



“Dans les affreux wagons de la guerre”

Hauptmotiv or variation in *Le Rivage des Syrtes*, *Un Balcon en forêt*, and *La Presqu'île*?

Publication type: Journal article

Journal: [La Revue des lettres modernes](#)
2021 - 9. [Julien Gracq et la guerre](#)

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Abstract: Can we paradoxically argue that war, whether rejected or diluted, is a “*hauptmotiv*,” a unifying theme organizing the rest around its own dynamic? Or is it just a variation on the *agon*, a chronotope that binds other sentimental, political, and narrative conflicts? By lifting inhibitions, by bringing together people who were once separated by everything, war becomes a source of renewal.

Pages: 215 to 238

Journal: [Journal of Modern Literature](#)

Series: [Julien Gracq](#), n° 9

CLIL theme: 4027 -- SCIENCES HUMAINES ET SOCIALES, LETTRES -- Lettres et Sciences du langage -- Lettres -- Etudes littéraires générales et thématiques

EAN: 9782406121176

ISBN: 978-2-406-12117-6

ISSN: 0035-2136

DOI: 10.48611/isbn.978-2-406-12117-6.p.0215

Publisher: Classiques Garnier

Online publication: 08-18-2021

Periodicity: Monthly

Language: French

Keyword: defeat, conflict, opposing fates, lost cause, transcendence

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