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**Cenotaph and Tumulus –
Ethics and Memory. The Micronovel
Dora Bruder by Patrick Modiano
and the Fiction of Herta Müller**

Abstract: The present study approaches the micro-novel *Dora Bruder* by Patrick Modiano from the perspective of memory (and post-memory) which, through documentary work, restores the identity of the victims definitively annulled by the Nazi regime (victims who have no grave). Our hypothesis is that Modiano is building a literary cenotaph for Dora Bruder. For her part, Herta Müller tries, in at least two of her novels (*The Land of Green Plums* and *The Appointment*), to build for the victims of the Securitate (the Political Police in Communist Romania, during the neo-Stalinist regime under Nicolae Ceaușescu), a memorial, a literary tumulus. In this case, it is about victims who have a grave, but the author is building a second grave from an ethical point of view.

Keywords: Totalitarianism; Nazism; Patrick Modiano; Dora Bruder; Memory; Post-Memory; Cenotaph; Communism; Herta Müller; Memorial; Tumulus.

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While Patrick Modiano's entire fictional output bears the mark of an obsession with the times of Nazi occupation and with the topic of memory, my research will focus on a case study of *Dora Bruder* (1997). Albeit indirectly, Modiano's micro-novel borrows a set of terms from detective narratives¹, which point to the quest (in recent history, in the media, in archives, in memories) for the Parisian teenager Dora Bruder, who perished in a Nazi death camp. However, the text's documentary nature remains fragmentary and purposefully fractured, subordinated to its literariness and the therapeutics of identity the latter enacts.

Modiano employs a poetics of traces, scraps and shards – Dora Bruder the teenager only exists in minute pieces of images and life. In search for her ontic traces, the novel maps a three-pronged vision of Paris during 1941-1942: first, a topography of transit – the Parisian districts, streets, avenues, squares, junctions; secondly, the edifices – buildings, houses, hotels, cafes,

schools, monasteries (such as Christian boarding schools for girls); finally, written words and images – newspapers, archives, police reports, letters, photos, camp documents, films. In the process, it performs a work that exceeds mere investigative journalism to become thaumaturgical: both reader and author are initiated into the ritualistic emergence of the selfhood gradually accumulating around the name printed in a newspaper ad, and culminating in a resurrection of Dora Bruder's identity², Modiano's writing thus turns thaumaturgical and resurrectional on a symbolic level. This revivification of the self does not occur all at once; it is not miraculous (like the miracles of Christianity or various religions), but the result of a prolonged work of (documentary, but essentially ontic) initiation. Prior to bringing back to life the character of a teenager murdered in an extermination camp, the author resorts to a sacerdotal, psychopomp³ act that turns literature into a bridge between the living, drawn into the quest for the traumatic history of the Holocaust, and its victims. Before Dora Bruder's symbolic, literary resurrection, the author dwells among the documents and bits of information left behind by those who died in the camps. He intends to perform the ritual of *nek-ya*, albeit from an exclusively literary stand. The novel consists of a variety of tones and pieces that come together in a puzzle meant to be deciphered slowly: biography, autobiography, memorial, historical and archival documentary.⁴ More than anything, literature, fiction.

In Modiano's book, photographs are granted an ambiguous, ineffable function: it is worth noting that, as Annelies Schulte Nordholt⁵ ponders, the photos of Dora

Bruder were not actually printed in the first edition, but only in later ones. They were narrated through the technique of *ekphrasis*⁶ – an intentional and gradual process of describing an image verbally, that renders photographs into narrative images. Valeria Sperti points out that the photographic stakes of Modiano's fiction create a *topos* which exceeds the text into the paratext⁷. She shows that the pictures of real-life Dora Bruder amount to the mummification of her person, allowing for a subsequent exhumation via ekphrasis and literature⁸. The technique of "photographic textualization", which Sperti deftly identifies, analyses and terms, is intentional⁹. In a case study of the micro-novel *Chien de printemps*, another critic, Roger-Yves Roche¹⁰, points to a predilection in Modiano's writing for techniques of photofiction. This concept is useful for discussing the present novel as well. Moreover, Marco Piazza¹¹ closely investigates and problematizes the photographs the author eventually revealed, concluding that their inclusion in the first edition of the book might have risked devouring or overshadowing Modiano's writing itself, thus endangering Dora Bruder's story. In order to preserve the text's literariness, Modiano deferred the publication of the photos, even though he was aware of them and they were part of his archive. The purpose is to foreground the primacy of fiction (even of the ultra-realist type) over history. This gesture has drawn much criticism both from well-known scholars of the Holocaust such as Serge Klarsfeld¹² (whose wide-ranging research on the fate of French Jews spans several books), and from various commentators irritated by Modiano's deliberate forgetfulness of the concrete documentary

sources that catalyzed the book's composition. Alan Morris¹³ denounces the documentary-like form of the novel, given the premeditated and progressive textual prevalence of the semi-documentary, of lacks, absences, ellipses and omissions. Morris's most serious reproach regards the author's failure to give credit to Serge Klarsfeld, who provided him with the historical knowledge of his future character. Morris compares the 1997 and 1999 French editions of the novel and records all the textual alterations that subvert its documentary dimension and further fictionalize it. However, Morris eventually admits that the ethical, historical and memorializing impact of a novel such as *Dora Bruder* is similar to Serge Klarsfeld's historically documented work on the deportation and extermination of French Jews. According to Morris, Modiano's willful forgetfulness is not amoral, but triggered by his passion for fictionalization.

Debarati Sanyal¹⁴ identifies a tension between historical documentation and narrative fictionalization in *Dora Bruder*. Despite the usefulness of the archive, Modiano attempts to allow literature to dominate and overwhelm history, even resorting to the instruments of autofiction, as proved by the autobiographical insertions insinuated in the book. It is about memory, but also the deliberately forgetting of sources that should have been mentioned, as if Modiano wished to become the sole demiurge of Dora's young life, beyond or even in spite of the archive, for a purely literary purpose. Although his gesture enacts the resurrection of Dora Bruder's identity, the author intentionally preserves historical and documentary lacks, so that, regardless of her real-life existence, Dora Bruder

becomes a fictional character primarily. In my opinion, the term "documentary fiction" might be the most appropriate to describe this micro-novel that fuses documents together with documentary phantasms with authorial precision.

In the beginning, Dora Bruder's character is spectral, a revenant, a haunting spirit, but at the end of the novel she has regained her identity almost fully. She has stopped being an interpreted documentary photograph, but has become a human life, complete with its early death.

Halfway through his inquiry, Modiano's writing is turned into an investigative report of other French (Parisian) Jews lost and killed in concentration camps. Dora Bruder's case gauges the whole epoch, the whole regrouped collective; her recoverable (and eventually recovered) identity becomes a conduit for reclaiming the identities of many Jews, whether they are connected to or independent of her fate, or who had found themselves in similar circumstances (persecuted, arrested, deported, exterminated). Modiano's interests lie in salvaging an archetypal destiny defined by repression. Dora Bruder becomes a matrix that facilitates the retrieval of other persecuted and dead Jews. Thus, Modiano describes a destiny defined by necessity, and refashions, both on an individual and a collective level, the *ANANKĒ*¹⁵ of ancient Greek tragedies.

At the end of the novel, Modiano succeeds in perceiving Dora Bruder, who has been reconstituted, identified in a subtle and discreetly thaumaturgic manner. An echo-like Parisian topography contains Dora Bruder and her past moves through the metropolis. What is left of her is an "echo of her presence." She is not actually

present as flesh and blood, but remains a reverberation of presence, an ontic vibration (via a documentary cognitive gesture).

What is left of this destiny Modiano has recovered? A teenager's life in concentrated form, but also an enigma, a mystery; for example, Dora Bruder's escape from the Christian boarding school on the 14th of December 1941, her coming back to her parents on the 17th of April 1942, and then her second, inconclusive, escape, as well as her return to her parents' house on the 17th of June 1942. The two escapes crystallize something that the oppressors (the Nazis and pro-Nazi French policemen) cannot steal away from her, and that not even the author who is reconstituting her life can fully know or find out. It is Dora Bruder's very freedom: her escape is her freedom, her flight from the oppressive system taking over the world map at those moments (the Nazi regime). This escape that will stay obscure (concealed, enigmatic) liberates Dora Bruder, even if she will die in an extermination camp. The end of the micro-novel hints at a kind of illumination for both reader and author in Dora's otherwise fatal destiny.

"I shall never know what she did, where she hid, whom she met during the winter months of her first escape and during the few spring weeks when she managed to run away again. This is her secret. A humble and precious secret, which the decrees, the executioners, the so-called authorities during the occupation, the Police Prefecture, the barracks, the camps, History, time – everything that defiles and destroys you – will never be able to take from her"¹⁶.

Dora Bruder's mysterious escapes are symbolically or parabolically shared

by Patrick Modiano's breaking away or beyond the archive and history, towards a version of memory that goes hand in hand with its own obfuscation. Imperfect memory becomes a workspace, or a working hypothesis, for Modiano's efforts to find Dora Bruder. Not possessing a full memory means leaving behind the constraints of history and archival science to allow only literature to reign.

Bruno Blanckeman places Modiano, the novelist who ritualizes his sifting through the historical traumas of the Nazi occupation of France, between (documentary) excess and elliptical writing¹⁷. He grants reconstituted (rewritten) memory the courage to locate the topic of trauma at a vanishing point, and to view it through the lenses of the indeterminate, the muddled, more precisely the unnamed, i.e. enigmatic because unnamed¹⁸. The mystery of the characters' lives who have been traumatized or even killed by the Nazi regime is triggered by this intentional lack of naming, which frees the phantasms and suspicions everyone (audience, *raisonneur* or actant) harbours.

Reconstituting her life in detective fashion, storing and processing information on the very short interval from her death to her birth, Modiano is in fact building a tomb and a tumulus for Dora Bruder. Exterminated in the camp, but representing the archetypal destiny of Jews persecuted and eliminated by the Nazi regime (this time in France), she receives from Modiano a cenotaph¹⁹. What is a cenotaph? A funerary monument dedicated to the memory of a person who has perished, whose remains lie at a different location or have been lost; the cenotaph is usually a symbolical grave, honouring

the memory of someone who has died elsewhere. Through and in this journalistic micro-novel, Modiano is building a cenotaph for Dora Bruder. He thus grants once again an identity and, what is more, a symbolic funeral, complete with literary (and historical) homages, to the tombless. Modiano succeeds in creating a presence out of an absence, turning the void into a fullness, conjuring a solid memory out of a lack. The cenotaph is made of words, and the tomb is a literary, spiritual tribute. I am not the only one who has intuited this ethical-funerary construct by Modiano: albeit briefly, Catherine Douzou even states that the cenotaph in *Dora Bruder* relies on the intentional fictionalization of the archive²⁰.

Another term that has been used in order to define the historical-documentary genre to which Modiano's micro-novel belongs, is *memorial*, i.e. a museum of memory and reclamation of identity for a person who has been murdered through repression. The concept of memorial clearly involves ethics and justice²¹. The text also provides a fitting instance for the concept of postmemory coined by Marianne Hirsch, and referring to "a specifically generational response to memory and trauma:" "the response of the second generation to the trauma of the first"²². Postmemory relies not on direct testimony, but images and representations (silent, indirect, illegible and sometimes even invisible). Postmemory contains and defines the concept of inherited trauma and its transmission, acting as a bridge between generations and traumas placed in their relation to an evil history that needs to be brought to light. Postmemory is transgenerational and functions retrospectively as a testimonial²³. Its pedagogical function is also

important: it teaches future generations to claim, document and testify to the trauma of previous generations. This is precisely what the micro-novel *Dora Bruder*, with its openly investigative form, succeeds in doing: it passes on and shares a testimonial. However, the post-memorial nature of Modiano's book is not always agreed upon. According to Jennifer Howell, the novel has to do with postmemory only partially and fragmentarily, given its willful insertion of documentary gaps and given what Howell calls a psychoanalytical transfer: on the one hand, Modiano identifies with Dora Bruder; on the other hand, his quest for the teenager who dies in the Nazi gas chambers is in fact the quest for the author's quest for his own father. This quest is autofictional, but its identity stakes are real. The novel thus becomes autobiographical, albeit indirectly²⁴.

According to Lisbeth Koutchoumouff Arman²⁵, Modiano's narratives amount to shadow chasing: a strategy of obscurity is used to shed light on sombre histories. That is the reason why his characters are always enigmatic and concealed, and the story impedes the full clarification of the shadow or the characters embodied through shadows. Other studies of the novel or Modiano's output discuss the *trompe-l'œil* technique²⁶ that turns the text simultaneously in autofiction and documentary writing. The expertly used *trompe-l'œil* technique is an invitation from the author to take part (albeit imaginatively) in the reconstruction of Dora Bruder's life. At the end of the novel, Dora Bruder is revealed to have turned from a shadow into a body (a psychic body with an emotional function). She comes back to the light, and is reborn as a sort of icon of memory; her rebirth is

not complete, but mysterious, enigmatic, fragmentary, containing ethical and literary traces of the numinous.

Another author who honours the dead (even if they have a grave) and who understands that literature (prose) can be a form of ethical and moral burial is Herta Müller²⁷.

Herta Müller's book that most saliently conveys the concrete idea of trauma is, from my analytical viewpoint, the novel *Astăzi mai bine nu m-aș fi întâlnit cu mine însămi*²⁸ (*Heute wär ich mir lieber nicht begegnet*, translated into English as *The Appointment*), a narrative about the interrogations to which the author was subjected during Ceaușescu's regime and the psychological pressures she had to withstand.

As it is featured in Herta Müller's works, terror has already been certified by Cosmin Dragoste as the author's matrix and overarching theme. Death is also a dominant theme, in the sense that in Müller's texts, everything regresses towards death²⁹. Highlighting the same theme, Dana Bizuleanu has explicitly entitled her book *Fotografii și carcase ale morții în proza Hertei Müller (Photos and Carcasses of Death in Herta Müller's Prose)*, in which she analyzes in detail the transfer-images in these narratives³⁰. In his published PhD Thesis, Radu Pavel Gheo has revealed the umbilical connections between Herta Müller's (self-therapeutic) writing and the abusive functioning of the communist dictatorship in Romania, which represents the author's key chronotope³¹. Sanda Cordoș opines that several levels of trauma are shared by the author's biography and her writing, probably serving an exorcizing function; these traumas can be said to correspond to periods in the author's biography, and

their contents sometimes overlap³². Similarly, Marta Petreu discusses the role of injuries (in life, existence, biography)³³ in triggering Herta Müller's creativity: such injuries become a veritable obsession for the author, and their representation is very similar to a psychodrama. Discussing the writer's traumas, Călina Părău states that "[her] autobiography overwrites the real, as memory's full evocative force emerges out of the refusal of life and the past to be overwritten"³⁴. Angelo Mitchievici identifies in Herta Müller's fiction an "impressive Romanian Traumliteratur with a testimonial value"³⁵.

In *The Appointment*, Herta Müller deems it more important to narrate the moments of waiting prior to the interrogation than the interrogation itself. The questioning is, foreseeably, abusive and traumatic (the novel is, *de facto*, a case study). The book focuses on the trauma of waiting as a preamble to the subject's interrogation: in capturing the ritual of waiting, the author investigates the psychological instrumentation of fear (with all its shades and nuances). The impending interrogation causes the individual to experience fear and anxiety or, rather, creates a platform for the manifestation of deep anguish.

The narrative technique in *The Appointment* is replete with details which function as means of self-encouragement and fortification: everything that can be spotted before the interrogation (on the street, at home, everywhere else) is described in slow motion. Details protect and defend the woman who is about to be investigated, mentally assaulted and spat at by Major Albu, the prototypical Security officer from the time of Ceaușescu's regime. Details make up a screen, a protective

wall and a form of psychic armour. The psychological method of amassing details also includes recourse to memories, whose function is to slow and tone down the dread associated with these questioning practices³⁶.

The heroine trains herself to become able to stay in control of her own interrogation. Lying becomes a verbal structure meant to protect her and curb the aggressiveness unleashed during the inquiry. Otherwise, she would risk giving in to betrayal and surrendering. Capitulation is a conditioned human state, but betrayal is an immoral state that is optional, being grounded in non-ethical abandonment.

A few stories of life, destroyed or marred by the dictatorship, are inserted in the breaks between the interrogations: the history of the life and death of Lili (a frontier-crosser who was shot and mauled by the hounds of the border troops), the story of Paul (the heroine's partner, who was also harassed by the Security, through absurd or dangerous techniques). Of all the stories, the history of Lili becomes, in the novel, a sort of tumulus, a funerary monument, a burial of ethical import.

Interrogation is obsessively present also in a previous novel, often regarded as the author's most accomplished text: *Animalul inimii* (*Herztier*, published as *The Land of Green Plums* in English translation)³⁷. The author's obsessive core themes, related to the sufferings of a human minority at the hands of the repressive apparatus, are also approached here: the student Lola hangs herself and is excluded, post-mortem, from the Romanian Communist Party, being expelled (also posthumously) from college, during an official meeting that exposes her culpability: the homeland

rejects self-incurred death, enacted without the approval of official Power! Then is the history of a clandestine subversive group, including Edgar, Kurt and Georg. All three of them write non-patriotic literature and wish to emigrate, as a last resort, to avoid the dictatorship and the punitive regime. However, Georg commits suicide after emigration; Kurt is assassinated by the Security, before emigration; only Edgar and the female narrator of this story end up in Germany, where they continue to be harassed by the agents of the dictatorship through intimidation, pressure, threats, letters, friends-spies and traitors. Then, there is the story of all types of frontier-crossers: those who attempt to swim across the Danube River, those who camouflage themselves in freight trains or those who try to cross the borders hurriedly, stealthily. The tattered, decomposed corpses of many of these would lie abandoned in the corn fields, left unburied until they melted into the ground. One of the author's obsessive themes is, in fact, this aggressive funerary image.

It becomes evident, therefore, that Herta Müller's memory is blatantly conceived as the memory of an Antigone, the Greek ancient character from the tragedy of the same name by Sophocles. In almost all of her works, the existence of the author Müller and of the narrators is ethically oriented against the system, against the dictatorship. The way in which these life stories are recounted, with many suicidal heroes (defiled, iconically, after their demise, by the agents of repression) or with many unburied dead individuals, suggests the fact that these narratives are intended to become funerary tumuli, crowning, through story-telling, those who were bereft of

their burial places. Antigone is not physically, but psychologically and narratively represented. She is the storyteller, the one-who-never-forgets-and-lives-on-to-tell these stories, the one endowed with a vivid and relentless lyrical-narrative memory. It is precisely through her lyrical style that Herta Müller draws close to the spirit of ancient Greek tragedy, where characters like Electra and Antigone are not just enclaves of intact memory, performing rituals of remembrance in honour of these heroes and practising a cult of the dead. They also appear as professional wailers and as priestesses who officiate the burial of the dead. Herta Müller has so thoroughly camouflaged, in surrealistic folds, her prose in *The Land of Green Plums* that readers have to dig deep to pull out, from underneath the submerged layers of the book, the core intention of her narrative: the dead who were left unburied (or unhonored) can be buried and honoured in and through words, if interment in the ground is prohibited to them. This and the other narratives written by Herta Müller represent a reverential burial ground, endlessly transferred, inherited and passed on to the readers. In her self-acknowledged role as an end-of-the-20th-century Antigone, Herta Müller designs her books as depositions of individual and collective trauma, as narrative testimonials that become graves dug in homage and respectful remembrance of the dead: all the characters who suffered abuses during the communist regime in Romania and whose lives ended prematurely and tragically (through suicide, through brutal investigations that left mental scars or through officially sanctioned assassinations) become the heroes (or the martyrs) who are institutionalized

by the writer through this narrative reconstruction, in slow motion, of their memory. Antigone is not only a professional wailer, but also a guardian of memory, the testimonial Parca of a negative history (the communist period in Romania), whose physically, mentally and morally destructive effects on humanity are thus retrieved from the mists of oblivion.

Despite fear, Antigone – the key and symbolic heroine of Herta Müller' prose, even though her name is not Antigone – undertakes a huge, twofold effort in the books that serve as the corpus of narratives analyzed here and now (these texts are assembled not chronologically, but according to the concentration of terror and the manner in which it is addressed): 1. to bury with ethical (and narrative) honours those who died a tragic death (suicidal individuals terrorized by the dictatorial system or people who were *de facto* eliminated by the communist regime in Romania, either as a result of their ill-treatment at the hands of the authorities or by being assassinated by the Security or other extensions of the repressive apparatus) and 2. to commemorate the lives of these martyrs for the edification of the others and, especially, for the heroine's own moral resistance. The justification runs as follows: as long as she can obstinately commemorate them in an attempt to do justice to them, she will not yield in the face of pressures and will maintain her inner and outer ethical outlook. That explains why a series of important characters in her books are granted distinctively ethical funerals.

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NOTES

1. Patrick Modiano, *Dora Bruder*, Simona Brânzaru (trad.), București, Rao Publishing House, 2006.
2. Bruno Blanckeman, *Lire Patrick Modiano*, Paris, Armand Colin, 2009, p. 132.
3. *Ibidem*, p. 123.

4. Joël Dubosclard, *Dora Bruder* (1997), Patrick Modiano, Paris, Hatier, 2006, p. 33.
5. Annelies Schulte Nordholt, “Photographie et image en prose dans *Dora Bruder* de Patrick Modiano”, in *Neophilologus*, n. 96, vol. 4, 2012, pp. 523-540.
6. *Ekpbrasis* – a term derived from ancient Greek and consisting of *ek* + *phrasis* (“outside” + “speech”): verbal description of an image, an artwork.
7. Valeria Sperti, “L’*ekphrasis* photographique dans *Dora Bruder* de Patrick Modiano: entre magnétisme et refraction”, in *Cahiers de Narratologie*, n. 23, 2012, p. 2.
8. *Ibidem*, p. 21.
9. *Ibidem*, p. 22.
10. Roger-Yves Roche, *Photofictions. Perec, Modiano, Duras, Goldschmidt, Barthes*, Villeneuve-d’Ascq, Presses universitaires du Septentrion, 2009. Roche’s essay does not refer to *Dora Bruder*, but to *Chien de printemps*.
11. Marco Piazza, “Il caso Dora Bruder di Patrick Modiano”, in Marco Piazza e Sara Guindani (ed.), *Effetti di verità. Documenti e immagini tra storia e finzione*, Roma, Roma Tr-E Press, 2016, pp. 67-80.
12. Serge Klarsfeld, *Le Mémorial de la déportation des juifs de France*, Paris, Klarsfeld, 1978; cfr. also Serge Klarsfeld, *La Shoah en France*, vol. IV, *Le Mémorial des enfants juifs déportés en France*, Paris, Fayard, 2001.
13. Alan Morris, “Avec Klarsfeld, contre l’oubli: Patrick Modiano’s *Dora Bruder*”, in *Journal of European Studies*, 36, 3, 2006, pp. 269-293.
14. Debarati Sanyal, “Modiano’s Memoryscapes”, in *Public Books. A Magazine of Ideas, Arts, and Scholarship*, vol. 10, n. 1. 2015.
15. *Ananké* (ancient Greek) = the necessity of destiny.
16. Patrick Modiano, *Op. cit.*, p. 122.
17. Bruno Blanckeman, “Patrick Modiano: la fiction entre déraison et mise à raison de l’histoire”, in Pierre Bazantay and Jean Cleder (dir.), *De Kafka à Toussaint. Écritures de XX-eme siècle*, Presse Universitaires de Rennes, 2010, p. 136.
18. *Ibidem*, p. 138. “Le thème de la Collaboration et de l’Occupation ne se présente plus, à l’intérieur de l’œuvre, comme un centre de gravité mais comme un point de fuite ; l’écriture cultive l’ellipse, l’effacement, et accomplit son paradoxe : désigner par le manque, par l’absence, transmettre un *innommé* qu’il lui incombe de laisser resurgir en silence – en pointillés de la narration.”
19. Cenotaph = a word derived from Ancient Greek and composed of *κενός* / *kenos* = empty, *τάφος* / *tafos* = grave.
20. Catherine Douzou, “Naissance d’une fantôme. *Dora Bruder* de Patrick Modiano”, in *Protée*, vol. 35, n. 3, Winter 2007, p. 29.
21. Antoine De Gaudemar, “La dernière fugue de Dora”, *Libération*, 3 April 1997.
22. Marianne Hirsch, “Surviving images: Holocaust photographs and the work of postmemory”, in *The Yale Journal of Criticism*, vol. 14, n. 1, 2001, pp. 5-37, p. 8.
23. *Ibidem*, pp. 9-10. “Postmemory most specifically describes the relationship of children of survivors of cultural or collective trauma to the experiences of their parents, experiences that they «remember» only as the narratives and images with which they grew up, but that are so powerful, so monumental, as to constitute memories in their own right [...]. The term ‘postmemory’ is meant to convey its temporal and qualitative difference from survivor memory, its secondary, or second-generation memory quality, its basis in displacement, its vicariousness and belatedness”.
24. Jennifer Howell, “In Defiance of Genre: The Language of Patrick Modiano’s *Dora Bruder* Project”, in *Journal of European Studies*, n. 40, vol. 1, 2010, pp. 63, 64.
25. Lisbeth Koutchoumouff Arman, “Patrick Modiano, chasseur d’ombres”, in *Le Temps*, 12 March 2010.
26. Béatrice Damamme Gilbert, “Au-delà de l’auto-fiction. Écriture et lecture de *Dora Bruder*, de Patrick Modiano”, in *French Forum*, Vol. 29, n. 1, Winter 2004, University of Nebraska Press, pp. 84 and 91.
27. The ideas from this part of my essay can be found in a developed form in several studies and texts that I published as follows: 1. “Antigone Changes Trauma into Memory (On Fear and Ethical

- Graves)", in *Transylvanian Review*, vol. XXV, Supplement n. 1, 2016, pp. 199-208; 2. "Herta Müller – Traume și abuzuri ale Securității. Memoria rezistenței", in *Transilvania*, n. 7, 2016, pp. 1-6.
28. Herta Müller, *Astăzi mai bine nu m-aș fi întâlnit cu mine însămi*, Corina Bernic (trad.), București, Editura Humanitas, 2014.
 29. Cosmin Dragoste, *Herta Müller – metamorfozele terorii*, Preface by Dieter Schlesak, Craiova, Editura Aius PrintEd, 2007, pp. 18 and 260.
 30. Dana Bizuleanu, *Fotografii și carcace ale morții în proza Hertei Müller*, București, Editura Tracus Arte, 2014.
 31. Radu Pavel Gheo, *Străin în țară străină. Literatura română și granița identitară în proza Hertei Müller și a lui Andrei Codrescu*, Timișoara, Editura Universității de Vest din Timișoara, 2017, pp. 162 and 181.
 32. Sanda Cordoș, "Palimpsestul traumelor", in Ruxandra Cesereanu (ed.), *Herta Müller, un puzzle (Studii, eseuri și alte texte)*, Cluj-Napoca, Editura Școala Ardeleană, 2019, p. 84.
 33. Marta Petreu, "Scriind din rană ca dintr-o călimară", in *Ibidem*, p. 62.
 34. Călina Părău, "Neîmpăcarea autobiografică: Herta Müller", in *Ibidem*, p. 171.
 35. Angelo Mitchievici, "Herta Müller – Fotogramele punctate și literatura traumei", in *Ibidem*, p. 186.
 36. I have discussed some of these ideas in a previous paper of mine: Ruxandra Cesereanu, "Herta Müller – Antigone Changes Trauma into Memory (On Fear and Ethical Graves)", *Transylvanian Review*, Vol. XXV, Supplement No. 1 (2016), pp. 199-208.
 37. Herta Müller, *Animalul inimii*, Nora Iuga (trad.), Iași, Editura Polirom, 2006.