



Study of the Spatial Structure in *Rue des Boutiques Obscures* by Patrick Modiano from a Bachelardian Approach*

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PATRICK Modiano, French novelist of the XXth century, is inspired by images, historical elements and myths to underline the part of reverie, imagination, history and material ecstasy in close connection with the real lived. He uses a spatio-temporal deployment that demonstrates the imaginary terrain relating to real, mental and contextual representation. In short, the thematic study consists in approaching the objective characters in relation to the subject-being and the universe. He openly presents the material quality of the image from history and consciousness, while the experience of the natural theme, including space, often allows Modiano to define and create a context filled with history and back to the past.

The images have unity when speaking of formal games of literature. The image in Bachelard, as a small unit of literature, is defined by the dreams and the conscience of the artist who justifies a universe in suspense and in full freedom, because the bachelardian image is a dynamic experience and a complex expression whose language force encourages the author to introduce and manage his feelings. For Bachelard, influenced by Freudian concepts, images like traps are active elements and, with their repetition, await the productive energy of their readers.

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This Modiano attitude towards images allows us to manage existential anxiety and discomfort. Modiano builds his illusions according to the images which only take from the primary origin of his existence and which grant access to a temporal discovery of his material imagination. So we take into account a deep confusion of memories and imagination in Modiano who, highlighting identity confusion, announces the blurring of text and meaning.

According to the idea of the dispersion of space in the alleged author, imagination accompanies the auctorial consciousness and gives essence to textual forms. It is in this sense that the imagination reaches the creation and is based on the matter of space in Modiano. These images, through their dynamic movement, refer to an imaginary materiality and a spatial transformation. Thus, the author tells us, through words and forms, "presence". Given the fact that the Modiano space facilitates the understanding of the history which is rooted in events, mores and habits, this space realizes a bridge between the past and the present, being and becoming. In addition, the visual for Modiano is part of an uncertain reality that proceeds from a motor of the body. In this fiction, space is formed and accompanies the reader in a labyrinth of childhood. In this respect, the space of places like the Château de Valbreuse includes dimensions that help the author to locate them, and to grasp the spatial object of a lost memory. In Modiano, this image of space ends up being identified, while it exceeds sensitivity. The space testifies to the past, to altered history, and the anamnesis is made through wandering and traveling in Paris and its streets, squares and bridges.

Modiano, thanks to his fugitive protagonists, strives, with virtuosity and an anthropologic-historic-geographic conception, to restore borders and "geo-historical" traditions whose components are dispersed in the form of narration. Everything that haunts Modiano's soul and spirit in *Rue des Boutiques Obscures* relates to the germ and power of subjectivity, and floating images relate to an aesthetic that triggers semiotics through lived spaces, because, there are two spaces in the Modiano story that clash: "the city space, the human space". Given the exploration of the creative imagination at Bachelard, Modiano helps to release the dynamism of the image and transform it into intimate topography. Consequently, for Modiano, Paris, its streets and squares, are the archetypes of intimacy around which the wandering imagination revolves. In fact, this production of archetypal images is devoted to deploying the reserve and the original of the images engraved in a disturbed spirit. On the whole, the spatial image and its dynamics in Modiano constitute a shadow figure and an illusion of reality.

The medium of fantasy in Modiano is revealed by an inspiration and recognition of the imaginary towards the emotional and the pathetic. And it would be interesting to evoke the representation of identity within the

Parisian space. These closely related spaces allude to a unique universe and reveal themselves as a metaphor between man and the universe, because the problem of space is closely linked to that of memory in Modiano. The symbiosis of the subject and the object encourages Modiano to produce his sensations specific to spaces. To do this, he uses lived forms of space. The fragmented and dark memories seek only one goal: to accomplish a cyclical movement which evokes the past and resonates in the present. For Modiano, such an incarnation of space and the past virtualizes symbolic intrigue and characterizes in a chaotic way the reappearance of history. The novel follows a labyrinthine journey with its narrator who leaves his agency and leaves towards an outside, accompanied by two qualities namely investigation and recollection. These two evocative attitudes generate meaning in Modiano and help to cross the stage in order to find a lost, intermittent and uncertain memory. In Paris the streets, in the streets the buildings, in the buildings the rooms and so on, evoke the multiplication of spatial forms in Modiano. This writing brushes the nostalgia for origins in a foggy past to revive identities - in full wandering - and collective memory. It is a postmodern characteristic that reveals historical myths through violence and disappointment. The space lost and found in Modiano brings us closer to a discursive space where all the ideological interruption is resolved and a poetic orientation arises. The Modiano's spatial image changes into a sensory and expressive medium to engage in a field of investigation. It is in this sense that such passages and situations, underlined by an ambiguous feeling brushing an intimate experience of eternal return, awaken in us the pre-existing and foreseen feelings of the space - even of time - lived. So Modiano is looking for lost space.

The Modiano text that approximates the historical novel by space and urban documentation highlights the identity and private characters of a tragic destiny. The design of the space is simply understandable through memories, analepses and narrative prolepses. It promotes reading among Modiano and produces a certain relationship between the individual and his environment. It takes on a meaning which represents a space corresponding to a time. On the one hand, the study of the modalities of space highlights the irreversible reflection of originality and human identity, often leading to apprehension, through the events of the Occupation, which are based on others. In such a perspective, the real outside is internalized to give birth to a subjective investigation and exploration, a perceptual and intimate universe, and an unusual immensity.

Modiano in *Rue des Boutiques Obscures* traces the search for an identity through the darkness of the Occupation. This research takes place in time and space. The novel mixes with reality and fiction to access a lost consciousness. In this tale of travel towards oneself, everything is changing; even the perception of space makes it possible to introduce the narrator into an uncertain and closed sphere. Thus, the narrative is more like a dream that

has its own space. For Modiano, Paris and its streets are the symbolic examples that inform us of cultural and social models. All things considered, they summon the perceived difference and the awful sensitivity. To highlight them, the author paints a topology of reality and chooses a doubtful corpus so that he can find the missing man.

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