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Cinematic Free Indirect Style: Represented Memory in *Hiroshima mon amour*

He: You saw *nothing* in Hiroshima. Nothing.
She: I saw *everything. Everything.*
—Duras 15[1]

These opening lines of Alain Resnais's *Hiroshima mon amour* inaugurate the film's focus on vision and highlight its distrust of vision as a form of knowledge. She, a French actress, a tourist about to depart, wants to see Hiroshima. She wants to know the city, the remains of its traumatic history; and the monuments it has erected to preserve that history. He, a Japanese architect living in Hiroshima, knows that she cannot "see" the city, cannot know its past through her vision. And so he disputes her vision of Hiroshima; he disputes her knowledge of his city and his past. "From the first moments of *Hiroshima mon amour,* therefore, the central epistemological question of the film is laid out for us: how and what can we 'know,' through the epistemological instrument of the gaze" (Craig 27).

Film narrates by "seeing" scenes and images, and it narrates with sound and with editing. *Hiroshima mon amour* interrogates not just seeing but also cinematic agency and narration, especially narrative representation of memory and history. This film narrates memory, and it narrates history. In the fabric of its narration, however, in its use of cinematic free indirect style, *Hiroshima mon amour* creates moments of "plural narration," moments of dual or multi-visioned seeing where narrative agency becomes uncertain, and the film thereby dramatizes the difficulty of capturing history and memory through narrative.

Hiroshima mon amour tells the story of the brief love affair between an unnamed Japanese architect played by Eiji Okada and Emmanuelle Riva's unnamed actress on her final day shooting a film that takes place in Hiroshima. The film opens with a

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fifteen-minute prefatory sequence, a series of scenes that juxtapose close-up images of the lovers' bodies embracing with images of Hiroshima. The two characters speak over the Hiroshima images, and their voices are "flat and calm, as if reciting" (Duras 15). With its combination of voice-over narration, documentary and fictional images, and a score that at times complements the images and at other times conflicts with them, this opening takes advantage of cinema's multiple tracks to move between perspectives and distinct registers of discourse. This opening establishes the multiple cinematic perspectives that will "see" and narrate this film.

The first portion of the opening sequence details what Riva saw while visiting Hiroshima: a hospital, a museum visited four times, and a public square. The image track matches her slow and deliberate voice-over narration. We see the hospital, the museum, and the square while she describes them in voice-over. Among these images are short intercut scenes of the lovers' bodies. Following a shot of the hospital corridor, following an image of Peace Square outside the museum, following explanations and ephemera related to the dropping of the bomb, and following reenactments and archival newsreels documenting the bomb's immediate aftermath, the scene cuts to extreme close-up shots of the intertwined arms of the two lovers. Complementing this visual return is a corresponding return on the sound track. This opening sequence begins with a slow, melancholy series of notes that becomes the musical "theme" of Riva and Okada's relationship. Each time the image cuts away from Riva's descriptions of Hiroshima and back to their lovemaking, the sound track marks the same change, even if only for the duration of two or three notes.

In one of the newsreels of this opening, injured children and adults receive care in a crowded hospital, and Riva's voice-over narration remains present over these images. Nurses and doctors lightly dab the victims' deep wounds and burnt skin with small pieces of cotton while Riva speaks. "Hiroshima was blanketed with flowers" she says, "there were cornflowers and gladiolas everywhere, and morning glories and day lilies that rose again from the ashes with an extraordinary vigor, quite unheard of for flowers till then" (Duras 19). As we watch these victims receiving care, Riva describes a city covered in flowers, a city in the process of rebirth rather than a city destroyed, and her words no longer correspond to the images. The contrast between her words and the images casts doubt over her testimony, over her ability to see and to know.

Following Riva's description of Hiroshima's flowers is a medium-shot of a woman's head (Figure 1). Two pairs of hands insert medical instruments into her left eye to open the lid, revealing an empty socket as they turn her head toward the camera.

The missing eye of this victim recalls the film's opening line: "You saw *nothing* in Hiroshima. Nothing." Riva's words over this image belie her awareness of the limits of her seeing and her memory: "Just as in love this illusion exists, this illusion of being able never to forget, so I was under the illusion that I would never forget Hiroshima. Just as in love" (Duras 19).

Hiroshima mon amour was conceived as a documentary that Resnais would direct along lines similar to his earlier documentary short, *Night and Fog* (1955). The inclusion of Marguerite Duras as the film's screenwriter following Resnais's frustration with the project lends the film "a fictionist's perspective" (Moses 161). For her part, Duras refers to the film in the prefatory synopsis of her screenplay as a "false docu-

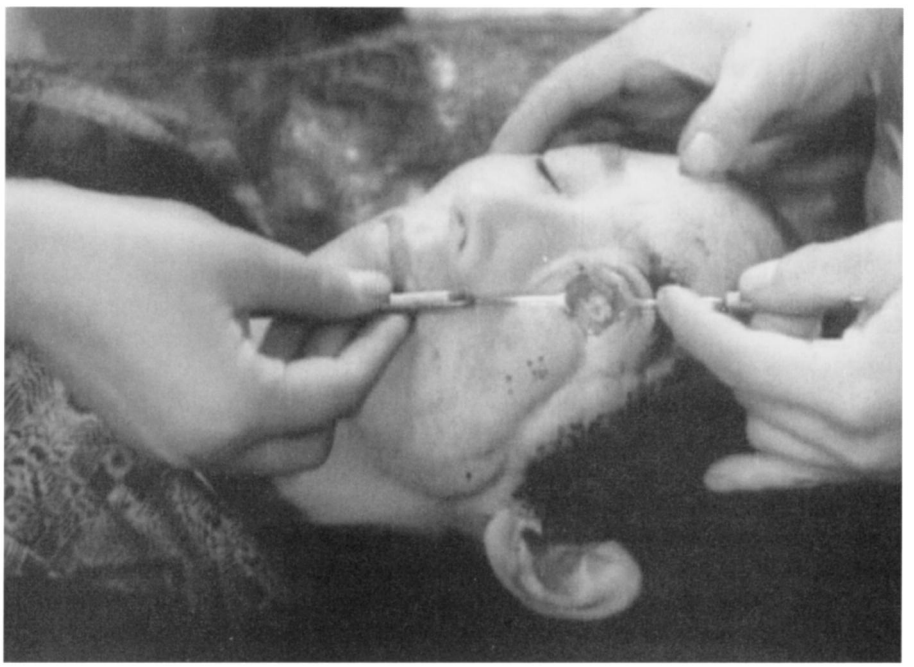

Fig. 1.

mentary" (10). In addition to newsreels shot inside a Hiroshima hospital, this opening sequence includes documentary images of decimated neighborhoods, of protests and marches, of mass disposals of fish and other foods that the people now fear, of tours and sites now visited, and of the city's streets and markets. In his monograph on Resnais, James Monaco notes, "fully the first fifteen minutes of the film are given over to the documentary-that-never-was" (38). *Hiroshima mon amour*'s opening "sees," in part, with this documentary eye, with the agency of a third-person, documentary narrator. The remainder of the film narrates the fictional story of the two lovers, and the images alternate primarily between a non-documentary, third-person camera and an internal, subjective camera. This documentary eye, however, will return; it will return to combine with Riva's subjective perspective to form one variety of this film's cinematic free indirect style.

Though the city, its traumatic history, Riva's limited apprehension of that history, and the city's current geography play a crucial role in this opening and in the film more generally, the film's primary subject is Riva's narration of the memory of her love affair with a German soldier during the occupation of France some years earlier. Over the course of one day, Riva tells Okada the story of this relationship that took place in Nevers, her childhood home, when she was eighteen years old. She tells him of her desire to flee France with her lover for Bavaria, she tells him of her lover's death upon France's liberation, and she tells him of the subsequent humiliation and madness she suffered, branded a traitor by her town and forced into captivity in the basement of her parents' home. This memory is one that she has kept to herself, that she has, until now, resisted

telling. As the film reveals in a late scene, Riva equates narrating this story with forgetting and with infidelity to her early lover, and she evinces a profound ambivalence vis-à-vis this narration. "[T]he prototypical modern psyche split in two," Riva tells her story, but as she tells, she holds back (Cohen 63). As she reveals, she conceals.

The film itself, famous for its use of flashbacks, evinces a similar hesitation. The film narrates Riva's memories, but as it narrates, it wonders whether its task is possible. As it presents many instances of represented memory, the film wonders whether narration can "remember" memory and history. The viewer "sees" Riva's visit to a museum in Hiroshima, we momentarily "see" her memory of her first lover dying from a bullet wound, we "see" the Nevers of her youth and her memories of her love affair there, and we "see" her as a young woman, a prisoner in her home. Watching these scenes, the viewer imagines himself seeing from Riva's internal first-person perspective; the viewer imagines seeing what Riva sees as she recalls her past. In portions of these memory sequences, however, there is evidence of external perspectives, perspectives that are not Riva's own. Representing these memories, then, *Hiroshima mon amour* creates instances of cinematic discourse in which singular narrative agency cannot be determined, instances of shared cinematic discourse that bear strong resemblances to prose free indirect style (FIS—I shall use "FIS" rather than "FID," where the "D" is for "discourse" because "FIS" better captures the multiple tracks of film communication). Unlike novels and stories, however, which most often operate over only a single, verbal track, film is a multi-track medium. Agency within the cinematic medium may change from scene to scene but also from one track to the next. The image we see on the screen may originate with a third-person external perspective while the soundtrack we hear embodies the first-person perspective of a character. Like FIS in prose, with its careful blending of first-person and third-person narration, the instances of represented memory in this film combine multiple agencies, multiple perspectives, within single shots and single scenes but also over the medium's multiple tracks. Cinematic FIS is just this: within single instances of cinematic narration, narrative agency, narrative perspective is multiplied, and, because of this proliferation of perspectives, uncertain.

PROSE FREE INDIRECT STYLE, CINEMATIC FREE INDIRECT STYLE

In a brief discussion of Gustave Flaubert in *S/Z*, differentiating his writing from "classic writing," Roland Barthes notes, "Flaubert, however, (as has already been suggested), working with an irony impregnated with uncertainty, achieves a salutary discomfort of writing: he does not stop the play of codes (or stops it only partially), so that (and this is indubitably the *proof* of writing) *one never knows if he is responsible for what he writes* (if there is a subject *behind* his language); for the very being of writing (the meaning of the labor that constitutes it) is to keep the question *Who is speaking?* From ever being answered" (140; emphasis original). Flaubert's well-known desire to achieve a level of impersonality, whereby the author is "invisible et tout-puissant; qu'on le sente partout, mais qu'on ne le voie pas" [invisible and all-powerful; every-

where felt, but never seen], undoubtedly contributes to this inability to definitively answer the question Barthes raises (Flaubert 324). Flaubert's novels tend to resist fixed agency, and his impersonal narrators provide his narratives with little moral grounding. Flaubert also achieves what Barthes describes as a "salutary discomfort of writing," a writing for which "*one never knows if he is responsible for what he writes,*" with his frequent use of FIS. FIS in prose is a combination of first-person and third-person narration that, in Dorrit Cohn's words, "[renders] a character's thought in his own idiom while maintaining the third-person reference and the basic tense of narration" (100).

A brief passage from Flaubert's *Sentimental Education* illustrates FIS. Toward the end of that novel, Frédéric rejects Marie Arnoux, his perpetual yet inaccessible love interest, just as she arrives to offer herself to him, "Frédéric soupçonna Mme Arnoux d'être venue pour s'offrir; et il était repris par une convoitise plus forte que jamais. . . . Une autre crainte l'arrêta, celle d'en avoir dégoût plus tard. *D'ailleurs, quel embarras ce serait!*—et tout à la fois par prudence et pour ne pas dégrader son idéal, il tourna sur ses talons et se mit à faire une cigarette" (454; emphasis mine). ["Frédéric suspected that Madame Arnoux had come to offer herself to him; and once again he was filled with desire. . . . Another fear restrained him—the fear of being disgusted later. *Besides, what a nuisance it would be!* And partly out of prudence and partly to avoid degrading his ideal, he turned on his heel and started rolling a cigarette" (455; emphasis mine).] The phrase "*D'ailleurs, quel embarras ce serait!*" communicates words that the reader locates within Frédéric's mind. Flaubert's largely impersonal narrative voice does not exclaim or emote in this manner, yet Flaubert embeds this sentence within the narrator's description without a signal phrase such as "he thought." Flaubert blends the words of the character within those of the narrator so that the two voices are simultaneously present and so, to again quote Barthes, the reader cannot determine "who speaks," who, of these two agents, is "responsible" for the discourse (140).

Though film does not operate within a grammatical system that would render FIS immediately visible and identifiable as it often is in prose, film can and does make use of FIS with its attendant uncertainty and irony. *Hiroshima mon amour,* with the combination of documentary and fictional narrative techniques established in its opening sequence and with its mixing of distinct agencies deployed over the multiple tracks of the cinematic medium, creates an ideal viewing situation for the blurring of the distinction between perspectives. A number of shots and scenes in this film's memory sequences in particular leave the viewer unable to answer a question similar to Barthes's regarding Flaubert: Who sees? Who or which agency is responsible for the film's narration?

A handful of film critics and theorists have examined cinematic techniques that bear resemblances to prose FIS. Jean Mitry's "semisubjective image" in *Aesthetics and Psychology of Cinema,* George M. Wilson's "indirect or reflected subjectivity" in *Narration in Light: Studies in Cinematic Point of View,* and Pier Paolo Pasolini's "free indirect subjective" in "The Cinema of Poetry" all point in the direction of dual or multi-visioned cinematic narration.

Mitry is primarily concerned with external vision, with the combination of a character's optical perspective and that of an external cinematic narrator. Mitry's examples of "semisubjective images" comprise those moments in film when the camera

records what a character sees while that character is yet in the frame. "[I]n order to 'experience' the feelings of a given character, all the audience had to do," Mitry writes, "is be *with* the character, alongside him. Seen objectively, the character could then assume the responsibility and motivations of a *shared* point of view. Thus instead of the camera *taking the place* of the character, there were images framing the hero, either from head to toe or from the waist up, following him as he moved, seeing with him and at the same time as him. The image remained descriptive but shared in the character's point of view" (215; emphasis original). These images combine the perspective of a character, the "character's point of view," with that of a "descriptive" narrator. In cases such as those Mitry describes, the camera often films over the shoulder of an actor so that a portion of the actor's body, usually his head, remains on screen. The viewer simultaneously sees what the character sees and sees the character in the act of seeing. While this variety of cinematic image resembles the prose FIS in which a character's spoken words are combined with the discourse of the narrator, I am here concerned with the cinematic representation of internal rather than external vision, the representation of thoughts, and more particularly, the representation of memories.

Unlike Mitry's "semi-subjective image," George M. Wilson's "indirect or reflected subjectivity" maintains a metaphorical relationship with the mind portrayed. In Wilson's conception, "features of the projected image or the *mise en scène* are used to depict or symbolize or reflect aspects of the way in which the character perceives and responds to his or her immediate environment" (87). Such an image acts as a metaphor for a character's perception. The doorman protagonist who is demoted to bathroom attendant in F. W. Murnau's *The Last Laugh,* for example, is often recorded from below at the film's beginning, an angle that emphasizes his height, his pride, and the importance he attaches to his "front of the house" position. Following his demotion, however, the camera frequently views him from above, lessening his visual impact and rendering him small and insignificant within the frame. In these images, these examples of "indirect or reflected subjectivity," "features of the projected image . . . symbolize" the character's perceptions of himself at different stages of the film (Wilson 87). Although this definition of "indirect or reflected subjectivity" highlights the "shared" aspect of the image, the image is third-person with certain of its "features" simultaneously "symbolizing" the perspective of a character. As a result, Wilson's concept is not particularly fit for representing precise thoughts or memories passing through the mind of a character. Wilson's "indirect or reflected subjectivity" lacks the sense of immediacy, the sense of direct access to a mind so typical of prose FIS and of the cinematic FIS I will here consider.

In "The Cinema of Poetry," Pasolini describes FIS in this way: "[T]he author penetrates entirely into the spirit of his character, of whom he thus adopts not only the psychology but also the language" (549). This description shares similarities with my conception of FIS. Substitute the word "narrator" for Pasolini's "author," and we see that FIS in prose frequently appears when a narrator, such as Flaubert's in the above example, momentarily subsumes the internal voice of a character into his own so that the two seem to speak together. For Pasolini, however, there is not a stylistic distinction between what he calls "interior monolog" and what he renames "free indirect subjective." These two modes "look" the same on screen. Their distinction lies in the

difference or similarity in situation between the filmmaker and the character. "[T]he interior monolog is a discourse relived by the author," Pasolini explains, "through a character who is, at least ideally, of the same class and generation" (550). Pasolini's "free indirect subjective" occurs, on other hand, when a filmmaker produces a film in which the focalizing character lives a life totally distinct from the filmmaker's own experiences. Whereas Pasolini's conception of "free indirect subjective" relies on the social conditions of the filmmaker and his character, I am concerned here to describe a cinematic FIS that is independent of the biography of the filmmaker.

Building from Pasolini's "free indirect subjective," Gilles Deleuze briefly explores the formal characteristics of this mode in *Cinema 1 The Movement Image*. Deleuze begins his remarks by distinguishing the subjective image from the objective image: "It could be said that the subjective-image is the thing seen by someone 'qualified,' or the set as it is seen by someone who forms part of that set . . . . [T]he image is objective when the thing or the set are seen from the viewpoint of someone who remains external to that set" (71). Deleuze correlates the subjective image with direct discourse and the objective image with indirect discourse (72). Deleuze rephrases Pasolini's definition of "free indirect subjective" in this way: "[T]he camera does not simply give us the vision of the character and of his world; it imposes another vision in which the first is transformed and reflected" (74). Following Deleuze's description, cinematic FIS is dual-visioned in the same way that prose FIS is "dual voiced." Deleuze focuses on the formal qualities of Pasolini's discussion, and his definitions provide an important framework for identifying and characterizing cinematic FIS.

In addition to Deleuze's reconsideration of Pasolini, my conception of cinematic FIS borrows from Bruce F. Kawin's exploration of first-person cinematic narration in *Mindscreen: Bergman, Godard and First-Person Film*. A method for "signifying subjectivity," "mindscreen" is narration that portrays what a character thinks; it portrays "the field of the mind's eye" (Kawin 10). During "mindscreen," the viewer attributes agency to the character whose visual thoughts are represented on screen: "The narrator of mindscreen is offscreen; the indicators of his presence are contextual" (61). Kawin cites *Hiroshima mon amour*'s well-known "hand twitch" scene as an example of "mindscreen." Early in the film, Riva watches her Japanese lover sleep the morning after they meet, and the sight of his twitching hand as he awakens propels her mind and the film's image track—a cinematic Proustian involuntary memory—to a memory of the similarly twitching hand of her German lover, slowly dying from a bullet wound on the banks of the Loire. The viewer "reads" the image on the screen, the image of Riva as a younger woman embracing her dying lover, as a visualization of what Riva sees in her mind's eye while she watches her lover in Hiroshima. Riva is the "narrator," "the agency" of this image, and as the narrator she is "offscreen" while her remembered self is onscreen (61). Kawin also cites instances from the opening sequences of *Last Year at Marienbad* and *Hiroshima mon amour* as "mindscreen": "[Resnais's] fluid tracking shots through the corridors at Marienbad or the hospital and the museum at Hiroshima are movements of the mind more than of the physical eye" (8). "Mindscreen" is a prominent narrative mode in *Hiroshima mon amour*. This film, however, complicates agency and vision by infusing key instances of "mindscreen" narration, a first-person, subjective mode, with markers of third-person perspectives,

perspectives external to Riva's. In these moments of the film, "the camera does not simply give" Riva's vision of her "world; it imposes another vision in which the first is transformed and reflected" (Deleuze 74).

REPRESENTED MEMORY IN *HIROSHIMA MON AMOUR*

Hiroshima mon amour includes many instances of filmed memory sequences, many instances of "mindscreen." The "hand twitch" scene that Kawin references is one very early instance. This moment is short, lasting less than five seconds. Later, as Riva narrates her memory to Okada, the film presents the viewer with images that correspond to her tale. She tells him of her relationship with the German soldier, of her disgrace, and of her madness, and the film "envisions" the memories she speaks. The shots that accompany Riva's tale of her love affair, in particular, feature highly ambiguous combinations of distinct cinematic agencies, and it is here that I will examine this film's use of FIS.

As Riva and Okada lie together in his bed late into the afternoon on the day after their first meeting, Okada asks only one question that prompts Riva's narration of her first love affair: "Was he French, the man you loved during the war?" (Duras 47). Riva's response consists of only a few sentences, the basic structure of a narrative without details or embellishment: "No . . . he wasn't French. . . . Yes it was at Nevers. . . . At first we met in barns. Then among the ruins. And then in rooms like anywhere else. . . . And then he was dead. . . . I was eighteen and he was twenty-three" (47–48). Riva narrates the affair to Okada, and in between her words to him, during the ellipses in the above citation, the scene cuts from the two lovers in Okada's Hiroshima home to images of Nevers, images of Riva as a younger woman and of her relationship with the German soldier.

The camera films Riva and Okada from a very close position, a position that highlights the easy intimacy of their brief relationship; their bodies remain touching throughout the sequence. In the alternation between these shots and those first shown of Nevers, there is a strong distinction in the filming styles. Whereas the camera remains very close to Riva and Okada in Hiroshima, the camera films the first shots of Nevers from a greater distance from the actors. This distinction in the filming style highlights the intimacy between Riva and Okada, but it also highlights the lack of intimacy in the manner that Nevers is portrayed. Okada asks, "Was he French, the man you loved during the war?" and Riva responds, "No. . . . He wasn't French" (47) (Figure 2). From Riva and Okada embracing in bed, her hair falling over his nose and lips, the scene cuts to an image of a soldier walking toward the camera in a public square outside of a café (Figure 3).

The camera films from inside the café, watching the soldier on the other side of a window. Over a few brief moments, the soldier walks in the direction of the café without revealing any particular intention, never looking at the camera and never behaving as if he recognizes or notices anything. Reminded of the newsreels and documentary photographs of the film's opening sequence, Siobhan S. Craig describes this particular shot of the solider in Nevers as a "quotation" of those earlier images. "[T]

Fig. 2. "No. . . . He wasn't French."

Fig. 3. Nevers Public Square

his brief shot," Craig writes, "with its quotation of the authoritative genre of the documentary film embedded diegetically in the 'memory' of a woman we know to be—or, at least, to have been—mentally unstable . . . appears deliberately ironic" (31). Craig is correct to note the strong stylistic similarity between this shot of the soldier in Nevers and the film's prior use of documentary footage, and, indeed, irony frequently results from the combination of narrator and character discourse in prose FIS. The presence of FIS in Flaubert's *Sentimental Education* and, to a greater extent, Jane Austen's *Emma,* very often results in an ironic reading of those novels' protagonists. In the case of this film, however, more than irony and more than a reminder of Riva's mental state, this shot and those of this memory sequence convey discursive uncertainty. Who "sees" this image of a soldier as he crosses the square?

For the simple fact that the image follows Riva's words about her former lover, the viewer links the image with Riva. The viewer "reads" this man as the lover she speaks of, and we place this image in her mind. The viewer "reads" the image as "mindscreen": it appears to be a flashback that represents what she sees in her mind's eye as she tells Okada that her lover during the war was not French. As Craig notes, however, the camera records the soldier from an unidentified, apparently objective, third-person position inside a café. Even as the film prompts a first-person reading, nothing of the shot itself suggests Riva's first-person perspective, and the question of agency surfaces. Who or what is this shot's originator, its agency? Does it envision Riva's mind's eye, or is it the perspective of an external cinematic narrator?

The soundtrack poses an additional complication. When this scene begins, the music that opened the film, the lovers' "theme" introduced in the film's prefatory sequence, returns here. In this memory sequence, this music remains constant over the shots of Hiroshima *and* over those of Nevers. The soft, slow music we hear as we watch Riva and Okada together in bed continues over this image of the German soldier. Whereas the cut between Hiroshima and Nevers in the image track underscores the strong visual contrast between the shots, the continuity in the soundtrack builds an aural link. As this scene and the film continues, this aural link will build a connection between these two "impossible" love affairs, as Riva will later characterize them both, but in this individual shot, the consistency of the soundtrack serves as a strong marker of Riva's perspective. With its "quotation" of the documentary filming techniques introduced earlier in the film, with its placement following Riva's description of her lover, and with the soundtrack linking the two shots together, this image of the soldier in Nevers presents a strong example of cinematic FIS. In this one instance of cinematic narration, the viewer finds evidence of multiple perspectives: Riva's subjective perspective, her memory, and the film's "documentary" narrator. Both are here present; neither predominates, and agency is uncertain.

This shot of the soldier fades out very slowly while an image of Riva and Okada fades in. Sitting up now, he is positioned just above her as she remains lying on her stomach. As he and the viewer watch her, Riva continues her narration with another very brief line, "Yes, it was at Nevers," and again, the scene cuts to Nevers. Riva is now present in these images. She is younger. Her hair is long, and, over a series of seven shots, she rides her bike in the streets of the village and in the surrounding countryside (Figures 4 and 5).

Fig. 4. Biking in Nevers.

Fig. 5. Biking in Nevers.

The melancholy soundtrack, the lovers' "theme," remains, again tying these "present" and "past" images together. In these shots, Riva rides her bike toward or away from a fixed camera recording her. "[T]he flashbacks become lengthier," Craig writes of these and subsequent memory images in this scene, "but no less disorienting: scenes of countryside rush past as if we were travelling at speed" (31). The camera films from a distance that prevents the viewer from fixing on Riva's face. She is a small figure, and the viewer can neither read emotion from her expressions nor perceive what or as she perceives. Though these shots correspond to Riva's narration, "Yes, it was at Nevers," the camera films from a position that appears not to engage her mind's eye. As she speaks to Okada, does Riva chiefly recall her bicycle rides in and around her village? And if so, do Figures 4 and 5 represent how she "sees" those memories in her mind's eye? Rather than conveying the subjective perspective that the viewer expects from the alternation between the present in Hiroshima and the flashback to Nevers, the camera does not appear to penetrate her consciousness of this memory. It does not reveal the emotions and the desires she doubtless remembers having experienced on these bike rides traveling to meet her lover. As in the earlier shot of the soldier walking in an outdoor square, these images resist Riva's perspective. Though third-person, however, this sequence of bicycling images no longer "quotes" the documentary eye of the film's opening as the shot of the soldier does. Carefully and artfully composed as they follow Riva's ride, these images appear to be "seen" by a third-person *fictional* eye. These are "objective" images according to Deleuze's definition; they appear to be "seen from the viewpoint of someone who remains external" (71). Though these images follow and illustrate her words to Okada, and though the music on the soundtrack continues to link Nevers to Hiroshima, these images do not "look like" Riva's visual memories of her love affair. Over these images, Resnais has "impose[d] another vision in which" Riva's "is transformed and reflected" (Deleuze 74). Resnais films these moments of "mindscreen" with a third-person camera.

This series of bicycling shots in Nevers continues with Riva riding by the banks of the Loire, and a curious shot retrospectively places these images within the vision of the German soldier (Figures 6 and 7).

As Riva rides, the camera pans with her along the river (Figure 6), but rather than continuing to follow her or cutting away to another shot, the camera follows its own path, panning quickly over a blurry landscape until it finally arrives at a medium shot of the soldier (Figure 7). The camera stops abruptly to capture him in profile, and the viewer imagines him watching her continue out of view. When these bicycling shots begin, the viewer wonders who sees Riva riding around Nevers. Do these highly distanced shot envision her memory of this story? As she speaks to Okada, is this what she imagines? These images appear, on the other hand, similar to the film's third-person vision. The shot of the soldier looking further complicates the viewer's sense of agency. Now, the viewer retrospectively assigns agency to him. *He* sees her riding her bike in Nevers. *He* watches her as she traces a circuitous path around the countryside. The viewer sees what he sees. Though this ascription of agency appears to "work" for these shots, the perspective of the German soldier strikes a strange note mixed as it is within Riva's tale to Okada so many years later. Just as quickly as Resnais picks up the soldier's point of view in this shot, however, he abandons it for another.

Fig. 6. Riva bikes by the Loire.

Fig. 7. The soldier watches Riva.

Fig. 8. Wide shot of a Nevers field

The camera position of the final shot of this bicycling sequence (Figure 8) suggests the perspective of an external vision, a third-person, objective cinematic narrator.

Positioned far above a large open field with a few rows of small trees and bushes and flanked by a dense forest, in this shot a fixed camera records Riva on her bike as she rides down into the field where the soldier waits for her at an opening in the row of trees and vegetation. The camera remains still as she nears him. Riva and the soldier are the visual points of interest in this shot—she is in motion and he is her destination—but they are small against a deep and imposing background. This image fades very slowly back to Riva and Okada in bed in Hiroshima moments before she reaches the German soldier. If the viewer can tentatively and retrospectively ascribe agency to the soldier in the early shots of this biking sequence, here that ascription fails. Like Riva, the soldier is a tiny figure within the frame, and he cannot now be the viewer's "eyes." Rather, this shot, embedded within Riva's memories, emerges from the perspective of an external, fictional narrator.

The shots of this memory sequence thus far, these flashbacks that illustrate the words Riva speaks to Okada while the camera films them in Hiroshima, visually narrate her story. Intercut within her words to him, their placement, their context, prompts the viewer to assign Riva as the "narrator" of these images. They are instances of "mindscreen" that indicate her first-person perspective; "the narrator of mindscreen is offscreen; the indicators of his presence are contextual" (Kawin 61). However, in these instances of represented memory, "the camera does not simply give us the vision of the character and of his world; it imposes another vision in which the first is trans-

formed and reflected" (Deleuze 74). "Imposed" over these images is "another vision," the vision of an agency external to Riva, an agency that does not form part of the set. This external vision at times recalls the documentary images and newsreels of the film's opening sequence and at other times appears similar to the film's fictional third-person vision. The film complicates the viewer's "seeing" of these memories; it complicates the visual and aural narration of Riva's memories and of her past.

Riva continues with her tale—"At first we met in barns. Then among the ruins. And then in rooms like anywhere else" (Duras 48)—and the scene cuts again to images of Nevers. In these shots Riva and the soldier are together, and they are filmed entering various structures and spaces. As in the previous sequence, in these shots the camera stands at a far distance from the couple as they climb into a door-sized opening in the stone wall surrounding the city, as they enter an abandoned shack within a large field, and as they embrace standing among ruins in the countryside. Again, these shots purport to belong to Riva's memory. They match her description of the places where she and her lover meet, and the cut from the film's "present" to these shots signals Riva's first-person memory, "mindscreen." Again, however, the filming of these scenes suggests an external agency, Deleuze's "objective image," disconnected from Riva's vision.

The opening shot of this sequence (Figure 9) in particular suggests a third-person perspective. After Riva speaks, the scene cuts to a shot of large brick houses. The camera is positioned well below the houses and on the opposite side of a stone wall. The image remains on the houses for only a few moments before the camera pans down along the wall until Riva and the soldier, on the ground below, come into view (Figure 10). They climb into an entrance near the bottom of the wall; he helps her step onto her bike and up into the entrance. The initial shot of the houses functions as an "establishing shot," a shot traditionally impersonal and third-person. The shot tells the viewer that the two lovers sneak into abandoned spaces beyond the walls of the city—their relationship is forbidden and secret—but nonetheless very close to Nevers. Rather than envision her mind's eye, the style of this shot resists Riva's internal, first-person perspective. Riva and her lover are very small within the frame while the city's wall and the houses tower over them. The remaining shots of the sequence illustrating the various locations where Riva and her lover meet all behave similarly. Holding hands, the young lovers enter a small wooden shack while an unmoving camera records them from across a large, wide field. The camera films them from a far distance standing and embracing in the ruins of a stone structure, her hair and her skirt blowing in the wind. While these shots convey the intimacy and the danger of this secret relationship, the images themselves, with Riva and her lover positioned at such a great distance from the camera that records them, do not communicate a strong sense of Riva's memory to the viewer. The viewer does not "see" these images as "mindscreen." These shots, like the earlier images of Riva riding her bicycle, appear to be seen by an "objective" eye external to the scene.

As this sequence illustrating Riva's narration to Okada approaches its end, an image that follows Riva's penultimate words appears to correspond less directly to the words she speaks. Following her description of the places where she and her lover met, she says, "And then he was dead," and the image below (Figure 11) appears on the screen (Duras 48).

Fig. 9. Village Wall, Nevers.

Fig. 10. An entrance in the village wall.

Fig. 11.

For the first-time viewer, there is no apparent relationship between this image and the soldier's death. Not only does the viewer here wonder who sees, the viewer also wonders *what* is seen. In a later scene, the film reveals the identity of this structure. Riva's lover was shot as he awaited her by someone who stood at this outdoor terrace overlooking the Loire. Riva and her lover were to meet there to flee together for Bavaria where they would marry. She rushes down to the river bank to join him where he lies prostrate and injured. She reaches him, and, looking up and around in a panic, this is the image she would have seen. She would have seen this outdoor terrace viewed from below just as it is shown here. Within this memory sequence, this image is perhaps the only instance of "mindscreen," but without the requisite information, the viewer cannot see it as such. The viewer "reads" the first-person perspective of this image only retrospectively. Agency here may not be dual or multiple, then, but ambiguity renders it uncertain.

Riva reaches the end of her narration as she tells Okada, "I was eighteen and he was twenty-three" (Figure 12) (Duras 48). The scene cuts from an image of Riva reclining on her side to the Nevers flashback (Figure 13). As the film reaches this portion of the memory sequence, the soundtrack, the "lovers' theme," which has remained constant throughout this back and forth alternation between Hiroshima and Nevers, ends with an image of the younger Riva closing her piano (Figure 13).

This image illustrates Riva's inclusion of her age as the final point in her narration, but it serves an additional purpose: it ties the soundtrack to Riva's first-person perspective. This image retrospectively renders the soundtrack diegetic. As she recalls these memories during her narration to Okada, this image (Figure 13) suggests that the soundtrack heard by the film's viewer is also what Riva hears in her "mind's ear" as she speaks. While the images of this memory sequence resist Riva's first-person

Fig. 12. "I was eighteen . . ."

Fig. 13. Lovers' theme ends.

perspective in favor of a largely third-person perspective, the soundtrack retains her subjective perspective.

Marguerite Duras notes in the preface to her screenplay for *Hiroshima mon amour* that Resnais asked her to "annotate" the film's sequences that take place in Nevers. She wrote these annotations after the completion of the screenplay but prior to the film's shooting. Duras's annotations are included as part of an appendix to the published screenplay, and she titles them "Nocturnal Notations (Notes on Nevers)." The following passage is excerpted from Duras's annotations on the memory sequence I have been examining: "We kissed behind the ramparts. Deathly afraid, but utterly happy, I kissed my enemy. . . . I discovered his hands when they touched the gates to open them before me. I soon wanted to punish his hands. I bite them after making love. . . . I no longer remember the gate at the end of the garden. He waited for me there, sometimes for hours. Especially at night. Any time I could find a free moment. He was afraid. I was afraid" (88). Duras's annotations present the love story the viewer might expect from Riva's character. The annotations convey the character's conflicting emotions, her fear as well as her joy, "deathly afraid, but utterly happy," and they include intimate details that a lover might recall, "I bite [his hands] after making love" (88). When Riva tells her story to Okada, and when this memory sequence is filmed and edited, however, these personal, emotional details are largely absent from the film's narration. Riva's words to Okada are clipped and limited. She speaks only the most basic details of her love affair, and the film envisions her memories similarly. The film imposes perspectives external to Riva's mind over these images so that together with her vision, her "mindscreen," the images carry markers of perspectives external to Riva. The film narrates this memory, then, but even as it does so, it resists showing *her* story; it resists her solitary perspective, the expected perspective. Resnais films and edits the scene, instead, in a manner that suggests cinematic FIS, a manner that suggests a plurality of perspectives, perspectives combined so that the viewer cannot know who sees just as the reader of prose FIS cannot know who speaks.

After the lovers' "theme" ends with the image of Riva closing her piano, a new, playful piece of music begins, and the image cuts to a series of shots of Riva and the German soldier, their faces hopeful as they run to meet one another beyond the walls of Nevers. In this second and final portion of this memory sequence, Riva no longer narrates to Okada. She no longer speaks, and the image track no longer cuts between Hiroshima and Nevers. Rather, the shots alternate quickly between the German soldier waiting, watching, and signaling excitedly to his lover and Riva running through fields and forests and climbing over hills and fences before the two finally meet and embrace. Riva no longer tells her story, but the film continues its narration. In these shots the viewer sees Riva's face and her hopeful expressions as she approaches her lover, the viewer sees the happiness on both of their faces as they rush into each other's arms and embrace, and the viewer sees the lovers in close-up as they lie together on the ground in a barn. Unlike the earlier memory shots, these the viewer "reads" as "mindscreen." The subjects in these images, their increasing proximity to the camera, the upbeat, exciting soundtrack, and the rapid speed of the editing together communicate Riva's perspective, Riva's vision of these memories.

Rather than analyzing these images individually, I have cited them in a block below (Figures 14-19) in order to better convey their swift progression.

Fig. 14.

Fig. 15.

Fig. 16.

Fig. 17.

Fig. 18. Lover's theme returns.

Fig. 19.

These images, these "mindscreens," convey Riva's memory of one meeting between her and the soldier. She recalls and imagines the anticipation she felt as she rushed to meet him, she recalls the physical barriers she had to traverse to arrive at their meeting point, she recalls seeing him signal excitedly to her as she neared, and she recalls their running embrace and the time they spent together, sheltered from outside eyes in a cold barn. Much more so than the images of the first portion of this memory sequence, these carry markers of Riva's vision, of her mind's eye, and the viewer has the sense of seeing with her, of seeing what she imagines as she remembers.

Few novels or stories retain FIS over lengthy blocks of narration. More often, brief instances of FIS are found within indirect or direct discourse. In the example cited from Flaubert's *Sentimental Education*, "*D'ailleurs, quel embarras ce serait!*" [Besides what a nuisance it would be!], is surrounded by the narrator's indirect report of the character's thoughts and actions. FIS in prose is a narrative mode that is turned to quickly but just as quickly turned away from, and this tendency is no different in film. Resnais's film does not maintain cinematic FIS throughout this entire scene. Rather, the film's narrative moves from an objective camera to cinematic FIS, back to objective, and finally on to subjective narration, to "mindscreen." Reader recognition of prose FIS depends on contextual clues as well as on the mode's distinction from direct and indirect discourse. Cohn, who proposes the term "narrated monologue" rather than FIS, writes that "[t]he narrated monologue is thus essentially an evanescent form, dependent on the narrative voice that mediates and surrounds it, and is therefore peculiarly dependent on tone and context" (116). Cinematic FIS is also "evanescent" and "peculiarly dependent on tone and context" (116). The viewer recognizes the moments of shared cinematic discourse, the moments of FIS, in this memory sequence because the film earlier established distinct discourses that are here combined. The viewer also recognizes FIS because the scene encourages its viewer to "read" the memory images of the sequence as if from a first-person perspective. Cinematic FIS, perhaps more so than FIS in prose, is, then, "peculiarly dependent on" viewer expectations. Resnais's viewers, having already "seen" Riva's memories portrayed on the screen, expect the images accompanying her telling of this memory to be first-person, subjective images rather than the largely third-person images the film presents.

CONCLUSION

"In *Hiroshima mon amour*," Michael S. Roth writes, "[Resnais] has the . . . difficult task of projecting forgetting onto the screen—first, the forgetting of historical memory, the withdrawal of the destroyed Hiroshima from our consciousness; second, the forgetting of personal memory, the evaporation of the traumatic memory of love for the woman in the film; and third, the connection between forgetting and narration" (94). Later in his essay, Roth calls *Hiroshima mon amour* "a film that remembers forgetting" (101). As Riva tells the tale of an old lover to her new lover, she begins to forget. Narrating memory, she leaves out details and she alters the experience by fashioning it into a narrative. Her ambivalence vis-à-vis narrating the memory of her first

lover bookends the film. In the opening, prefatory sequence she admits her forgetting to Okada, "Like you, I too have tried with all my might not to forget. Like you, I forgot. Like you, I wanted to have an inconsolable memory, a memory of shadows and stone" (Duras 23). Toward the film's end, Riva chastises herself for having spoken her memory aloud. Alone in her hotel room after telling Okada her story, she plunges her face into a sink full of water and stands in front of the bathroom mirror. She looks into the mirror, her face and hair dripping, and she says aloud, "In Nevers she had a German love when she was young. . . . We'll go to Bavaria, my love, and there we'll marry. She never went to Bavaria. I dare those who have never gone to Bavaria to speak to her of love" (73). The first line, enunciated like a child reciting a lesson—"Elle a eu à Nevers un amour de jeunesse allemand" (110)—is delivered in a tone of resignation, a tone close to boredom. Hers is an unexceptional story without consequence or significance. The remaining lines, however, the final line in particular, she speaks with greater intensity. While she continues to look at herself in the hotel mirror, the viewer hears Riva in voice-over: "You were not quite dead. I told our story. I was unfaithful to you tonight with this stranger. I told our story. It was, you see, a story that could be told. For fourteen years I hadn't found . . . the taste of an impossible love again. Since Nevers. Look how I'm forgetting you. . . . Look how I've forgotten you" (73). Riva tells the story that she has until now guarded. It is a story that can be told; it is "racontable" (110). Her hesitation compels her to provide only a basic and limited outline of her love affair, and the narration of this scene, with its use of cinematic FIS, reflects her hesitation and envisions her ambivalence. The film itself, however, evinces a parallel ambivalence. The film narrates her memory, but as it does so, it questions that narration. The film wonders whether its task is possible; it wonders whether cinema can narrate, can represent or "remember" memory. During moments of this narrated memory, the film imposes an external eye over Riva's memories. Doing so, the film asks: which agency here "sees" these memories? It also asks: which agency "sees" memory, "sees" history, more clearly, more accurately?

The instances of cinematic FIS examined here, instances of first-person narration that carry strong markers of a third-person vision, draw strong parallels to the discursive uncertainty of prose FIS. FIS is a common narrative mode in prose fiction. Its practitioners are diverse and its usages and effects wide ranging. Cinematic FIS is likely a common narrative mode in film. *Hiroshima mon amour* is only one example of a film that makes use of FIS to represent memory or consciousness. The film's thematic focus on an epistemology of vision makes its usage of cinematic FIS, a plural form of narration, particularly fruitful. The cinematic medium, with its multiple tracks, its use of words, images, sounds, and editing, presents the possibility of many other, many additional varieties of "shared" cinematic narration, of cinematic FIS.

ENDNOTES

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1. Unless otherwise specified, all English quotations from Duras are from the Richard Seavers translation, and all French quotations are from the Paris, Gallimard edition that transcribes the original French of the film. The same is the case for Flaubert's *Sentimental Education,* which I cite in both the original French and in the English translation by Robert Baldick.

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