

Inassouvies Nos Vies Roman

Repair the WorldEngagement in 21st Century French and Francophone CultureFrench Fiction into the Twenty-First CenturyThe Annals of Tacitus with a Commentary by the Rev. Percival Frost, M.AUnited Society of Boilermakers & Iron Shipbuilders' Monthly ReportCIEFL BulletinPandemic ProtagonistsFinding the PlotThe Church of England quarterly reviewDie Entwicklung Des RomansThe Religious Experience of the Roman People, from the Earliest Times to the Age of AugustusCatalogRevue bleueFrench Verse from Villon to VerlaineThe UnspeakableAmerican Journal of PhilologyThe Western Christian AdvocateAnnual ReportUniversity of Toronto QuarterlyMonthly Report Alexandre Gefen Helena Chadderton Simon Kemp Publius Cornelius Tacitus United Society of Boilermakers and Iron and Steel Shipbuilders Central Institute of English and Foreign Languages Yvonne Völkl Loïc Artiago International Comparative Literature Association. Congress William Warde Fowler Sears, Roebuck and Company Robert Lindsay Græme Ritchie Amy L. Hubbell Basil Lanneau Gildersleeve Archæological Survey of India. Eastern Circle University of Toronto United Society of Boilermakers and Iron and Steel Shipbuilders

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

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

predicaments of literature in the twenty first century alison james professor of french and chair of the department of romance languages and literatures at the university of chicago usa what would it mean to ask sartre s post war question what is literature in the 21st century in this wonderful essay alexandre gefen argues convincingly that the main purpose of literature today is to repair a broken world and memorialise forgotten lives taking examples from predominantly contemporary french literature he proposes that literature as therapy has replaced religions of salvation a politics of emancipation and formal experimentation today literature s mission is to heal traumatised individuals and communities resurrect the lives of the vulnerable and commemorate their deeds in the face of the forces of oblivion for gefen patrick modiano s *dora Bruder* 1997 is the contemporary literary archetype of these lost identities to be rehabilitated and reinhabited gefen describes this new role for literature without taking sides the writing is lucid compelling and non partisan in an age of victimhood testimony empathy self expression and identity gefen s reparative paradigm is as persuasive as sartre s political version in the age of ideology max silverman professor of modern french studies university of leeds uk

in the face of the contested legacy of engagement in the francophone context this interdisciplinary collection demonstrates that french and francophone writers artists intellectuals and film makers are using their work to confront unforeseen and unprecedented challenges campaigns and causes in a politically uncertain post 9 11 world composed of eleven essays and a contextualising introduction this volume is interdisciplinary in its treatment of engagement in a variety of forms as it reassesses the relationship between different types of cultural production and society as it is played out in the twenty first century with a focus on both the development of different cultural forms part 1 and on the particular crises that have attracted the attention of cultural practitioners part 2 this volume maps and analyses some of the ways in which cultural texts of all kinds are being used to respond to engage with and challenge crises in the contemporary francophone world

explores the state of french fiction through an examination of the work of five major french writers annie ernaux pascal quignard marie darrieussecq jean echenoz and patrick modiano this book deals with some of the writers on british and american university french courses

during the first mandatory lockdowns of the covid 19 pandemic citizens worldwide turned to pandemic fictions or started to produce their own corona fictions across different media these accounts of previously experienced or imagined health crises feature a great variety of protagonists and their re actions in response to the exceptional circumstances the contributors to this volume take a closer look at different pandemic protagonists in fictional narratives relating to

the covid 19 pandemic as well as in existing pandemic fictions thereby they provide new insights into pandemic narratives from a cultural literary and media studies perspective from antiquity to today

plot writes peter brooks is so basic to our very experience of reading and indeed to our articulation of experience in general that criticism has often passed it over in silence reading for the plot xi finding the plot both explores and helps to redress this critical neglect the book brings together an international group of scholars to address the nature effects and specific pleasures of consuming stories if the central focus is on france and popular literary fiction the book s scope like contemporary fiction itself observes no national frontiers and extends across a variety of media the book addresses both the empirical question of which genres and types of text have been and are most popular and the theoretical questions of how plots work what pleasures they offer to readers and why it matters that the plot should not be lost

the unspeakable representations of trauma in francophone literature and art is situated at the crossroads of language culture and genre it contends that suffering transcends time space and cultural specificity even when extreme trauma is silenced it often still emerges in surprising and painful ways this volume draws together examples from throughout the francophone world including countries such as algeria morocco lebanon rwanda cameroon congo côte d ivoire haiti new caledonia quebec and france and across genres such as autobiography poetry theater film fiction and visual art to provide a cohesive analysis of the representation of trauma in addition to the survivors expression of trauma the witnesses and receivers are also taken into account by gathering studies that explore diverse bodily and psychological traumas through tropes such as repetition silence and working through it tackles ethical responsibility and interrogates how expressive forms evoke a terrible reality through the use of imagination the aim of this volume is not to question if suffering is representable but rather to examine to what extent art surpasses its own limitations and goes straight to its essence the unspeakable hopes to provide models for the cultural translation of trauma because when represented and released from silence and isolation trauma can give way to the arduous process of healing

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