

Abstract

This thesis is based on the theoretical framework of memory studies and deals with the question of memory and trauma representation in the prose works of Patrick Modiano, Georges Perec and W. G. Sebald. The thesis analyses a number of their works and focuses on the possibilities and difficulties of representing the traumatic experience of the Holocaust as well as the tension between the authors' personal memory and the collective and cultural memory expressed in post-war literature. Looking at the individual texts, the thesis traces various signs of traumatic narrative displayed in them, such as hypertrophied memory motifs and instruments, disruptions of linear chronology or a specific register that makes elements of extreme experience penetrate into the everyday. The thesis reaches two conclusions: first, that the traumatic narrative scheme is firmly tied to narration per se and reveals its transformative potential; second, that by means of the tools of traumatic narration, the authors find common ground in the ethical imperative of testimony.