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| **Hiroshima Mon Amour (1959)** |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| *Hiroshima Mon Amour* is a 1959 French-Japanese coproduction considered to be a founding work of the French New Wave. Originally conceived by director Alain Resnais as a documentary on the atomic bombing of Hiroshima in the style of his previous film *Nuit et brouillard* [*Night and Fog*] (1955), the script was rewritten as a fictional story by Resnais and Marguerite Duras. The film contains numerous examples of non-traditional modernist filmmaking, including a nonlinear narrative with multiple flashbacks and associative imagery, lyrical and repetitive voiceovers, semi-abstract images, and a combination of fictional elements with archival film and photographs. The film raises questions about relationships between the present moment, history, and memories of personal and collective trauma. The film centres on a brief affair between a Japanese man (Eiji Okada) and a French woman (Emanuelle Riva) in post-war Hiroshima. A series of conversations between the two lovers circle around questions of memory, forgetting, and personal traumatic experiences during World War II. The man reveals that he was a soldier for Japan and alludes to personal losses during the atomic bombing of Hiroshima. The woman recounts her youthful relationship with a German soldier during the occupation in Nevers, France, as well as her psychological breakdown upon his death during the liberation. Following their initial encounters, the woman wanders the streets of Hiroshima at night before leaving the man and returning to France. |
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| Further reading:  (Jones)  (Wilson) |