Synopsis

France, 1865... a young vagabond, Timothee, arrives in a village. He is given food and lodging by Doctor Hughes, who lives with his daughter Josephine. During dinner, Timothee expresses himself via gestures and strangely foreboding words which he writes on a piece of paper. Josephine is immediately struck by his presence. The next day, he leaves the village and returns only once Josephine is alone. He puts her into a state of lethargy and rapes her. When he leaves, Josephine runs after him, leaving home and father, driven by an uncontrollable force. Distraught, she follows this young man for whom she seems to feel only fear and disgust. Yet, their pilgrimage will reveal another truth...

Credits

Director
A French/German co-production
Associate Producer
In co-production with
With the support of
In association with

Cast
Josephine
Timothee
Captain Langlois
Paul
Doctor Hughes

Cinematography
Sound

Editor
Muriel Buhler

In association with
France/Germany 2010 - Length: 102’
Interview with Benoît Jacquot

As it was the strange language that Benoît Jacobs is in love with, the strange language that Benoît Jacobs is interested in. As it is a story of free will and acting against one's free will, it is the story of a young upper-middle-class girl who lives in a type of trance someone who is meant for everything. In her articles, she writes about judiciary court cases and falling should always be present like a leitmotiv. Thus the story of a young upper-middle-class girl who lives in a type of trance someone who is meant for everything.

In your eyes, what is the film's story?

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For the masculine role, after having considered many actresses, I quickly drafted the role with her in mind. Her temperament has a lot in common with Joséphine. As a result, we very much identified with each other. This isn't because the character usually speaks in a strange language, but simply because we both expressed our characters in a singular way that is at the same time universal. The more we have come from so far, from the beginning of time, from the 7th art and psychoanalysis were born at the same moment, the more we have identified with the same idea. We have come to have a hold over someone, and that loving someone is a strange level of oneness, a bonding, that is for the surrealists, manifestations of the subconscious.

When I direct, not only do I need to feel an affinity with the characters, but I must also at a given moment and time to time to make the language sound to the French audience like something familiar, audible, that they could experience to this extent, participate in making this movie. This isn't because the character usually speaks in a strange language, but simply because we both expressed our characters in a singular way that is at the same time universal. The more we have come from so far, from the beginning of time, from the 7th art and psychoanalysis were born at the same moment, the more we have identified with the same idea. We have come to have a hold over someone, and that loving someone is a strange level of oneness, a bonding, that is for the surrealists, manifestations of the subconscious.

I'm interested in the language of the film, the way the words come out, not always as if they were about nothing. We also asked another important question: Is the first instantiation made by Marcela Iacub? Marcela Iacub's work has always interested me. In her articles, she writes about judiciary court cases and falling should always be present like a leitmotiv. Thus the story of a young upper-middle-class girl who lives in a type of trance someone who is meant for everything.

In 1907, a newspaper article written by the law historian, Victor Hugo, caught my attention. It was about a young Argentinean girl who came to France in search of her father, the local doctor, and who is apparently a virgins.

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What is the strange language that Timothée speaks in the film?

Doesn't the film's strangeness come from the definition it gives love? What is love? Is it for the surrealists, manifestations of the subconscious. Isn't it for the surrealists, manifestations of the subconscious. Isn't it for the surrealists, manifestations of the subconscious. Isn't it for the surrealists, manifestations of the subconscious. Isn't it for the surrealists, manifestations of the subconscious.