

The Image of Laurence in the Novel Simone de Beauvoir "Magic Pictures"

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Abstract

Self-determination of a woman is important for her self-realization at the beginning of the XXI century. A modern woman successfully combines two careers. She presents herself as a specialist and wife / mother. French writer S de Beauvoir drew attention to this in her novel "Magic Pictures" in 1966. Her heroines make it possible to understand the psychological problems of women. The classification of archetypes of goddesses in accordance with the stereotypes of modern women was applied. This concept logically complements feminist criticism and helps to investigate the way the archetypes of the goddesses are manifested in the images, respectively, "feminine", "feminist" and "female" concepts. This will contribute to the clarification of the parable in the works of S. de Beauvoir. S. de Beauvoir uses psychoanalytic approaches to distinguish conscious and unconscious in heroines of literary works, and great attention is paid to unconscious motives and feelings. The writer distinguishes psychoanalytic symptoms, conditions of women to display their personal "psychodrama", which is reflected in literary conflicts. S. de Beauvoir interprets conflicts as external and internal. During the analyses of the writer's works we also differentiate the conscious and unconscious in her heroines, observe conflicts between men and women, between generations, between the desires of one person, in order to understand better the "mental" state, which promotes character's development as an existant. The writer made an extremely important artistic and aesthetic contribution into the creation of "feminine" artistic images, which reveals the archetype of Aphrodite, that through the issue of choice introduces the idea of the importance of "love", deprives of feelings and the status of the "Other" as an inferiority complex, reaching the level of self-realization of an existant. S. de Beauvoir explores the phenomenon of literary existentialism as a problem of choice which a character has to face and contributes to its evolution. S. de Beauvoir's creation of influential characters, according to "feminine" concept, achieves the highest resonance in the mid XX century and extends to the beginning of XX–XXI century.

Keywords: S. de beauvoir; Archetypes; Femininity; Heroine; Conflict.



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1. Introduction

1.1. S. de Beauvoir in Literary Criticism

Formulation of the problem. Self-determination of a woman is important for her self-realization at the beginning of the XXI century. A modern woman successfully combines two careers. She presents herself as a specialist and wife / mother. French writer Simone de Beauvoir (1908-1986) drew attention to such a phenomenon of women in the middle of the XX century. She created heroines in her writings, which make it possible to understand the psychological problems of women. Problem. Analysis of heroines S. de Beauvoir will contribute to better understanding of modern women and the concept of artistic images of contemporary writers.

1.2. Analysis of Publications.

The 1956 Goncourt Prize for novel *Mandarins* drew attention to the achievements of S. de Beauvoir in French literary criticism. P. Brodin "Beauvoir dans littérature Brodin (1956) helps to comprehend the place of the author in the literary process. He is one of the first to analyze the social activity and intellectual views of intellectuals one of the first.

The synchronic approach allows us to compare S. de Beauvoir with F. Moriak, J. Bernanos, J. Coquette, P. Elyour, P. Monterlane, A. Britton, L. Aragon, A. Michaud, A. de Saint-Exupery, J. Prever, A. Malro, M. Aye, R. Keno, J.-P. Sartre, J. Anuy, A. Camus. A. Blanchet monograph "La Grande peur de Beauvoir "dans la littérature et le spirituel" (Blanchet, 1961) 1961 reveals existential problems of fear. A. Blanchet analyzes the sense of fear in the philosophical aspect. Fear forms the plot motifs.

The monograph by G. Hourdin "Simon de Beauvoir et la Liberte" Hourdin (1962) focuses on the writer's universal and philosophical views. The monograph by L. Gagnebin "Simone de Beauvoir or Refusal of Indifference" Gagnebin (1968) sheds light on the success of a strong woman in the world of men. A.-M. Lasocki in book «Simone de Beauvoir ou l'Entreprise d'écrire» Lasocki (1971) analyzes the feminist style of writing.

English literary criticism appears later. Feminist and gender approaches are predominant here. Attention is paid to the problems of sexuality and philosophical and artistic work of the writer. T. Keefe in book "Simone de

Beauvoir : A Study of Her Writings " Keefe (1983) analyzes the concept of the writer's femininity. T. Keefe finds strategies for the reproduction of the individual's voice. They express the female consciousness.

The influence is disclosed in the development of the gender theory of the twentieth century in the collection of works «Feminist Interpretations of Simone de Beauvoir» (Feminist Interpretations, 1995). E. Gothlin interprets the problems of women in society in the book «Sex and Existence : Simone de Beauvoir's The Second Sex» (Gothlin, 1996). C. Daigl rethinks the relationship inside a couple of writers in biography «Beauvoir & Sartre: The Riddle of Influence» (Daigle, 2009).

Many researchers turned to the commentary of the "Second Sex" 1049. They saw a program of female emancipation in terms of feminism. There are among them Lilar (1969), Zephir (1982), Schwarzer (1984), Evans (1985), Kruks and Beauvoir's (2005), Butler (1989), Moi (2008), Gothlin (1996).

1.3. Formulating the Aim of the Article

S. de Beauvoir developed a research methodology. This methodology to interpret cultural and literary texts. This approach is most fully described in the essay "Second Sex" (de Beauvoir, 1989). The writer studies a woman as a philosophical object. She uses an analysis of the psychology of female images from various artistic works. This analysis illustrates her thoughts.

But these techniques of commenting texts have not yet been applied to the analysis of her own work. I suggest to do it. In order to fulfil this task, it is necessary to clarify the essence of the hermeneutical model of S. de Beauvoir as the intellectual.

According to the aim of the work I outline the number of tasks: to explore the evolution of artistic images to reveal the archetypes of "female", "feminist" and "feminine" concepts archetypes; archetypes Aphrodite, Artemis, Athena, Hestia, Hera, Demetra, Persephone in the characters.

2. Methodology

2.1. Presentation of the Main Research Material.

2.1.1. Hermeneutic model S. de Beauvoir.

The author notes that the attachment of a woman to the status of "Other" dates back to the earliest days. The transition from Nature to Culture took place in the mythological consciousness then. Categories "transcendental" / "immanent" are opposed. The conflict "subject" / "object" arises. The subject is the executor of the "action" - "active", and the object waits for "action" - "passive".

S. de Beauvoir explores the institution of marriage in the book "The Second Sex". She distinguishes material values and inheritance. These are the most important principles for a marriage. The writer observes that the marriage destroys the "Other" because eroticism disappears in it. This is a certain burden for a man.

S. de Beauvoir develops an original system of interpretation of literary works in which the category "Other" is expressed. She analyzes the heritage of

Homer Cato Seneca, Marcial, J. Boccaccio, F. Rabelais, D. Diderot, J. Swift, J. Goethe, George Sand, O. de Balzac, Stendal, B. Stowe, G. Lorca, F. Moriaque, A. Zhid, V. Wulf, A. Alain-Furnier, P. Erwwe, M. Prewo, G. Colette, A. Michaud, Lediuc, Warton, Mensfeld, J. Chardon, M. Juwando, A. Breton, D. Parker, G. Ibsen, A. Miller, D. G. Lawrence, M. Meterlinck, Aliyel, M. Leblanc, I. Coyne. She comments on changes in the outlook of women with sarcasm. These changes are reflected in the literature when a woman moves in the status of the wife. First of all, marriage meets the interests of society. These interests destroy a woman as a "feminine" existente. S. de Beauvoir indicates that women expect a daily self-denial. When she agrees to this, the woman gets the conditional "protection" of her husband from her loneliness.

The hermeneutic model of S. de Beauvoir is based on the integration of artistic works and scientific, philosophical, historical, legal texts. A woman is interpreted as a phenomenon in these texts . I use the method of S. de Beauvoir - an analysis of female images in fiction from the point of view of phenomenology and psychoanalysis.

I am supplement the hermeneutic model of S. de Beauvoir. I distinguish in the characters of "female", "feminist" and "feminine" aspects in the characters. This will help clarify how the present individual subconscious is associated with the common eternal collective subconscious. The harmonious crossing of the individual and collective subconscious leads to the self-realization of the existential in transcendence. So you can understand the specifics of the psychological development of the heroines S. de Beauvoir in their immanence.

2.2. Methodology of Research

The method of feminist criticism. The goal of feminist criticism is the study of female images in male and female literature. We need to review the literary canon. The texts of female writers should be restored from oblivion. The study of "power" relations shows the degree of patriarchal culture. This understanding allows to destroy this masculinity.

Methodological basis of psychiatrist J.-S. Bolen should be added to feminist criticism. It will be extremely fruitful. J.-S. Bolen combines Jungianism and feminist approaches. She realized that women in their behavior obeyed internal forces - archetypes, and external forces - stereotypes. J.S. Bolen built her system of archetypes, unlike the archetypes of K.-G. Jung. She called archetypes the names of ancient Greek goddesses and created a typology of psycho-varieties of female behavior. The researcher singles out three categories of goddesses: 1) virgin goddess (Artemis, Athena, Hestia); 2) vulnerable goddesses (Hera, Demetra, Persephone), 3) the alchemist goddess (Aphrodite).

3. Results and Discussion

Simone de Beauvoir (1908-1986) has developed a research methodology through which researchers can interpret the texts of culture and literature. Most fully the approach is outlined in the essay "Second Sex" (de Beauvoir, 1989). The writer uses the analysis of the psychology of female images from different works to explore a woman as a philosophical object in order to confirm her observations and to illustrate her thoughts. Many researchers turned to the comment "second sex" primarily in the perspective of feminism, seeing it as a program of women's emancipation. But texts commenting techniques developed by S. de Beauvoir have not been applied to the analysis of her own heritage. Thus we should clarify the essence of hermeneutical models proposed by the intellectual.

S. de Beauvoir in an essay "Second Sex" analyzes women's images of works of world literature in different ways: motherhood, marriage, place in the community, career, relationship with her husband, art, religion, mythology. The reading strategy developed by S. de Beauvoir is aimed at identifying "feminine" cultural code in the history of civilization, to which obey the "feminist" and "feminine" aspects. "Feminine" code is repelled by the principle that a woman is "Another" formed by the masculine outlook, and justifies the overcome of psychological inferiority complex in women. The writer stresses in Volume I part 2 that she considers a woman as an existant, whose sense of life is the pursuit of personal creativity and self-realization. S. de Beauvoir opens in world literature a whole number of existants types, each of which symbolizes the certain stage of advancement of women on the way to freedom. The writer develops this hermeneutic model in order to establish the idea of existence as a creative process of life with the help of means of criticism of culture. Self-fulfillment inherent only to an existant.

The prospect of a woman's development as an existant targeted by S. de Beauvoir allows her to overcome "Another."

Understanding of women's immanence is the key to the interpretation of a heroine both as a subject and an object. The object is the embodiment of "Another", and the subject is the prospect of going beyond "Another". While studying the works of S. de Beauvoir we will cover ideas in inherent to a separate heroine that form her personality and reveal her as an existant in the space of ideas of existentialism.

S. de Beauvoir by using psychoanalytic approaches distinguishes conscious and unconscious in heroines of literary works, where great attention is paid to unconscious motives and feelings. The writer distinguishes psychoanalytic symptoms, conditions and stages women of which displays personal "psychodrama", that reflects in conflicts. S. de Beauvoir interprets conflicts as external and internal. During the analyses of the writer's works we also note the conscious and unconscious in her heroines, observe conflicts between men and women, between generations, between the desires of one person, in order to better understand the "mental" state, which promotes character's development as an existant.

We will enlarge S. de Beauvoir's hermeneutic model. We will highlight "female", "feminist" and "feminine" aspects in female characters in order to understand better the specificity of characters' development in their immanence and to find out the connection between the present individual unconscious and the overall perpetual collective unconscious, the harmonious intersection of which encourages existant's fulfillment in transcendence, to understand better psychological specifics of the writer's heroines in their immanence.

Interpretation of the images in the works of S. de Beauvoir allows to focus at "feminine" aspect outlook's nature, detect it's difference from "female" world and "feminist" views.

We believe that using the approach proposed by psychiatrist Dzh.-Sh. Bolyen in our research methodological framework can be extremely rewarding. The researcher combined Jung's concepts and feminist approaches when she realized that women obey in their behavior internal forces - archetypes and external forces – stereotypes. Dzh.-Sh. Bolyen, unlike K.-G. Jung, builds her own system of archetypes, calling them names of ancient Greek goddesses (Blanchet, 1961) and creates own typology of women's behavior psycho options. The researcher distinguishes three categories of goddesses: 1) the virgin goddesses (Artemis, Athena, Hestia); 2) vulnerable goddesses (Hera, Demeter, Persephone); 3) alchemical goddess (Aphrodite).

Dzh.-Sh. Bolyen stresses that every woman combines seven goddesses archetypes that are in the state of conflict in her mind.

"Feminine" concept focuses creativity and opens only when a woman like Aphrodite herself makes her own choice.

Goddesses typology is at odds with Jung's theory of psycho types. Dzh.-Sh. Bolyen uses classification of goddesses archetypes according to modern women's (patients) stereotypes. Benefits of Dzh.-Sh. Bolyen's classification for literature lies in the fact that the proposed archetypes have purely literary European roots - ancient Greek mythology, which is the origin of European literary tradition. This concept logically complements feminist criticism and will examine: how the archetypes of the goddesses examined by her are manifested in artistic images under "feminine," "feminist" and "feminine" concept. This will, according to our opinion, clarify the specific parable in the works of S. de Beauvoir. I propose to examine the shapes expression of feminine emotional subjectivity in the novel "The Magic Pictures".

3.1. The Image of Laurence

"Femininity" as a set of defined by culture characteristics is embodied in S. de Beauvoir's novel "Magic Pictures" (1966) (de Beauvoir, 1966). The writer analyzes in the work the experience of an intellectual in the male and female images. The author creates the main character – Laurence – as an existant, where the outlook and attitude of women are leading, against which there is a form of socialization, serving more, secondary, as opposed to the personal and individual, which is a significant dominant.

The name of the novel "Magic Pictures" is a metaphor, which disguises the author's irony. The life of the heroine appears arbitrary socialized "image", that is visible to everyone from the outside and so it seems the main feature, whereas Laurence is removed from the conventional picture of herself and watches herself as everyone else. In fact, she focuses on her own inner world, which exists in parallel with the settled social environment. S. de Beauvoir ironically ridicules social system, which is considered important by the majority, and claims, that the most important thing is the identity and her emotions.

The novel consists of four sections that do not have their own names. "Magic Pictures" has two major narratives: the author's narrative – description of the events is the third person, and the narrative of the heroine Laurence – events described in first person.

Besides the leading narratives there are secondary narratives, which manifest in the novel's dialogues on behalf of heroes: Gisele Dufresne, Jean-Charles, Gilbert, Dominique Louise, Jeanne Tesk'ye, Hubert, Marta and others. The first section is based on the author's narrative, the second section on the Laurence's narrative, the third section harmoniously overlaps the author's and the heroine's narratives, the last fourth section is formed from the Laurence's narrative.

The image of "pictures" is the essence of advertising, which is the illusion of sincerity. The writer interprets the changing reality of human life in the 60s using the scenery on "pictures", which appears to the individual as a text. Unlike Laurence, her daughter Catherine perceives an "image" as an objective. When they saw the advertisement on which was depicted a child suffering with the slogan "Two thirds of the world are starving" (de Beauvoir, 1966), Laurence accepted it as a social imperfection, which must be overcome gradually, and Catherine saw her real peer, who wants to eat, which frightened and shocked the child a lot.

S. de Beauvoir reveals the essence of illusion. The writer transmits to the "pictures" interior structure that break down into components under the professional eye of Laurence, and a portrait of a luxurious strange woman in a restaurant.

The author creates a symbol of artificial life in the "Pictures", and when the "Pictures" disappear, real human existence is revealed in the mind of the heroine. The "Pictures" are conditional lie, which a modern socially oriented person has to live.

"Magic Pictures" imaginatively continue the writer's philosophical understanding of the meaning of life, a woman's place in a world of men that had been presented in "Allusions love". S. de Beauvoir holds through the image of the main character of the "Magic Pictures" Laurence the motives of freedom, existentialist uniqueness, search of spiritual ties. Laurence embodies external ideal image of a woman: "Perfect girl, ideal teenager, perfect young girl... very clear, freshness, perfection ..." (de Beauvoir, 1966). But this ideal is a kind of symbol, or sign – purely external, which the author codes as a "picture". The static picture reminds of magazine photos, which is only an imitation of life. "Ideal" Laurence is just an imitation or a mask. She reveals the "real" Laurence through psychological motivation. The heroine is trying to know herself within the novel, understand her own feelings, moods, thoughts. S. de Beauvoir reveals the artistic image of Laurence through the "feminine" concept, which appears the archetype of Aphrodite. The writer makes heroine's passionate sensation for Lucien (Laurence's lover) one of Laurence's key states of mind. S. de Beauvoir depicts love as a reality, and not a symbolic image, emphasizing, that man lives fully only when love. Love is the meaning and purpose of life: "Then for many days and weeks I ceased to be the image, was flesh and blood, desire and pleasure" (de Beauvoir, 1966).

The image of love is comprehensive for Laurence. A woman, like Aphrodite, feels love not to a specific person, but in general: it is a universal existential source, one of the vectors of human life. Thus love in the soul of Laurence is directed at many objects. Except her lover Lucien, the object of Laurence's love is also her husband, Jean-Charles: «Joy of graces. Enjoyment acute and blessed. Perfect physical unity after ten years of marriage. Yes, but it does not change lives. Love is too smooth, hygienic, daily" (de Beauvoir, 1966).

Husband and lover coexist together in Laurence's soul, woman devotes a special place in her life to each one of them, they serve for emotional disclose the nature, for the self-understanding of the main heroine. Archetype Aphrodite appears in Laurence when she chooses herself a lover for enjoyment as the Great Goddess. The author does not build the conflict on collision of ontological roles lover / husband, their functions are dissolved in psychological instances of Laurence. Existentialist conflict occurs in the inner consciousness of the heroine: how to reconcile shades of their own feelings with other characters and events to preserve its uniqueness.

S. de Beauvoir in "Magic pictures" approaches one of the existentialist problems: the existence of love in marriage. This problem was broken by S. Kierkegaard. She traces in the book "Love Allusion" the human right to love in the life through the art of Saint-Simon, Fourier, George Sand, and stresses that yet the romanticists put the problem of combining marriage with individual feelings, which the author contrasts to O. de Balzac, that interpreted the marriage as a law or a contract.

The author cites S. Kierkegaard, whose opinion she follows and bases her work on: "Reconciliation of marriage and love is such a difficult thing, that needs ... Divine intervention... Love boosts absolutely spontaneously, while marriage is a deliberate move... the strongest thing in the world has yet to happen as a result of a freely made decision" (de Beauvoir, 1966).

S. Kierkegaard bases his findings on religious ethics of love. S. de Beauvoir highlights, that the Danish philosopher interpreted situation of presence of love in a marriage as a miracle: "To be able to keep the joy of love then, when life falls apart under a heavy burden of serious problems for lovers!". She concludes: "...a loving husband's decision about a marriage is an act of faith in God, which asked for a guarantee agreement between feelings and duty".

The novel "Magic Pictures" has a complex system of artistic images. The image of the heroine Laurence, which reveals the archetype of Aphrodite, occupies the central place. Other characters are placed around it, they have individual personalities and at first seem autonomous, but on the other side they serve for disclosure of Laurence's individuality, the archetype of the Great Goddess, which embodies the author's idea of existentialism. Jean-Charles (Laurence's husband), Lucien (Laurence's lover), Dominica (Laurence's mother), father of Laurence, Catherine (Laurence's daughter), Laurence's sister, Gilbert (the lover of Laurence's mother) are a kind of Laurence's "Sun" rays. Existentialist traits are observed in the worldview of the protagonist through her communication with other artistic images of the novel.

Existentialist philosophical aspects of S. de Beauvoir holds by poetry motives of main heroine's sorrow, emotion, sensuality, who is fully concentrated on her own internal world. Her subtle sensuality of Aphrodite explains tactful attitude of Laurence to the feelings of other characters, because in each of them she sees the capacity for suffering. Domestic suffering in the novel develops into a comprehensive existential category, which is given a sacred meaning. Comprehensive motive of suffering even makes it closer to some "norm". Characters overcome internal conflict and go to another level after suffering. But, despite the fact that the characters suffer, not all of them can transform their feelings into the act of cognition.

The philosophical interpretation of events in the artistic space works as an act of existential knowledge on intuitive levels inherent only to Laurence, who turns creative potential of Aphrodite. This is typical for her to some extent for her father.

In the archetype of Aphrodite archetypes Demeter, Artemis and Persephone are woven together. Only she, as Demeter, is able to reflect on the transcendent level teenagers suffering of her daughter Catherine and her poor friend, as Artemis she feels emotions of her abandoned lover Lucien, as Persephone sees her mother Dominica's jealousy and desire for revenge, because Gilbert dumped her.

S. de Beauvoir in the novel "The Magic Pictures" conducts the motive of existential knowledge by the heroine's search for herself. Laurence's individual search grows into a transcendent search of truth in general, which shows the evolution of the artistic image of the heroine. Laurence is constantly undergo intellectual analysis: in professional way - the archetype of Athens and in personal way - Aphrodite's: "I should find this idea ..." (de Beauvoir, 1966). The author opposes Laurence and her husband Jean-Charles. Laurence is able to search, that reveals the archetype of Artemis, and Jean-Charles who stopped in his personal development: "His face was intelligent, energetic, but ... it stopped, as all face ... So was eleven years ago, it is and now ..." (de Beauvoir, 1966).

Laurence, as an intellectual Athena, during the whole novel tries to analyze other characters' emotions. Her attempts are intuitively intelligent way to know the essence of things. So heroine constantly "examines" her mother Dominique, in what way the archetypes Athena and Persephone intersect. The writer introduces existentialist traits by motives of suffering and pain in Dominic's image, which reveals the archetype of Hera. Mother Laurence assigned place in love triangle Dominique - Gilbert - Patricia successful careerist (the archetype of Artemis) dependent on a wealthy married man (the archetype of Hera), on the one hand, and oldish abandoned lover (Hera archetype), on the other hand. The break-up between Dominique and Gilbert because of aggressive thirst for revenge moves the woman nearer to absolute existential suffering of Hera.

Laurence notices a defect in reaction of Dominic, of which later her lover Lucien accuses herself and that heroine will try to overcome throughout the novel – an inability to love. The motive of love is shown as a suffering's person existential desire for proximity. Laurence suffers along with her mother, but can not get closer to her, because Dominique's soul remains closed.

According to the writer existential suffering is not a guarantee of pure salvation. It is a kind of a stepping stone to an existential love, which reveals the highest sense of existential being.

The research of existentialist system of artistic principles opens the way to the interpretation of the images in the "female" (archetypes Hera, Demeter, Persephone), "feminist" (archetypes of Artemis, Athens) and "feminine" (archetype of Aphrodite) concepts, defining ideological tendencies in the work of S. de Beauvoir.

Modern writers, like T. Eggen, A. Notomb, M. Kundera, O. Zabuzhko, continue to conceptualize the semantic evolution of specific categories of existence as being in life. Identifying of mental states of fictional characters in the poetics of space in art works by French existentialist writers of the twentieth century led to the appearance of world's art masterpieces.

S. de Beauvoir's creative search leads to the problems of intrinsic value of human existence in the modern world. Ordinary household everyday circumstances make space for a literary work, like in the novel "The Magic Pictures". V. Aheyeva defines the genre of the work as a story and focuses on the social aspect, which intersects with the historical situation: "Psychological characteristics skills, confessional form... is combined with acute accusatory social analysis, including problems of tragic inconsistencies of the individual and society imposed behavioral roles". Author turns existential problems in the system of poetics in the novel "The Magic Pictures" through the image of Laurence, where ontology is presented as a kind of triangle. The tip of the triangle is: 1) "The Magic Pictures" novel's world; 2) Laurence's existence in the world of "The Magic Pictures" 3) Laurence's existence. The unicity of Laurence is detected through the second apex of a triangle - Laurence's existence in the world of "The Magic Pictures".

Specifically Laurence's existence combines casual and otherworldly dimensions. Existence is transmitted in a very subtle, elusive motives of loneliness, love, dependence, affinity, indifference, sadness, alienation, depression, they form mental attitude, feelings and perceptions formed by psychological moods, feelings and perceptions of the main heroine. S. de Beauvoir conveys mood and feeling internal psychological dialogue of the author and heroine (like Laurence's inner monologue, when it seems that she is talking to herself, she has a domestic addressee), which

is implemented through Laurence's narrative. The triangle in the novel acquires a symbolic significance. In addition to poetic-existential triangle the writer forms a triangle of characters: Laurence - Jean-Charles - Lucien; Dominica (Laurence's mother) - Gilbert - Lucille; Dominica - Zhilber - Laurence's father.

The awareness of the heroine's own uniqueness is an anthropological vector of Laurence's character, which reveals the "feminine" concept, that tends to be the archetype of the Great Goddess, her own desire to understand the difference from other. Laurence's existence is formed through continual analysis of her own feelings, when she tries to get to know herself. S. de Beauvoir creates her heroine's conditions and circumstances that indicate her success and perfect social realization.

There is no sharp conflict of the individual and society, but the author builds psychological "conflicts" in Laurence's mind, it is deeply philosophical, almost ancient, inner life. Interpretation of the heroine's mood changes can be explained by her relationship with the environment. The writer contrasts Laurence with other characters and harmoniously combines the character with the nature and the universe: "Incense fallen leaves penetrate the open window; stars shine on the childhood's clear sky, and suddenly Laurence feels truly well" (de Beauvoir, 1966).

S. de Beauvoir in the first chapter of the novel describes the events in the third person, in the second section in the first person, in the third section in the first and the third persons at the same time, and in the fourth section in the first. She creates several narrative instances: 1) the "author's" - text in the third person and remarks in characters' dialogues, where the "author's" opinion is expressed in brackets; 2) "the heroine's attitude" - text in the first person and Laurence's inner monologues, that differ in semantic, rather than syntactic level; instance: 3) husband, 4) lover 5) father, 6) mother 7) daughter Catherine, 8) sisters that are revealed through dialogues of the characters. Despite the large number of people who surround Laurence (parents, children, husband, lover, colleagues), the woman feels existential loneliness that is transmitted at the "author's" level (the text in the third person): "It is her mother, she is bound to her. But this is a strange woman (Hourdin, 1962); "It is said that lonely people do not like holidays. Although I am surrounded by the loved ones, and I do not like holidays either" (de Beauvoir, 1966).

The motive of love is one of the leading in the emotional development of the novel, which reveals the "feminine" concept, that tends to show Aphrodite archetype. Love triangle appears most obvious Laurence - Jean-Charles - Lucien. S. de Beauvoir depicts love not as a passion, but as a philosophical analysis of Laurence-Aphrodite's own feelings. Love surrounds the existential loneliness of the Great Goddess. The woman discovers herself while comparing two men. Existence appears in the novel as an abstract ideal category at an intuitive level to which the heroine could only aspire to. Laurence attempts to approach or touch existential feelings suddenly makes the heroine unique, helps S. de Beauvoir to reveal "feminine" concept, which allows to distinguish system with other heroes.

The investigation heroine uniqueness as an artistic image opens paves for analyzing other characters in the novel, detecting existentialist traits in the work of the writer, interpretation of genre identity of S. de Beauvoir's heritage.

The problem of choice, which prevails over the individual, is revealed in image of Laurence in petty cases, which become decisive in woman's attitude to herself.

Since she is forced to live "pictures" deception, she wants to speak out sincerely about any things. Beauty is presented for her as an existential necessity. When the heroine says, the new districts of Paris are ugly and not appropriate, her opinion is denied by businessmen, because they are cost-effective, so "artist's" aesthetic issues fade into the background. Laurence feels existential dissatisfaction with herself, because she said nonsense, and constant thoughts of her own imperfections emotionally depress the woman.

S. de Beauvoir reveals Martha's faith in God in "female" concept, which shows Demeter archetype - mother and educator, that is why Laurence from the position of Aphrodite's "femininity" treats her sister's behavior as some acting: the choice of the "another". A transcendental amounts, that the heroine feels, she perceives in emotional and sensual mood of Aphrodite by which the "feminine" concept is revealed. Laurence is in a relentless state of search for truth. S. de Beauvoir reveals existential suffering through the image of Dominica - the mother of Laurence. A woman experiences emotional distress of Hera, when the lover dumped her, and Laurence, as Persephone, has to watch the suffering of the mother without any interfering in order not to make any damage. S. de Beauvoir continues the tradition of Stendhal and O. de Balzac, depicting society, when she speaks of a sense of boredom.

The author interprets boredom as a kind of existence, but unlike the writers of the nineteenth century, she sees it as a clear element of ordinary people's existence, which includes Laurence's character: "Music no longer reaches her. Monteverdi's pathetics, Beethoven's tragedy allude to the suffering she could not feel; sovereign and curbed, volcanic. She was familiar with bitter fracture, despair, confusion, emptiness, boredom, the main thing - boredom" (Gagnebin, 1968). S. de Beauvoir conveys artists' suffering by metaphorical epithets, that show a man's battle with himself ("sovereign", "curbed") and colorfulness ("volcanic"). The writer contrasts fulfilled existence of artists to a colorless life of a common man, without any "events" and "suffering": "It is more difficult to digest the idea of pale daily grief, where it seemed, than the big disaster, that are not so common anyway" (de Beauvoir, 1966).

The writer speaks of a forced existential solitude of each of friends, when describing a discussion between friends, which results in no dialogue, and they both keep their own opinion. Love appears to be the meaning of life for Laurence-Aphrodite, but its objects change. Once it was her husband, then - the lover, later - the husband again. But Laurence always remains the lonely Great Goddess who is focused on her own feelings. Volatility and variability are a kind of absolute existence, which is a part of "feminine" concept.

Laurence's ten-year old daughter Catherine feels existential sadness, when she begins to ponder the meaning of life, trying to find a transcendent vocation. S. de Beauvoir reveals Catherine girl the same way as her mother, through the "feminine" concept, that tends to have the creative potential of Aphrodite archetype. Dreams occupy a

very important place in the life of Laurence, as they affect the subconscious search, that brings the heroine to herself and reveals her "femininity", unlike the "images" that are illusory. Laurence's conflict with her sister is based on non-conformism / conformity. Laurence and Jean-Charles did not believe in God and allow Catherine to make her own existential choices in relation to the girl's faith: either to learn in school "law of God" or not, in order to not to impose child religious prejudices. Sister blames Laurence, that by doing so she opposes her daughter to the whole society and from childhood makes a girl an outcast, because France is a religious country.

The writer tries to understand the teaching canons using this example, their competent abuse promotes intellect's education, that can think freely and independently draw conclusions, without relying on public opinion which is almost always wrong.

Laurence, educates her daughters, Catherine and Louise, under "feminine" concept, where appears the archetype of the Great Goddess, she tries to fit into their relationship feeling existential warmth, which is very rare among people, even among relatives.

Lack of happiness is the norm. People are in a continual dissatisfaction and feel oppression in any social system, because money can not make a person happy. S. de Beauvoir tries to explain that spirituality is the only human value because it, like existence, is independent of the body and is always in the individual's soul. Escape can be found only in individualism, using which S. de Beauvoir points the way to "femininity" where creative orientation is embodied in the archetype of Aphrodite.

She, as an intellectual Athena, wants to open him for herself. When the heroine was a child she discovered the meaning of words and things through the perception of her father. The trip with her father is an attempt to return the children's perception and overcome the linearity of time through the senses, nourish her Aphrodite "femininity". When she is close to her father, the pictures in which Laurence lived all the time disappear, and she feels happiness as the real person is beside her. Thus, happiness is the inner peace, tranquility and mutual understanding with the "other".

The world frightens the heroine. When getting to know things, Laurence becomes aware, that life kills a person. Fear generates excitement for the outside world, which is found naturally, because environment is alienated for a human. Laurence understands that existential anxiety, fear, loneliness is normal in "feminine" concept, and one must live with it. The cultural historical heritage, ancient Greek achievements, transform the heroine into "nothing". The beauty of nature and art finds an emotional response in Laurence's soul, but she does not know what you can do with this feeling. Beauty is in conflict with sadness and fear: they can not overcome each other, it is difficult to co-exist together. Laurence lacks personal culture to appreciate beauty, unlike her father, who is able to get involved in art.

The daughter and father's estrangement begins with their attitude to art. Laurence-Aphrodite's sensuality, which reveals her "femininity", centers around her emotions on its own little world, but the great temporal distance between her life and the events that Homer portrayed prevents her from approaching the world of masterpieces, which you should get to know intuitively.

4. Concluding Remarks

The writer made an extremely important artistic and aesthetic contribution into the creation of "feminine" artistic images, which reveals the archetype of Aphrodite, that through the issue of choice introduce the idea of the importance of "love", deprive of feelings and the status of the "other" as an inferiority complex, reaching the level of self-realization of an existant.

S. de Beauvoir explores the phenomenon of literary existentialism as a problem of choice which a character has to face and contributes to its evolution. S. de Beauvoir's creation of influential characters, according to "feminine" concept, achieves the highest resonance in the mid XX century and extends to the beginning of XX–XXI century. S. de Beauvoir combined in her works parable form and publicistic layers, that results in the specific poetics of her works. Parable layer results from Adam and Eve "myth", that both contrasts to and origins from Greek mythology that fills idiostyle S. de Beauvoir with gender orientation. Publicistic layer is based on the writer's existential understanding of historical, political and cultural events of the second half of the XX century, allowing it to accommodate "Adam" and "Eve" in the present "feminine" outlook, sometimes rethink their roles and functions, separate them from each other and fill with another life.

The line between parable and publicistic layers, that constantly intersect, fueled each other, fill the writer's works with the profound inner meaning: she sets for herself and a reader questions, which she does not give answers to.

The complex structure of works reflects existentialism ideological principles, that become general for further artistic and common understanding of society.

The writer reveals the problem of choosing as a lack of freedom in human at the level of the senses where passion is the meaning of life in which intelligence is the responsibility to know yourself.

S. de Beauvoir in her works combines "an observer" and "an observable", stressing the relativity of these concepts, which proves lack of "absolute". An important place in the author's poetics is given to some key event that clarifies the situation. Experience plays an important role, as it becomes the basis for the analysis of unknown.

Sensorial perception of the images is primarily focused on intuitivity, that becomes the basis of external and internal conflicts where active "action" is cultivated.

S. de Beauvoir recognizes intelligence as "minor", which is the result of "feminine" world of the Great Goddess and Aphrodite, thus, freedom, is individual, but not absolute. Existence "fatigue" accompanies the writer's characters, emphasizing their "minority" pain and entering the field of aesthetic principles of literary existentialism.

S. de Beauvoir's artistic achievements can be also observed in the author's analysis of "time" and "changes over time". The writer opposes the established conventional "feminism" of the XX century "femininity" of her characters (men and women). She overcomes in her works complex of the "other" as a secondary, where the focus shifts from "I" to "you", so "other" becomes "next" and ceases to be "secondary".

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