the reader, becoming a text as much about the narrator as it is about Dora.

Darrieussecq's text ends inconclusively and her uncritical internalizing of the media and the market destabilizes how texts are consumed and dominant discourses challenged. Through the superimposition of different commemorations onto memorial plaques around the city, Sebbar draws attention to the fallibility of language, of representation, of 'lost footage'. In different ways, these texts reveal how trauma remains forever unresolved, yet there is the need to write, to bear witness for potentially therapeutic or reparative effect. *DB* is a knowingly post-*mode rétro* text[782] and can be argued to very deliberately manifest symptoms of hyperawareness of its own literary practice. The text, as a *mise-en-abîme* of 'lost footage', highlights the potential of literary representation to function as a form of 'lost footage' itself which responds to intertextual instances of 'lost footage', drawing attention to the value of literary production as a critical tool for exploration of traumas and their symptoms, despite

[782] This viewpoint is in opposition to Alan Morris' argument in his chapter in *Collaboration and Resistance Reviewed*. See the introduction to this thesis, p. 14.

the impossibilities of representation. It is not so much a narrative which finds resolution, but one which seeks to draw attention to its own inconclusiveness.

TELLING IS ALSO NOT SAYING

Despite these risks, *T* raises important questions as to the way in which memory is articulated in a society experiencing an altogether different kind of trauma to the more explicit and extreme, to use Freudian terminology, traumas of war and genocide. Rothberg argues that the substitutions and displacements which form part of Freud's theorizations of 'screen memory' do not hide past traumas, but link them, intersecting with Silverman's notion of overlapping layers of meaning. Memory is thus 'subject to ongoing negotiation, cross-referencing, and borrowing; as productive not privative',[783] 'not at the expense of other memories but profoundly articulated with them'.[784] Whilst this straddling and superimposition allow for renewed reflection on France's past, recognising that memories can never remain unique to their original context and avoiding the dangers of specificity which create a 'hierarchy of suffering'[785] (as Hirsch's 'postmemory' and other theories of transgenerational transmission of memory reinforce), it must be remembered that one can only ever tell one story and that story will always be incomplete and, to some extent, built upon absence.

This thesis has sought to reveal how trauma may return in the form of 'lost footage', often in the everyday, and to examine the implications of such textual reconstruction. If Daeninckx throws away characters to whom he attempts to give footage, he is also elucidating the inherent problem that it is only possible to tell one story at a time. Whilst such counter-narratives can challenge and, to varying degrees,

[783] Rothberg, *Multidirectional Memory*, p. 3.
[784] Silverman, *Palimpsestic Memory*, p. 21.
[785] Rothberg, *Multidirectional Memory*, p. 9.

destabilize dominant and normative discourses, this thesis has demonstrated the way in which choices are being made as to what gets footage in the narratives analysed and how, to some extent, other undocumented traumatic experiences will remain lost. If, for Rothberg, the past is necessarily inflected by the present, it is crucial to reflect on what such inflections are, as well as what information has been elided. In *MpM,* the narrative is largely given from the point of view of Inspector Cadin, not the Algerian victims of the violent repression of the demonstration as their voices were deliberately lost. Similarly, *T* and *DB* can only ever provide incomplete subjective accounts of traumatic experience. The nameless man interviewed at the end of *MpM* further reinforces the view for unceasing multiplicity and the incommensurability of any attempted representation of traumatic experience. Experiences of trauma inevitably remain perpetually 'lost', unable to be recuperated in language or fully transmitted to subsequent generations. 'Lost footage' therefore provides an imagined reality but one which blurs the boundaries between the 'real' and the imaginary.

It has been argued that 'lost footage' is used to reveal patterns and tropes of manipulation and exploitation of the media and the market as well as its function to link – as a palimpsest – different traumatic histories of violence. The interrelation of such different histories is not to attempt to argue for equivalency. To return to the notions of multidirectional memory and to the palimpsest, Rothberg's theorization suggests that any understanding of the Holocaust can only ever be read in dialogue with decolonization. However, this argument also suggests a kind of linear progress which allows greater understanding with time as other events trigger the rise in consciousness about the Holocaust. This chapter has argued that, whilst one cannot look at events in present-day France without the memory and understanding of these events being necessarily inflected by previous events (so considered in dialogue as

Rothberg suggests), the extent to which this dialogue allows for any form of progression of public memory, whether individual or collective, is questionable. This thesis has hoped to demonstrate the way in which such overlapping of different traumatic histories reveals the plurality of traumatic experience. However, this analysis distinguishes itself from Rothberg through the way in which it argues that, by telling one story, one necessarily misses telling another. Reflecting on Modiano's renewed topographical precision in the second edition of *DB* and the inaccuracies which remain (as outlined in Chapter Two), 'lost footage' is necessarily incomplete. It follows, then, that the invention of 'lost footage', the attempt to (re)create material to document thus far undocumented traumatic experience, is harnessed as a critical tool by the writers in this corpus. The blurring of the 'real' and the imaginary or invented foregrounds deliberate authorial intention as any attempt to represent traumatic experience becomes not only mediated through 'lost footage' but framed within authorial choice.

PLUS ÇA CHANGE, PLUS C'EST LA MÊME CHOSE?: FUTURE TRAJECTORIES

Owing to the scope of this study, analysis has been able to focus on the intersections of four divergent narratives in order to provide case-study analyses of different aspects of the hypotheses stated in the introduction to this thesis. As such, this study invites further research into texts spanning different genres and employing media references in different ways. As mentioned in Chapter Five, Duffy's analysis of Darrieussecq's *White* offers intersecting perspectives as it looks at installation art. The assessment of different forms of 'lost footage', different media forms which have been harnessed within texts to document traumatic experience, would be a particularly fruitful area of study. The changing status of the media has been demonstrated to be prominent in all

four writers' texts. Modiano believes such developments reflect a shift towards more 'modern' modes of expression. He writes:

> Faute d'audience, faute de pouvoir s'adapter au rythme du monde moderne, […] le roman ne peut plus, à mon sens, déterminer ou orienter la sensibilité commune, comme il pouvait encore le faire au début de ce siècle. Bousculé par le cinéma et les moyens d'expression modernes, son influence est plus sournoise et réduite qu'au temps où il était interdit dans les pensionnats.[786]

If Modiano feels that literature is now threatened, the incorporation of media references into texts reflects an attempt to keep up with the increasing prominence of such modes of expression.

Through the *mise-en-abîme* of 'lost footage' in works which function as 'lost footage' in and of themselves, writers harness the critical potential of French literature in order to destabilize and problematise representations of traumatic histories. Media references are not only a way of acknowledging the seemingly increasing critical potential of the audio-visual, but also a way of revealing the inter-relations of traumatic afterlives with the ramifications of globalized late-capitalist economic processes and changes in media and literary production in late twentieth-century France. Modiano invents media references from a belated perspective, evoking the way in which traumatic experiences continue to return in the Lacanian sense, precipitated or triggered by external signifiers and thus symptoms which respond to the reader's remove from the traumatic event. This composite structure of belated returns is also evidenced in *MpM* and *T* as Inspector Cadin and Darrieussecq's naïve narrator peel back layers of exploitation and commodification to reveal signs and symptoms of traumatic experience. Nevertheless, in *T* books are burnt, trauma becomes commodified in Daeninckx and Modiano, whist Sebbar's fictional film is shown to an

[786] Patrick Modiano in Jean-Louis Ezine, *Les écrivains sur la sellette* (Paris: Seuil, 1981), p. 26.

unknown audience at a film festival. Textual deployment of existent and invented 'lost footage' comes to function as a literary trope which self-reflexively draws attention to the appropriation and manipulation of society through the way in which it reveals the systems of production and consumption as precipitative of traumatic experience. Experiences of trauma are, to some extent, re-cycled; that is, they return through their re-appropriation in 'lost footage', drawing attention to symptoms of collective responsibility and complicity.

More or less knowingly, then, and in different ways, these texts provide 'lost footage' of traumatic symptoms of the Second World War and (post)colonial conflict which intersect with those symptoms which emerge in response to the distinct set of conditions identified as intrinsic to the late-capitalist period of their time of writing. They raise questions of their own representational practice, functioning as different *mise-en-abîme* of 'lost footage' in and of themselves whilst challenging the dominant discourses of the media and the market. These narratives point to uncertainty and contradictions, foregrounding heterogeneity and revealing a symptomology which questions and, in certain cases, destabilizes notions of guilt, shame, responsibility, co-implication, detachment and dissociation and which also serves to elucidate the problems bound up with contentious diagnostic criteria for trauma- and stressor-related disorders, namely DSM-5. Indeed, rather than simply evidencing such symptoms, the writers in the corpus also draw on narratives of everyday anxiety, guilt and shame in ways which, with varying degrees of self-reflexivity, and whilst acknowledging the risks bound up with such taxonomies, evoke the return of the repressed of the 'century of traumas'[787], whilst concurrently foregrounding critical

[787] Sharpe, 'Introduction: Why Trauma Now?', in *Trauma, History, Philosophy*, pp. 1–10 (p. 1).

challenge to the everyday traumatic-symptom-producing effects of globalized late-capitalist market economics.

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