

Mourir de dire
Rue Ordener, rue Labat de Sarah Kofman,
Galilée, 1994

Sarah Kofman était née le 14 septembre 1934 et enseignait la philosophie à la Sorbonne. Elle a publié l'essentiel de son œuvre critique chez Galilée. Elle était spécialiste de Nietzsche et de Freud, mais s'intéressait aussi à la littérature, au personnage de Don Juan par exemple. Vingt-cinq essais de philosophie précèdent *Rue Ordener, rue Labat*, un texte autobiographique poignant, placé sous le signe de la dualité, et presque de la schizophrénie : les deux noms de rue symbolisent le déchirement entre deux femmes, la mère biologique qui doit protéger sa petite fille des rafles pendant la Seconde Guerre Mondiale, et la mère adoptive, « mémé », qui les recueille chez elle rue Labat. L'auteur n'établit aucune solution de continuité entre l'œuvre critique et l'autobiographie, bien au contraire : « Mes nombreux livres ont peut-être été des voies de traverse obligées pour parvenir à raconter "ça" », écrit-elle dès la première page, après avoir évoqué le stylo de son père, rabbin « ramassé » le 16 juillet 1942, et déporté à Auschwitz : « Je le possède toujours, rafistolé avec du scotch, il est devant mes yeux sur ma table de travail et il me contraint à écrire, écrire ». On se souvient de la formule de Georges Bataille : « Ne m'intéressent que les livres auxquels l'auteur a été contraint ». Mais cette contrainte porte en elle une lourde menace, comme le rappelle Jorge Semprun lorsqu'il intitule un de ses récits, *L'Écriture ou la vie*. Tout au long de son livre, organisé en vingt-trois chapitres dont le titre ne figure que dans la table des matières, Sarah Kofman souligne les liens entre son œuvre critique et son autobiographie, souvent par le recours à une note. Quand elle raconte une habitude de sa mère, rue Ordener (« quand elle ne pouvait pas venir à bout de nos cris, de nos pleurs ou de nos disputes, elle nous enfermait dans une chambre noire qui servait de débarras, nous menaçant de la venue de "Maredewitchale" »), elle ajoute deux notes, l'une à propos de « chambre noire » pour rappeler qu'elle a écrit « un petit livre intitulé *Camera obscura* », l'autre à propos du personnage du folklore juif auquel elle fait allusion dans *Comment s'en sortir ?* Genèse d'un être et de sa fêlure, le récit est également genèse d'une pensée et d'une œuvre. La première fois qu'elle a entendu parler de philosophes, c'est par la conversation de « mémé » qui « avait assuré notre salut mais n'était pas dépourvue de préjugés antisémites. [...] Et elle me citait Spinoza, Bergson, Einstein, Marx. C'est dans sa bouche et dans ce contexte que j'entends pour la première fois ces noms qui me sont

Rue Ordener Rue Labat Galilee

Eric Hazan



Rue Ordener Rue Labat Galilee:

The Work of Mourning Jacques Derrida, 2003-09-15 Jacques Derrida is in the words of the New York Times perhaps the world's most famous philosopher if not the only famous philosopher. He often provokes controversy as soon as his name is mentioned. But he also inspires the respect that comes from an illustrious career and among many who were his colleagues and peers he inspired friendship. *The Work of Mourning* is a collection that honors those friendships in the wake of passing. Gathered here are texts, letters of condolence, memorial essays, eulogies, funeral orations written after the deaths of well-known figures: Roland Barthes, Paul de Man, Michel Foucault, Louis Althusser, Edmond Jabès, Louis Marin, Sarah Kofman, Gilles Deleuze, Emmanuel Levinas, Jean-François Lyotard, Max Loreau, Jean-Marie Benoist, Joseph Riddel, and Michel Serres. With his words, Derrida bears witness to the singularity of a friendship and to the absolute uniqueness of each relationship. In each case, he is acutely aware of the questions of tact, taste, and ethical responsibility involved in speaking of the dead, the risks of using the occasion for one's own purposes, political calculation, personal vendetta, and the expiation of guilt. More than a collection of memorial addresses, this volume sheds light not only on Derrida's relation to some of the most prominent French thinkers of the past quarter century but also on some of the most important themes of Derrida's entire oeuvre: mourning, the gift of death, time, memory, and friendship itself. In his rapt attention to his subjects' work and their influence upon him, the book also offers a hesitant and tangential retelling of Derrida's own life in French philosophical history. There are illuminating and playful anecdotes: how Lyotard led Derrida to begin using a word processor; how Paul de Man talked knowledgeably of jazz with Derrida's son. Anyone who still thinks that Derrida is a facetious punster will find such resentful prejudice unable to survive a reading of this beautiful work. Steven Poole, *Guardian*. Strikingly simple meditations on friendship, on shared vocations and avocations, and on philosophy and history. Publishers Weekly, *Autobiographical Jews*. Michael Stanislawski, 2012-09-20 *Autobiographical Jews* examines the nature of autobiographical writing by Jews from antiquity to the present and the ways in which such writings can legitimately be used as sources for Jewish history. Drawing on current literary theory, which questions the very nature of autobiographical writing and its relationship to what we normally designate as the truth, and to a lesser extent the new cognitive neurosciences, Michael Stanislawski analyzes a number of crucial and complex autobiographical texts written by Jews through the ages. Stanislawski considers *The Life* by first-century historian Josephus, compares the early modern autobiographies of Asher of Reichshofen, *Book of Memories*, and Glikl of Hameln. *Memoirs* analyzes the radically different autobiographies of two Russian Jewish writers: the Hebrew Enlightenment author Moshe Leib Lilienblum and the famous Russian poet Osip Mandelstam, and looks at two autobiographies written out of utter despair in the midst and in the wake of World War II: Stefan Zweig's *The World of Yesterday* and Sarah Kofman's *Rue Ordener Rue Labat*. These writers' attempts to portray their private and public struggles, anxieties, successes, and failures are expressions of a basic drive for selfhood, which is both timeless and time-bound, universal and culturally specific. The

challenge is to attempt to unravel the conscious from the unconscious distortions in these texts and to regard them as artifacts of individuals' quests to make sense of their lives first and foremost for themselves and then if possible for their readers

Traces of War Colin Davis, 2018 *Traces of War* examines how the trauma of the Second World War influenced the work of the brilliant generation of writers and intellectuals who lived through it

Rue Ordener, Rue Labat Sarah Kofman, 1996-01-01 The author a prominent French philosopher writes of life under the German occupation

Enigmas Penelope Deutscher, Kelly Oliver, 2018-07-05 The work of the distinguished philosopher Sarah Kofman has since her tragic death in 1994 become a focus for many scholars interested in contemporary French philosophy The first critical collection on her thought to appear in English *Enigmas* evaluates Kofman's most important contributions to philosophy psychoanalytic theory feminism and literary theory These insightful essays range from analyses of Kofman's first book *L'Enfance de l'art* 1970 to her last *L'Imposture de la beauté* 1995 This unique volume represents the major themes in Kofman's scholarship literature and aesthetics philosophy and metaphor women feminism and psychoanalysis and Jews and German nationalism Selected essays explore and diagnose Kofman's personal struggles as they are reflected in her writing

The Némirovsky Question Susan Rubin Suleiman, 2016-11-22 A fascinating look into the life and work of controversial French novelist Irène Némirovsky Irène Némirovsky succeeded in creating a brilliant career as a novelist in the 1930s only to have her life cut short a foreign Jew in France she was deported in 1942 and died in Auschwitz But her two young daughters survived and as adults they brought their mother back to life In 2004 *Suite française* Némirovsky's posthumous novel became an international best seller some critics however condemned her as a self-hating Jew whose earlier works were rife with anti-Semitic stereotypes Informed by personal interviews with Némirovsky's descendants and others as well as by extensive archival research this wide-ranging intellectual biography situates Némirovsky in the literary and political climate of interwar France and recounts for the first time the postwar lives of her daughters Némirovsky's Jewish works Suleiman argues should be read as explorations of the conflicted identities that shaped the lives of secular Jews in twentieth-century Europe and beyond

Holocaust Mothers and Daughters Federica K. Clementi, 2013-12-03 In this brave and original work Federica Clementi focuses on the mother-daughter bond as depicted in six works by women who experienced the Holocaust sometimes with their mothers sometimes not The daughters' memoirs which record the all-too-human qualities of those who were persecuted and murdered by the Nazis show that the Holocaust cannot be used to neatly segregate lives into the categories of before and after Clementi's discussions of differences in social status along with the persistence of antisemitism and patriarchal structures support this point strongly demonstrating the tenacity of trauma individual familial and collective among Jews in twentieth-century Europe

The Games of Fiction David Gascoigne, 2006 This book presents the first complete overview in English of the prose fiction of Georges Perec recognised since his death in 1982 as one of the most influential and innovative French writers of his generation In particular it explores in depth the nature of the numerous and

often astonishing games and ludic devices which he used to generate and develop his material and to draw his readers into a playful interaction with his texts Moreover this study situates Perec's writings as the culmination of a significant tradition in twentieth century French writing that of ludic fiction whose evolution is traced from Roussel to Ricardou and the Nouveau Roman and Oulipo movements In so doing it seeks to answer two important questions why did ludic writing reach such particular prominence in the 1960s and 1970s What made its appeal for Georges Perec so special that it came to shape his whole approach to writing and led this orphan of war and holocaust to invest literary game playing with such a profound personal and cultural importance

Women's Writing in Twenty-First-Century France Gill Rye, Amaleena

Damlé, 2013-04-15 Women's Writing in Twenty First Century France is the first book length publication on women authored literature of this period and comprises a collection of challenging critical essays that engage with the themes trends and issues and with the writers and their texts of the first decade of the twenty first century

PART ONE Women's Writing in Twenty First Century France Trends and Issues

1 Women's writing in twenty first century France introduction Amaleena Daml and Gill Rye

2 What passes French women writers and translation into English Lynn Penrod

3 What women read contemporary women's writing and the bestseller Diana Holmes

PART TWO Society Culture Family

4 Vichy Jews enfants cachés French women writers look back Lucille Cairns

5 Wives and daughters in literary works representing the harkis Susan Ireland

6 Not seeing things Marie NDiaye negative hallucination and blank m tissage Andrew Asibong

7 Rediscovering the absent father a question of recognition Desportes Tardieu Lori Saint Martin

8 Babykillers Vronique Olmi and Laurence Tardieu on motherhood Natalie Edwards

PART THREE Body Life Text

9 The becoming of anorexia and text in Amélie Nothomb's Robert des noms propres and Delphine de Vigan's Jours sans faim Amaleena Daml

10 The human animal in Ananda Devi's texts towards an ethics of hybridity Ashwiny O Kistnareddy

11 Embodiment environment and the re-invention of self in Nina Bouraoui's life writing Helen Vassallo

12 Irreverent revelations women's confessional practices of the extreme contemporary Barbara Havercroft

13 Contamination anxiety in Annie Ernaux's twenty first century texts Simon Kemp

PART FOUR Experiments Interfaces Aesthetics

14 Experience and experiment in the work of Marie Darrieussecq Helena Chadderton

15 Interfaces verbal visual experiment in new women's writing in French Shirley Jordan

16 Autofiction x Chloé Delaume's experimental self representations Deborah B Gaensbauer

17 Beyond Antoinette Fouque Il y a deux sexes and beyond Virginie Desportes King Kong th orie Anne Garr ta's sphinxes Owen Heathcote

18 Amélie the aesthete art and politics in the world of Amélie Nothomb Anna Kemp

19 Conclusion Amaleena Daml and Gill Rye

Post-war Jewish Women's Writing in French Lucille Cairns, 2017-12-02 How have French Jewish women reacted to the great traumas of the last century the Holocaust North African decolonization and the resulting migration of African Jews to France the Arab Israeli crisis and the aftermath of 9 11 Cairns's major new volume identifies the themes of books by French Jewish women from 1945 to the present day gauging to what extent they are dominated by informed by or relatively indifferent to these threatening events

Thirty authors in particular serve as representatives of a great and greatly diverse pool divided not only as Ashkenazim or Sephardim but by origins scattered across Algeria Egypt Germany Hungary Morocco Poland Romania Russia Tunisia and Turkey Theirs is a transnational doubly diasporic and thus particularly complex paradigm in which feminism loyalty to family culture and to the traditions of Judaism often exists in tension with French Republican models of assimilation non differentiation and gender blindness Lucille Cairns is Professor of French Literature at the University of Durham

Bequest and Betrayal Nancy K. Miller, 2000-01-22 In a book that will change the ways we think about autobiography and criticism Nancy K Miller produces poignant revelations about what it means to live with a dying parent as a son or daughter as well as the difference that gender makes in such a painful situation In *Bequest and Betrayal* she develops an original feminist perspective by counterpointing lyrical introspection about her own grief with critical insights into memoirs by Simone de Beauvoir Philip Roth Art Spiegelman Susan Cheever Carolyn Steedman and Annie Ernaux Sandra M Gilbert and Susan Gubar co authors of *The Madwoman in the Attic* *No Man's Land* and *The Norton Anthology of Literature by Women* Miller's use of the memoir form offers a new model of serious criticism and a way of imagining community through bonds of paper as well as bonds of blood Elaine Showalter London Review of Books Melding the details of her own experience with the familial biographies of well known contemporary writers Miller recreates a common experience the loss of a father or a mother and exposes the often tortuous paths of mourning and attachment that we follow in the wake of loss In the process she offers pieces of personal history revealing the mixed emotions provoked by her mother's sudden death from cancer and her father's painful struggle with Parkinson's disease Memoirs about the loss of parents show how enmeshed in the family plot we have been and the price of our complicity in its stories The death of parents forces us to rethink our lives to reread ourselves We read for what we need to find Sometimes we also find what we didn't know we needed

The Survival of the Jews in France, 1940-44 Jacques Semelin, 2018-12-01 Between the French defeat in 1940 and liberation in 1944 the Nazis killed almost 80 000 of France's Jews both French and foreign Since that time this tragedy has been well documented But there are other stories hidden within it ones neglected by historians In fact 75% of France's Jews escaped the extermination while 45% of the Jews of Belgium perished and in the Netherlands only 20% survived The Nazis were determined to destroy the Jews across Europe and the Vichy regime collaborated in their deportation from France So what is the meaning of this French exception Jacques Semelin sheds light on this French enigma painting a radically unfamiliar view of occupied France His is a rich even handed portrait of a complex and changing society one where helping and informing on one's neighbours went hand in hand and where small gestures of solidarity sat comfortably with anti-Semitism Without shying away from the horror of the Holocaust's crimes this seminal work adds a fresh perspective to our history of the Second World War

Knots JEAN MICHEL RABATE, 2019-11-07 This collection of specially commissioned essays offers a wide array of new psychoanalytic approaches impacted by Lacanian theory queer studies post colonial studies

feminism and deconstruction in the domains of film and literature We have witnessed a remarkable return to psychoanalysis in those fields from which it had been excluded or discredited for a while This has changed recently and we need to understand why The fourteen essays make use of freshly minted psychoanalytic concepts to read diverse texts, films and social practices The distinguished authors gathered here, an international group of scholars coming from Japan, China, Korea, India, Belgium, Greece, France, Australia and the USA, are all cognizant of the advances of theory under the form of deconstruction, feminism, post colonial studies and trauma studies These essays take into account the latest developments in Lacanian theory and never bracket off subjective agency when dealing with literature or film The authors make sense of changes brought to psychoanalytical theory by redefinitions of the Oedipus complex, reconsiderations of the death drive, applications of Lacan's symptom and the concept of the Real, reassessments of the links between affect and trauma, insights into the resilience of Romantic excess and jouissance, awareness of the role of transference in classical and modernist texts and pedagogical techniques aimed at teaching difficult texts, all the while testifying to the influence on Lacanian theory of thinkers like Maurice Blanchot, Roland Barthes, Melanie Klein, Didier Anzieu, Jacques Derrida, Judith Butler, Gilles Deleuze, Alain Badiou and Slavoj Žižek Chapter 3 of this book is freely available as a downloadable Open Access PDF under a Creative Commons Attribution Non Commercial No Derivatives 4.0 license available at <http://www.taylorfrancis.com/books/e/9781003002727>

Romanticism After Auschwitz Sara Emilie Gayer, 2007 *Romanticism After Auschwitz* reveals how one of the most insistently anti-romantic discourses post-Holocaust testimony remains romantic and proceeds to show how this insight compels a thorough rethinking of romanticism

A Walk Through Paris Eric Hazan, 2018-03-27 Eric Hazan, author of the acclaimed *The Invention of Paris*, leads us by the hand in this walk from Ivry to Saint Denis, passing such familiar landmarks as the Luxembourg Gardens, the Pompidou Centre, the Gare du Nord and Montmartre, as well as little-known alleyways and arcades Filled with historical anecdotes, geographical observations and literary references, Hazan's walk guides us through an unknown Paris He shows us how, through planning and modernisation, the city's revolutionary past has been erased in order to enforce a reactionary future, but by walking and observation he shows us how we can regain our knowledge of the radical past of the city of Robespierre, the Commune, Sartre and the May 68 uprising And by drawing on his own life story as surgeon, publisher and social critic, Hazan vividly illustrates a radical life lived in the city of revolution

Social Theory After the Holocaust Robert Fine, Charles Turner, 2000-01-01 In what has become a famous quotation, the philosopher Theodor Adorno commented that to write poetry after Auschwitz is barbaric If the Holocaust is an event that may legitimately be described as unspeakable, it is hard to see why poetry deserves more opprobrium than other ways of framing it, including what may broadly be called social theory After all, if social theory were once guilty of ignoring the Holocaust, it has also exhibited the barbarism of reason involved in transforming this event into social processes, conditions, systems, classificatory schemes and statistical tables This collection of essays explores the character, impact and abiding legacy upon social theory of the Nazi

holocaust The premise which informs the contributions is that Zygmunt Bauman's claim that social theory has failed to address the holocaust remains true *Theoretical Interpretations of the Holocaust* Dan Stone, 2001 This book aims to show the many resources at our disposal for grappling with the Holocaust as the darkest occurrence of the twentieth century These wide ranging studies on philosophy history and literature address the way the Holocaust had led to the reconceptualization of the humanities The scholarly approaches of Pierre Klossowski Georges Bataille and Maurice Blanchot are examined critically and the volume explores such poignant topics as violence evil and monuments **Writing Wounds** Kathryn Robson, 2022-05-20 In the last decade the question of how trauma is remembered and narrated has become increasingly crucial in literary studies and in psychotherapy *Writing Wounds* rethinks the relation between trauma memory and narrative through readings of key fictional autobiographical and autofictional texts by recent French women writers Marie Cardinal Chantal Chawaf Hélène Cixous Charlotte Delbo Batrice de Jurquet and Sarah Kofman By drawing on and also interrogating recent theories of trauma this study shows that trauma is inscribed in writing through recurring images of the body and of bodily wounding that mark the limits and possibilities of narrativisation This book has a double aim to offer new readings of texts by modern French women writers and to rethink the crucial question of how narratives of trauma are to be read *Writing Wounds* will be of interest to researchers working on trauma modern French literature women's writing or life writing as well as to a range of undergraduate and postgraduate courses on trauma and narrative *Shadows in the City of Light* Sara R. Horowitz, Amira Bojadzija-Dan, Julia Creet, 2021-05-01 The essays in *Shadows in the City of Light* explore the significance of Paris in the writing of five influential French writers Sarah Kofman Patrick Modiano George Perec Henri Raczymow and Irene Nemirovsky whose novels and memoirs capture and probe the absences of deported Paris Jews These writers move their readers through wartime and postwar cityscapes of Paris walking them through streets and arrondissements where Jews once resided looking for traces of the disappeared The city functions as more than a backdrop or setting Its streets and buildings and monuments remind us of the exhilarating promise of the French Revolution and what it meant for Jews dreaming of equality But the dynamic space of Paris also reminds us of the Holocaust and its aftermath The shadowed paths traced by these writers raise complicated questions about ambivalence absence memory secularity and citizenship In their writing the urban landscape itself bears witness to the absent Jews and what happened to them For the writers treated in this volume neither their Frenchness nor their Jewishness is a fixed point Focusing on Paris's dual role as both a cultural hub and a powerful symbol of hope and conflict in Jewish memory the contributors address intersections and departures among these writers Their complexity of thought artistry and depth of vision shape a new understanding of the impact of the Holocaust on Jewish and French identity on literature and literary forms and on the development of Jewish secular culture in Western Europe

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Table of Contents Rue Ordener Rue Labat Galilee

1. Understanding the eBook Rue Ordener Rue Labat Galilee
 - The Rise of Digital Reading Rue Ordener Rue Labat Galilee
 - Advantages of eBooks Over Traditional Books
2. Identifying Rue Ordener Rue Labat Galilee
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Rue Ordener Rue Labat Galilee
 - User-Friendly Interface
4. Exploring eBook Recommendations from Rue Ordener Rue Labat Galilee
 - Personalized Recommendations
 - Rue Ordener Rue Labat Galilee User Reviews and Ratings
 - Rue Ordener Rue Labat Galilee and Bestseller Lists
5. Accessing Rue Ordener Rue Labat Galilee Free and Paid eBooks
 - Rue Ordener Rue Labat Galilee Public Domain eBooks

- Rue Ordener Rue Labat Galilee eBook Subscription Services
- Rue Ordener Rue Labat Galilee Budget-Friendly Options
- 6. Navigating Rue Ordener Rue Labat Galilee eBook Formats
 - ePub, PDF, MOBI, and More
 - Rue Ordener Rue Labat Galilee Compatibility with Devices
 - Rue Ordener Rue Labat Galilee Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Rue Ordener Rue Labat Galilee
 - Highlighting and Note-Taking Rue Ordener Rue Labat Galilee
 - Interactive Elements Rue Ordener Rue Labat Galilee
- 8. Staying Engaged with Rue Ordener Rue Labat Galilee
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Rue Ordener Rue Labat Galilee
- 9. Balancing eBooks and Physical Books Rue Ordener Rue Labat Galilee
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Rue Ordener Rue Labat Galilee
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Rue Ordener Rue Labat Galilee
 - Setting Reading Goals Rue Ordener Rue Labat Galilee
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Rue Ordener Rue Labat Galilee
 - Fact-Checking eBook Content of Rue Ordener Rue Labat Galilee
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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