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**CINEMATOGRAPHIC THINKING OF PATRICK
MODIANO.
(ABOUT THE 2014 NOBEL PRIZE LAUREATE)**

Анотація

Мета статті проаналізувати аспект “репрезентованість творчості Патріка Модіано в кінематографі”, зокрема у повнометражних ігрових (художніх) фільмах “Lacombe Lucien”, “Le Parfum d’Yvonne”, “Bon voyage”. Основним предметом нашого дослідження є еволюція творчості П. Модіано, окреме місце в якій посідає історичний пласт, та виокремлення специфіки характеру рокової жінки у фільмі “Le Parfum d’Yvonne”, підґрунтям якого був роман «Вілла “Смуток”». Завданням є сформуванню умовну періодизацію спадщини, щоб усвідомити структуру / архітектуру авторського доробку, яка сприяє формуванню історичної пам’яті реципієнта (читача). **Науковою проблемою** сучасного літературознавства є констатація факту зниження читацької уваги до літературних шедеврів і минулого, і сучасного. Методологічною основою нашого дослідження є культурологічний метод, психологічний підхід, засади феміністичної та психоаналітичної критики. Для теоретичної основи ми обрали ідеї концепції мистецтва кіно Жіля Дельоза: «рух», «рухливість», «зсув», «емоція», «спогад», «марення», які осмислені через художні образи

фільмів. Окремо ми осмислили «рух» жіночих образів, що стають мотиваторами для реакцій чоловічих образів. Ми залучили засади феміністичної критики: поєднання феміністського та юнґіанського підходів у концептах «фемінний», «феміністичний», «жіночий», щоб виокремити архетипи уразливих, незайманих та алхімічної богинь та дослідити жіночий образ Івонни у чоловічій літературі Патріка Модіано. Ми виокремили спробу м'яко нав'язати „владні” стосунки. Науковою новизною є формування зворотнього інтермедіального кроку: шлях через кіно до літератури. Кіноверсія літературного твору стає певним порятунком. Кінематографічна версія твору стає шансом: закликає глядача «доторкнутись» до першоджерела – художнього роману. І так кожному глядачеві дається можливість «тренувати уяву»: здійснити перехід від глядача до читача. Результатами є осмислення творчості Патріка Модіано, яка щільно пов'язана зі сферою кіно. Це зумовлено особливостями його художнього мислення. Його романи містять у собі кінематографічний потенціал, який відчувають режисери-постановники. Цей потенціал виявляє себе у психологізованих сюжетах, зіткненні минулого й сучасного часопростору, рельєфних картинах індивідуального життя і драматичному внутрішньому русі його персонажів. Сценарна творчість Патріка Модіано не дублює його романний спосіб мислення, навпаки, вона пропонує інші ракурси зображення буття – в охопленні недавньо-історичної динаміки Франції, динаміки, що помітно впливає на соціумну поведінку його персонажів. Патріка Модіано є усі підстави зараховувати до числа і розряду кінематогенічних письменників сучасності.

Ключові слова: *Патрік Модіано, кінематогенічність, мислення, соціум, архетипи, художні*

образи, конфлікти, зворотня інтермедіальність, історична пам'ять.

Abstract

The purpose of the article is to analyze the aspect of “representation of Patrick Modiano’s work in cinematography,” namely in full-length feature films like “Lacombe Lucien,” “Le Parfum d’Yvonne,” and “Bon Voyage.” The main subject of our research is the evolution of P. Modiano’s work, in which the historical layer occupies a separate place, and the isolation of the specifics of the character of the femme fatale in “Le Parfum d’Yvonne,” the basis of which was the novel «Villa “Sorrow” ». The tasks are to form a conditional periodization of the heritage in order to understand the structure/architecture of the author’s work, which contributes to the formation of the historical memory of the recipient (reader). A scientific problem of modern literary studies is the observation of the fact of declining reader attention to literary masterpieces of both the past and the present. The methodological basis of our research is the cultural method, psychological approach, and the principles of feminist and psychoanalytic criticism. For the theoretical basis, we chose the ideas of Gilles Deleuze’s concept of the art of cinema: “movement,” “mobility,” “shift,” “emotion,” “memory,” and “delusion,” which are understood through the artistic images of films. Separately, we have conceptualized the “movement” of female images that become motivators for the reactions of male images. We have drawn on the principles of feminist criticism: a combination of feminist and Jungian approaches in the concepts of “feminine,” “feminist,” and “female” to identify the archetypes of the vulnerable, virgin, and alchemical goddesses and to explore the female image of Yvonne in Patrick Modiano’s

masculine literature. We have singled out an attempt to gently impose “power” relations. The scientific novelty lies in the formation of a reverse intermedial step: the path through cinema to literature. The film version of a literary work becomes a certain salvation. The cinematic version of the work becomes a chance: it invites the viewer to “touch” the original source – the fiction novel. Thus, each viewer is given the opportunity to “train their imagination”: to make the transition from viewers to readers. The results are an understanding of Patrick Modiano's work, which is closely connected to the field of cinema, which is preconditioned by the peculiarities of his artistic thinking. His novels contain a cinematic potential that directors feel. The potential in question manifests itself in psychologized plots, the collision of past and present time and space, relief paintings of individual lives, and the dramatic inner movement of its characters. Patrick Modiano's screenwriting does not duplicate his novelistic way of thinking; on the contrary, it offers other perspectives on the depiction of existence. It embraces the recent historical dynamics of France, dynamics that noticeably affect the social behavior of his characters. We have every reason to include Patrick Modiano in the number and category of cinematic writers of our time.

Keywords: *Patrick Modiano, cinematogenicity, thinking, society, archetypes, artistic images, conflicts, reverse intermediality, historical memory.*

Introduction

2014 Nobel Prize laureate, novelist, and screenwriter Patrick Modiano published his first novel, “La Place de l'Étoile” (“Star Square”), in the late 1960s, or rather, in 1968, when he was 23 years old. For “La Place de l'Étoile” he received two literary awards – the Roger Nimier Prize and the Feneon Prize –

in the same year, 1968. His debut turned out to be quite successful, although the status of these awards should not be overestimated. The Roger Nimier Prize (Roger Nimier, a French screenwriter and novelist who lived a short life – less than 37 years) is awarded mainly to a writer who is just starting out, and in financial terms, it is a very modest amount by European standards. The Feneon Prize (Felix Feneon, a French publicist, art critic, and prose writer) is also awarded to a young artist (writer, painter, or sculptor) who must be no older than 35 years old, and it is primarily an incentive and stimulating prize.

After a successful literary debut, Patrick Modiano did not hesitate and published another novel – “La Ronde de nuit” (“The Night Watch”) – in 1969. His third novel, “Les Boulevards de ceinture” (“The Boulevard Ring”), published in 1972 and conceptually related to the first two, brought the young writer the Grand Prix of the French Academy (1972). Modiano’s first three novels turned out to be a kind of shore between which the main motifs, plots, and collisions of his prose and screenwriting works flow and develop. In “La Place de l’Étoile”, “La Ronde de nuit”, and “Les Boulevards de ceinture,” Patrick Modiano is interested in the “inner man” who lives their own psychologically-centric life and tries to understand why everything in life turns out the way it does. His characters closely observe the vicissitudes of both their own fate and the fates of people close to them. For his narrators, it is extremely important to trace every step, every vital detail, every psychological movement, as for them there are no insignificant trifles and everything, absolutely everything, explains and clarifies such a ghostly, ephemeral, and phantom substance as human destiny. Patrick Modiano’s mental vision is attracted not

so much by the entire range of human destiny but by this destiny singled out in a specific period of life. Fragmentation, aspectual “disparity,” and local spatiality of the fate of character/characters are inherent in both novels and screenplays and in the prose writer’s filmography.

The scientific problem of modern literary studies lies in the observation of declining reader attention to literary masterpieces of the past and the present. The reading process requires active work of the reader’s imagination in the process of their absorption in the work of art. This is a job for an intellectual. In the 21st century, with the evolution of technology, the reading process is too slow, requiring time and immersion, which is becoming a luxury for modern people. A film version of a literary work becomes a kind of salvation, as the work of a talented team of directors and actors, supported by technical staff, ultimately offers a “picture” with a squeeze of text that requires less time compared to reading. The cinematic version of the work becomes a chance: it invites the viewer to “touch” the original source – the fiction novel. And so each viewer is given the opportunity to “train their imagination”: to make the transition from viewers to readers. We offer a look at film versions of novels to form a reverse intermedial step: through cinema, draw attention to the original source – literature.

The aim of the article is to analyze the aspect of “representation of Patrick Modiano’s work in cinematography,” namely in full-length feature films like “Lacombe Lucien,” “Le Parfum d’Yvonne,” and “Bon Voyage.”

Task. The main subject of our research is the evolution of P. Modiano’s work, in which the historical layer occupies a separate place, and the isolation of the specifics of the character

of the femme fatale in “Le Parfum d’Yvonne,” the basis of which was the novel «Villa “Sorrow” ». During the interpretation, it is appropriate to form a conditional periodization of the heritage in order to understand the structure/architecture of the author’s work, which contributes to the formation of the historical memory of the recipient (reader).

Research methods

The methodological basis of our research is the cultural method, psychological approach, and the principles of feminist and psychoanalytic criticism. The ideas of Gilles Deleuze’s concept of the art of cinema are based on the specificity and meaning of images of people, movement, and time in cinema. These viewpoints are reflected in the book “Cinema” [Deleuze, 1983]. The researcher offers a cultural understanding of films, for which he justifies the “philosophy of cinema.” Per Gilles Deleuze, the recipient must “see” the artist’s aesthetic means, which convey the “mobility of life.” Thus, in the process of analyzing Patrick Modiano’s films in accordance with the viewpoints of Gilles Deleuze, we will single out “movement,” “mobility,” and “shift,” which build the logic of development. We will interpret “movement” through the artistic images of films. From the images, we will pay attention to the “movement” of female images that become motivators for the reactions of male images. The evolution of human images will be understood through the images of “movement,” “time,” “world,” “emotion,” “memory,” and “delusion.” Also, we will pay attention to the sound and optical options that are created by artists as a result of

editing and generate novelty. We will interpret the technical possibilities that shaped the experimental nature of films based on the works of Patrick Modiano. Of importance are the moments of crisis in which the characters are absorbed because, in drama, of which cinema is a modification, crisis becomes the result of the transition of the collision into conflict, which is pivotal. The images of “motion,” “time,” and “world” will help us illuminate the images of “emotions” that form the pathos of moods in films based on the works of Patrick Modiano. We will combine the methodology founded by Gilles Deleuze with the principles of cultural studies of R. Godard [Deleuze, 1985], who conceptualized communication nuances as problems of gender through national and social factors, where culture is understood as “extensive” linguistic communication. We will also involve a psychological approach, the founder of which was Oleksandr Potebnya, who formulated the concept of the “internal form” of the word.

It would be appropriate to focus on the strategy of analyzing artistic images, which was implemented by F. Shteinbuk in the process of interpreting the bodily-mimetic category of voice [Shteinbuk, 2008] and the topos of absence [Shteinbuk, 2014]. It would be proper to take into account modern research on the problem of memory and identity carried out by B. Paramonov in the interpretation of the autobiographical novels of Frédéric Beigbeder [Paramonov, 2024], where the focus is on social amnesia, which will allow for a comprehensive understanding of human existence. It is important to understand the phenomenon of war in a modern interpretation, which Marta Zambrzycka draws attention to as the “terrible” mundanity of “ordinary” existence, when citizens “ignore” the fact of war, trying to continue living as in peacetime only under explosions that seem to not exist [Arey, &

Zambrzycka, 2024]. It is also necessary to take into account the understanding of moral values, as was done in the process of interpreting the novel “Scanners” [Kryvoruchko, 2024].

When studying female images, it is proper to apply the principles of feminist criticism: examine the female image of Yvonne in Patrick Modiano’s male literature and highlight Victor’s attempt to gently impose “powerful” relationships, which the writer reveals as unpromising. In Yvonne’s veiled activity lies the need to identify a subject that performs an active action and reveals themselves as an existent. We also need to involve a combination of feminist and Jungian approaches [Kryvoruchko, 2012; 2015]: in the concepts of “feminine,” “feminist,” and “female” [Moi, 2002] to discover the archetypes of vulnerable – Persephone, virgin – Athena – and alchemical – Aphrodite – goddesses [Bolen, 2008].

Literature review

A dissertation and articles have been dedicated to the legacy of P. Modiano. The dissertation of Ukrainian researcher Nataliia Dotsenko on “The Prose of Patrick Modiano (Principles of Intermediality)” [Dotsenko, 2015] is devoted to the understanding of “transitivity” and the intersections of different types of art in such works as “Villa Sadness” 1975, “Youth,” “The Circus is Coming,” “Spring Dog,” “Dora Brüder,” “Cafe of Lost Youth,” and “Horizon”. N. Dotsenko believes that the principles of synthesis of artistic techniques of literature and the art of cinema are a transformation of the figurative, compositional, and worldview levels. The researches emphasizes that the creation of optical situations using verbal

means allowed P. Modiano to recreate the effect of visualizing the word.

Among the scientific articles, attention should be paid to Kateryna Shubkina's interpretation of «The Plot of the Main Character» in Patrick Modiano's "The Street of Dark Boutiques." The researcher interprets the individual "plot" from the perspective of the specifics of the genre, where she defines the "first-person" narrative as a special detail that allows the writer to find himself in the character, where the hero, narrator, and author are intertwined. It allows P. Modiano, according to the researcher, to find his own identity [Shubkina, 2017]. The article «The Theme of Memory in the Works of Patrick Modiano and Its Embodiment in the Writer's Genre Repertoire» by Kalashnikova O.L. and Shubkina K.A. [Kalashnikova, Shubkina, 2016] explores the key stages of the emergence, formation, and development of the theme of memory, paying particular attention to the influence of Marcel Proust's creative legacy on Patrick Modiano's novels, and tracing the evolution of themes.

Iaroslav Goloborodko and Anastasiia Lepetiukha's article «Virages des visions de Patrick Modiano» analyzes P. Modiano's novel mentality, which is characterized by the development of a fabulous, external canvas and a focus on the internal structure of the individual "I." Researchers interpret the writer's characters as representing the values and consciousness of urban life, the mythopoetics of Paris, which is interpreted as a purely "inner" city in the psychological interior of the "I"-narrators.

Researchers have ignored the understanding of the "cinematic nature" of Patrick Modiano's works, the specifics of female images in film versions of novels, although the writer builds the introduction of ideas for the reader around certain

heroines and raises eternal problems: the existence of a person in the world, the relationship between a man and a woman, the isolation of archetypes in the actions and thinking of the characters.

Results and Discussions

In 1973, French director Louis Malle directed the film “Lacombe Lucien,” a screenplay for which he co-wrote with Patrick Modiano, which premiered on January 30, 1974. “Lacombe Lucien” is a film with original plot twists that take place during the final stages of World War II. The events in this film story, or even a film novella, unfold starting in June 1944, in southwestern France, occupied by German troops. The focus of the film narrative is the person of an older teenager, Lucien (Pierre Blaise), who lives in the small village of Souillac. He is physically well developed, with a beautiful, strong physique, knows and performs household chores, and works in a nearby city either in a hospital or in a nursing home that looks like a hospital, but being a cleaner does not satisfy him, and he is looking for another place to apply his strengths. Lucien Lacombe is not particularly sensitive to human suffering and pain, and his values are also quite specific. In the midst of war, he feels good where he feels like a significant person, and he is ready to serve those who are the first to warm him up. In other words, for Lucien it doesn't matter whether it will be the Maquis, the Germans, or the French like him who serve the occupying power. One of the original plot twists leads to rural teenager Lucien Lacombe starting to work for the German police; at the same time, it is quite comfortable to be in this social hypostasis:

he is exposed to a seductive sense of power, which he literally saw visibly in two situations – with a queue when a French gendarme was passing in front of him, a boy, and the arrest of a doctor who was helping the maquis. The feeling of virtually unlimited power over others is something that Lucien has had enough of in this life, and he begins to use this power in the same unlimited way.

The second of the original plot, “promotions,” of Louis Malle’s film is the close relationship between the older teenager Lucien and the young beautiful woman France Horn (Aurore Clément). The “trick” here is that someone who doesn’t just work for the German authorities but also serves in the German police makes a Jewish woman his de facto concubine, moves to live with a Jewish family and lives with her father Albert Horn (Holger Löwenadler), who is far from being poor and is willing to pay any money to move to Spain, and her grandmother Bella Horn (Therese Giehse), who is mostly clearly silent in the scenes and busy with her card business.

The tablature of the relationships in the pairs of Lucien – France, Lucien – Albert, Albert – France reveals accentuated psychological nuances: Lucien initially perceives France as his private property, which has the duty to belong only to him, but over time he begins to feel an attraction to her as to a woman, and, apparently, not only physiologically; Albert Horn emphatically despises Lucien, who blackmailed his beautiful daughter to live with him, but cannot help but consider the new-almost-member-of-his-family, being a Jew who left Paris and is hiding under a forged passport; France has a rather difficult relationship with her father, which was formed even before the self-confident Lucien invaded their family and was complicated by the fact that she agreed to the teenager’s advances to try to smuggle Albert Horn to Spain. All of this forms a multifaceted

psychological confrontation of Lucien – France – Albert, the shades and transitions of which are depicted quite in detail, leisurely and carefully and deeply, alternating with episodes in which different types of German police appear, located in the premises of the former hotel, and significantly influence the plot twists that occur with the main characters of the film. “Lacombe Lucien” is a story, in fact, not about war, but about those unique collisions that occur with human nature, psyche, and consciousness in conditions of war, when any person is able to get almost everything, and any life can become practically nothing.

It is worth noting that Louis Malle's filmography in an original way “crossed” the creative paths of Patrick Modiano and Roger Nimier, whose prize the novelist, who became a Nobel laureate, received at the beginning of his literary career. Sixteen years before the film “Lacombe Lucien,” which became one of the most famous works of this director, or rather in 1957, the same Louis Malle shot the psychological crime film “Ascenseur pour l'échafaud”, which was released in the US under the title “Elevator to the Gallows”, and in the UK under the title “Lift to the Scaffold”. This was Louis Malle’s first independent work as a film director, and it was based on the novel “Ascenseur pour l'échafaud” by Noël Calef. The screenplay for this film was written by Roger Nimier and Louis Malle, and the dialogue was developed by Roger Nimier. Louis Malle’s debut film presents the psychological anatomy of a murder that is planned and carried out through the fatal mutual passion between the spectacularly sensual Florence Caral (Jeanne Moreau) and the former officer, captain, who fought in Indochina and Algeria and now is a prosperous employee, Julien

Tavernier (Maurice Ronet), who works at her elderly husband's large firm and enjoys his trust, support, and professional sympathy.

In the film "Ascenseur pour l'échafaud", love, in the sense of true love that overshadows all the past and encourages one to live a clean slate, is treated as a crime, or rather, as a forced crime that cannot be circumvented or avoided, as a crime that is above any crime since it does not seem to contain even a shred of mercantile interest and is woven primarily by one thing – the desire to live in love together, as almost-always-a-crime, since it is based on overcoming canons, barriers, laws in oneself and – which is much more difficult – in the phenomenon or substance of another person. In the combination of Florence Carala – Julien – and Simon Carala, the third is the odd one out, and the odd one out physically. As long as he, this third one, really exists, poison is always around and a life of love together is hardly guaranteed. And if so, then crime becomes a desirable necessity, a life-giving attempt to break out of the vicious circle of one's own doomed existence. Florence loves more devotedly, more completely in a feminine way, she lives Julien comprehensively, holistically, so to speak, syncretically, absorbing his face, feelings, movements, intentions, and essence, and it is she who is the willful generator of this act of crime-love, filling her man with her own energy to play roulette – to win the right to freedom in love through murder. The film meticulously, as in a special laboratory, with anatomical slowness, goes through a chain of events-beads connected with two more deaths, or rather, murders – of a trusting couple of German tourists in a random motel at night, with murders that were led to by the adult game of the reckless and young-impulsive couple Louis (Georges Poujouly) – Veronique (Yori Bertin) and that happen unexpectedly and beyond the will of the

one who instinctively, in a state close to affecting, committed them. Love and crime – this sounds in Louis Malle’s film not only as a metaphor and not at all as an antithesis but as a discovery of semantically related, even essentially cognate, quantities.

“Ascenseur pour l’échafaud” has the characteristics of a love drama, adventure, crime drama, and detective story, reinforced and “expanded” by Miles Davis’s poignant, nostalgic, and disturbing soundtracks, performed in the style of cool jazz. These soundtracks slowly and piercingly convey the situation of internal tension, lonely reflexivity, and confused uncertainty that the characters face, when the external world for them either seems to be locked into one tensely focused event or almost ceases to exist as an objectively accessible meaning, and when there is a subconscious, undeniable feeling that everything in this insane love crime of Florence Caral and Julien Tavernier will turn out completely differently than they had ideally imagined, and that even Julien’s military endurance, foresight, and training will not help. Although Florence’s love turns out to be more stable and more enduring than the outlines of the punishment that shines on both criminal lovers.

For his novel “Villa Triste” (“Villa Sadness”), published in 1975, Patrick Modiano found himself on the literary podium for the fourth time, being awarded the French Booksellers Prize (1976). French director and screenwriter Patrice Leconte directed the film “Le Parfum d’Yvonne” (“The Perfume of Yvonne”), based on the novel “Villa Triste”, which premiered on March 23, 1994. The film is a confession-monologue of the main character, who remembers, recounts, and relives everything that happened to him in his youth when a meeting

occurred in the lobby of the fashionable Hermitage Hotel and changed his entire life. In “Le Parfum d’Yvonne”, there are several time dimensions – the nostalgic days of the summer of 1958, lived by the main character on the shores of Lake Geneva, an alarmingly short period a few months later, spent in approximately the same places somewhere in autumn or winter, and an even later period, from the symphonic hopelessness of which the story-memory is told. These time dimensions constantly intersect, border, and alternate, as the main character, with his emotions, feelings, and internal slides, as if enchanted, returns to the past, primarily to the serenely hopeful summer of 1958.

“Le Parfum d’Yvonne” is a classic melodrama, full of elegiac and sensual tones. The main conflict is the relationship of a physically impressive and outwardly harmonious couple, made up of Victor Chmara (Hippolyte Girardot) and Yvonne Jacquet (Sandra Majani). Yet, not everything in the lives of each part of this couple is completely “enlightened.” Victor, with an aristocratic appearance, presents himself as a Russian count who lives, so to speak, relaxedly and with apparent carefreeness, but in one of the episodes, most likely at the post office, he requests correspondence for himself in the name of Simon Angelyan. Yvonne, in one of the situations, that the respectable Victor observes, meets a man of somewhat suspicious, or even criminal, appearance, and this meeting does not go smoothly, in another (situation), Victor, rummaging through her things, in her wardrobe, comes across a neatly hidden or concealed bundle of large bills. These life nuances of each of the impeccably attractive couple Victor and Yvonne are not clarified in the film. But why? Is it possible to fully clarify everything in personal life stories? A person is a territory in which there will always be a niche for a darkened or at least unenlightened corner.

Victor Chmara and Yvonne enjoy their youth, sexuality, and mutual physical attractiveness. Outwardly, even physically, they are very similar to each other, but in terms of character, they are immeasurably different. Victor Chmara, despite all his measuredness, is prone to cardinal turns and abrupt decisions, while for Yvonne the most important thing is to live in her own style, in her own way, and to be an icon for a man. In the film “Le Parfum d’Yvonne,” a person’s life is interpreted as the life of their flesh, and the spirit of the flesh determines the pheromones of individual consciousness. For many years, Viktor Chmara has seemed to be absorbed in Yvonne’s perfumes and bodily charms, depicted with tender, chaste eroticism. The beauty and body of Yvonne are like a separate image in Patrice Leconte’s film, an image that, like a love anchor, holds Victor in the shackles of the past, making him a prisoner of love. Another coloristic image is perfume, aroma, and the uniquely magnetic smell of a loved one, which is interpreted, without a doubt, metaphorically. Love is something that lasts, spreads, captivates, and disappears, like perfume; memories are an even more perfume-like process in their essence, memories are elusively and subjectively objective and, if we take logic to the very end, unreal, like life, in the sense of individual life, is also a magical substance and, one might say, a fragrant ephemeral self-installation that is suggested, dissipated, and, finally, disappears, like a confusing and overly sensitive perfume.

To better understand Yvonne’s character, it is appropriate to engage in feminist criticism. In S.K. Kryvoruchko’s monograph “The Evolution of Artistic Images of Simone de Beauvoir” [Kryvoruchko, 2012], it is proposed to

distinguish the concepts of “feminine,” “feminist,” and “female”, which were introduced by T. Moi, in combination with such archetypes of ancient Greek goddesses as “alchemical,” “virgin,” and “vulnerable” [Moi, 1989, pp. 130-131], which were proposed by J.-Sh. Bolen. At the intersection of these approaches, the “feminine” concept reveals the features of the archetype of alchemical Aphrodite, the “feminine” concept reveals the features of the archetypes of the vulnerable goddesses Demeter, Hera, Persephone, and the “feminist” concept reveals the features of the archetypes of the virgin goddesses Athena, Artemis, and Hestia.

The image of Yvonne reveals the “feminine” concept in the features of the Aphrodite archetype, the “feminist” concept in the features of the Athena archetype, and the “female” concept in the features of the Persephone archetype.

Aphrodite’s leading trait is her charisma, she “is liked.” It’s not that she’s beautiful, but that she arouses desire. It is this trait of the Aphrodite archetype that Yvonne possesses – she “is liked” and arouses desire; all the male characters in P. Modiano’s work like her. Aphrodite is the unfaithful wife of Hephaestus, the creative and inventive god of fire. The infidelity of the Aphrodite archetype is also characteristic of Yvonne.

Athena, as the daughter of the influential father Zeus, seeks power. The desire to influence is revealed in Yvonne’s character in the hidden layer of political activity of the French, who resisted the official colonial sentiments of the French authorities in the 1960s. Yvonne shares the views of minority intellectuals who believe that African countries colonized by France are an outdated imperial past that goes against humane trends, where every culture, language, and history should occupy an equal place, devoid of discrimination and exploitation.

Persephone is the daughter of Demeter who needs protection. The traits of the Persephone archetype are traced to the illusion that Yvonne is weak and unable to take care of herself. Indeed, sometimes Yvonne wants to receive this care situationally, but only of her own free will. Yet, when Victor, who, like Hades/Dionysus, tries to “steal” her, has this desire to take her to the USA – the underworld in ancient mythology – she runs away. This escape also reflects the Persephone archetype.

In his novel, P. Modiano draws attention to a strong heroine who has created her own world for herself: sensual, filled with pleasure and risk, conveyed through the illusion of a luxurious life. The pathos of the work is filled with musicality, which is an allusion to the tragedy in the violin’s cry, which conveys the anguish of passion, tension, pain, and creates a certain mood in the reader. Water – the “sea” – Lake Geneva becomes a sign of eternity, and the country in which the events take place (Switzerland) symbolizes freedom.

The events in the work are a flashback. These are the hero’s memories of a femme fatale (“feminine” concept – the archetype of Aphrodite), who appeared in Victor’s life “for a moment”, lit it up with bright colors, and disappeared forever, remaining in the man’s subconscious for the rest of his life. She continues to exist in memories that don’t let go.

In accordance with the Aphrodite archetype, Yvonne behaves actively; although, at first glance, this activity seems veiled. Yvonne herself (contrary to the patriarchal mentality) chooses Victor. She is the first to start talking to him in the lobby of the expensive Hermitage Hotel, the first to take the initiative and “turn on” her husband, inviting him, although this invitation

is actually an order that the man obediently carries out. The dog is just an opportunity for conversation, although presented as a code sign of “a woman with a dog” who is “looking for” adventures but, in reality, creates these “adventures.” In these actions of Yvonne, a “feminine” concept is revealed.

Like Aphrodite, Yvonne is a sensitive, sensual lover, and a creative person. The creative component of Yvonne’s character can be traced in the fact that she “models” the lives of other characters – namely, Victor. She makes him significant in his own eyes. It is with Yvonne that he feels like a “writer” capable of creating something significant. The problem is that Yvonne, like Aphrodite, doesn’t stick around for long. It only “turns on” the creative potential that the hero will then have to develop without it. This is the essence of her temporary presence. Victor was mistaken when he thought he could “own” her (for life). In fact, it was Yvonne who made the choice of a man. This archetypal trait is the essence of both the eternal and modern femme fatale who abandons men and, by patriarchal definitions, ruins their lives. Yvonne becomes a retrospective memory and an ever-present presence in Victor’s life, a loss around which his existence is wrapped.

This activism in the “feminine” concept is only a screen that hides the serious actions of a political oppositionist, a socially active disruptor of the French colonial system. This layer is revealed in the “feminist” concept of Athena and Artemis, and remains almost “behind the scenes.” Only a highly educated intellectual reader will be able to “read” these allusions since this requires a brilliant understanding of the anti-colonial problems of the France/Algeria conflicts of the 2nd half of the 20th century.

The writer presents Yvonne as an intellectual who opposes the official French colonial government of 1954-1962.

The “mask” of a socialite who seeks entertainment and ease becomes a screen for her. Yvonne is a thing in herself. She is not revealed to anyone, no one knows her, and no one can master her. Yvonne belongs only to herself, and she decides when, with which man, and how much time she will spend. Yvonne’s social position, which is part of the circle of conspirators against the French government, is highlighted in the episodes: a conversation with Henri Cousty about the events in Algeria [Leconte, 1994, 0.22.45-0.24.22]; when wounded men, fugitives to Switzerland, break into a room at the Hermitage Hotel, and Yvonne “easily” distracts them by helping them [Leconte, 1994, 0.30.18-0.30.36]. These episodes are accompanied by a veiled, whisper-like pathos in the French style of the backstage: aggressive Paris, bombs, explosions, raids, and the conflict with Algeria [Leconte, 1994, 0.29.09-0.30.18].

It is this strong and courageous, yet very feminine heroine, with pronounced features of the Aphrodite archetype, who attracts the man (Victor) and becomes the meaning/ghost of his life, which is wrapped around an unfulfilling relationship. In the plot nodes of the novel, P. Modiano raises the problems of relationships between men and women, the background of which is the social realities of the second half of the 20th century. Yvonne is active, proactive, and efficient. The author hides the essence of Yvonne’s character in the illusions of the emptiness of social life, which is reflected in signs: fast driving, parties with an Austrian director, imitation of the profession of an actress, and discrimination against homosexuals (the image of Rene). Victor “does nothing.” His existential position is to live life. Yvonne provokes Victor. Physicality is revealed in touches, breakfasts, when she “lets” him in, puts her knee on

Victor's feet. The deception is that she appears passive, allowing the man to think that he is the initiator of the relationship. This is evident in her lines. But the body's actions are completely different: sexuality is fueled by "delaying" satisfaction.

Yvonne, despite the civilized conditions of the hotels, develops her first temptation in eternal nature: the forest becomes the first refuge for lovers, where desires intensify, mixed with memories of past accidental touches and kisses, exhibitionism – anyone can see them, and deception about the fact of this sexual contact (they hide in the forest from Rene). As an Aphrodite, Yvonne is the first to propose – the woman asks: "If we get married, will I become a countess?" [Leconte, 1994, 0.30.36-0.30.50]. But it all looks like flirting to Yvonne, to which Victor reacts seriously. Yvonne probes the ground like a femme fatale regarding Victor's fortune (a butterfly collection that allows for a comfortable existence), and lets him know that she is not forever when she gives him her underwear on the ship as a keepsake. Yet, Victor wants to "have" her for the rest of his life, to "appropriate" her for himself. This masculine desire to "own" is expressed in his refusal to have gifts as a memento.

P. Modiano reveals a mad passion through corporeality: plot nodes in a hotel, on the deck of a ship, in restaurants, while washing a cabriolet. Here the play of light and shadow is revealed: sun, summer, color, and joy. Victor's retrospective memories are bright and sunny, while the present reality is dark, nocturnal, and dim. Gradually, Victor realizes that Yvonne has another life that she hides from him. The intrigue develops in the search for Yvonne's real documents, as Victor rummages through the drawers in the hotel room [Leconte, 1994, 0.51.55-0.52.06]. These suspicions shape his jealousy.

The veiled backdrop of love is the war in Algeria, which highlights the "backwardness" of France's official political

power. In P. Modiano's novel, one can "read" allusions to the historical events of September 1958, when the provisional government of the Algerian Republic was formed in Tunisia, headed by Ferhat Abbas. Yvonne's involvement in these events reveals the "feminist" concept of her character: the archetype of Athena, who wants (through powerful men like Zeus) to influence the course of history. Television footage of political events shows the recognition of the new Algerian government by Morocco (and other African countries) and China.

P. Modiano presents Yvonne as an intellectual – a French woman opposed to the government (she spends time in neutral Switzerland and helps the unjustly discriminated people) who supports the Algerian rebels. She shares the views of "minorities" who, earlier than their contemporaries, see problems that are solved in the course of history according to their worldview and mentality.

By the age of 30, Modiano had already written 4 novels, each of which was critically acclaimed. Perhaps Patrick Modiano's most successful text was, so to speak, a psychological investigation novel called "Rue des boutiques obscures" ("Street of Obscure Shops", 1978), for which he received the Goncourt Prize (1978). When the Kyiv magazine "Vsesvit" published one of the recent (at the time) novels by Patrick Modiano, who was then 44 years old, in the second issue of 1989, the image and presentation information about him emphasized that he was "one of the most popular contemporary French prose writers" and the winner of prestigious literary awards. Currently, his writing arsenal includes 30 novels. Patrick Modiano's literary activity is not inferior to the period of his younger years. In just the last few years, three of his new novels – "L'Horizon" ("Horizon", 2010),

“L’Herbe des nuits” (“Night Grass”, 2012), and “Pour que tu ne perdes pas dans le quartier” (“So that you don’t get lost in the neighborhood”, 2014) – have been published. A number of novels, including “Une jeunesse” (“Youth”, 1981), “De si braves garçons” (“Such Brave Boys”, 1982), “Dimanches d’août” (“Sundays in August”, 1986), have been made into feature films, and the novels “Madame le juge” (“Madame the Judge”, 1978), “Un cirque passe” (“A Traveling Circus”, 1992) have been made into television versions.

In 2003, French director Jean-Paul Rappeneau directed the film “Bon Voyage,” which premiered on April 13 of that year and was co-written by Patrick Modiano, along with Jean-Paul Rappeneau. In its texture, “Bon Voyage” is a film sustained in the most characteristic traditions of the mainstream. This entire construction is marked by hyper-eventfulness, spectacle, and expressiveness, which is clearly enhanced by the tense-expansive music written by Gabriel Yared, which seems to push situations and collisions towards their uncompromising development and impulsive unfolding. In terms of its genre essence, “Bon Voyage” successfully claims the status of absolute syntheticity, where the features and properties of melodrama, eccentric comedy, drama, adventure, spy, and, so to speak, around-a-political film are “collected”. This film by Jean-Paul Rappeneau literally breathes with the enchantment of plot and subplot steps, which are presented practically without distracting or slowing down pauses, as if “running into” each other, and are composed into a dynamically intriguing agglomeration of events that seem to simply pursue and hunt the characters.

If you look at it from a larger perspective, two main dimensions stand out in the film – relationships and politics, or rather, the passions of relationships and what is pathetically

called politics. The events take place in France – mostly in the summer of 1940, and even two dates are specified – June 14, 1940, which, by the way, is really important in the history of Paris, and April 28, 1942, the events of which also take place in Paris. The main events, according to the plot realities, take place in the southwest – in Bordeaux, where the French authorities and many people moved after the occupation of the capital by German troops, which, by the way, is also a reliable historical fact. The film expressively intertwines private relationships and the fate of France at the beginning of the occupation. All of this is densely decorated with a comedic flair, tastefully developed characters, and the choleric temperament of the plot, which leaves none of the main characters alone and prepares interesting personal intrigues and twists for each of them.

The original private story is about the reckless love of Frédéric Auger (Grégori Derangère) for the beautiful Vivian Danvers (Isabelle Adjani). Frédéric is a young writer who is writing a novel, or rather, has written his first novel, a phenomenally naive and unfailingly trusting character. Since childhood, in Dijon (a city in eastern France), he has been dreaming of the girl Vivian, whom he forgives for absolutely everything, and for a long time, he sees in her only what he wants to see. Vivian Danvers is a popular film actress who makes men lose their minds, and – most importantly – a classic con artist who is used to manipulating men because, for her, they are primarily tools for achieving success and comfort. A truthful word from the lips of the movie beauty Vivian is as incomprehensible a rarity as her genuine, naturally alive feelings. She doesn't need Frédéric – this writer, unknown to anyone – for nothing, but with her feminine intuition, she knows

well that any man can come in handy someday and keeps him on a leash.

The Luxembourg Garden of characters is being intensively replenished with colorful and individualized characters: Minister Jean-Étienne Beaufort (Gérard Depardieu), for whom the most important thing is to always be “afloat”, to adapt to the emerging political situation, who, for the sake of himself and his interests will give up almost everything – from the woman he sought so much to the country he supposedly serves; young researcher Camille (Virginie Ledoyen), who works as a laboratory assistant in the physics department at the College de France, a fanatic – in the best sense of the word – of science, decency and the strategic interests of her country, who – together with her scientific patron, the elderly Professor Kopolski (Jean-Marc Stehlé) – does everything possible and impossible to ensure that the heavy water needed to create the atomic bomb does not fall into the hands of the Germans and is taken out of France; criminal Raoul (Yvan Attal) – a professional criminal element who is not averse to showing off his audacity and self-confidence, but who has his own ideas about honor, dignity and male devotion, a completely “illegal” person who, by the will of circumstances or chance, escaped from prison and, by the will of fate, is “drawn” into saving the heavy water that Beaufort and company are ready to give to the occupation authorities, and at the same time into saving the reputation of France; Parisian journalist Alex Winkler (Peter Coyote) – who plays the role of an imposing and respectable Parisian journalist only part-time, according to “legend”, but in reality is an officer of the fourth department of the Abwehr, who quite successfully combines his spy duties with a purely male hunt for the movie star Vivian; war, as they say, is war, and no one has canceled physiology.

In “Bon Voyage,” from the first scenes, a grotesque comedic texture is noticeably “at play.” Delicately ironic, subtly sarcastic, mildly caricatured scenes, situations, and reprises dynamically prevail in Jean-Paul Rappeneau’s film for a long time. However, with the motive of exporting heavy water beyond the borders of France, tense and meaningful tones are “launched”, which begin to interact and alternate with grotesque and comedic intonation. After a plot connection in the form of a mass scene in Bordeaux, where the camera promisingly focuses on the behavior of Minister Beaufort, who has always been hypersensitive to the trends of political seismicity and now appeals to the course of Marshal Petain, who advocated capitulation to the Third Reich, and the conflicting dialogue between Beaufort, Camille, and Kopolski, in which the individual traits and qualities of the politically ultra-labile minister are extremely clarified, the party of the anxious-semantic tonality intensifies, which begins to play a more tangible role in the film, eventually seizing the initiative after the psychologically evolutionary episode of the night conversation between Frédéric and Camille.

Jean-Paul Rappeneau’s “Bon Voyage” has, one might say, a completely cinematic or cinematogenic framework: at the beginning, the events take place in a luxurious metropolitan cinema, where footage from the new film starring Vivian Danvers is heard, apparently a very simple and funny comedy, and in the last episode – also in a cinema, or rather, in a small Parisian cinema, in which from time to time attention is focused on film footage featuring the outwardly doll-like and charming Vivian. Everything shown and depicted is primarily a convention, modeled and assembled according to the unshakable

canons of artistic action. Yet, the more original the convention, the more valuable, more attractive, and perhaps more believable the essence of this very action. In other words, emphasized, accented convention may well turn into a reliable “tunnel” that will lead to the feeling-understanding-discovery of the enigmatic secrets of a certain reality.

Patrick Modiano hardly had ambitious intentions to devote his life to becoming a Nobel Prize laureate. All his life, he was focused on what he considered and still considers to be the most meaningful work – the novel and screenplay study of everything that happens to a person in their day-to-day, hidden inner reality. And, perhaps, it was precisely this extreme concentration, even visual and mental closure on the priority issue, that turned into a trophy for him in the form of the 2014 Nobel Prize.

Conclusions

Patrick Modiano’s work is closely connected to the field of cinema, which is preconditioned by the peculiarities of his artistic thinking. The specifics of the activities of Modiano, the prose writer, and Modiano, the screenwriter, can serve as a subject of both purely literary and art-historical discussion. Presumably, the artistic thinking of Modiano, the screenwriter, has significant differences from the artistic and thinking vectors of Modiano, the prose writer. These differences in Patrick Modiano’s screenwriting/creation – at least on the material from the films “Lacombe Lucien” and “Bon Voyage” – manifest themselves in the writer’s focus on the events and conflicts of recent French history and on the different behavioral patterns of the characters. On the other hand, Patrick Modiano’s novels are characterized by the motif of a psychological investigation by

characters into their own past, which found its realization in the feature film "Le Parfum d'Yvonne".

His novels contain a cinematic potential that directors feel. The potential in question manifests itself in psychologized plots, the collision of past and present time and space, relief paintings of individual lives, and the dramatic inner movement of its characters.

Patrick Modiano's screenwriting does not duplicate his novelistic way of thinking; on the contrary, it offers other perspectives on the depiction of existence. It embraces the recent historical dynamics of France, dynamics that noticeably affect the social behavior of his characters.

We have every reason to include Patrick Modiano in the number and category of cinematic writers of our time.

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