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***BETWEEN REMEMBERING AND FORGETTING:
TIME DISTORTIONS IN PERSONAL AND COLLECTIVE TRAUMA
IN HIROSHIMA MON AMOUR***

Keywords: *personal trauma, collective, time distortions, working out, acting out, survivors, memory.*

Abstract: *Hiroshima mon amour (1959), directed by Alan Resnais and script by Marguerite Duras, has been considered the first modern film of the sound era. The film's structure, full of temporal distortions and repetitions, mirrors the consequences of the terrible past experiences that the two main characters couldn't cope with. The film does not explain the traumatic events, but rather represents the inaccessible un-narrativisable traumatic events through the testimony of the two protagonists. Both survivors live in durational rather than chronological time; that is, they continue to experience the horrors of the past through internal shifts back in time and space rather than experiencing the past as differentiated from the present. This horror, conveyed both through the documentary images and through the personal voice over, is felt by the listener/viewer, who gets ethically involved in the remembering of the traumatic event. The transmission of this horror is guaranteed by the very temporal structure of trauma, in the latency period which is inherent to trauma and that has as an effect the unveiling of the traumatic event in another time and space, through those who listen to that story.*