



Spring 2020  
 Tues 7<sup>th</sup> (And 0101) / Thurs 7-8<sup>th</sup> (Turl 2349)  
 Office hours: 12-1:50 pm

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## Holocaust Memory in France

Crosslisted: FRT 3004 (7A49); JST 3930 (sect 0787); EUS 3930 (sect 9EUS)  
 (T: 7<sup>th</sup> ; R 7-8<sup>th</sup>)

An inquiry into the history and memory of the Holocaust in France, this course traces the ways in which the past and the memory of the Holocaust have been represented decade by decade in the aftermath of World War II. Exploring how Holocaust memory is mediated and performed in history, literature, film, exhibitions, commemorations and memorials, we will query how and when French Jewish memory runs parallel, diverges, or collides with majority (national) discourse. Particular attention will be paid to post-war imaginings of Jewish history, trauma, practice, and identity in French literature and culture, as well as to how and why cultural production might engage the Holocaust at key moments of post-war history. Class systematically introduces various kinds of primary archives each week, situating them in their esthetic movements and moments: literature, film, historical and journalistic texts, as well as less traditional materials, including footage and interviews filmed for the course in France and Israel. Some authors and filmmakers included: Vercors, Triolet, Cahun, Delbo, Goldberg, Goldman, Jay, Joffo, Renais, Ophuls, Lanzmann, Goldman, Raczynow, Finkelkraut, Cixous.

*This course is taught in English.*

Class meets requirements for the *Certificate in Holocaust Studies* and the *Certificate in European Jewish Studies*.

**Preparation, Attendance, Assignments:**

Attendance and demonstration of preparation at each class session are required.

For each week there will be an assignment sheet with readings and themes for discussion, questions to guide your reading, and critical works or films for consultation or suggested consultation. The assignment sheets will be distributed by listserv. Most material for the course will be available electronically, with some exceptions that I will announce in class.

**Organization of class sessions (some preliminaries):**

Participation and attendance are mandatory. This course will be conducted in seminar format. Each student is expected to come to each session prepared to discuss the readings or films assigned. Reading of the assigned material and participation in class discussion are essential to the successful completion of the course and benefitting fully from in-class group analyses.

Everyone prepares questions and comments on the texts and critical texts.

*Everyone prepares one page of written comments on one chosen theme or aspect of the weekly materials for discussion (see "synthetic notes" below).*

**Written Work:**

Each week on Tuesday, you will turn in a page of synthetic "Notes" (a mini essay of 1-1.5 pages max) addressing *an aspect* (a theme, a technique, a strategy of the text, a question) of the readings that you have thought about/considered/studied. I will explain further how "notes" work and the logic behind them for stimulating class discussion and building material for class papers.

Final Paper: 7-10 pp.

**Grading:**

Participation/attendance/demonstrated preparation (30%),

Preparation of weekly mini-essays on readings (50%)

Final Paper (due April): 20%

**Please note the following UF policies regarding grades, honor code and accommodations:**

<http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>

<http://www.dso.ufl.edu/sccr/honorcode.php>.

<http://www.dso.ufl.edu/drc/>

"Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via

GatorEvals. <https://gatorevals.ua.ufl.edu/>

## **Preliminary Program Themes and Primary Readings**

*N.B. You will receive weekly guide sheets with reading assignments, secondary readings, themes for discussion and questions to guide your reading. Below you will find a listing of themes and some of the primary materials studied.*

### **Week of January 6**

#### ***The politics and poetics of Holocaust memory in France History, Nation, Memory and the Past***

- Tuesday: Introduction to the course, and its terms, materials and contexts
- Thursday: Trauma, liberation and memory of the Holocaust in France  
-Elsa Triolet (passage);  
-Vercors, *Guiding Star* pp. 1-39

### **Week of January 13**

#### ***Aftermaths: Remembering Vichy and the 1940s***

- Tuesday: The liberation, Vichy, and memory of the Holocaust  
-Vercors, *Guiding Star* 40-69.
- Thursday: -Vercors, *The Verdun Press*, 153-195.

### **Week of January 20**

#### ***National Trauma, Vichy, and Holocaust Memory, the 40s to the 50***

- Tuesday: Post-war, reconstruction, commemoration, and Holocaust Memory  
-Rousso, *The Vichy Syndrome: History and Memory in France since 1944* (excerpt).
- Thursday: -Sartre, *Antisemite and Jew* (excerpt)  
-Annette Weivorka, "Jewish Identity in the First Accounts by Extermination Camp Survivors from France," *YFS* (85) 1994, pp. 135-151.

### **Week of January 27**

#### ***Resistors, Victims, and Heroic Narrative: Turning points in Holocaust memory, the 1950s***

- Tuesday: Resistors in the Pantheon, Genocide; Nasser and the Jews of N, Africa  
-Robert Aron, *Histoire de Vichy* (1954/5, excerpt) au Mémorial de '57  
-Alain Renais, *Night and Fog* (1956)
- Thursday: -Alain Renais, *Night and Fog* (1956)

### **Week of February 3**

#### ***Migrations of Memory: Collaboration and Justice, from the 50s to the 60s***

- Tuesday: From Anne Frank, and Schwartz-Bart, to Eichmann, Moulin au Panthéon, Jewish resistors at the CDJC, and the remembering wars of 1967  
-Johannes Heuman, *The Holocaust and French Historical Culture*, 2015.
- Thursday: -Joan B. Wolf, "The Six-Day War and the Origins of Holocaust

Consciousness," *Harnessing the Holocaust*, Stanford UP, 2004, 25-50.

**Week of February 10                      Collaborations, Decolonizations, Holocausts, and Nazis in the 60s**

Tuesday:            -Marcel Ophuls, *The Sorrow and the Pity* (1969)

Thursday:           -Marcel Ophuls, *The Sorrow and the Pity* (1969)

**Week of February 17                      Collaborators, Broken Mirrors, Holocaust Memory: A New Jewish Community and Public Jews in France, the 70s**

Tuesday:            Touver, Darquier de Pellepoix, Klaus Barbie, and Holocaust 'justice' Commemorations of the 70s.  
-Joffo, *Un sac de billes*\* (1973)

Thursday:           From national to Jewish memory of the Holocaust in France  
-Joffo, *Un sac de billes* (1973)

**Week of February 24                      Jewish Memory and the Holocaust, the 1970s**

Tuesday:            -Lanzmann, *The Patagonian Hare*, 2011 (selection)

Thursday:           Lanzmann, *The Patagonian Hare*, 2011 (selection)  
-Lanzmann, *Why Israel* (1973)

**Week of March 9                              French Jews, the Holocaust, and Israel, the 1970s**

Tuesday:            -Lanzmann, *Why Israel* (1973)

Thursday:           -Lanzmann, *Why Israel* (1973)

**Week of March 16                              Trials, Justice, Holocaust Memory, Denial and Terror, the 1970s**

Tuesday:            Shoah, Imaginary Jews, Exile, Trials, and French Jewish Literature  
-Goldberg, *Namesake*,\* Holocaust memory and Klaus Barbie

Thursday:           -Goldberg, *Namesake*, Holocaust memory and Klaus Barbie

**Week of March 23                              Society on Trial: Exile, Shoah, Trials and Witnesses: Memory and Denial in literature and culture of the 80s**

Tuesday:            Shoah, Imaginary Jews, Exile, Trials, and French Jewish Literature  
-Kaplan,  
-Finkelkraut, *Remembering in Vain* (Columbia UP, 1992; original 1989)

Thursday:           -Finkelkraut, *Remembering in Vain* (1992)  
-Henri Raczymow, *Memory Shot through with holes* (1986), YFS (85), 1994. 98-105.

**Week of March 30                              Holocaust Memory in literature, culture and.. Chirac, the 90s**

Tuesday:            Salim Jay, "A Star is Worn," YFS (85) 1994, 51-61.

