A Sheffield Hallam University thesis

Cinematically reimagining the introspection of

Bonjour Tristesse's female protagonist, 'Cécile'

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A thesis submitted in partial fulfilment of the requirements of
Sheffield Hallam University
for the degree of Doctor of Philosophy

July 2024

Candidate Declaration

I hereby declare that:

1. I have not been enrolled for another award of the University, or other academic or professional organisation, whilst undertaking my research degree.

2. None of the material contained in the thesis has been used in any other submission for an academic award.

3. I am aware of and understand the University's policy on plagiarism and certify that this thesis is my own work. The use of all published or other sources of material consulted have been properly and fully acknowledged.

4. The work undertaken towards the thesis has been conducted in Accordance with the SHU Principles of Integrity in Research and the SHU Research Ethics Policy.

5. The word count of the thesis is 43,836

Name	
Date	July 2024
Award	PhD
Research Institute	Culture & Creativity Research Institute
Director of Studies	Dr Ruth Deller

Abstract

This practice-based research cinematically reimagines the character of Cécile from Françoise Sagan's 1954 novel *Bonjour Tristesse*. Written in first person by 18-year-old Sagan, Cécile's characterisation is significant in its ostensibly authentic depiction of a teenage girl. This rare (and shocking at the time) glimpse of introspection seems to substantially reduce in later iterations of Cécile, particularly Otto Preminger's 1958 cinematic adaptation, where other voices (on and off screen) appear to replace her perspective.

Through close reading and archival research, nine adaptations of the novel are analysed, highlighting the problems and differences within them, such as how the victimisation of Cécile (absent in Sagan's original, but revealed as a moral influence through the Production Code) became a dominant interpretation. The thesis uncovers interconnections, and how different mediums (film, literature, theatre and graphic novels) materially construct Cécile.

This analysis led to cinematic experimentation around communicating thoughts, feelings and sensations in a primarily visual and sonic medium in order to construct my own version of Cécile, addressing what I considered to be missing elements from the other adaptations. The final iteration resulted in reimagining Preminger's footage. The research challenges traditional adaptation models and presents approaches that defy the hierarchical dominance of visual elements in cinema. Methods such as text on screen, the emphasis of Cécile's introspection as an aesthetic, swapping a written script for an existing film scene, layering macro shots, and highlighting the use of breath are remarkable departures from conventional techniques, offering new ways of understanding Cécile.

Ultimately, my films and the analyses contribute to the understanding of Cécile's introspection, as portrayed in the book, offering novel ways to explore cinematic voice, the role of haptic embodiment and temporal states. Through these cinematic experiments, the research challenges assumptions and stereotypes surrounding female characters and desires, paving the way for more nuanced and contemporary adaptations in the future.

Cinematically Reimagining the introspection of *Bonjour Tristesse's* female protagonist, Cécile.

Foreword

To note – The practice-based research consists of two short films, *Four Heartbeats…* and *Bonjour Tristesse, Reimagined.* These can be viewed on a website created for this research - https://anniewatson.wixsite.com/practice-based-phd which can also be accessed using this QR code.

The website hosts all associated artefacts and research documents including my two reimagined films as well as a blog documenting my creative process.

As this research also aims to bring together all narrative versions of *Bonjour Tristesse,* it is important to acknowledge that, although beyond the scope of this thesis, a new feature film directed by Durga Chew-Bose, with Chloe Sevigny as Anne, has finished shooting but has not been given a release date at the time of writing. There is very little information about the film, however, Lily McInerny (Cécile), describes it as 'a very visual, very beautiful, sensual, striking film […] taking a very different approach (to Preminger's)'.

(Mccarthy, 2024) This addition to the world of *Bonjour Tristesse* and my research is highly

anticipated.

Introduction

This research was inspired by a short film[1] I wrote and directed about desire from

the perspective of a teenage girl, which felt important because at that time, cinematic

voices of women (particularly teenage girls), were not very common.[2]

A reading of Françoise Sagan's 1954 novel *Bonjour Tristesse* (Appendix 1 -

synopsis), combined with an initial disappointment in watching Otto Preminger's 1958

adaptation inspired a consideration of how I might translate the poetic abstract thoughts

into cinematic form, reimagining Cécile in a sensual way, more akin to my reading of the

novel. I was attracted to the intelligent teenage voice of Cécile and how Sagan, through

first person perspective, used the concept of introspection to capture the turbulence of

adolescence and the bittersweet awakening to the complexities of adult emotions, leaving

Cécile with a lasting sense of melancholy.

I wondered why, when watching Preminger's version, this hidden world of Cécile

seemed to be missing, and other, more dominant voices, certainly those of the crew, but

also perhaps those of the Motion Picture Production Code[3] seemed to be masquerading

as her instead. I wanted to investigate this nuanced notion that despite a female character

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[1] *Knitting a Love Song* 2004 – BAFTA nominated

[2] A rebalancing of this has taken place over the last twenty years, with increasingly more films and TV series featuring teenage girl protagonists, which may be partly due to the increasing numbers of female directors.

[3] The Motion Picture Production Code, (also known as the Hays Code) was a set of moral rules or guidelines that American films were made to comply with between the 1930's and 1960's, with an aim of making these films 'safe' for the public.

looking into the lens and telling the audience through a voiceover that she is going to

explore and share her memories; these subsequent memories seem disconnected to her.

Main Research Question

How might I adapt *Bonjour Tristesse* through my filmmaking practice in a way that

better realises Cécile's introspection than male authored versions, with a particular focus

on Otto Preminger's 1958 film?

Sagan provides clear 'film-indications',[4] such as 'I lay full length on the sand, took

up a handful and let it run through my fingers in soft yellow streams' (Sagan, 1954/1955,

p.10) and some enticing audio ones too,[5] like 'the sound of the sea would grow dim and

give way to the pulse in my ears' (p.43). The potential to combine these into a kind of

sensory cinematic experience was hugely appealing, as was the cinematic challenge of

'filming' thoughts.

Prior to commencing this research, I was signed as a feature film director to an

agency and whilst this idea was of interest to production companies, the development

process involved working with a script. Despite multiple attempts, I was unable to

formulate my vision using the language of words and felt I could best explore this

cinematic challenge through exploring the medium of film and audio.

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[4] Sergei Eisenstein used this term when he observed that Dickens used language in such a way as to suggest film techniques. (Eisenstein, 1949, p. 213)
[5] I explore this notion of an audio version of 'film-indications' in the thesis and as I couldn't find an existing term, I call them 'audio-indications' and make this a claim for new knowledge.

PhD research offered the opportunity of constructing a film without business-related constraints, allowing time and a creativity that shifted my practice into an exploratory space. The positive gains in making a deliberate shift away from contemporary industry practice into an academic setting, to allow for a different kind of filmmaking experience are fundamental to this research and have dramatically shifted my approach to thinking and making films.

Sub Research Questions

Additional research questions emerged and can be summarised within four research areas as laid out in the table below (Fig.1). These four research areas also form the structure of the methodology. Methods used to explore these sub questions are described in the following chapter.

1. The Body of work around *Bonjour Tristesse* - ARCHIVAL RESEARCH:
What other narrative versions of *Bonjour Tristesse* are there, and how do they present Cécile?
2. Filmmaking - FILMMAKING RESEARCH:
How can I use cinematic tools, techniques and language to portray introspection?
3. Adaptation & Film Theory - THEORY INTO PRACTICE INTO THEORY RESEARCH:
How do theories and practices of adaptation account for point-of-view/voice?
4. Through a feminist lens - FEMINIST GAZE THEORY:
How have feminist thinkers and filmmakers responded to and developed the idea of the 'gaze'?

Figure 1 Sub Research Questions

Aims of the Research

The fundamental aim of my filmmaking practice is **to communicate a female experience of introspection**, closer to my reading of the novel. Kate Ince articulates the difficulty that filmmakers of any gender might face when attempting to present female subjectivity in the cinema, because there is not an obvious method in place to 'undo and rework the codes that embed male subjectivity into film narratives' (2017, p. 49). What I understand by this, and through the chapter *Body* (pp. 49-72) from which it is taken, is that although male gaze theory identifies the issues with the viewed female body, the risk is that, if not approached carefully, and in Ince's view through an embodied perspective,

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the same presentation of women could be repeated. The cinematic image of a semi-naked

teenage girl kissing her boyfriend,[6] for example, arrives loaded with Ince's codes and I

read her words about undoing and reworking these codes as a call to action. I created a

long list of feature films featuring a teenage girl protagonist (Appendix 3) as a reference

point for cinematic examples. This listing of female orientated films as a resource speaks

into existing feminist modes of practice that stretch back over fifty years when Robin

Morgan (Sisterhood is Powerful, 1970) published a list of 'consciousness-raising' films.[7]

An initial belief that women (me) might portray the fictional character of Cécile

more authentically than men (just by virtue of being the same gender) threw up questions

around what a truthful version of Cécile might be, and I explore this in a blog[8] (Watson,

2023). I understood that whilst I was a woman, my other characteristics did not match

Sagan's - I wasn't a French teenager alive in the 1950's - and although Preminger was a

middle-aged Austrian man, he was at least making the film in France, during the same era,

in a villa belonging to Sagan's friends[9] and had more immediate connections to the novel

in that sense.[10]

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[6] This is a section from the novel that I tackle in my practice, and discuss it in Process of Practice.

[7] This is an early example of identifying films that could be studied from a feminist viewpoint. Thirteen titles are listed (no director or year) and include a mix of US dramas and art films from Jean-Luc Godard and Antonioni, 'most early Rosalind Russell and Katherine Hepburn films, any Doris Day film', and three 'etc' suggesting Morgan recognises this list is only the beginning. (Morgan, 1970, pp. 582-583)

[8] Blog post, as part of my website, accessed here https://anniewatson.wixsite.com/practice-based-phd/single-post/2019/07/06/filmprocessmarch-29th

[9] The luxurious *La Fossette* was used as the 'large white villa on the Mediterranean' (p.10) which belonged to Sagan's friends, Hélène and Pierre Lazzaref. Hélène was the woman behind ELLE magazine, and she used the August 1957 issue to feature the 'superb, magnificently situated residence which was to be the setting for Sagan's scandalous intrigues' (Coates-Smith & McGee, 2012, p. 23). Sagan may well have partied in this villa that came to represent the lifestyle of 'fast cars, music and midsummer madness', (VOGUE, 1958, p.109)

[10] The context of Preminger's film is also important as, despite it being made in France, it was a US production made during the Production Code era, which undoubtedly determined a certain morality, and the commercial imperative would have driven key casting choices and narrative slants.

However, if it is possible, as Nathalie Morello suggests, to read the novel as 'a critical response to a male-based conception of existence' (1998, p. 81), then I think my reimagining could be read in a similar way, in that I have attempted to recreate scenes from a place of (female) lived experience and this is core to my aims of representing Cécile through a feminist lens.

As a central aim was **to make an audience *feel* something akin to the actor**, rather than to understand their thoughts exactly, I recognised my reimagined film would sacrifice clarity of narrative communication in favour of notions of sensation, resulting in a reimagined film that is quite different from the novel. Some elements of the novel and some of the feelings that readers experience, however, may be captured in a way that other films, concerned with narrative clarity, do not.

A further aim was **to gather and analyse narrative versions of *Bonjour Tristesse*,** focusing on portrayals of Cécile, teasing apart subtle shifts in point-of-view and focalisation and filtering aspects into my practice of cinematically reimagining Cécile's introspection.

A final aim was **to explore alternative ways of adapting literature to film**, specifically to explore methods that don't involve the writing of a script.

How the thesis is organised

I created a website (Watson, 2023) as detailed at the start of this thesis, and the written aspect is divided into four chapters, with an introduction that sets out the

research question(s) and a conclusion that describes specific contributions to new knowledge gained through this research.

Methodology sets out my research world-view and lists each method categorised under research headings of Archival, Filmmaking, Theory.

Literature Review discusses key theories and cinematic examples in relation to the Research Question(s) and using similarly grouped headings (to *Methodology*) - the body of work around *Bonjour Tristesse*, Filmmaking, Theory, and Through a Feminist Lens.

Analysis of Nine Versions brings together all versions I have sourced and compares their portrayal of Cécile from a contextual perspective of medium and year of production enabling a tracing of how Cécile's character has been presented and portrayed since the novel was published.

Process of Practice describes how research and my practice worked together in an iterative process to result in the two reimagined films. I reflect on both films to demonstrate what I find successful and what doesn't work so well.

The *Conclusion* summarises my claims for new knowledge and suggests where my research might go next.

Summary

In summary, my main research question is around how my filmmaking practice might better realise Cécile's introspection than (specifically) Preminger's version. Sub questions are around analysing archival research, exploring a range of cinematic tools

through filmmaking, using theory to answer practice-based enquiries and vice versa, all explored through a feminist lens.

Aims are to cinematically communicate a female experience of introspection, to make an audience *feel* something akin to the actor, to gather and analyse narrative versions of *Bonjour Tristesse* and to explore alternative ways of adapting literature to film.

A website hosts the two reimagined films, as well as related documentation and a blog, and this written thesis is divided into four chapters of *Methodology*, *Literature Review*, *Analysis of Nine Versions* and *Process of Practice*.

Methodology

As the research is a practice-based enquiry, much of the new knowledge gained sits within the film itself, but also (and perhaps more crucially) the creative process leading to (and surrounding) the artefact. This kind of knowledge is often referred to as *tacit knowing* or 'know-how', insider, 'know-this', experiential, implicit or in-vivo. It is instinctive, difficult to identify and hard to communicate, but 'for the practice-based researcher, this is the place where their true and unique knowing of their practice is often based' (Candy, Edmonds, & Vear, 2022, p. 194).

One of the key challenges then is around how to communicate this hidden knowledge that reveals itself as part of the process of turning *tacit knowing* into *explicit knowledge* that can then be shared, explored and challenged.

Linda Candy, Ernest Edmonds and Craig Vear use an example of riding a bike (2022, p. 197) to explain how difficult it is to define, extract and communicate *tacit knowing*. I have adapted this example below to reflect my experience of editing together archive and filmed footage and the different types of knowledge therein.

There is **factual knowledge** (how editing software works, how to import/export, how to work with different ratios and codecs etc.), **conceptual knowledge** (narrative, temporal and layering) and **procedural** (the process and timeline of editing – how to select footage, add audio, VFX, titles etc.). But these three types of explicit knowledge, if shared,

are not sufficient for someone to recreate the films I have made – there is something else that I am attempting to share knowledge of.

For example, if someone attempted to recreate my films from scratch[15] using only the examples of easily communicated knowledge (factual, conceptual and procedural), it is highly likely that the resulting films would look, sound and feel very different to mine, because my thought process (invisible reference points, undetectable inspirations, hidden secrets, fleeting emotional memories, etc) will not have been communicated, allowing the voice of the new filmmaker to be heard. This act of creation, would effectively result in an adaptation of my film, (an adaptation of an adaptation of an adaptation etc) and it is these adaptive notions of replication, translation, reimagining and transference that enable new works of co-creation and recreation within a new context to take place.

I didn't originate the story or some of the footage, yet I am making my voice heard. Communicating how I achieved this is complicated as the process of practice itself is too vast and complex to be easily shared through facts, concepts and processes alone.

When adapting another's work, the implicit *tacit knowing* of infinite decisions, selections, cuts and choices that made up the heart and soul of the editing process is missing. The act of **feeling** the film emerge, watching repeated cuts a few seconds in length, often slowed down to enable closer, more in-depth analysis, listening to audio over and over; these repetitive acts, necessary to confirm a decision or offer new thinking,

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[15] I am specifically referring to the recreation of the process of filmmaking here, not the end product. It is, of course, relatively easy to reproduce an exact version of the film with access to the footage and editing skills, by copying the edit and layering on sound design etc.

happen instinctively. By trying to explain this aspect, to document the precise moment a decision was made could be one way of externalising knowing into knowledge. But this isn't straightforward. A thought happens so fast, and my fingers have made the cut before I can articulate what the thought was. Multiple reference points collide. There is undoubtedly a flow that takes place between eye, ear, brain and fingers.

There are emotions behind the response to music and images that reference my past. It's not a function of analytical thought alone but involves, in part, somatic and kinaesthetic knowing where eye, ear, brain and fingers seem to operate as one feeling body. My fingers operate the keyboard, manipulate images and sound in response to my thinking, or perhaps my fingers act instinctively, and this then produces a train of thought. Separating the thinking out of the making/creating is not only hard, but I would say, impossible.

As most original insights gained from a Practice-Based Research PhD might sit within the artefact itself, as different forms of *knowing* and *knowledge* untangling these and communicating them as valid forms of new (explicit – shareable) knowledge can be difficult. I have read different methods and suggestions for models that identify and translate *tacit knowing* into a form of *explicit knowledge* that can be communicated through written language, and of these, I found Craig Vear's chapter on *Mapping Practitioner Knowledge* (2022, pp. 221-239), the most pertinent. I provide my results of following his model to demonstrate New Knowledge Gained in the conclusion and in Appendix 2.

There was a remarkable connection between Vear's use of Henri Bergson's two theories of knowledge (analysis and intuition) (2022, pp. 222-223), and Francoise Sagan's decision to give this same theory to Cécile to revise for her resit exam. Cécile's attempts to understand Bergson's thinking whilst she's locked away in her room on a sweltering hot day, lead her to apply his theories to people around her, justifying both her own actions, and her understanding of events and people.[16]

Vear argues we could understand Bergson's *Analysis* as *Explicit Knowledge* and he refers to this as *in-vitro* (an outside-looking-in perspective). *Intuition* could be seen as *Tacit Knowing*, or *in-vivo* (direct lived in experience). I replicate his two distinctions below as I found them a useful reference when working through this.

We will call this perspective and type of knowledge *outside→in* or *in-vitro* (Latin: within the glass), as conceptually it resembles the type of knowledge generation that is developed by analysing from outside (in this case the practitioner researcher), by looking into the test tube (the practice).

We will call this perspective and type of knowledge *inside→out* or *in-vivo* (Latin: within the living), as it is developed from the unique knowing from being inside (the practice). The challenge is how to discuss it without losing this inside perspective or reducing it to *in-vitro* observations.

Figure 2 Craig Vear's Distinctions of in-vitro and in-vivo (p.223) (Vear, 2022)

I can see many parallels here in my research – my overriding pursuit of presenting the *in-vivo* perspective of Cécile as opposed to what I see as Preminger's *in-vitro* version, Sagan's *in-vivo* style of writing, and Cécile herself, who applies Bergson's theories to justify her own beliefs that she and her father live an intuitive, instinctive lived-in life, and Anne

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[16] See p.81 in this thesis, Lloyd pp.30-33 and Morello pp52-55

(potential stepmother and already the outsider) is problematic because she occupies a position of careful, considered thinking backed up by concepts and morality (see also footnote 48).

The knowledge of un-knowing.

Un-knowing or not-knowing is another type of knowledge that is much discussed within practice-based research, and I was particularly drawn to this because of the synergy with Cecile and her focus on trying to unravel what's going on in her head.

Both Cécile and I are trying to understand something unknown; she a fictional teenage girl in 1950's France who experiences sadness for the first time, and me, a menopausal woman, seventy years later in the UK, exploring how to cinematically present an authentic vision of introspection. Both challenges are about piecing together fragments to create something new and tangible. Where Sagan uses the form of a novel to present Cécile's memories in an introspective interplay between the reader, the author and the unreliable narrator, I use archival research, theory and my filmmaking practice to discover and reveal understanding from and about the state of 'un-knowing'.

This lovely mirroring between Cécile's attempt at knowledge acquisition, and the uncovering and deciphering of new knowledge within my research is peppered throughout the thesis.

Practice-Based Research

Practice Research is an umbrella term for the many categories and definitions that contemplate thinking around practice and research[17] and of these, it is Practice-Based Research, with its focus on the weight of knowledge sitting within the artefact itself that is most relevant. I am claiming that the making of a creative artefact (a film) is the basis of the contribution to new knowledge and furthermore 'whilst the significance and context of the claims are described in words, a full understanding can only be obtained with direct reference to the outcomes' (Cocker & Maier, 2023).

Filmmaking Research is a growing area of research, with projects such as the *Sound/Image Cinema Lab* at Falmouth University (Fox, 2024) and Agata Lulkowska's *Rebellious Research* Seminar Series (Lulkowska, 2024) actively debating how filmmaking fits within academic research.[18] My thesis undoubtedly sits within this area of enquiry because I am engaged in the making of films as an explorative investigation. However, not all activity that is classified as Filmmaking Research can be defined as Practice Research. The Filmmaking Research Network (FRN) [19] identified four pathways and of these, it is only the fourth, where filmmakers 'continue to refine their research process through the making and dissemination of their film' (Kerrigan & Callaghan, 2019, What is Filmmaking Research section), that refers to practice as research approaches. I make this point for

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[17] Practice Research Advisory Group (PRAG-UK) includes terms such as Practice-Based Research, Practice-Led Research, Practice as Research, Thinking Through Art, Research in the Arts, Artistic Research, Arts Based Research and Research Creation.
[18] Lulowska has published a book through Routledge - *Filmmaking in Academia: Practice Research for Filmmakers* which is not out at the time of writing.
[19] The Filmmaking Research Network (FRN) was an Arts and Humanities Research Council (AHRC) funded project that ran between 2017 and 2019, to explore where films sit within research, specifically (Research Excellence Framework) REF and identified 4 pathways to impact.

clarity because I use the term *Filmmaking Research* as a heading for methods, rather than as the overall approach and my methodology is essentially a Practice-Based enquiry.

Practice-Based Research is a relatively new (since the 1970's) research area, and a fundamental conversation is around different types of knowledge - how we define, acquire, obtain, and express it. Debates surround the difference between Knowledge and Knowing, where Knowledge is explicit and can be easily expressed through, for example, frameworks, models and case studies, and is 'externalized, validated and can be archived.' (Candy, Edmonds, & Vear, 2022, p. 193). *Tacit knowing*, on the other hand, is the inexpressible sense of something, frequently invisible, instinctive, unspoken and embodied and 'for the practice-based researcher, this is the place where their true and unique knowing of their practice is often based.' (p.194)

The aim of a Practice-Based PhD is to demonstrate new knowledge that is original, validated, contextualised, shareable and retainable (Candy et al. 2022). This is a significant challenge within this type of research enquiry because 'Knowing does not count as knowledge in a form that is accepted in research' (p.196-198). It is generally not considered enough to present the artefact alone (without additional writing), so, not only does the practice-based researcher need to establish what new insights they are claiming, they then must work out how to communicate and translate it into explicit knowledge.

This questioning necessarily forms part of my research paradigm and this aspect of identifying and valuing forms of tacit knowing is a key theme of my research because I am also attempting to promote and present this quality of Cécile's character too – to magnify

and illuminate her introspection – and how to communicate this cinematically is my main research question.

Research Paradigm

My approach, of reading theory, watching films, exploring archives, and experimenting with making my own films, enabled a way of synthesizing and making sense of the complex and overlapping ideas and concepts that sit within different theoretical frameworks, in relation to the context of my research. An example would be the conversation around point-of-view, a much-debated term, that sits slightly differently within literary and film theories, where I was able to combine Jost's term *ocularisation* (Stam et al. 2005, pp.92-93) (where the positioning of a camera represents a characters' eye - discussed later), with the concept of cinematic embodiment to create macro films,[20] challenging my understanding of presenting a cinematic point-of-view as primarily visual.

I experienced a fundamental shift in thinking in the move from industry (where a film exists as a standalone artefact), to academic research, where a film needs to be seen as an object within a research framework because 'in practice-based research, they (new artefacts) must be given context in written form if their contribution to new knowledge is to be shared successfully.' (Candy et al. 2022, p.195)

There was a back-and-forth iterative method to this process where theoretical ideas incited a filmmaking attempt, and these practical experimentations then raised

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[20] This is discussed in Filmmaking Research in *Methodology.*

additional questions, prompting a different search for answers in theory and through

watching other cinematic examples. The three areas of research fed in and out of the

practice. Fig.3 illustrates a broad overview of my research paradigm.

Theory into Practice into Theory Research

Archival Research

Filmmaking Practice

Filmmaking Research
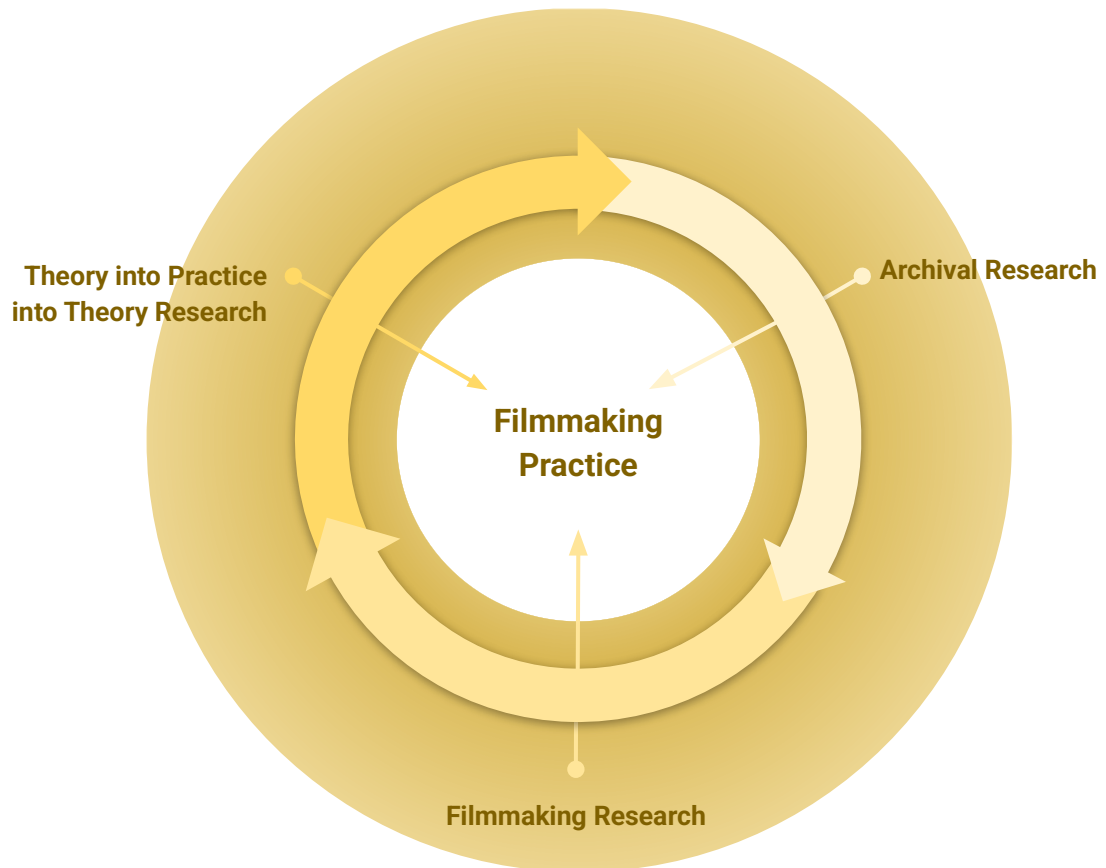
Figure 3 Research areas and how they interact with each other.

The flexibility inherent within this practice-based methodology, where rules do not

exist at the start, and fidelity to the original is a questionable aim, represented a creative

shift for me in thinking about how adaptations might be achieved. Archival Research,

Theory Research, my own intuitive filmmaking practice and, to an extent, my pre-existing practice,[21] form the basis for methods that underpin my methodology.

Identifying Methods

Despite being broadly established early in the research, identifying methods became an ongoing task of updating and swapping tools and techniques and it was only in the reflection that I was able to define them clearly. I used Emma Cocker and Danica Maier's diagram of suggested Practice Research methods *Research Constellations* (Cocker & Maier, 2023) to enable clarity of thinking around this.

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[21] I make a distinction here between my practice as part of this research and my pre-existing practice because each sit within slightly different practice-based contexts – one is current, evolving and as yet, unknown explorations, and the other exists as a body of work, themes, projects and experiments to draw upon.
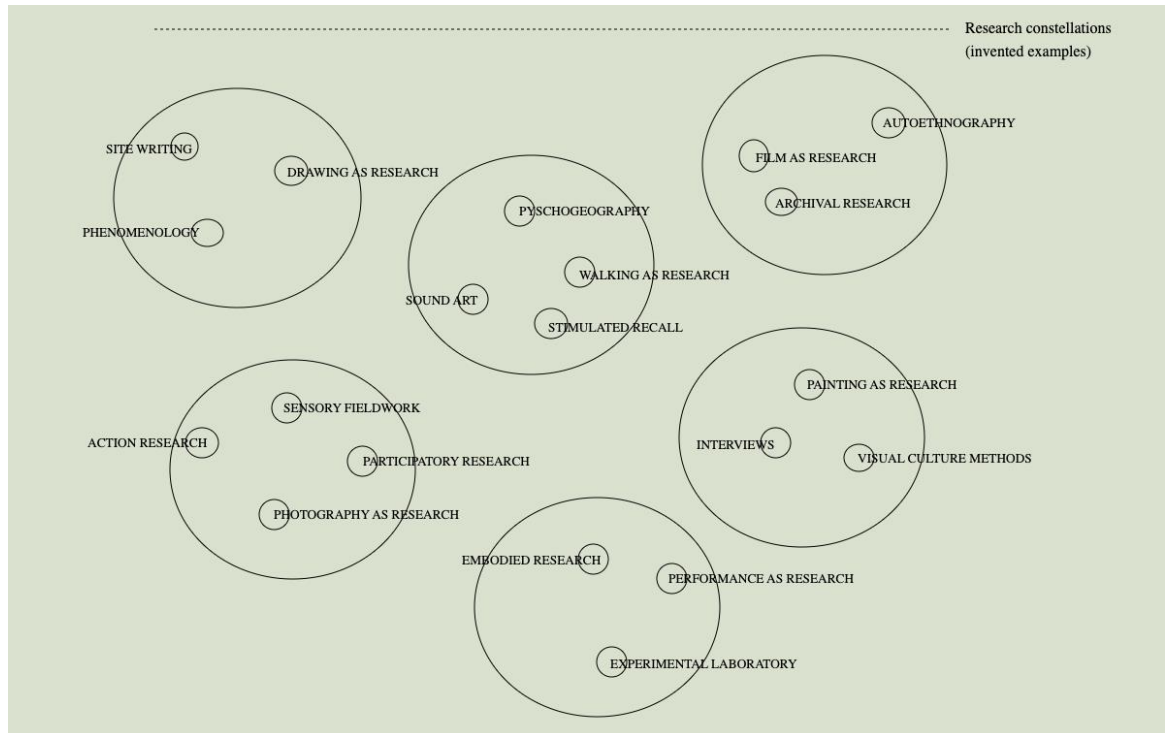
Figure 4 Screenshot of Cocker and Maier's Research Constellations

What I found particularly appealing was recognising the use of clustering, to differentiate one research project from another and it inspired me to eliminate research methods I didn't use, as much as to identify ones I did, and ultimately to create my own research constellation (Fig.5).
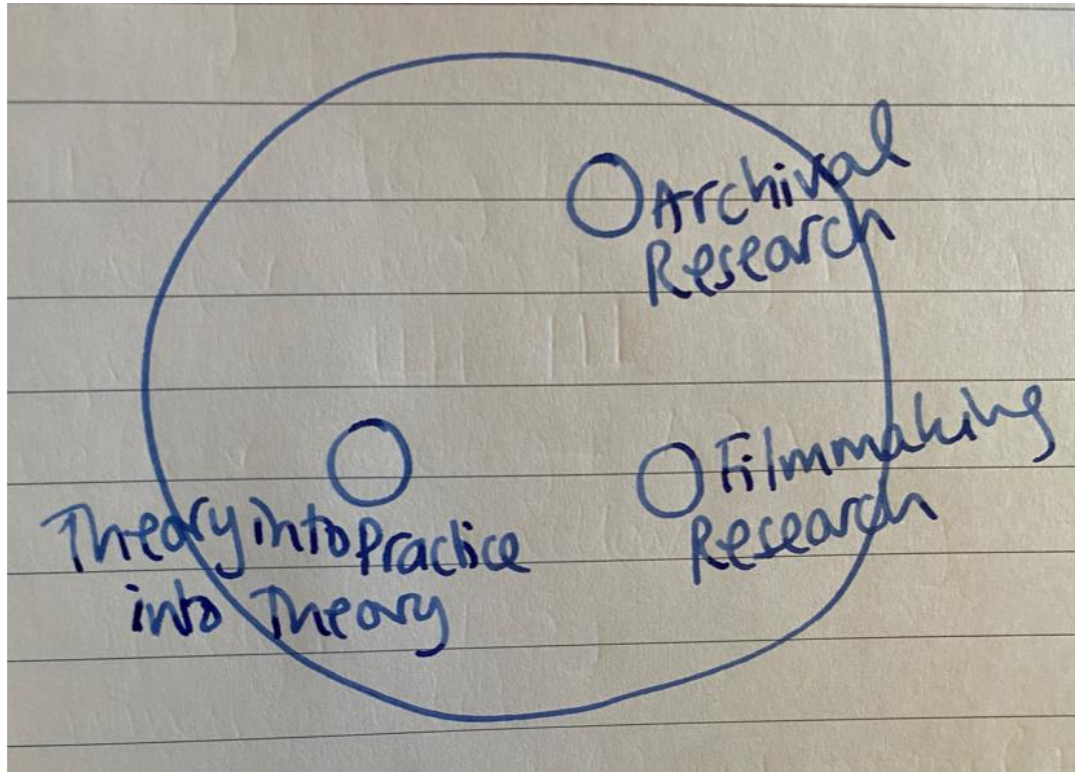
Figure 5 My Research Constellation

Adaptation practices and theories are embedded within all three areas. In Fig.6 I

list the methods used within each research area.
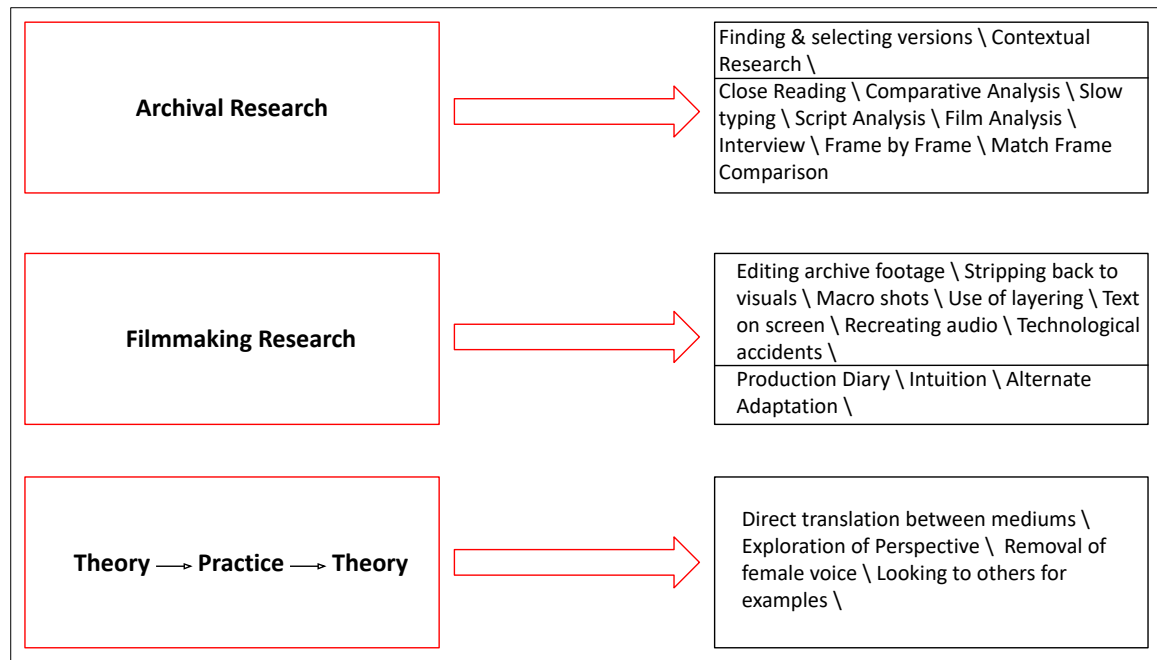
Figure 6 Methods used in this Research

Methods (listed and described)

Referring to Fig.6, I now breakdown each research area, describing the methods in detail.

Archival Research
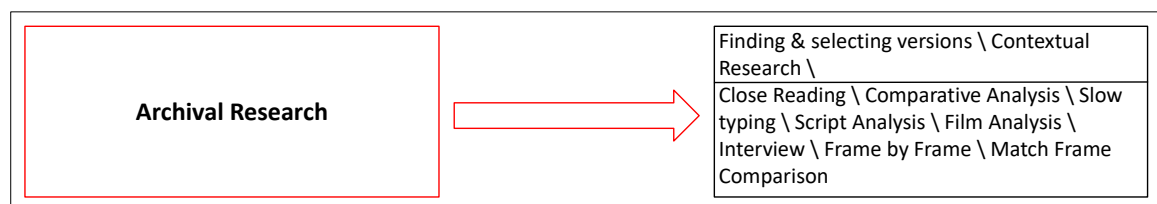
Figure 7 Archival Research methods

Analysing the versions of *Bonjour Tristesse* through **archival research**, to recognise how characters were portrayed, was a crucial methodological process for building a

picture of Cécile. Being able to establish, through a feminist and contemporary

perspective, where less positive depictions originated, revealed cinematic gaps in, for

example, an existential interpretation of Cécile (discussed further in *Literature Review*).

This large-scale analysis also uncovered intriguing crossovers and fascinating ideas, such as

Rébéna's apparently ghostly presentation of two Céciles in one frame,[22] which prompted

new methods of working with existing film in my reimagining. Ultimately this co-

ordination and analysis of versions formed a singular - and to my knowledge, the only –

framework of narrative versions of *Bonjour Tristesse* allowing a confident positioning of

where my films would sit, narratively, contextually and as a portrayal of Cécile, within the

body of work around *Bonjour Tristesse*.

What follows is a list and short description of the archival methods used to search,

access and analyse versions of *Bonjour Tristesse*. This process can broadly be understood

as the before (finding and selecting versions and the wider contextual research) and the

after (developing individual methods of analysis).

Finding and Selecting Versions and Contextual Research

Initial research around the cultural legacy of *Bonjour Tristesse* returned a

fascinating field encompassing music, fashion and art[23] but as my focus is on a cinematic

reimagining, I restricted the sample to adaptive works with a narrative structure. Finding

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[22] This is discussed in *Analysis of Nine Versions*, and illustrated in Fig.24
[23] Many of these bear only a superficial resemblance to *Bonjour Tristesse,* but I explore HADES knitwear collection *Inner Self* (2017) in *Literature Review* Fig.19.

these was a gradual process of discovery, beginning with the first English translation of

Sagan's novel by Irene Ash (Sagan, 1954/1955) and the Hollywood film adaptation

(Preminger, 1958). Further versions were trickier to source, such as a lost 1960's French

TV drama and a 1956 script by Behrman.

Using a combination of library search engines,[24] archived magazines,[25]

microfiche,[26] Hollywood archives[27] and physical visits to BFI Collection London[28] and

Glasgow[29] to explore the archives of Cryptic Theatre, I found nine versions to analyse.

In addition, I used secondary sources such as film reviews,[30] film posters & book

covers[31] and biographies of key figures[32] - Sagan, Preminger, Laurents and Seberg.

Associated artefacts[33] (correspondence, notes) from BFI and Hollywood archives enabled

me to build a contextual picture of these versions and to discover any others.

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[24] Sheffield Hallam University and Nottingham Trent University

[25] I found a reference to an article written for VOGUE (1958), and sourced an original version from eBay. I accessed a 1962 copy of MOVIE held in SHU library special collection for a *Bonjour Tristesse* film review.

[26] A reference to a Jaques Rivette review in *Cahier du Cinema* led me to search microfiche files in SHU Special Collection. The review (in French) was not ultimately useful in this research, but I transcribed (and crudely translated) it and it can be seen in Transcriptions on my website. https://anniewatson.wixsite.com/practice-based-phd/transcriptions

[27] Hollywood archives is an umbrella term for different collections, both digital and physical. The *Margaret Herrick Library* is a digital Collection (free online access), and includes a modest *Bonjour Tristesse* (1958) collection, under the category of the *Production Code Administration*. (Discussed later in detail).

[28] Arthur Laurents' script and production material relating to *Bonjour Tristesse* (1958) are part of the BFI Special Collection. Access to these was physical, as detailed in *Methodology* and *Analysis of Nine Versions*.

[29] I visited Glasgow to meet with Cathie Boyd, the director of Cryptic Theatre. Prior to my visit, and on my request, they explored their archives for related material which they provided for me as detailed in *Methodology* and *Analysis of Nine Versions*.

[30] These were almost entirely related to Preminger's version, and were found using a combination of google search and bibliographies in biographies of Otto Preminger and Jean Seberg.

[31] I googled *Bonjour Tristesse* for images of film posters and book covers (see Figs. 26, 27, 28, 29 & 30)

[32] See bibliography

[33] See Appendix 4.

My nine versions do not claim to present a definitive overview, but it is my belief that I have traced the major narrative works, to date,[34] listed here chronologically.

1. Synopsis by Joy Gover, 1954

2. Synopsis by Steven Vas, 1954

3. English translation of novel by Irene Ash, 1955

4. Script by Arthur Laurents, 1956

5. Film directed by Otto Preminger, 1958

6. Theatre play directed by Cathie Boyd, Cryptic Theatre, 1994

7. TV Film directed by Peter Kassovitz, 1995

8. English translation of novel by Heather Lloyd, 2013

9. Graphic Novel by Frédéric Rébéna, 2018

Individual Methods of Analysis

To understand each version's value to the research, I developed bespoke analytical methods for each one, to accommodate differences in format, accessibility and limitations, and to ultimately be able to compare them at some level (Fig.8).

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[34] A new feature film version has just completed shooting, but a release date has not been given at the time of writing (see introductory note to this thesis)

Version	Format	Accessed from where?	Limitations	Method used
2 x synopses (Gover & Vas 1954)	Synopsis	Margaret Herrick Library - Hollywood archives (digital)	1 page missing. No accompanying notes	Close reading
2 x English translations (Ash 1955 & Lloyd 2013)	Novel	Printed books.	Translation from French to English	Comparative analysis
Adapted Screenplay (Laurents 1956)	Screenplay	British Film Institute Special Collection (original script)	Any copying forbidden - access limited to hourly pre-booked slots.	Slow typing & script analysis
Feature film - (Preminger 1958)	Feature film	DVD converted to digital file.	Not viewed in the cinema as intended.	Film analysis - frame by frame & comparative
Play - (Cryptic Theatre 1994)	Live performance	Interview & Cryptic Theatre archives	Not viewed as intended, and no script available.	Interview with theatre director
Feature film (Kassovitz 1995)	Feature film	DVD with dialogue translated.	In French without subtitles, and no script.	Film analysis - frame by frame & comparative
Graphic Novel (Rébéna 2018)	Graphic Novel	Printed book	In French.	Match frame comparison

Figure 8 Individual methods used for analysis of versions

These methods weren't immediately obvious and I went through a process of

trying and discarding of different ones[35] but Fig.8 represents the methods I eventually

used.

Close Reading of Gover & Vas synopses (1954)

I unearthed two early synopses of Sagan's *Bonjour Tristesse* within a Hollywood

archive (Appendix 4). Both are dated 1954, the same year that Juilliard published the

French novel. What is remarkable about this find is that, written in English, they predate

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[35] One example of this can be seen in my website under the tab Comparative Analysis – Original Comparisons where I created a method of collecting qualitative data about the films, novel and script.
https://anniewatson.wixsite.com/practice-based-phd/comparative-analysis

both an English translation of the novel (Ash's came out in 1955) and Preminger's formal

interest in adapting it. These represent, therefore, what could be described as the first

English summaries of the French novel, and as such form a crucial part of my research,

adding to the chronological narrative of adaptations, versions and interpretations of the

story.

Their significance lies in the condensing of the narrative and positioning of Cécile,

as, both written in 1954, they are the first examples to do this. The two synopses were

analysed by close-reading, referring to both English translations to check for fidelity as

determining when and if new thoughts or ideas were introduced was crucial in

establishing influence. Either or both summaries may have served as a blueprint for

cinematic adaptations, and their potential influence on subsequent work is worthy of

consideration. Whilst I don't have definitive proof, significant dates and markings on

Gover's synopsis, (discussed later) suggest it relates to MGM studios, implying Vas'

synopsis was not progressed beyond this stage.

Comparative Analysis of Ash (1955) & Lloyd (2103) translations

I relied on these translations to understand the original text (discussed in detail in

the chapter *Analysis on Nine Versions*), as my French is not at a standard to read the

original. The specific value for this research is in comparing the translations to gain a more

nuanced understanding of how the French phraseology may originally have been

intended. Where Ash seems to promote the poetry of Sagan's prose, Heather Lloyd

(Sagan, 1954/2013) appears to offer a more linguistically precise interpretation, as she

seeks to put back in more graphic descriptions of sexual activity that Ash had left out.[36]

     This comparative method was not intended to measure fidelity to the original per

se, but to better understand Sagan's holistic objective, because there are feminist issues

around subsequent presentations of Cécile and sex, and this understanding helped to

shape my cinematic reimagining.

Slow typing and Script Analysis of Laurent's adapted script (1956)

     Many feature film scripts are easily accessible in digital form to read and study, but

Arthur Laurents' was not. It took a deeper search to find a physical copy (perhaps the only

one in the UK) held within the BFI Special Collection of documents belonging to assistant

director Adrian Pryce-Jones relating to the production of *Bonjour Tristesse* (1958). This

collection also includes production plans, personal telegrams and letters from cast and

crew (Appendix 4).

     The script was accessible only by prior arrangement as it needed to be physically

transported from the archive to the Southbank site, and access to it was strictly within a

pre-booked hourly slot at one of the limited number of desks available. As I live in

Sheffield, a round trip to London takes a day, and as the slots were during the week, I

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[36] I discuss these specific instances on pp.114-115 in this thesis.

needed to book time off work. This gave an element of pressure, compounded by COVID lockdowns, where bookings (and trains) were cancelled more than once.

Once there, I went through an induction (no pens, no water, no food), and sat at the table with a white tablecloth. The script, in a pristine box, was opened by the white gloved archivist. There was to be no photos or photocopying. As the time was limited, leisurely reading was not possible, and so I typed the script out using scriptwriting software, letter by letter, to study later at home.

This slow method necessitated multiple visits but this process seemed to burn the words into my mind extraordinarily clearly and I felt some embodied sense of the length and transition of scenes and the rhythm and pace of the dialogue that I might not have experienced to the same extent in just reading the script. The carefully managed access gave me a heightened sense of it as a precious artefact, and I felt both obliged to ensure an accurate recording, as well as a greater appreciation of it as an artefact and of its place within the production.

On the final visit, I copied out the handwritten notes[37] from the script as well as typing out the additional artefacts in the archive (Appendix 4).

Through analysing the script, I could clearly appreciate his rearrangement of Sagan's first-person prose into the format of a classic Hollywood three-act structure. This necessarily meant swapping aspects of Cécile's nuanced and ponderous introspection in favour of narrative action to hit plot points.

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[37] Pencil markings that included crossing out of dialogue and scenes (perhaps as an indication they had been shot), and additional information about locations and actors.

Considering what alterations were made to the narrative and specifically to Cécile's character (explored later), provides insight into how Laurents may have interpreted the original. There is further value in studying this artefact when evaluating it as a point of reference against Preminger's film because the comparison tells us what decisions were made at the script stage and what decisions were made later, during shooting or post-production (Appendix 5).

The method of slow typing was used multiple times throughout this research (Fig.9) to transcribe and translate films and the play to better enable comparison, as well as providing a deeper understanding of each one.

Transcription	Method used	Purpose and use in this research
My typing out of Laurent's 1956 script	Typing out letter by letter from original script in BFI.	As a comparison with final cut of film. Original script gave additional insight into production (pencil markings etc)
My transcript of Preminger's 1958 film	Playing, pausing & typing out the dialogue in the film, describing visuals and audio and arranging into scenes using screenwriting software.	As a comparison with Laurent's script to see what had changed between original script and final cut of the film.
My transcript of Cryptic Theatre's 1994 play	Playing, pausing & typing out the speeches and action in the play from the lo-fi video recording using playwriting software.	As a way to understand the play better, as I hadn't seen the play.
My transcript of Kassovitz's 1995 film	I commissioned a translator to create a dialogue list, which I incorporated into scenes, including descriptions of visuals and audio using screenwriting software.	As a way to fully understand the film, as it was in French, and as a comparison with Preminger's.
Radio 4 " A Good Read" Louise Doughty 2000 Radio 4 " A Good Read" Jon Snow 2006 Radio 3 "The Essay" Rachel Cooke 2000	Listening, pausing and typing.	As wider research about the legacy of Bonjour Tristesse

Figure 9 Table of transcriptions created for this research.

Three archived radio programmes, (Fig.9) featuring discussions around *Bonjour Tristesse,* were also transcribed from audio to written.[38] Although I don't include these within the overall analysis, a casual comment made by Sue MacGregor (2006) gives further insight into the perceived status of Preminger's film, and lack of awareness of other versions: "Did you ever catch the film […] it was directed by of all unlikely characters, Otto Preminger?" to which Jon Snow (whose book choice *Bonjour Tristesse* is) replies "I was spared. I'm glad to say that the book is all that stuck with me."

Film analysis (frame by frame and comparative) of Preminger (1958) and Kassovitz (1995)

Both films were transferred from DVDs to digital files to enable a frame-by-frame analysis to take place. This method was of particular importance in viewing Preminger's film in terms of revealing otherwise unnoticed background action, but also because this extremely slowed down experience of watching became embedded within my reimagined film.

The method of comparative analysis was used across both films and I created a large and complex spreadsheet[39] to breakdown narrative, mis-en-scene, character and semiotic elements scene by scene, allowing for a deep investigation through temporal, visual and aural elements. Through this, one key observation was that both films stress

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[38] All transcriptions can be accessed on my website. https://anniewatson.wixsite.com/practice-based-phd/transcriptions
[39] This is too big to add in the appendix but can be viewed on my website https://anniewatson.wixsite.com/practice-based-phd/copy-of-transcriptions

the importance of Anne as a moral figure and increase the role of the father (from Sagan's novel), thus reducing Cécile's role and moral perspective.

Interview with Cryptic Theatre's Director Cathie Boyd (1994)

Analysing a performance that I hadn't seen as intended - in a theatre with an audience – posed a challenge. There was also no trace of the written play, despite Cryptic Theatre director Cathie Boyd putting out a call to her cast and searching their archive. A method then, to include this play as part of my research, was to interview director Cathie Boyd to understand her intentions. I met Boyd in Glasgow and over lunch, she shared photos and relics of the performance (flyers, reviews) and I made an audio recording of our conversation (C. Boyd, personal communication, April 14, 2014). The value of the play within this research is therefore less about the actual performance, although I was given access to a lo-fi video recording, which I transcribed[40] and more about Boyd's portrayal of Cécile in a theatrical form.

Match Frame Comparison between Graphic Novel, Rébéna (2018), and the films.

Rébéna's graphic novel came out during the period of my research, and since I was very familiar with both films at a microscopic level, I recognised that some of Rébéna's drawings seemed to have been influenced by cinematic scenes. Through match frame

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[40] This transcription can be found on my website - https://anniewatson.wixsite.com/practice-based-phd/transcriptions

comparison, I identified these scenes in the films and took screenshots of exact frames.

Placing these next to the images in the graphic novel, it was fascinating to see just how

similar they were in terms of composition, placement of character and tone. This method

demonstrated how traces of both films have traversed time and crossed mediums, to

become embedded into a contemporary version.

One of these match frames (Fig.24) inspired me to use material taken directly from

Preminger's film.

Filmmaking Research

| Filmmaking Research | → | Editing archive footage \ Stripping back to visuals \ Macro shots \ Use of layering \ Text on screen \ Recreating audio \ Technological accidents \ |
| | | Production Diary \ Intuition \ Alternate Adaptation \ |
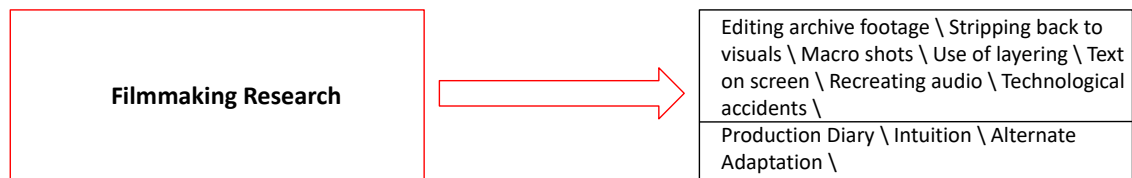
Figure 10 Filmmaking Research methods

The exploration of what an adaptation is, or could be, was central in determining a

set of film practice principles and methods which I group within **filmmaking research.** The

lack of budget and crew, compounded by the impact of lockdown where we were unable

to meet with people outside our own 'bubble', made working with actors very difficult. I

realised that, without a cast or crew, I questioned the purpose of a script.[41] For whom was

this 'blueprint' necessary?

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[41] In the traditional form of dialogue and action.

Without this traditional structure, and the associated narrative alignment, possibilities were endless and boundaries wide. A methodological process took place, to determine a set of rules, restrictions, techniques and procedures that could present a complex portrayal of Cécile's introspection on screen. It is important to state that methods were not decided or reached before the filmmaking process began but were embedded within the practice of recording and editing moving images and sound, and as part of the back-and-forth, sometimes revealing themselves only during reflection.

Filmmaking Research – Approaches

Production Diary in the form of a blog

During the making of the first film *Four Heartbeats…,* I kept a production diary as a blog.[51] These entries are detailed thoughts, attempting to authentically express the creative process, tracking ideas, problems and influences. It operates at one level as an auto-ethnographic method, but the main purpose was to articulate to myself (the blog was not made public) a jumble of thoughts in my mind. On reflection, this served as a method of turning *tacit knowing* in *explicit knowledge* through the process of writing, theoretically enabling the identification of new knowledge. It also demonstrates the vast

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[51] Can be accessed here https://anniewatson.wixsite.com/practice-based-phd/blog/archive/2019/07

amount of work and consideration[52] that goes into a film, and the number of ideas that

are discarded along the way.

Intuition

Acknowledging the importance of intuition as a method in my practice allows for

the discussion of how I might translate tacit knowing into explicit knowledge. Intuitive

thinking in this research was evident in, for example, filming without pre-planning, writing

a blog as a diary, watching footage over and over to see what emerges and overall, as a

deeply ingrained feeling for use in constant decision making, where I chose 'this' over

'that', or discarded ideas and concepts.

Some of this intuition will have come from years of making films, but I am not able

to fully rationalise, list or evidence every choice or decision I made, as is consistent with

Practice-Based Research, and valuing intuition as a key method is therefore crucial.

Developing an alternative approach to adaptation through not-knowing

Approaching this research from a deliberate position of not-knowing, allowed two

distinct alternative adaptive methods to emerge; *Four Heartbeats…* that adapts directly

from theory, and *Bonjour Tristesse Reimagined*, where previous sources of cinema and

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[52] For example, entries include the long-distance communication of capturing images of a Mediterranean beach, the allure of the pine forest and grading of photos.

novel are combined and worked directly on, creating a new artefact that straddles both media.

Four Heartbeats…

Morello's description of the three aspects of Cécile's character (1998, pp. 31-33) combined with Roland Barthes'/Brian MacFarlane's (1996, pp. 13-15) categorization of literary elements, resulted in the film *Four Heartbeats…* This very conceptual endeavour seemed, on reflection, to be an attempt at replacing a traditional script with an abstract one. The realisation that the film was still made from a structure determined in pre-production, a method that chronologically positions the planning and organising of ideas and narrative before production, provoked a methodological enquiry into how a structure might evolve or emerge through the act of practice itself.

Bonjour Tristesse, Reimagined.

My reading of Cécile's emotional trajectory in the dance scene is a summary of the emotional rollercoaster she goes on during the novel; I saw a similarity in this miniature (visual) version of the larger (written) form to a traditional synopsis and was excited by the idea that this sequence might work as an optical alternative in developing my reimagined film. This had the additional benefit of already existing in cinematic, rather than written, form. There was a directness to it, which invited an exploratory investigation into the

possibilities of retelling Cécile's introspection without using a script, but to 'write' the script in the edit, with audio, visual, and words, to develop a narrative.

The silent viewing experience revealed a cinematic rawness reminiscent of watching rushes, and I thought about the process of filmmaking itself, of watching rushes in an edit suite, slowed down, frame by frame, and of the mechanics of the camera; a shutter spinning around, imprinting Seberg's image 24 times a second. I was struck by the infinitesimal moments in-between the light landing on celluloid and wondered what had not been captured on film. These moments where the shutter blocked out light, where the performance still took place but was not recorded, seemed to hint at a lost narrative and the potential of an oppositional retelling. Emerging as points of insertion, they prompted a method that used the footage as a springboard to identify other points of extension and manifestation to evolve my reimagining of the film.

Perhaps, by slowing down the sequence, and adding a 'shutter' to the timeline, between the frames in the form of a black space, I could create a place for what could become an alternative narrative, an interior to her exterior, a past to her present, a reality to her fiction, a method of alluding to the messy abstract nature of memory by presenting it at the same cinematic time as the present.

I was reminded of a conversation within the comparative approach in adaptation theory, where 'Some writers have attempted to draw very close parallels between verbal language and film language, so that just as the word is seen as the equivalent of the frame, the sentence is compared to the shot, the paragraph to the scene, and the chapter

to the sequence ' (Cardwell, 2002, p. 55). I played with that idea, typing out a section of the novel, placing a word in the centre of each cinematic frame as a method of experimenting with words between media.

There was a common misperception that *Bonjour Tristesse* was autobiographical. Both Kassovitz and Rébéna played with this idea, making Cécile the writer of her own story, and I had this in mind when I placed a single word into each black space. I was exploring how words could be given equal prominence to images, insinuating that two narratives could run simultaneously, that the two media of film and novel writing could co-exist with an intention to see if the literal comparison between media could be used as a method to produce a film. Positioning a word in every frame means reading 24 words a second and I learnt that I was not the first to try this.

Word Movie (1960) is a text-based film by Paul Sharits, where a single word is placed in every frame to explore where and how text becomes image, or reading becomes viewing. Letters are matched so that if there is an A in a word, for example, the next word (if it also has an A in it), is positioned in the same place as the previous A, to give a sense of stability, but the overall deliberate effect is one of an 'intense perpetual overload' (Knowles, 2015, p. 57).

I found this film (and others that I explore in *Literature Review*) to be an exciting meeting of adaptation theory and experimental film practice because my motivation came initially from a place of attempting to communicate (i.e. to understand) a piece of text on screen, but my attempts were positioned more within experimental filmmaking where

'understanding' the text on screen may be the least important aim (just as fidelity to the original is low down on adaptation theorists agenda).

It is not possible to read (understand) text on screen where a word is displayed in every frame, which demonstrated the problem of such a restrictive (adaptation theory) idea: the language of film is ultimately not the same as other languages, and as Sarah Cardwell explains, 'most theorists understand film as a language only in the loosest sense' (2002, p. 55)

This approach resulted in swapping a standard adaptation route for an uncharted bringing together of unconnected and intangible theories to form an alternative approach to adaptation.

The act of replacing planning elements (script, storyboard etc) with existing footage, led to experimental methods to manipulate the edit and find meaning. This investigational approach also seemed to have roots in George Bluestone's argument (Novels into Film, 1957) that each medium is specific to itself, because this method of adaptation of film to film (rather than script to film) takes place within its own medium.

Replacing a theoretical structure (*Four Heartbeats…*)*,* with one that derived organically from the process of practice (film to film), felt like a structural leap into the unknown, and a re-embracing of the strategy of not-knowing, and was at times, both disorientating and surprising, but resulted in a much more emotionally driven structure, one that revealed sensory, fragile and fragmented thoughts that hung in liminal spaces, and was the basis for *Bonjour Tristesse, Reimagined.*

Theory into Practice into Theory

Theory ⟶ Practice ⟶ Theory

Direct translation between mediums \ Exploration of Perspective \ Removal of female voice \ Looking to others for examples \
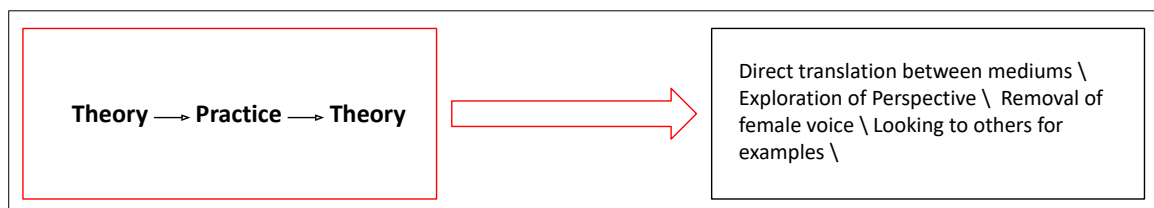
Figure 11 Theory into Practice into Theory Research Methods

To articulate this process, I use the phrase **Theory into Practice into Theory**, based on the way theoretical research was folded in and around the making and editing of the films in an iterative process. Examples of how they informed each other include the **direct translation between media** (Barthes/MacFarlane, Morello, Bergson) **exploration of perspective**, (occularisation, haptic vision, embodied cinema), the **removal of the female auditory voice** (a feminist response, aim to increase introspection), and **looking to others for examples** (watching relevant film and TV) to explore new ways of producing cinematic meaning.

Direct Translation between Media (Practice-based articulation of Theoretical Ideas)

Two specific theoretical ideas inspired me to explore a practice-based articulation.

    a. Barthes/MacFarlane categorisations.

    b. Morello's narrative model.

This exploratory method was partly motivated by Bluestone's medium specific approach to adaptation where novels and film are understood as distinct and separate agents (discussed in *Literature Review*) and I wanted to experiment with new ways of merging the linguistic and cinematic.

a. Barthes/MacFarlane Categorisations

MacFarlane (1996) , a comparative adaptation theorist (discussed in Literature Review), presents a modified structuralist approach where he values the distinctions Barthes (1977) has defined, as a method 'in sorting out what may be transferred, (i.e. from novel to film) from that which may only be adapted' (1996, p. 13).

Barthes organises narrative functions into two main groups: distributional, or 'functions proper' and integrational, or 'indices' (1977, p. 89). 'Functions proper' include literary elements that suggest a straightforward transference to screen (kiss, run, make a cup of tea, etc.), and are further divided into 'cardinal functions' - hinge-points of narrative (e.g. Anne discovers Cécile and Cyril kissing), and 'catalysers' – smaller, less narratively crucial details (e.g. Cécile and Cyril kiss under a tree after arriving on a boat).

FUNCTIONS PROPER		INDICES.	
CARDINAL FUNCTIONS	CATALYSERS	INFORMANTS	INDICES PROPER
Cécile & Cyril kiss and Anne finds them.	They arrive on a boat. They kiss under a tree.	It was summer. He was called Cyril. She is called Anne. She is called Cécile. She counted heartbeats in rhythm with the waves	HBT. Freedom of youth, excitement of physical pleasure, dappled sun, smell of pine forest floor, the feeling of being kissed at that moment and time.

Figure 12 My notes, aligning examples from Bonjour Tristesse under narrative functions.

'Indices' suggest that an adaptation (rather than a more straightforward transference, such as a description of action – kissing or arriving on a boat, for example) needs to be undertaken, and are divided into 'informants' - information about people and places (e.g. it was Summer and Cécile counted heartbeats in rhythm with the waves), and 'Indices proper' -abstract notions of mood, tone and atmosphere which do not suggest obvious transference between mediums, (e.g. freedom and naivety of youth, excitement of physical pleasure, smell of the pine forest floor and the feeling of being kissed at that precise moment in time).

These distinctions were useful in understanding that I was motivated by aspects of the novel that were 'indices proper' (abstract and introspective) rather than 'functions proper', (the hard facts), and that this suggested my reimagined film was likely to be concerned more with ideas of abstraction than classic narration.

The key learning is that MacFarlane suggests these abstract functions cannot be transferred, and it was through my exploration of transferring text directly onto the screen, that I found a gap in this argument.

The categorisation of narrative functions was a meaningful tool that led to a method of practice-based articulation through words on screen and is detailed in *Conclusion* under the subheading 'Using Words on Screen as a method of 'transfer' rather than 'adaptation' (in-vivo)'.

b. Morello's narrative model

Morello's narrative model (1998, p. 32) unfurls the complexity of Cécile's narration in Sagan's novel, dividing the narrator into three separate Céciles.

Nathalie Morello	Cécile-narrator	Cécile-character	Cécile-character reflecting upon Cécile character
Annie Watson Interpretation	*Present - This is Happening Now*	*Recalled - A memory being recalled and coming to life*	*Recalled as present - Inside the mind it becomes the present, existing without narration.*
Annie Watson Cinematic translation: Four Heartbeats	Monotone = The Present	Colour = Recalled as Present	Abstracted = Introspection

Figure 13 Table to show how I interpreted Morello's description of Cécile's three narrator types.

I reimagined the model as three stages of falling into a memory; the 'present' (which introduces the memory in real time), the 'recalled' which is where the memory comes into life, but still retains a connection to the 'present', and the 'recalled as present', which relinquishes the original 'present' and replaces it with a new 'present', one that is deep inside the mind, instinctive and abstract.

Visually, I interpreted these in *Four Heartbeats...* through three typologies: **monochrome**, to represent the notion that aspects of the image (the colour palette) are withheld and that the fullness and detail of the landscape is out of reach; **colour** flooding into the images recalls both Preminger's film, and the technique made famous in *The Wizard of Oz*, as a method of signifying a shift in temporal state; and **psychedelic images** suggesting that this memory, and the positioning of it, through Cécile, (whom we never see), is not straightforward.

Using Morello's model as a frame of reference for understanding and communicating Cécile's introspection was useful to me in setting out the context of how I might reimagine scenes within a more experimental framework, one that emphasises introspection and emotions over narrative fidelity.

Following on from the thinking around fields of vision motivated by Morello's model, I observed that VFX experiments on the foreground, affected the background like ripples, and it occurred to me that this could represent a visual reading of Cécile's thoughts, where they affect more than just her.

Referring again to Morello's description of the multiplicity of Cécile's narrative voice, I considered how these three distinct fields of vision could be aligned to symbolize Cécile's different voices, and I use a frame from the film (Fig.14) to illustrate this.

Figure 14 The frame showing all three fields of vision.

Figure 15 The frame showing Cécile positioned in the mid field.

Figure 16 The frame showing the background field of vision.

Figure 17 The frame showing the foreground frame of vision.

Fig. 15 shows Seberg framed centrally and mid field of vision. This is the field of vision I understood as the *present*. Fig. 16 shows the background field of vision, which I associated as the *past* - murky and obscured. The *foreground* in Fig. 17, is a visual layer that obscures everything else but is out of focus and often too big in the frame to understand fully, which seems to have conceptual alignment with the notion of piecing together a memory, and a messiness of abstraction, like a *reconstructed memory.*

This sensory immersion into different temporal dimensions where the past exists contemporaneously with the present, demonstrates a method of investigation into and portraying of a merging of linguistic and cinematic mediums.

Exploration of Perspective (Looking to theory to answer practice-based questions)

From the beginning of the research, I attempted to identify (though filmed images) what a view from an eye is, as a way of positioning the audience as if inside the eye of Cécile – to see what she sees (in *Literature Review*). I turned my attention to my own eyes

and looked out of them with an aim of adapting the physical into the cinematic - another

method of adaptation – but couldn't discern any physical elements that I might reproduce

cinematically to make the image look as if it was coming from an eye. Open eyes have no

obviously visual frame, no visible eyelashes or eyelids and floaters (in my eyes at least)

were not significant enough to warrant inclusion. Peripheral vision isn't blurred or

darkened at the edges but *feels* more like a gradually decreasing sense of optical

awareness.

Looking into light and squinting revealed complex layers, elongated tonal ranges

and translucent floating threads bobbing about, which did suggest elements that I could

replicate. I experimented (Fig.18) with filming through water, hands, and textured fabric,

playing with different lenses, into direct sunlight to capture fractals and transparent

circles of overlapping light and although partially capturing some intention, they were

ultimately frustrating because, without a reverse shot of a squinting eye, it didn't convey

Jost's *Ocularisation* (Stam et al. 2005, pp.92-93)

Figure18. Stills from my film experiments in recreating a view from an eye.

I shifted my optical focus into extreme close up and understood I was looking at the inside of the watery surface of my pupil. This baffled me as I couldn't decide if I was looking into my body or out of it, and in a way I was doing both, which prompted an awareness of the permeability of boundaries, and of how introspection is not just an internal matter. It prompted a realisation that the physical act of vision is a collaborative effort between the eye and the brain, the mind and the body, and an eye could be just a conduit for sight.

It is this tricky, slippery notion around communicating the perception of internal sight, which, it turns out, is absolutely connected to a sense of *feeling*, that led me to explore an expanded range of cinematic tools, to construct a sensory experience. The use of macro shots from these experiments (described in Filmmaking Research), continued as a key method.

Martine Beugnet links close-up shots with 'pleasure and terror' (2007, p. 89) which underpins my rationale for using macro shots as a method to encourage awe in the viewer, but her use of the two words is interesting for another reason. She describes how close-ups 'are commonly cited as central stylistic features of porn, gore and horror films' (p.92) genres which rely on an audience experiencing emotions such as pleasure and terror as a physical sensation.

I can see a link between my aim of creating a film that makes an audience feel something bodily, and the very explicit realization of this within genre cinema, but the intention for my viewer, rather than experiencing the extreme feelings that porn or horror

might induce, is that they should be seduced, or lulled, into a more subtle, elusive

response. Beugnet explains how feminist filmmakers in the 1970's deliberately shot long

wide takes as a method of distancing themselves and their actors from these close-ups of

women in porn, and now, as a counter-point, how contemporary French female directors

interested in a cinema of sensation including Varda, Denis and Breillat are reimagining the

device where the 'disruptive power of the close-up appears coextensive with the

remapping of the cinematic body through haptic vision.' (p.93)

Removal of auditory voice

The removal of synchronised dialogue and voiceover and rebuilding of the sonic in

Bonjour Tristesse, Reimagined enabled a way to think about how notions of the haptic

could be one way of reworking Ince's cinematic codes and my research in this area is

about understanding why I was drawn to remove the female auditory voice,[53] and what

this meant, both cinematically and from a feminist perspective.

Sarah Kozloff's books, one on dialogue (Overhearing Film Dialogue, 2000) and one

on voice (Invisible Storytellers, 1988) are the leading works around cinematic dialogue,

but there is not a wealth of academic writing focused on spoken dialogue (in films) itself,

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[53] Ince's *Speech* (2017, pp. 93-110) defines her reasons for using the term 'speech' (stronger connections to intersubjectivity) rather than 'voice' (in meta-physical philosophy it is associated with the consciousness), and I found this rationale helpful in teasing apart the very many different meanings and interpretations of the word 'voice'. However, I choose 'voice' here because it feels the most appropriate.

perhaps because of the medium of film, which, even by its name, implies a primarily visual

aesthetic. In *Overhearing Film Dialogue* the importance of, and prejudices against,

dialogue are discussed and I found the linking of conversational talk with femininity and

speech-making with masculinity a convincing argument. The notion that dialogue might

inherently be linked with femininity, and that in an industry dominated by men, this may

have influenced my decision, was enlightening to me.

To understand more about how this notion could inform my practice and help to

tackle the complex problem of whether my removal of Cécile's spoken voice came from a

learnt place of unconscious bias, I referred to *The Acoustic Mirror* (Silverman, 1988). Of

particular interest was the chapter on disembodying the female voice where Silverman

presents a theoretical argument around how the female body and voice relate to one

another. She lays out how 'for a large and diverse group of women theorists' the female

body forms a fundamental aspect of female writing, where, for example, Luce Irigaray

'dreams of a language capable of replicating the improper and nonunitary qualities of the

female genitalia' (1988, p. 141).

This broader sense of seeking a language that doesn't yet exist to describe

something in a more complex way, strikes a chord with the central aim of my research - to

communicate an interior monologue using cinematic language that doesn't imply a male

perspective.

Silverman goes on to explain how female voices (the words women speak) in

classic (Hollywood) films are, in what seems to complicate Irigaray's argument for a

feminine language, almost always connected to the body, usually through synchronised

speech, and that to disembody the female voice, would be 'to challenge every conception

by means of which we have previously known woman in Hollywood film, since it is

precisely *as body* that she is constructed there.' (1988, p. 164)

Silverman references feminist filmmakers like Yvonne Rainer[54] and Sally Potter[55]

(1988, pp.174-186) who experimented with breaking apart the female voice from the

body using layering and repeating techniques to fragment the audio, and deliberately

confuse notions of diegesis. This type of dissonant and playful sound design was dominant

amongst the French New Wave filmmakers, which itself had roots in Brechtian

distancing.[56]

By asking what happens when the speaking voice is taken away, Michel Chion (2009,

pp. 3-18) offers thinking around mute cinema and how the power of speech can be

diminished or exaggerated through cinematic decisions, but there was not suitable

terminology or context for what I had created – a post-Silent era film in which a woman

didn't speak. The term 'mute' is used here, not because Cécile can't speak, or chooses not

to, but because I want to emphasise sensation over dialogue to reflect an introspection.

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[54] Yvonne Rainer, a dancer, choreographer and filmmaker interested in how the female body was being used and objectified by male filmmakers, and influenced by contemporary feminist theorists, made feature length films including *Film About a Woman Who…* (1974) and *Kristina Talking Pictures* (1976)

[55] Sally Potter, a UK film director known for *The Gold Diggers* (1983) *Orlando* (1992) and *Ginger & Rosa* (2012)

[56] A technique used in theatre and cinema to ensure the audience didn't lose themselves in the narrative, instead remaining alert and critical to the artifice of the medium.

There is an observational style of filmmaking characterised by filmmakers such as Agnés Varda,[57] Chantal Akerman[58] and Joanna Hogg,[59] where the camera watches women going about everyday activities, but typically these aren't mute women, these are women who are filmed not speaking. Although they clearly communicate through the act of doing, it's a very different kind of communication from the one that I am trying to achieve, because 'not speaking' is not the focus of these filmmakers; my intention is not to present long observational shots, that appear to reflect a certain type of reality, but to mix, layer and weave together fragments of audio and found footage to demonstrate a set of emotions that suggest a communication without using words.

Ada, in Jane Campion's *The Piano* (1993) doesn't speak. Elsie Walker explains how Ada uses sign language, translated through her daughter, to communicate her voice, but the music of the piano she plays (diegetically and non-diegetically) sets the tone for a complex range of emotion to be shared, and how, through visuals and audio, the audience are encouraged to 'internalise her voice as our own.' (2015, p. 205) I used this idea extensively in my reimagined film, partially motivated by Preminger's neat audio choreography where Gréco's lyrics are intercut with Cécile's voiceover, to help an audience to empathise with her.

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[57] Varda, a prolific French film director whose work predates the French New Wave and sits more within the *Rive Gauche* cinema movement. A contemporary of Sagan, I have no evidence that they met, but what an interesting adaptation Varda might have made of *Bonjour Tristesse*.
[58] Akerman, a Belgian film director whose key work *Jeanne Dielman, 23 Quai des Commerce, 1080 Bruxelles* (1975) is a fictional real-time observation of a middle-aged woman and has been awarded multiple awards including Sight and Sounds Greatest Film of All Time in 2022.
[59] Hogg is a contemporary UK film director whose cinematic style is known for long durational shots, limited camera movement and minimal cuts.

Looking to others for examples (Watching related films & TV)

Theoretical works discussing film frequently refer to films or TV shows as examples of techniques or ideas, and watching these, along with others directed by women, or with teenage girl protagonists, or which explored memory, was another method I used in relation to building an understanding of how I might convey Cécile's introspection.

Fleabag (Waller-Bridge, 2016-2019*), I hate Suzie (*Prebble, 2020) and *I May Destroy You* (Cole, 2020) all address the viewer directly through the camera lens (as does Preminger's Cécile, albeit silently) as a cinematic technique to communicate women's thoughts. *I Hate Suzie* experiments with memory and dream-like sequences to explore paranoia and rising anxiety, often within a humorous context.

Actor Piper's voice (speaking, singing and non-verbal) is heard in multiple ways, and it is this multiplication of different voices that becomes disorientating. In this way, the simplified idea of a female voice being automatically and singularly attached to one female body is blown apart in a fascinating and powerful way, which I translated into my practice using layering, audio and haptic visuality.

Ramsay's *Morvern Caller* (2002) is dream-like and multi-sensory, weaving music in and around the narrative in place of dialogue. Ince uses the film as a reference point (2017, pp. 137-142) and her requoting of Bolton's description of Morvern as having stepped 'into a realm of speechless sensory immersion' (Bolton, 2011, p. 150) reflects my intention, offering an alternative to a blunt removal of dialogue.

Summary

In summary, methods within **archival research** include: the **finding and selecting of samples (versions)** along with building up additional knowledge through **contextual research** to obtain knowledge about *Bonjour Tristesse*; **close reading** of the two synopses as a way to piece together potential production processes; **comparative analysis** between the translations of the novel and ultimately across all versions to uncover traits and traces of the presentation of Cécile; **slow typing** to transpose and translate scripts, films, the play and radio programmes; **script analysis** to reveal adaptation techniques used from novel to script and script to film; **frame by frame analysis** as a study of what might be lost in the background, when watching films at intended speed; **interview** for a personal insight; and **match frame comparison**, to present evidence of compositional traces between films and the graphic novel.

This group of (largely analytical) methods motivated a reimagining of Preminger's footage, prompted in part by Rébéna's reimagined frames. Boyd's theatrical (and direct) use of the original French text was one of the inspirations my use of text on screen.

Filmmaking Research Approaches include: keeping a **production diary** as a blog to articulate thoughts; actively aiming for **intuitive thinking** to allow for unplanned ideas to

emerge[60] and using theory and existing sources as springboards to explore **alternative ways to adapt literature to film**.

Methods applied through **Theory into Practice into Theory** include exploring **direct translation between mediums** using the alignment of Morello's separation of Cécile's character in *Four Heartbeats…* and the introduction of a visual synopsis in *Bonjour Tristesse Reimagined*. My method of transferring (rather than adapting) abstract words appeared to contradict MacFarlane's theory; concepts associated with silent films of gesture, visual hierarchy, and intertitles influenced the making of my second film. I adapted Bergson's notion of memory into a cinematic aesthetic, an **exploration of perspective** to research the complex notion of cinematic alignment (e.g. do we only understand someone else's perspective by seeing what they see), **removal of voice** which started as an intuitive practice-based method and prompted a search for answers in Feminist Film Theory, and **looking to others (watching films)** as a way to learn how others have experimented with putting introspection on screen.

These methods set the tone (along with the *Literature Review*, next) for my research, which is detailed in the following chapters.

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[60] For example, the removal of sound and how that motivated an adaptive method questioning whether introspection can be visual as well as aural, intuitively zoning in on my pre-existing film practice of animating words and images through music videos and film poems, and slowing down footage as a method of extension and expansion.

Literature Review

The main research question is around how Cécile's introspection has been portrayed and how I might reimagine this in my practice.

Opportunities for reading more deeply into new areas of research continued throughout the study as I chose what not to look at, as well as what to focus in on. An example of this would be the literature around *Bonjour Tristesse* itself. The initial exploration was a wider study on teenage girl protagonists and teenage girl stories in literature and film and their portrayal of coming-of-age and sexuality. However, through the practice of making my film, questions around authorial voice and subjectivity became central and the focus on literature shifted back to Francoise Sagan and her fictional character Cécile as I felt compelled to gain a deeper understanding of them both.

This notion of attempting to understand a fictional character, for the purpose of creating a newly imagined one, led me towards theoretical ideas in adaptation studies and film studies for concepts around the voice (authorial, written, thought, spoken aloud, acted, articulated etc) and point-of-view, with a particular interest in how these alter depending on medium. Therefore, the literature I used was focused around notions of gaze, viewership and positionality, and less around wider audiences, so although audience studies do not form a part of this literature review, the perspective of viewer/reader and maker/writer are built into this research and considered through a gendered perspective.

I looked specifically at Feminist Film Studies because my initial motivations for starting the research came from being a female filmmaker and wanting to represent female voice/desire/perspective in different ways to male-led adaptations.

This *Literature Review* explores what has already been written around the topic of introspection in *Bonjour Tristesse* and establishes the contribution my research makes to the existing field. It contextualises my research within the fields of adaptation and filmmaking studies, and focuses on four key topics: *Bonjour Tristesse* itself; filmmaking and the use of words onscreen; adaptation and film theory; and feminist approaches to film theory and filmmaking.

The Body of Work around Bonjour Tristesse

Surprisingly, given its prestigious *Prix des Critiques* award,[61] worldwide success and numerous editions in multiple languages, there is little academic critique of the novel. Pamela Saur, who considers Cécile's significance as an existentialist, confirms that it has 'never been given much serious analysis by literary critics', and she wonders if this was in fact <u>because</u> of its huge popularity, as well as 'the author's celebrity status and hedonistic image' (2016, p.198).

It has been included in the AQA exam board French 'A' Level syllabus, and there are two critical guides (Morello, 1998) and (Lloyd, 1995) which examine themes of

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[61] This award, given by French literary critics, recognizes outstanding works of literature.

emotion, time, memory, setting (particularly the sea), and Cécile as a feminist. These form

the basis for my reading around the novel itself and my understanding of Cécile's

introspection.

Morello offers insight into the complex role of Cécile as narrator (pp.31-33) which

was influential when structuring *Four Heartbeats...* and questions whether Cécile could

represent 'a new type of heroine' (p.73) through a feminist and a philosophical lens. Her

conclusion is that the originality of this novel (but also Sagan's later novels and others by

1950's female writers) 'lays in the heroine, with her lucid and audacious outlook, and also

her search for individuality directly linked to her experience of sexuality' (p.89), which

gives weight to my reading of Cécile as the opposite of a victim. Further, she considers

whether the novel itself could be considered a Feminist piece of writing, and, using Cheri

Register's model (p. 86), argues that it can.[62]

Both Morello (1998) and Lloyd (1995) discuss the influence of Simone de

Beauvoir[63] on Sagan (and Cécile), and conclude that there are traces of ideas from *Le*

Deuxième Sexe (1949) in Cécile's conversation, which the character of Anne dismisses,

'Your ideas are fashionable, but you don't know what you are talking about' to which

Cécile silently agrees, 'She was probably right [...] I was only repeating what I had heard.'

(Sagan, 1954/1955, p.31)

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[62] Register suggests 5 criteria for determining whether a literary text might be a Feminist one and of these Bonjour Tristesse, can evidence 4 of them - it serves as a forum for women, helps to achieve cultural androgyny, provides role models and augments consciousness-raising. It doesn't, however, promote sisterhood.

[63] *Le Deuxième Sexe* was published in 1949. 20,000 copies were sold in the first week and 'even those who did not read [it] would have found it difficult to ignore' (see Morello p.83)

This is an important influence, placing the novel (and Cécile as the figurehead) as a key text in this 'sudden burgeoning of a new female sexual consciousness in the 1950's (Morello, 1998, p.89), where many of the issues raised became central to the second wave of feminism in the 1970's.

Lloyd (1995, p.30-33) and Morello (1998, p.52-55) explain the influence of Bergson on Cécile's character by examining the passage Cécile is trying to understand for her exam (Sagan, 1954/ 1955, p.45), from the perspective of the larger body of writing from where it is taken.[64] I discuss this in relation to Practice-Based Research in *Methodology* and *Conclusion*.

Saur (2016) adds further insight around Cécile as an intellectual who, she claims, can be regarded as a (rare) female existentialist in a philosophical area dominated by men. She draws convincing parallels between Cécile and Meursault, the protagonist of Albert Camus' *The Stranger* (1942), which incidentally also previously won the *Prix des Critiques*, listing articles that seem to denigrate *Bonjour Tristesse* through their titles. Terms such as 'trivial', 'superficial' and 'simple', and a reference to it as an example of 'youth literature' (p.200-201), are in stark contrast to Camus' novel which received (and continues to receive) almost universal acclaim. Critics argued that Cécile wasn't an existentialist because her quest for freedom failed, but Morello asserts that they failed to consider the

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[64] From Henri Bergson's *Les Deux Sources de la morale et de la religion* where he sets out two social attitudes; one where 'each individual behaves according to a set of habits and fulfils duties to ensure moral and social order', and the other where people 'instead of obeying social pressure, behave in accordance with their feelings'. Bergson believed that the second attitude held feelings of 'progress, a forward movement, of liberation', (Morello N. , p. 53). It is possible to see this influence in the way Sagan has Cécile repeatedly comparing the disciplined and rational character of Anne to her and her father's preference for living on instinct and emotion. It is to Cécile's credit that she understands the benefits of both attitudes.

fact that success in this context, was determined by gender (1998, p. 81). Lloyd considers

that Cécile's 'insouciance' fits within an aesthetic, but that ultimately, *Bonjour Tristesse*,

within 'an existentialist view of the world where there are no longer any absolute values

to be had', finds this philosophical viewpoint to be 'wanting' because Cécile does have

values (1995, p. 32).

Despite the lack of critical analysis, the novel has a strong legacy and Cécile seems

to resonate across the ages and generations of (mainly) young women. I am interested in

how the theme of *tristesse,* and the notion of introspection seem to have joined together,

most strikingly in a knitwear collection called *Inner Self* (HADES 2017), where phrases such

as 'Anxiety', 'Inner self' and 'Bonjour Tristesse' are embroidered in jauntily joined-up fonts

on pastel fine knit, like written declarations, proudly labelling the emotion of the (silent)

wearer. I recognise a self-deprecating sense of humour in this collection that I also see in

Sagan's Cécile[65] (not so much in other versions).

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[65] One of my favourite lines is when Cécile is trying to revise and feeling sorry for herself; 'My father and Anne were silent, they had a night of love to look forward to; I had Bergson' (Sagan, 1955, p.48)

Figure 19 HADES collection Inner Self (2017)

The collection sold out within days and sits within the wider Sad Girl aesthetic. Largely internet based, this theory was coined by feminist theorist and visual artist Audrey Wollen, as a reclamation of female sadness where 'girls' sadness isn't quiet, weak, shameful, or dumb: It is active, autonomous, and articulate' (Tunnicliffe, 2015, How would you describe Sad Girl Theory? section).

The connection between introspection and sadness is evident in Sagan's novel, and it can be seen in later versions too. Kassovitz (1995) uses mental health as a key theme in his film, where Cécile takes an overdose, Anne is a psychiatrist specialising in self-hate, Cécile's mother died from suicide and her father is a self-loathing alcoholic. Frédéric Rébéna too, illustrates his characters with miserable, sneering expressions without a single smile in the whole book (2018) (Fig. 31).

My reading of the novel, (supported by Morello and Lloyd's guides) is of a complex Cécile where *tristesse* is not a singular and dominant takeaway, rather an observation made within the journey to adulthood.

Réponses (Sagan, 1974/1979), is a collection of Sagan interviews, (the closest I could find to an autobiography) but there is no discussion around Cécile's introspection. She does, however, dismiss the idea that the novel was shocking; 'it was just a story about a boy and a girl making love against a background of emotional complications', and 'there were no moral implications as far as she [Cécile] was concerned.' (p.39). This seems to be in direct opposition to the view of the Production Code, which may partially explain why she had 'had enough of seeing my books being turned into idiotic films'[66] (p.83) and provides evidence that the victimisation of Cécile (to present a morality), that I uncovered in the analysis of versions was not present in Sagan's mind at the time of writing.

Sagan, Paris 1954 (Berest, 2015) is an imagined account of the year Sagan wrote and published *Bonjour Tristesse*, and is relevant in this research because it includes a subjective account (like a diary) of the author herself: 'I am going through one of the most painful periods of my life' (p. 12), and Berest flips between herself, and the imagined first person of Sagan. There are parallels here, of how the multi-voiced technique of the female narrator switches between (imagined) past and present, and author and fictional character. This technique seems to be evident at some level in all versions and reminded me that my voice too, would be visible in my reimagined film.

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[66] She doesn't mention a version of *Bonjour Tristesse.*

I felt defensive over Sagan's creation of Cécile as a free-thinking woman who appeared to be ahead of her time, which may partly explain the aversion I initially held for Preminger's film that seemed to eschew existentialist meanderings, in place of a more straightforward narrative. Preminger is a director who has not been widely studied or written about, and the original reviews of the film were disparaging with only one journal, *MOVIE* (1962), reviewing the film with any serious critique. Gibbs and Pye (2005) referenced this review in their close reading of a scene from the film, which forms the basis for the detailed analysis of both intended and interpreted meaning I undertook of both this and Kassovitz's version.

I was unable to find anything written about Kassovitz's film, Cryptic Theatre's play[67] or Rébéna's graphic novel, and my analysis of them therefore adds a significant contribution to the world of *Bonjour Tristesse.*

Filmmaking – Words on/in/around Screen

I discuss the process of practice (filmmaking) in a separate chapter, but as words (literature) and images (cinema) are so central to my research, I could usefully describe how using words on/in/around screen sit between theory (film and adaptation theory) and practice (experimental film, concrete poetry) here.

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[67] There were reviews that Cryptic Theatre provided for me, and I refer to these in the Analysis.

Barthes (1977) identifies two separate linguistic devices within the genre of advertising; that of the image and that of the text. He lays out his reasoning around an understanding of photography beyond the symbolic meaning of an image, towards a more abstract implication, known as the *Third Meaning*, an abstract sensibility that can derive from a combination of communicating both text and image at the same time. This is particularly important because the text that I used in my film did not replicate or repeat any other meaning that already existed in the visuals. They were not intended as direct translation (subtitles) or for accessibility. Without the text in my reimagined film, an element of Cécile's character would be missing and by layering words on images simultaneously, I created a *Third Meaning*.

In my reimagining however, the images, unlike Barthes' examples, are not still photographs. The durational (and adaptive) component shifts the consideration from still image and text towards moving images, translation and subtitles. There is academic research around the optimum duration and position on screen of subtitles (Szarkowska, 2018), studies of eye tracking (Bisson, 2011), and technological developments for VR and live subtitling (Agulló, 2019); Dwyer (2017) addresses the intricacies of translation issues, many of which are parallel to the conversations around adaptation, but the majority of the research around words on screen (as a creative practice) sits within writing around concrete poetry, kinetic text, avant-garde and experimental cinema, Macdonald (1995), PoetryBeyondText (2012), Knowles (2015) and Tremlett (2021).

Kim Knowles acknowledges that any discussion around text in cinema (words on screen), requires a definition between 'language *of* cinema' (a semiotic system generally referred to as cinematic language, which dominates Film Studies), and 'language *in* cinema' which describes the practice where artists play with words and images to explore the boundaries and differences between reading the screen and watching it (2015, p.46).

This clear definition (between *of* and *in*) is key to understanding my research position because I am entering the research from a film and adaptation theoretical perspective (language *of* cinema) but illustrating this (new) knowledge through a place of practice-based research (language *in* cinema).

Knowles provides examples of historical films and artworks that I can see as influences in my practice, giving a broader context for my film(s) to sit within. I have used Marcel Duchamp's *Anemic Cinema* (1926) as a reference point for the scene where Cécile looks out to sea (10:54-11:26). My aim was not that the audience should read every word, but that they should grasp the odd one, and inhabit/embody the hazy daydreamy effect Cécile is describing, much in the manner Knowles describes of 'a kind of 'pictorial' or 'visual' reading' (p. 49). She talks about an even earlier example of visual poetry *Un Coup de dés jamais n'abolira* (Mallarmé, 1897), where the poet instructed his readers to ''read' the blank space' (p.49), and that is also my intention when Anne questions Cécile's thought process. I discuss this in *Process of Practice*.

Scott Macdonald (1995) brings together independent filmmakers who have used text in cinema in alternative ways. Yoko Ono's (in Macdonald, 1995, pp.15-30) 'mini film

scripts' (she refers to them as 'scores') reminded me of Meyer's poetic script for *Sunrise* (Murnau, 1927), and of how I would like to push my filmmaking practice further away from traditional scripts and more into this territory where words are (from the very beginning) woven into the fabric of the practice rather than seen as distinct artefacts (script and film) temporally and materially.

I have long been interested in Meyer's script because , as Jean-Pierre Geuens eloquently describes, it 'reads like poetry while simultaneously suggesting specific actions.' (2000, p. 91) I discovered as part of this research that some of Meyer's words had been translated exactly into the film in the form of intertitles. Chion (2017, p. 182) refers to one of them; *Couldn't she get drowned?* where 'the middle letters […] melt and sag'. This was a fascinating discovery and enabled a stronger contextual positioning of how I used words on screen within a historical and cultural setting because I could see that by the animation and placement of (among others) the fly and the match, I was making reference to the silent era where the graphic form of written words could express emotion (perhaps like the use of emoticons to frame ambiguous text today).

I caught a glimpse of what has been lost in cinema since the end of the Silent era, when words were 'placed at the very interior of the shot, where they can move, be animate' (Chion, 2017 p.181). When we do see text in film nowadays, it 'seems more marked, escaping from the general flow of speech that gets absorbed into the ongoing narrative' (p. 67). and this somewhat answers my question around the added complexities

following on from Barthes' analysis of still image and text (1977) - that it disrupts the flow, that an audience is just not used to reading so much text.

Kamilla Elliott (2003, p. 93) writes about words in silent cinema, and how they were assigned a low status in the form of intertitles, chiefly because they were 'a constant reminder of the failure of filmic visuals to be the universal language they claimed to be' (p.88) If, as Elliott considers, intertitles have been overlooked as a feature of film montage, she warns that 'words impinge on film language's holy of holies: its claim to language on the basis of montage.' (p.89) That words-on-screen's perceived low status may derive from an incompatibility between media and a purist desire to define film language and montage as a visual one, seems to recall Bluestone's medium specificity (1961). Elliott calls for a new way of thinking about intertitles because she sees them, and the way that verbal and visual languages interconnect, as essential in establishing the art of editing.

To further that thought, if the dominant mode of expression (of enunciation) in films is visual, then thoughts expressed through language, as audio voice, may seem like a secondary aspect to the narrative's main visual narration. By embedding words as inter-titles, there is the potential that I am making them part of the dominant (visual) narrative, and they potentially become much more central to the narration of the film. This is an example of how a train of thought from adaptation theory (language *of* film) collides with filmmaking practice (language *in* film).

Film Poetry is another genre where words and images collide. *The Poetry Film* (Wees, 1984) is one of the main sources of writing around this topic and a more contemporary book is Sarah Tremlett's *Poetics of Poetry Film* (2021). Susannah Ramsay's research (Ramsay, 2020) considers the production of the film poem from an experiential perspective, based on her response to watching Margaret Tait's film poem *Aerial* (1974) and how it made her feel. Ramsay's background is (like mine) in editing, and her practice-based research combines making films with words (voiceovers).

Tremlett (2021) dedicates a chapter to the use of text-on-screen within poetry films, and within this, there are three paragraphs under a sub-heading *Text and Image no Voice: State of Mind* (p.288), where she references one short film and one section from a longer film, that replace the spoken word with text. These three paragraphs remain the closest I have found to academic research that specifically addresses the use of *text entirely replacing the voice* as a technique of adaptation from writing to cinema. Chion describes 'an exceptional case' (2017, p.183) of a silent film (La antena, 2007) where the characters can see the words that they speak as they are displayed on screen. The notion of the inarticulated and the articulated is discussed, and as my film communicates ONLY interior thoughts, this short passage is valuable in considering the possibility that words on screen could express both articulated and unarticulated voices.

In *Four Heartbeats…* the addition of English subtitles and numerical graphics (Fig.20) required a level of 'reading' in addition to watching visuals and listening to the soundtrack.

Figure 20. Examples of typography and graphics, from my film.

This method directly *transfers* abstract, 'being' words, (Cécile's thoughts), instead of *adapting* them, selecting them from Ash's poetic translation (1955). I continued this technique into *Bonjour Tristesse, Reimagined*, combining words from different sections, to build up an appropriated narrative flow within the film, based on sensations, rather than key points. Animation and effects were used in the transference, to suggest the words were sitting within the image, or as way to 'act' out the tone and I analyse these in Process of Practice.

Transferring text from the novel directly onto the screen, does not form part of traditional adaptation processes because of the (perceived) way it disrupts the flow of narrative, both in terms of the realist space and because it demands an audience to read; one of the reasons for using this technique was to offer alternative ways of conveying Cécile's introspection and so my research extended beyond adaptation studies to explore experimental film ideas and concepts around words and images.

Adaptation and Film Theory

Part of the motivation for reimagining the film was the frustration I felt at watching interpretations of Cécile in existing cinema adaptations of *Bonjour Tristesse* which I initially considered to be evidence of misunderstanding of her character, but my thinking significantly changed after reading adaptation theory and understanding complex notions of fidelity.

Bluestone's *Novels into Film* (1957) examines the media of literature and film in relation to how we might 'see' – imaginatively, through words, and visually, through the screen - and how each form holds the concept of *time:* 'the novel has three tenses; the film has only one' (p.48). He describes how film struggles with presenting the internal voice and raises the issue of fidelity, stating 'that changes are *inevitable* the moment one abandons the linguistic for the visual medium' because novels and film are 'as different from each other as ballet is from architecture.' (p.5) This issue of fidelity, 'unquestionably the most frequent and most tiresome discussion of adaptation' says Dudley Andrew (1984, p.100) is still (in the minds of the public at least), a useful indicator of any adapted film's merit. The perception that a film should remain faithful to some aspect of the 'original', has not gone away, despite adaptation theorists' exasperation with the argument; however, fidelity cannot now be treated as the unquestioned criterion by which adaptations are judged.

Bluestone's assertion that 'change is inevitable' (1957, p. 5), was determined through a medium specific approach, where each separate medium (novel, film or TV) is understood as being unique and that most (if not all) of the textual characteristics cannot

be recreated from one to another. However, this idea, that because media were inherently different, adaptation was impossible, was questioned by writers who noted that a decade earlier, Sergei Eisenstein (1949) talked about the many similarities between novel and film, particularly in the work of Dickens, where the language suggested precursors to cinematic techniques, such as close-ups, montage and dissolves. He referred to these as 'film-indications' (Eisenstein, 1949, p.213). The very existence of adapted texts, according to Andrew in *Concepts in Film Theory* (1984) defies the laws of medium specificity.

Robert Stam, Robert Burgoyne and Sandy Flitterman-Lewis (2005) asks what exactly the filmmaker should be faithful to. A literal translation of an entire novel would make a film too long to watch. *Why* certain aspects are removed is just as interesting and worthy of research, they say, as *which* aspects are removed. There should be less concern over traditional notions of fidelity and more attention to be given to 'readings, critiques, interpretations, and rewritings of prior material.' (p.76)

Cardwell (2002) provides an overview of the trajectory of adaptation theory and broadly groups the approaches into 'medium specific', (as described above) 'comparative', where theorists used semiotics to widen the discourse, and 'contextual' where the emphasis is on regarding the medium by its context and social status, as well as its technical characteristics (pp.43-73). MacFarlane (1996) aims to offer a method of studying the adaptation process, not by evaluating the film's fidelity to the novel, but by establishing the kind of relation film, as an autonomous artefact, might bear on the novel.

This comparative approach regards adaptation as an attempt to retell the same narrative in a different medium, acknowledging film and literature as two different languages, or signifying systems. Cardwell describes how a purely comparative approach can leave a gap where contextual factors such as socio-historical and institutional, as well as intertextual factors are not fully considered, and refers (p.64) to MacFarlane's writing where he acknowledges that when using a strict comparative approach, some aspects may be unaccounted for.

A traditional comparative approach puts the 'original' source at the centre, (discussed in next chapter and Fig.21) referring to that version (usually a novel) whenever a new adaptation is released. Cardwell points out that in nature, genetic adaptations exist on a linear trajectory depending on one another for evolution. She makes an analogy between biological and cultural adaptations, where each version of the species/story forms a part of its broader evolution and current state. Reading film adaptations in this context allows for cross referencing, intertextual comparison, and cultural shifts over time.

This overview of the development of adaptation theory introduced new concepts and terms to my understanding of how versions can be read in relation to the 'original' and of how notions of fidelity are complex and layered.

Sagan's novel positions Cécile as a first-person narrator and the narrating voice is split into two: one from the present perspective and the other from the past. Morello describes how this voicing technique contributes to 'making Cécile's psychological identity

more complex' (1998, p. 33), but also complicates the *rapport* the reader has with her, because Cécile is hateful - she plans to get rid of Anne - but at the same time, she is deeply self-critical, and her future voice, the one that is seeking an understanding of her past through applying the term 'tristesse', is empathetic.

Translating this multifaceted perspective to cinematic form is complicated by the many ways film can present a perspective and the fact that an audience will now look at and listen to an actor rather than imagine the character from within a book.

Cécile is a fictional character, and so she does not have a point of view other than the one constructed within the narrative. To understand and clarify the complex idea that every version of Cécile, as with every fictional character, is a manipulation of the viewer or reader's point of view, I read Murray Smith's *Engaging Characters* (1995). Smith presents a model of how a spectator might emotionally engage with a fictional character, dividing the concept into two - empathy and (his term) *the structure of sympathy. Empathy is* further divided into two categories: the voluntary response of *emotional simulation*, where a spectator 'imaginatively project[s]' themselves into the situation the fictional character finds themselves in, and simulates an outcome, 'to predict the behaviour' (Smith, 1995, p.97), and the involuntary response of *mimicry*, where a 'reflexive simulation of the emotion of another person' might mean, for example, that we cry when faced with an image of someone crying on screen, even 'without any knowledge of the character' (p.98-99). The *structure of sympathy* is defined by having three levels: *recognition* – the way a spectator constructs a character on screen; *alignment* – the

'process by which spectators are placed in relation to characters in terms of access to their actions' (p.83), and *allegiance* – how a spectator evaluates and identifies with a character.

Smith regards the value of a model like this to be in the way that a nuanced and subtle response can be had, to describing and explaining how we understand our emotional engagement to fictional characters, and this model helped me to understand, at a greater depth, why a particular interpretation of Cécile's character, whilst intending to come from her, appears to present a rather different perspective.

I recognised, through my research into the technical aspect of point-of-view that I may have been attempting to recreate an *Invisible Observer* model, where the aim, in classic narrative structure, is to position the camera in such a way that it subsequently places the viewer as the ideal invisible observer in the story. David Bordwell explains the concept formulated by Pudovkin in 1926, and which 'became classical film theory's all-purpose answer to problems involving space, authorship, point of view and narration.' (1997, p. 9) But the camera is not an eye, and among other issues of sight line and editing, 'stylised techniques cannot correspond to optical processes' (p.12).

The Problem of Point-of-view (Stam et al. 2005, pp.83-95) gives a neat overview of the reason the term needs further dissection, describing it as 'one of the areas of greatest difficulty and confusion in film analysis' partly because it is used to signify multiple functions, from the camera's position, to the character's perspective, the directors style and the spectators' understanding.

The description of Gérard Genette's literary term *focalisation*, introduced 'to

distinguish the activity of the narrator recounting events of the fictional world from the

activity of the character from whose perspective events are perceived' (2005, p.87) and

Stam, Burgoyne and Flitterman-Lewis' explanation of how this term could be categorised

further for specific use in analysing cinema, was helpful in introducing the term

ocularisation (2005, p.93)*. This filled a gap for me as I made the connection between

what I had intended to do (show something from a characters' visual perspective) and

why this might not work cinematically.

Smith's model positions the notion of mimicry within a larger framework of

engagement with character, as does my practice of embedding the haptic. Stam, Burgoyne

and Flitterman-Lewis' scrutiny of Genette's literary terms, from a filmic perspective,

encouraged a reconsideration of cinemas multiple points of view and how I might present

these in my films.

Ince's *The Body and the Screen* (2017) explores contemporary female protagonists

drawing on feminist philosophers and theorists (de Beauvoir, de Lauretis,[68] Mulvey,[69]

Irigaray, Marks[70]), and filmmakers (Akerman, Arnold, Breillat, Rainer, Ramsay, Sciamma[71]).

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[68] Teresa de Lauretis, professor and intellectual, and who can be regarded as one of the key Feminist Film Theorists (along with Laura Mulvey, Kaja Silverman and Barbara Creed) whose books include *Alice Doesn't* (1984) and *Technologies of Gender* (1987).
[69] Laura Mulvey, the feminist intellectual, theorist and filmmaker, is the person most associated with the term 'the male gaze' from her work exploring traditional representations of women in cinema.
[70] Laura U. Marks, philosopher and academic and known for the concept of haptic visuality.
[71] Céline Sciamma is a French filmmaker interested in gender fluidity and sexual identity, known for *Tomboy* (2011), *Portrait of a Lady on Fire* (2019) and *Petite Maman* (2021)

Ince's opening chapter (2017, pp. 2-26) provides an historical and theoretical context to film embodiment, and I found Laura U. Marks' writing particularly interesting. For example, she coins the term *haptic visuality* to describe the notion that 'vision itself can be tactile, as though one were touching the film with one's eyes' (2000, p.xi), which seemed to offer a method of cinematic embodiment which didn't presume that the camera was a substitute for an eye. Marks (2000, p. 145) states that 'Film is grasped not solely by an intellectual act but by the complex perception of the body as a whole' and describes how 'embodied vision' might offer a different way of engaging with the cinematic viewing experience. She refers to Bergson's theories on memory and perception, where 'an image is not visual but multisensory' (p. 146) and explains that all sense perceptions require the 'mediation of memory' (p. 147).

Bordwell (1997, p.12) identifies the problem of attempting to replicate the human eye with a stylised technique, and Stam, Burgoyne and Flitterman-Lewis (2005, pp.83-95) explain the multiple (and confusing) functions of the term point-of-view, but neither theorist offers a practical filmmaking solution. Feminist film writers - Ince, (2017), Marks, (2000) and Quinlivan, (2014) - offer the notion of embodiment as a way for the viewer to *feel* something akin to the actor, and whilst they too, don't offer practical solutions, their examples by female directors such as Ramsay and Arnold, demonstrate how a viewer might respond sensually (rather than sexually) by watching and listening to bodies on screen.

Feeling Film (Singh, 2014) and *Cinema and Sensation* (Beugnet, 2007) were helpful in situating this sense of *feeling* into an academic space. Greg Singh refers to cinematic moments, 'incidental to the overall conscious intentionality of the filmmaker,' (2014, p.33) that tend to have a deep emotional impact on the viewer. The references to Leibniz's notion of the 'immeasurable fineness of things' (p.34), Metz's discussion of *trucage* in cinema and a nod to the pleasure of nostalgia (pp.33-53), clarified how I might frame the feelings I was trying to impart in my film, that they didn't necessarily need to be overtly stated, or even consciously communicated, to have a deep emotional impact.

Beugnet's book focuses on French films and the overlap between experimental and commercial cinema. She describes the senses (haptic and optical) through a cinematic lens, discusses synaesthesia, and how and why close-up shots affect the viewer, blurring boundaries between masculine and feminine, interior and exterior, figurative and abstract. 'Freed from the imperative of narrative realism and the omniscient gaze, their close-up vision encourages multi-sensory perception,' (2007, p.108). This was very helpful in trying to understand and contextualise why I was drawn to using macro shots in my film.

Through a Feminist lens

I have described how de Beauvoir may have influenced Sagan, and how the novel itself could be considered as a Feminist work that deserves a higher position within the histories of authentic fictional depictions of women. I found it useful to track the influence

of de Beauvoir through to the emergence of Feminist Film Theory in the 1970's, via key

works by Betty Friedman (The Feminine Mystique, 1963),[72] Kate Millett (Sexual Politics,

1969), Shulamith Firestone (The Dialectics of Sex, 1970), Robin Morgan (Sisterhood is

Powerful, 1970),[73] *Cahiers du Cinéma* and the auteur theory,[74] the cluster of US writers

and Feminist criticism,[75] known collectively as 'Images of Women'[76] and the UK response

to that with work by Claire Johnston,[77] Laura Mulvey, Annette Khun[78] and Pam Cook[79]

who rejected the US approach partly because it did not account for the full range of

cinematographic tools (camera, editing, lighting etc). This group of UK feminist writers

referenced psychoanalytic and semiotic theories from the Continent to ask <u>how</u> films

produced meaning and addressed spectators. Whilst they shared a love of Hollywood

films and the auteur theory with the writers of *Cahiers du Cinéma*, they recognised a male

bias. As well as theoretical writing, a Feminist filmmaking practice developed with

filmmakers including Chantel Akerman and Yvonne Rainer (Chaudhuri, 2006) aiming to re-

invent possibilities of what cinema could be.

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[72] Betty Friedman's The Feminine Mystique (1963) applied de Beauvoir's thinking to (white) American women and was 'hugely influential on the first cluster of feminist film criticism published in the US.' (Chaudhuri, 2006, p. 4)

[73] This anthology also includes a list of 'consciousness-raising films' (see footnote 7, p.12)

[74] Closely associated with the French New Wave, the journal shaped Feminist film theory and its best known theory, the *politique des auteurs* positions the director as the 'author' of the film, imprinting their unique style on it. They also viewed and critiqued Hollywood films in the same manner as art films, which wasn't being done elsewhere at the time.

[75] Books included *Popcorn Venus* Marjorie Rosen (1973), *Women and Their Sexuality in the New Film* Joan Mellen (1974) *From Reverence to Rape* Molly Haskell (1974)

[76] 'Images of Women' takes a sociological approach, looking at fictional characters and their historical accuracy, stereotypes and role models.

[77] Claire Johnston was a feminist writer involved in setting up the first film festivals in the UK screening films by women, and part of the first feminist journal 'Women and Film' (see Chaudhuri pp.7-8)

[78] Annette Kuhn, feminist writer, cultural historian and academic has been involved in film studies since the mid 1970's.

[79] Pam Cook, feminist writer and academic co-authored and edited *The Cinema Book* (1985) for the British Film Institute.

This blending of theory (particularly semiotic) and practice has influenced my own approach which is demonstrated through this thesis.

At the same time a new US branch of feminists[80] were being influenced by Continental thinking, including Teresa de Lauretis who, writing during the 80's and 90's coined the term 'queer theory' (Lauretis, 1991) and Kaja Silverman whose 1988 book *The Acoustic Mirror*, departed from ongoing debates around the gaze to the area of the female voice. Shohini Chaudhuri (Feminists Film Theorists, 2006) lists six key concepts of The Male Gaze, The Female Voice, Technologies of Gender, Queering Desire, The Monstrous-Feminine and Masculinity in Crisis. Of these, my research is most connected with The Male Gaze, (through Preminger and the Hollywood studio system of the 1950's as well as Kassovitz's use of voyeurism as a cinematic technique) and The Female Voice (how can this manifest itself cinematically, as audio, haptic and visual).

This brief overview connects my research within a literary and film theory framework, and demonstrates how ideas, films and thinking travel between Europe, the US and the UK, sharing, adapting and building complexities and interconnectedness over time, which has a nice symmetry with my research.

Mulvey's 'Visual Pleasure and Narrative Cinema' (1975) explains the concept of how Hollywood films presented women as objects to be looked at by men, defining this cinematic gaze as having three perspectives: men who made films looking at women through cameras; male actors within the narrative, and men in the audience. Both feature

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[80] They started the journal *Camera Obscura* in 1976.

films in my research are made[81] by men, and the idea that their gender could have played

a part in Cécile's apparent lack of introspection was convincing, as was the apparent result

in a growth of narrative and screen time of Raymond. This may be partly explained by

Mulvey's theory (1975), because by taking the focus away from Cécile, she becomes a

passive figure, dominated by her father.

Scopophilia is a term used to explain both sexual pleasure and aesthetic joy

derived from looking at people or objects and differs in this respect from voyeurism where

people watch other people engaged in intimate or private actions for a sexual arousal.

Both terms, however, are conceptually connected to the male gaze, as is the concept of

narcissism.

Kassovitz's film employs voyeurism as a theme; women undress and the camera is

frequently 'hidden', catching glimpses of sexual activity. Preminger's film, made under

Production Code regulations, has less flesh on display than Kassovitz's, but I think the male

gaze comes from a less obvious route – the Production Code itself, which specified a moral

viewpoint. Laurents positioned Cécile as a victim, twisting the focus of the story to be

about (bad) fatherhood. Mulvey's point, that the shifting of focus towards a male-centric

perspective would mean any women would be forced to read it from a male viewpoint,

and subsequently understand a hierarchical structure where men are more important

than women,[82] seems to be in evidence here.

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[81] Key crew and production roles are taken by men.
[82] I consider this point in relation to the non-cinema adaptations in the analysis chapter.

The impact of Mulvey's essay was immense and naturally, challenges and oppositions continue to be added to the conversation, where notions of the spectator's gaze - which didn't allow the potential of women watching films actively - has been a contested point, and I touch on Vivian Sobchack, (1992)[83] and Camille Paglia's (1999)[84] responses below.

 Forty years after its publication, Mulvey reflected on the essay in an article in Sight and Sound (The Pleasure Principle, 2015) and an interview with Anna Backman Rogers, (Mulvey, Rogers, & van den Oever, 2015), where she was keen to contextualise the significance of it within an historical context of the early 1970's where, as part of a Women's Liberation reading group studying Freud, she became particularly interested in the Oedipus Complex. Also, prior to 'the introduction of a more politically-influenced thought into the realm of cultural criticism', she had been enjoying watching Hollywood films, unknowingly assuming a masculine gaze, and 'the essay is really autobiographical in this sense, because it was based on my own patterns of spectatorship – before encountering feminism and after' (Mulvey et al., 2015 p.70). Mulvey asks us to understand the context of the essay, both historically and in relation to her own intellectual development. Prior to this, she had revisited it in 2004, from a place of contemporary feminist film theory, and the changes in the materiality of film itself, from celluloid to digital, and the differences therein for spectators and filmmakers (Mulvey, 2004).

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[83] Sobchack, writer and academic is best known for her work on Science Fiction and Phenomenology, which is my reference point for this research, through her book *The Address of the Eye* (1992).
[84] Camille Paglia, professor, cultural critic and feminist. It is her criticism of other feminist writers for their abstracted intellectualism (in this case Mulvey), that I refer to in this research.

In the introduction to six papers exploring the impact and legacy of Mulvey's essay, in a special issue of *Feminist Media Studies* (2015), Karen Boyle points out that 'a number of previous reflections [on the essay] have been characterised either by political pessimism or a tone of near embarrassment'(p.880) and counteracts this viewpoint by calling for an urgent reconsideration of Mulvey's concepts of representation and feminist politics.

A significant argument developed in the early 1990's that challenged the binary aspect of Mulvey's gender defined theory with Sobchack reasoning that 'the lived-body is never merely or wholly male or female, white or black' (1992, p. 144), so it is not possible to easily substitute the objective for the subjective.

Paglia expressed indignation at the 'simplistic' theory that 'has taken over feminist film studies to a vampiric degree' (Paglia, 1999 para.23). Her point too, was around the binary distinctions of active men and passive women and she argued that women do not just become passive beneath the male gaze. She disliked the sweeping one-dimensional nature of the theory that positioned women as victims and saw it as a development of the feminist ideological assertion that history was 'nothing but male oppression and female victimisation'. (1999, para,23)

Just as a multitude of additional types of gazes, such as queer, female, oppositional, matrixial and homoerotic have emerged to fill the gaps in Mulvey's theory, I added different perspectives to my understanding and ways of looking at the films to understand whether Cécile really had lost a sense of introspection or whether it just

required a more generous and deeper thought process on my part. Subsequent

theoretical conversations allowed for nuanced conversations around exploration of

gender representation in cinema, and there is relevance in exploring how Cécile has

retrospectively been portrayed through the perspective of a male gaze which could allow

for an oppositional retelling from a female (embodied) perspective.[85]

The passive victim is evident in Preminger's film though, explicitly stated in

Laurents' notes to his script, which 'makes the final comment on Cecile: <u>she</u> is the victim

of the amorality she learned from her father',[86] in response to the Production Code's

insistence that 'the picture will end on a note of penitence on their [Cécile and her father]

part', (Production Code, 1955-1957, p.15).

Perhaps Mulvey's point is that we see the last scene in Preminger's film, where

Cécile is trapped and crying, through a man's eyes, presumably accepting her as a passive

victim who needs to be saved, but Paglia's counterpoint is that we shouldn't believe the

passivity. As a viewer we could choose to read this as a call to action for Cécile as she

experiences a moment of self-awareness, and to women who might find themselves

similarly dominated and emotionally trapped, to recognise this in themselves and to make

a change.

Cinema needed stories that revealed feminine truths through empathetic female

characters, because whilst men in movies, (especially complex ones), can be presented as

unempathetic, this luxury is not afforded to fictional women in the same way.

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[85] I am intrigued to see how the new feature film will address this.
[86] Taken from the script held within the BFI Special Collection.

Ince (2017) investigates how women's' bodies can be understood on screen through an embodied viewpoint. I was inspired by the description of Mia in *Fishtank* (2009), who walks with 'fierce intent', kicks, fights, climbs, runs, dances, sweats and 'expresses her horror and disgust in the most spontaneous physical way imaginable, by urinating on the sitting room carpet' (p.135). It is notable that after reading Ince and then re-watching both versions of *Bonjour Tristesse*, I noticed Cécile was physically very still - a passive observer, often in the background. Reframing Cécile as an active being may offer an alternative way to present insight into her character.

Summary

In summary, I have detailed how theoretical ideas of adaptation and voice, can be understood through a feminist perspective into a filmmaking practice. MacFarlane's definitions enabled an articulation and better understanding of my aims of adaptation and Elliott's writing around the low status of words on screen allowed development of a technique (text on screen) that sat in opposition to the prevailing practice. This highlighted a gap in MacFarlane's definitions, difficult to categorise, disrupting the narrative flow, but nevertheless operating successfully as a communication tool, thus becoming a significant contribution to knowledge. By positioning words as (the dominant) visual, rather than aural, they are central to the narration.

Mulvey's original 1975 essay, and later counterpoints, allowed for a reconsideration of Preminger's film and portrayal of Cécile, which partially motivated the

decision of using aspects of Preminger's film itself as the foundation for my film, while Ince's call for new cinematic codes initiated experimentations in visual (layering, macro) and audio (breath, removal of the voice) to infer the haptic through a cinema of sensation. Silverman[87] and Ince's writing on disembodied female voices in cinema, Quinlivan's work on cinematic breath, and Ramsey's multi-sensory party scene all influenced the building in my film, of the haptic as a means of counteracting the male gaze.

Smith's examination of how we engage with cinematic characters offered thinking around how I might interpret the internal monologue of Sagan's Cécile, whilst Stam, Burgoyne and Flitterman-Lewis' explanation of the multiple interpretations of point-of-view and Bordwell's articulation of the invisible observer, presented alternative ways to think about Jost's ocularisation. Beugnet's writing around synaesthesia and close-up shots allowed a contextualisation of my use of macro.

Lloyd's and Morello's critical guides situated Cécile as a strong independent woman influenced by Bergson and learning that Sagan did not perceive there to be any moral implications in the novel, boosted my intention that my films should seek to reverse the victim mentality and as such, this offers significant contribution to knowledge. Regarding the novel as a Feminist work influenced by de Beauvoir, supports my desire to reimagine the film through Cécile's perspective, using Feminist ideas from the 1970's to current thinking, to strengthen the intellectual and Feminist aspects of novel (and Cécile).

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[87] Silverman was writing in 1988, and since then the idea of the female disembodied voice has shifted somewhat into mainstream British TV, most strikingly in the female-centric[87] *I Hate Suzie* (Prebble, 2020).

Analysis of nine versions of Bonjour Tristesse

The purpose of this analysis is to learn more about *Bonjour Tristesse* through examining nine versions and uncovering new ways of thinking about Cécile, because a fundamental aim of the research is to recognise how Cécile is portrayed in different mediums, and how I might amalgamate these techniques for my own reimagining.

The versions span sixty-four years and two languages, and this analysis contextualises each one within an historical, sociological, and cultural setting. All the versions released in the 1950's are set in the 1950's. Kassovitz updates the storyworld to a contemporary setting of 1995, with mental health as a central theme and references the threat of AIDS. Boyd's version, with symbolic costumes and abstract sculptures, is timeless, and Rébéna's graphic novel hints at the style of the 1950's but imbues its narrative and characters with a retrospective awareness that anchors them firmly in the now. Looking at each one through a feminist perspective may also uncover differences in the way Cécile's behaviour and thoughts may have been constructed to align with moral and ethical standards.

I am interested in the chronological aspect, and how subsequent versions have used and embedded elements from previous examples, creating what Cardwell (2002) describes as 'a gradual development of a meta-text' (p.25) and this multi-year analysis means it is possible to identify examples.

Cardwell makes a distinction between the conceptual understandings of *genetic* adaptation, which is usually perceived to be a 'linear process of progression', and *cultural* adaptation, which is most often regarded as having a centre 'from which all subsequent adaptations arise' (p.13). It is *cultural* adaptation, specifically from literature to film that this research is concerned with. Whilst *genetic* adaptation is often understood within the context of evolution, where species adjust over generations, each version more suited to their surroundings than the previous, *cultural* adaptation 'is seen as aiding the survival of only the original organism itself' (2002, p.13). This hierarchical placement of the original on a pedestal is problematic when engaging with multiple comparative analyses as the questions become necessarily limited to textual fidelity.

I have recreated Cardwell's diagram of the concept of centre-based adaptation, (Fig.21) as it demonstrates very clearly a neatness of approach. The concept is simple but doesn't consider how each adaptation may influence each other, or how they are positioned historically. There is little room for opening discussions around nuance or examples of meta.
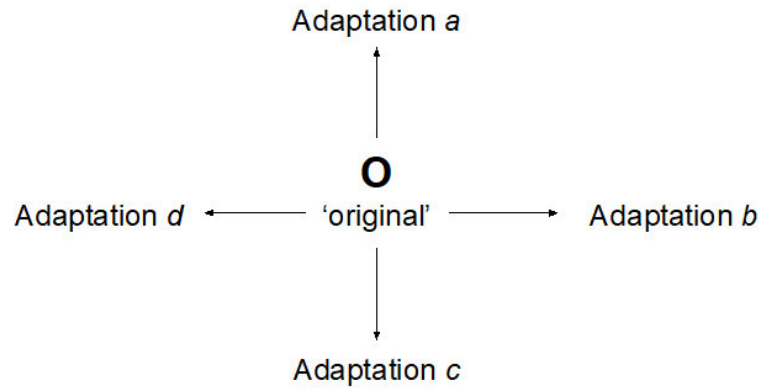
Figure 21. Recreation of Cardwell's diagram of a centre-based adaptation model (2002 p.14)

Cardwell calls for a realistic model to allow for a potentially more accurate view of adaptation, one that takes the historical context and the way the versions interact with each other, into account. I was unable to find a model of what this might look like, so using my nine adaptations, I created one, (Fig. 22) and positioned the adaptations (from *a-i*) along a timeline, according to their year of production or publication.
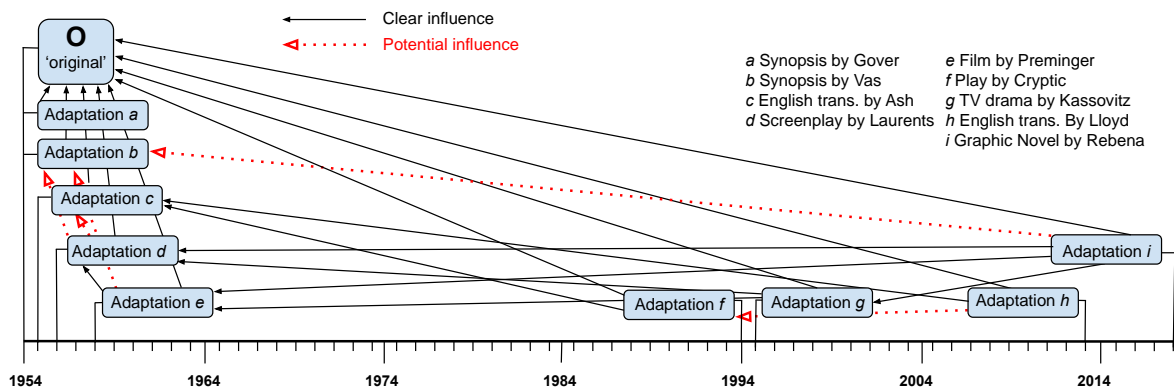
Figure 22. Model of the 9 adaptations and their influences.

Logically, this would look like a line of adaptations in chronological order, but my model has a greater level of sophistication because of the addition of what I am terming

the *arrows of influence*. An arrow with a solid line indicates where a version has clearly

taken influence from a previous one. Every single version for example, has been

influenced by Sagan's original text and Preminger's film was obviously influenced by

Laurents' script. An arrow with a dotted line[88] allows for a more nuanced and tentative

suggestion, where influence looks likely, but has been difficult to verify. Ash's English

translation (Sagan, 1954/1955) was published before Preminger made his film and may

have been read as a reference by non-French speaking members of the production, for

example.

As well as demonstrating the length of time past, the direction of the arrows is a

reminder that influences are derived from previous versions, not future ones. An obvious

statement perhaps, but before I created the model, I imagined a world of meta where

potential influences exist in every direction and by visualising it, I learnt that influences

derive from artefacts already in existence. That realisation prompted me to recognise that

it was similar in structure to a linear *genetic* model. If a genetic model can be visualised as

a chain, with each adaptation a link between previous and subsequent, the difference in

my model lies in its looser, non-linear format, encouraging a greater flexibility where

influences can miss a few versions, but emerge later down the line. My model is therefore

not a straightforward rendering of *genetic* adaptation.

Being able to view the versions in this way demonstrates Cardwell's point that 'a

later adaptation may draw upon any earlier adaptations as well as on the primary source

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[88] This dotted line is in red in Fig.22

text' (p.25). The graphic novel (*i* in Fig.22), for example, embeds multiple influences from both films in the form of visual compositions, style and narrative structure and is potentially influenced in its prominent use of bikinis, by Vas' synopsis, via Kassovitz's film.

The inclusion of *potential influences* allows the suggestion of nuance. For example, I have no clear evidence that Vas' synopsis was influential on three subsequent versions, but the physical existence of it within the archive of the Production Code, along with the tone of its paraphrasing which is broadly recognisable in *d* and *e*, is an indication that Laurents and Preminger may have read the synopsis. It could also be that this tone was 'carried' through the film, to later versions.

Equally, it may appear to be a stretch to assert that Lloyd's 2013 English translation (Sagan, 1954/2013) was possibly influenced by Cryptic Theatre's performance, but in 1995, Lloyd included an analysis of the play in her critical guide to the novel. Cathie Boyd (director of Cryptic Theatre) shared her copy with me, where a thank-you note from Lloyd appreciates 'your willingness to discuss your artistic vision with me.' (Lloyd, 1995 – Boyd's copy). This demonstrates an awareness of adaptations between each other, that is not at all acknowledged in the centre-based adaptation model.

I was struck too, by the visual clarity of my model, demonstrating the number of years between the flurry of versions in the 1950's and the most recent, making an argument for fidelity to the original, seem weak. What I mean by this is that to ignore previous versions and imagine the years in between have had no impact on our

understanding of the story or Cécile, could place a contemporary version in danger of

irrelevance. For example, Kassovitz prioritises a present-day context in his 1995 film, as

Cécile refers to the risk of AIDS as a potential threat when engaging with a new sexual

partner. It provides Cécile with an authenticity, which a contemporary audience would

understand, but potentially changes her behaviour and our understanding of it.

In regard to how versions of *Bonjour Tristesse* interact, my analysis, demonstrated

through my model, adds original insight into the area, and although this model appears to

be the first one to visualise this non-linear, non-centre-based way of thinking about

adaptation, this approach has been discussed by other people, particularly Christine

Geraghty in her book *Now a Major Motion Picture* (2008) which makes this thinking

implicit throughout. She acknowledges that whilst comparing an adaptation to its 'literary

origin' has its value, we 'might also draw on memories, understandings, and other

associations with other versions of the original, in a variety of media' (2008, p. 4).

Previously unseen connections emerged within the body of work, and a striking

example is in Rébéna's graphic novel, where some drawings replicate frames from both

films, which is a fascinating way to see traces of previous versions taking on fresh

resonance in newer adaptations (Fig. 23, 24 & 25).

I have taken three screenshots from a long shot (Fig.23) in Kassovitz's film and

presented them next to Rébéna's drawings to demonstrate the similarities in composition,

character placement and mood. Although he takes some other narrative structures from

Kassovitz's film, notably around Cécile writing the novel within the narrative, there are no more obvious match frame similarities, but there are in Preminger's film.

Figure23. Screenshots from Kassovitz's 1995 film, compared to frames from Rébéna's 2018 graphic novel.

Preminger's film is more well-known than Kassovitz's and the scene may be more recognisable to Rébéna's reader and consequently carry a greater cultural significance.

Figure 24. Screenshot from Preminger's 1958 film, compared to a frame from Rébéna's 2018 graphic novel, with two Céciles.

In Preminger's monochrome frame (Fig.24) the couple on the left side of the frame are Jean Seberg as Cécile and her partner, with David Niven as Raymond in the centre. Although Rébéna has replicated both couples in his drawing, (including Cécile's neck ribbon and shoulder blade), he has added a new couple to his frame on the right and altered Raymond's eye-line. This is Rébéna's rendering of Cécile and her partner. With the attention to detail being so exact between the two images, I am tempted to understand that Rébéna, by including Seberg's Cécile, as well as his Cécile (two Cécile's in one frame) is acknowledging how versions carry traces of previous ones. This is a visualisation of the possibilities my model aims to reveal.

Figure25. Screenshots from Preminger's 1958 film, compared to frames from Rébéna's 2018 graphic novel.

There are at least two more examples (Fig.25) where Rébéna has replicated frames from Preminger's film. I am captivated by the potential of what this suggests; a reverse film production process where the storyboard comes after, rather than before, the film. The usual chronological process of adapting literature to film is typically:

NOVEL ⟶ SYNOPSIS ⟶ SCREENPLAY ⟶ STORYBOARD ⟶ FILM

But my reading of Rébéna's match frames that hint at the possibilities of reversing the chronology, makes me wonder if the same process, but in reverse, might be used as an experimental process in adapting a film into a novel:

FILM ⟶ STORYBOARD ⟶ SCREENPLAY ⟶ SYNOPSIS ⟶ NOVEL

The notion of turning films into novels does exist in the form of novelisations, but their purpose usually sits within marketing, and their status, investment and production values are normally low. Unless someone of note has written one, they tend not to be studied, frequently disappear and I have found no evidence that a derivative novel from either *Bonjour Tristesse* film has been created. Even if it had, the chances of them creating a storyboard, script, and synopsis as part of the process is extremely unlikely, so novelisations are not a part of my enquiry.

The purpose of this speculative process would not be to produce an imitation of the film in novelistic form, but rather to understand how the practices themselves might form, manipulate and produce changes in character and narrative, as each new format

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requires leaving out some aspects and presenting others in a new light, and this

theoretical idea could generate new ways of thinking about adaptation.

In reference to the very specific and formatted writing of the script, Geuens (2000)

describes how French students are encouraged to write scripts more freely, and imagines

a scenario where this alternative approach would allow for the 'rediscovery that words

and images can interact creatively in all sorts of ways' (p.90). It would be interesting to

learn more about Rébéna's education and whether this experimental approach influenced

his adaptation. This line of enquiry was instrumental in producing my reimagined film and

is discussed in more depth in *The Process of Practice*.

The requisite formatting rule for scripts is to categorise narrative into dialogue and

action, synopses utilise the art of paraphrasing, and films employ temporal, visual and

aural cinematographic devices.

As the focus of the broader research is to cinematically reimagine Cécile's

introspection, a further aim is to tease apart subtle shifts in point of view to understand

how Cécile's thoughts have been portrayed. The reason for this, is that in every version,

(except for Gover's synopsis, and accepting that in visual media the first-person narrator is

only one narrating track), the teller of the story is Cécile – she is the 'I', it is her 'voice' that

we read, her thoughts that we hear as voiceover. It is made explicitly clear because every

version includes the inciting incident of Cécile recalling the previous summer, when she

was seventeen. One of the considerations in analysing the versions is whether the gender

of the creatives impacted on the voice of Cécile, and as explained in *Literature Review*, I

do think there is evidence of a subtle twisting of perspectives, from female to male in the film versions.

I am drawn towards Sagan's sophisticated and complex rendering of Cécile as a flawed and intelligent character, one who reveals her contradictory feelings and thoughts, often through an interior monologue, and who through her reflections, realises with understated and unspoken horror, how the 'truths' of the adult world are not 'true' at all.

The degree to which we are invited to question and re-appraise the characters is made more explicit because there are really two Céciles, the older, narrating Cécile, whose reflection is revealed over the course of one evening, and the younger Cécile of the previous year, who participates in the story. Morello (1998, pp. 21-31), takes this further, by explaining how Cécile-narrator can be divided into two – one who narrates from the position of the present, and one who comments on actions the participating Cécile makes, in real time, as if she has joined Cécile in the past.

Analysing the way that each version positions memory is useful in understanding the complex ways that Cécile can reflect and comment upon her past. It offers greater clarity over the depth of her feeling, how much she owns her own thoughts, how much she is aware of the change in herself and how much she has come to resent her father.

Two early synopses, Gover & Vas, 1954

The value of these as artefacts adding to the broader cultural life of *Bonjour Tristesse*, is not their only significance. Because synopses demonstrate how a book may be understood within a commercial context, seen through the eyes of the film industry and adapted to fit into the tradition of genre storytelling, the importance of each writer's interpretation of the French novel is therefore vital to understanding the context of how Cécile, with her memories, poetic internal monologues, intellectual deconstructions, and sensual descriptions of the world could potentially be translated from prose to screen.

To understand how a character can be perceived when adapting a literary work, through a cinematic context of temporal and spatial considerations, a relevant theoretical framework is required. It was in the 1970's that different groups of theorists debated the problems of the term *Point-of-view*, of which one, coming from psychoanalytic-feminist criticism, was largely around the male gaze. This criticism was about how the term *Point-of-view* (understood to be a character's optical perspective, or the narrator's overall perspective), was biased towards men.

The relevance of this to the synopses in question here, which were written twenty years before these conversations were formalised, is that by retrospectively analysing them through this lens, I believe it is possible to recognise a subtle shift in focus away from Sagan's literary and feminine creation of Cécile, towards a more apparently male, cinematic interpretation. These examples tend to sit mostly within Vas' version.

Both synopses are held within the digital collection of the Margaret Herrick Library and form part of a small archive created by the Production Code Administration under the

title of *Bonjour Tristesse 1958.* It is useful to examine the other documents because they fill in missing gaps around the very early adaptive development. There is little to indicate who commissioned either synopsis, and although a memo for the PCA[89] files dated 30th March 1955 notes that Twentieth Century Fox submitted 'a synopsis', it does not indicate which one. This synopsis was deemed 'totally unacceptable', because of 'gross illicit sex without compensating moral values and without a voice for morality', and the studio dropped the property (Production Code, 1955-1957, p.13).

Interestingly, a letter dated the following day from Geoffrey Shurlock,[90] to Metro Goldwyn Mayer studio stated similar reasons for rejection, so whilst two major studios were interested in producing the film, it is not immediately obvious which synopsis belonged to which studio.

There are two tantalising marks, however, on Gover's synopsis (none on Vas') that seem to link it with MGM. The first is a pencil signature of Shurlock, and the second is a date stamp of Mar 29 1955, with a pencilled MGM above. As Shurlock wrote the rejection letter to MGM two days after this stamp, this could be evidence that it was Gover's synopsis that began with MGM and led to Laurent's script and Preminger's film.

That would suggest that Vas' synopsis was submitted by Twentieth Century Fox, rejected by the code, and no further developments took place. Gover's (as I will go on to describe in detail) is the less sexually shocking of the two, so this alignment of rejection and tentative development to the synopses makes sense.

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[89] Production Code Administration
[90] Director of the Production Code

Assuming it was MGM who submitted Gover's synopsis, it is then possible to trace the trajectory because there is further correspondence between MGM and the PCA, notably, a memo dated April 5th 1955, that details how, after 'a couple of conversations with Mr. Selznick,'[91] the story, if 'the proper voice for morality was injected', could be 'satisfactory under the requirements of the code.' (Production Code, 1955-1957, p.15).

There is a short sentence embedded within the stipulations that I think has steered the direction of the way *Bonjour Tristesse* has come to be understood. To receive the code, it was necessary for Cécile and her father to realise their way of living was wrong, and so, 'the picture will end on a note of penitence on their part.' (Production Code, 1955-1957, p.15).

Further correspondence between Preminger and Shurlock discuss how certain elements of the script and eventually the film, needed to be removed, replaced or reduced to achieve the certification.

Two letters from the Production Code to Preminger in response to drafts are dated a year apart, (June 1956 and July 1957). This seemed to me like a long time to submit revisions and I cross referenced the dates with Foster Hirsch's biography on Preminger (2007, p. 265) where he describes that Preminger had initially intended to make a play and a film, and worked with S.N.Behrman in May 1956 on the script to shoot that summer. This suggests that the first Production Code revision notes apply to a missing script by S.N. Behrman, and the second revisions to Laurents' script.

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[91] David Selznick was an American film producer at MGM

In total, the PCA stipulated eight changes to drafts,[92] and whilst some conditions related to the first (lost) draft, and others were written in a way that could be loosely interpreted, I have cross referenced Laurents' shooting script and Preminger's film and can confirm that only two were resolutely followed through. There are no bikinis and Raymond does not use the line 'Because I'm not a sinner.'

Despite the surprising lack of adherence to the conditions, this focus on morality is an important approach because it affects Cécile's character. If the underlying message is to be very firmly a moral one, and that 'the picture will end on a note of penitence on their part' (Production Code, 1955-1957, p.15), then the existential nature of Cécile's thoughts are in danger of being scooped up as an aside, side-lined, treated as transient thoughts that ultimately position her as a victim of this wicked world of pleasure her father and his friends inhabit. Cécile as a *victim* has the potential of taking away her agency, pitying her, positioning her as helpless and patronising her. And by placing the blame on the father, the seeds are sown to increase his role in the story.

Of course, making such a binary distinction between morality and amorality raises more questions than it apparently answers, then as now, and there are more than the two sides of good and bad to this novel. But whilst the novel also makes it clear that Cécile is shaped by her circumstances and her father's lifestyle, her position as narrator and

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[92] These were: a moral recognition in response to Cécile's immoral seduction of Cyril, no emphasis of the bed in Cyril's bedroom and he should not be undressed, reconsideration of Elsa's line 'I refused to be treated like a wife', no bikinis, no questionable emphasis when Raymond slaps Leontine on the backside, no inference that Elsa is sleeping in the nude, a change to Raymond's line 'because I'm not a sinner', and an avoidance of any suggestion of objectionable off-stage intimacy between Elsa and Raymond. (Code, 1955-1957, pp. 17-21)

commentator imbues her with greater agency in understanding her own position and seeing beyond it. It is Cécile who slowly realises the negative and shallow aspects of excessive gambling and drinking for herself, through observing her father and his friends, and conversations with Anne.

There is also a final synopsis in addition to the two I examine in detail, but this one, written after Laurents' script, serves the purpose of pre-shoot publicity as it includes the actors' names and specific locations. Narratively, there is little in this synopsis that isn't in Laurents' script, so I am not including it within the analysis.

As these synopses sit within the files relating to the 1958 film, and as I have not been able to verify (with complete confidence) that the markings link Gover's synopsis to Preminger's film, it is logical to assume that either or both synopses were of significant influence (or may at least have held sway) on the production company's vision of the story, and may have influenced Laurents' script, and ultimately, Preminger's film.

They offer dramatically different approaches. The first, written by Gover in July 1954, and possibly the one that Selznick discussed with MGM, assumes an authorial distance; 'Cécile is seventeen and she is completely happy' (1955-1957, p. 4). Methodical and systematic, this summary picks out narrative plot points, with little subjectivity or embellishment. At ten pages long, (but frustratingly missing the third page), Gover includes some of the more thoughtful aspects of the novel, such as Cécile's observation that 'It is odd that fate should choose as its representatives such mediocre and unworthy people – in this particular instance Elsa' (p. 10) as well as details of Cécile's relationship

with Anne, which are not included in either of the cinematic adaptations, such as how Cécile had developed a 'passionate admiration' for her two years ago in Paris, which Anne had 'skilfully redirected towards a young man' (p. 5).

Although this summary aligns with my reading of the novel, where Cécile's relationship with Anne is of high significance, this version of *Bonjour Tristesse* as a series of narrative plot points appears to be strikingly unremarkable, exposing a very thin storyline. Even with the occasional inclusion of poetry in the form of Sagan's prose, it is hard to get excited about this summary. Despite Gover revealing all the elements of the novel that were shocking at the time (a young girl in a racy world who adores her irresponsible father and enjoys illicit sex without being punished), this version makes all of that seem somewhat humdrum.

Conventionally, the purpose of the synopsis is to establish whether enough happens in the story to fill the duration of a feature film, and Gover's treatment, to me at least, suggests not. However, the likelihood is that it was successful in its purpose, if the date and markings correctly identify it as the basis for the Selznick/Shurlock telephone conversation.

The surprisingly monotonous text could be because the novel is not famed for its high drama, but rather for its intelligent, poetic and frank internal meanderings of Cécile, and where the classic elements of high drama (duplicitous lovers and suicide) do exist, they are told from Cécile's reflective subjectivity. The reader of the novel is aware, like

listening to someone retelling a dream, that some or all these recollections may be exaggerated.

Although the homo-diegetic narrator of the novel (Cécile is the narrator and the main character of her own story) necessarily brings the reliability of the voice (Cécile's voice) into question, this original 'voice', written by Sagan, is at least reliable in the sense that it has been created to be understood as coming from Cécile.

The objective voice that Gover has chosen has enabled the removal of the character of Cécile entirely (both the character-Cécile who shows us the story, and the narrator-Cécile, who tells us the story), replacing it with a distanced, unknowable voice of the unnamed narrator.

Perhaps the reason for this synopsis' apparent success was due to the rather distant and objective narrative approach to the story that hinted towards a similarly reserved directorial style that Preminger would bring. Stepping away from Cécile's teenage and very interior perspective may also have appealed to the Production Code because of their insistence on a strong moral voice.

It is useful to refer to Genette's distinction between the 'narrator' and the 'character' here, to better understand how Gover's choice, may have removed the *point-of-view* perspective. Genette, from a literary context and in relation to novels, coined the term *focalization* to make a distinction between the narrator who recounts the events 'from a perspective temporally removed from the immediacy', and the character who perceives the events and who presents the angle of vision 'from which the life or the

action is looked at' (Stam et al. 2005, p.88). This can be simplified as the narrator 'who speaks' and the character 'who sees' (Stam et al. 2005, p.87).

Gover's synopsis whilst true to one reading of the novel, is not, to me, obviously cinematic neither is it, from a contemporary perspective, particularly shocking.

A few months later, Vas assumes the looser, colloquial and sprightly teenage voice of Cécile: 'I am Cécile. I am just a little past seventeen' (p. 1), and incorporates new thoughts and slang that exaggerate and paraphrase to suggest and convey a very particular tone and character.

At three pages long, it is a much punchier read with 1950's American teenage vernacular such as, 'Elsa is sad as hops', 'blows her top' 'Oh, blah!...' and 'lolling in bed', (pp.1-2) which offers a welcome energy and clearly positions (an Americanised) Cécile as the narrator and whose *point-of-view* we understand this reading to be.

It's much more sexual, both in its titillating language, where Cécile lies naked in a forest 'so dense that not even the rays of the sun can penetrate the foliage' (p.1), but also in its preoccupation with Cécile's body and her loss of virginity.

The first paragraph focuses on her appearance: 'people say I'm pretty', and how both Elsa, who 'has a lovely figure, much better than mine', and her father, who 'knows all about feminine beauty' have commented on it, specifically that she needs to 'eat more and fill out the spots that need filling out', otherwise, 'present-day bathing suits' as her father puts it, will fall off. Elsa tells her that her breasts are too small, and that she 'won't look hot in a bikini' (p. 1).

This focus on how her body might look in a bathing suit, coupled with Cécile's breezy acceptance of other people's opinions, 'I am, they say, a bit too far from being pleasantly plump' (p.1) makes for uncomfortable reading, not only through hindsight, in a world rife with eating disorders, but also because Cécile sounds so easily manipulated.

Vas has written this first paragraph to be shocking, but where the condemnation, (and secret appeal) in the 1950's may have been in the daughter's open knowledge of her father's mistress, today's audience may well recoil at the unapologetic message that teenage girls, in a view apparently endorsed by women, should aim to look as attractive as possible to (older) men.

I referred to Heather Lloyd's English translation to check whether there was a similar level of focus on Cécile's body, and there is a troubling line from her father, asking why she's so skinny, because he'd 'rather have a beautiful blonde-haired daughter, quite buxom, with china blue eyes…' (Sagan, 1954/ 2013, p.8) but Cécile cuts him off short, suggesting she is much more interested in other topics of conversation. Later, Anne also tells Cécile she needs to eat more, but Cécile understands this as part of Anne's attempts to offer a maternal, guiding voice, rather than creepy advice from her father and his mistress about the size of her breasts and how they'd look in a bikini.

Vas, by pulling together similar elements from across the novel (breasts and bikinis) and reframing them out of context, has amplified minor aspects into key narrative points and reduced others, namely Cécile's sense of self. Vas appears to have used this same technique in the scene where Cécile loses her virginity: 'He asks me to stretch out on

the bed at his side and relax. I do as he says and he starts kissing and caressing me, and all at once I know – now it is coming!'. But where the tone in the novel is the epitome of French existential cool, with Cécile in control: 'Cyril, lying beside me, was talking about marrying me and having me next to him for as long as he lived. My silence worried him. I sat up and looked at him, and called him 'my lover'' (2013, p. 65), Vas' tone is slightly comedic and the sex seems to happen *to* her.

More disconcerting, however, is the embellishment around the loss of virginity, with the inclusion of the line: 'it does not hurt at all. Not much. And only the first time.' I referred to Lloyd's translation to check whether there was any reference to the number of times they had sex (there is not), or whether it hurt, and there is a line referring to pain, but it is situated within the more poetic context of 'there is tenderness and rage and then that brutal hurt giving way to the triumph of pleasure' (Sagan, 1954/ 2013, p.65). The focus on pain seems to be folded into the holistic experience, rather than singled out, as Vas portrays it.

This is a thought, not a key narrative plot point, so I can only assume that Vas added it as a shortcut to providing what might be a teenage girl's response to having had sex for the first time. This, along with the focus on bikinis and teenage girls in them, does seem to endorse the male biased *point-of-view* that feminist criticism sought to uncover twenty years later.

This synopsis by Vas could therefore be the first time it is possible to read the influence of someone other than Sagan, masquerading as the voice of a teenage girl.

These preoccupations: about how other people view her body, how sex *happened* to her and how often they did it, how she laid naked in the forest, are not the preoccupations Sagan had (and that Gover picked out), which were much more internal – and much more to do with how Anne made her feel, and how Anne made her question herself.

Vas, by avoiding a faithful recreation of the narrative plot points, has written a tone piece that is titillating, semi-shocking and comedic, and if produced by Twentieth Century Fox, this version of *Bonjour Tristesse* may have been an all-American light-hearted cheeky comedy, aimed at teenagers. Certainly, there are enough Americanisms in the synopsis to indicate its cultural transfer to the US, and its breezy approach to sex hints at a Monroe-esque type of movie.[93] Although Cécile is portrayed as naïve in the synopsis, the comic genius of (a teenage) Monroe, for example, might have produced a self-assured and fun Cécile, representing an interesting contrast from Preminger's version.

Gover's synopsis seems to be aimed at a more mature audience – there is much less of a focus on sex and Cécile has almost become secondary to the issue of amorality. Perhaps this is why Selznick (MGM) was able to convince Shurlock (PCA) that, by using the film to make a moral point, the film could satisfy the requirements of the Code.

This early example reveals the challenge of adapting this novel for the 1950's mainstream – to satisfy commercial requirements it had to be written either with a clear moral viewpoint, or with Vas' sensationalist approach – an interpretation to match the furore the novel had created a few months earlier. But Vas' synopsis made me cringe at

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[93] Twentieth Century Fox produced Monroe's *Gentleman Prefer Blondes* (1953), *How to Marry a Millionaire* (1953), *River of No Return* (1954) and *The Seven Year Itch* (1955)

Cécile in a way that Gover and Sagan hadn't and reminded me of the disappointment I first felt at seeing Preminger's Cécile.

Two English translations, Ash 1955 & Lloyd 2013

Heather Lloyd explains that in England at the time of Irene Ash's translation, it 'had been thought proper to omit […] Sagan's quite lyrical yet distinctly unanatomical references to lovemaking,' (Sagan, 1954/2013, p.207). When Cécile loses her virginity, Ash, like Vas, presents it in a similarly accidental way: 'The thought that it had to happen sometime flashed through my confused mind' (Sagan, 1954/1955, p.73). Cécile's 'confused mind' suggests someone not fully in control of their actions. Lloyd replaces the vagueness with a post-coital reflection on the complex oppositional elements involved in 'love's merry dance', of fear and desire, tenderness and rage, hurt and pleasure and ends with Cécile acknowledging Cyril's 'gentleness' that played a part in her 'good fortune to discover it that day' (Sagan, 1954/2013, p.65).

Later, Ash's translation of lovemaking, where 'he gently pushed me down in the boat. I could feel it swaying as we made love' (1954/1955, p.82), is a tamer version of Lloyd's: 'we were soaked, running with sweat […] clumsy and in a hurry […] I was at the bottom of the ocean, I was lost in time, I was in extremes of pleasure' (1954/2013, p.73). Where Ash's Cécile 'spoke to him' (1954/ 1955, p XX), Lloyd's Cécile 'cried out to him' (1954/ 2013, p XX). These are quite radical differences, and although my French is not at a

high level, a basic translation suggests Lloyd's version is closer to Sagan's.[94] For the

purpose of this research, however, both translations offer something quite different and

therefore worth analysing.

Lloyd implies that sex offered Cécile a 'very real physical pleasure' that was

equalled by 'a kind of intellectual pleasure from thinking about it' through Cécile's

deconstruction of the concept *to make love,* where she is 'charmed by the fact that the

verb 'to make' with its clear-cut, material connotations (is) associated with the poetic

abstraction of the word 'love'.' (1954/2013, p.74). Lloyd's translation of Cécile makes

intellectually and physically stimulating choices about sex and is perhaps the only English

version to do so.

There are many translations and multiple reprints of the book. I was struck by the

way that Sagan's image was used on front covers. (Fig. 26)

Figure26. Selection of book covers with images of Sagan.

Her name is often the same size, and in some instances larger, than the title of the

book, demonstrating the cultural importance and selling power she held. It is easy to see

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[94] Sagan's version in the original French. 'Nous étions inondés, glissants de sueur, maladroits et pressés; le bateau se balançait sous nous régulièrement.' and 'Où étais-je? Au fond de la mer, au fond du temps, au fond du plaisir...J'appelais Cyril à voix haute,' (1954, p. 114)

how the blurring between author and fictional character may have occurred, given the

similar ages and shared interest in hedonism, but Sagan repeatedly disputed that this

story was autobiographical. At least one example shows an older Sagan, an example of

how her status as cultural icon eventually superseded that of teenage fictional Cécile.

Many other covers (Fig.27) show a single adolescent girl, and for this analysis, their value

is in the visual paraphrasing of Cécile as a character and the perceived suggestion of how a

reader might engage with her.

Figure 27. Selection of book covers with images of adolescent girls.

The direct look in some of the images serves as an invitation. Penguin released an

edition in 1965 (Fig.28) where a provocatively sketched Cécile wears a hint of a dress. Two

hand painted blocks of colour either side frame her within the Tricolore, in a cover that

sells a version of French girls as sexy and seductive.[95] I was reminded, by the hairstyle,

framing and erotic positioning, of Anna Karina performing a stylised striptease in Godard's

Une Femme est une Femme (1961). I mention this because it is another example of how

any story never really stands still – there is always a new context in which to view it from -

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[95] I do wonder however, if English readers may have been underwhelmed with Ash's meek translations of sex – not quite as racy as the cover promises.

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and is another example of how the centre-based adaptation model lacks the depth

required to allow for cultural shifts and external influences.

Figure 28. 1965 Penguin book cover, and screenshot of Anna Karina in Godard's Une Femme est une Femme (1961)

In this instance, it is the packaging that reframes the book ten years after initial

publication to sit within the intellectual landscape of the French new wave and appeal to a

new audience. This brief discussion on cover art fits into Genette's notion of 'paratexts'

(the text beside the text) (Genette, 1991)as an important understanding of how narratives

are told to us, sold to us, and changed.

Script and film, Laurents 1956 & Preminger 1958

There is an undeniably glamorous feel to this big budget production with the

casting of David Niven and Deborah Kerr amidst the gloriously sunny French Riviera, with

its yachts bobbing about on the sparkling blue sea and it is not a surprise to learn in the

opening credits that the gowns are by *Givenchy* jewelry is *Cartier*, and accessories are

provided by *Hermes*. This is a designer film and appears to be a contemporary visualisation of the places, the people and the life that Sagan wrote about.

The sea forms a shimmery, dazzling backdrop to almost every scene, but there are limited scenes when characters are in the water. Anne has her 'close-hauled white bathing suit' on within a very short time of arriving, and happily skips over the rocks in her 'capey little beach coat, cut like a cocoon of cotton piqué, lined with starred terry cloth' (Vogue, 1958), towards the sea. Preminger, I think, is making a point that despite all the trappings of this lifestyle, these characters are not able to gain pleasure from the main attraction, the iridescent blue sea. Their interaction with it, a reflection of their lifestyle perhaps, is only surface deep.

The script[96] is a little grimy from being handled. Resting the spine in my left hand, my thumb, positioned as if to flick through the script, rests on paper that feels thinner, mildly dirtier and there is a rip, consistent with the act of repeated flicking.

I took this evidence along with the multiple notes and ticks to determine that this was a shooting script and therefore the version that Preminger and crew had directed from. This was important to ascertain as scripts go through many variations before production, and the value of this script lies in part, in determining at what point during the adaptation process decisions to leave things out, add things in, or reframe scenes were made.

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[96] Accessed in BFI Special Collection as described in Methodology, see Appendix 4

A page of prose briefly introduces the script: 'As in the novel, the story of Cécile is told through the eyes of Cécile: she is the narrator'[97] and reveals the script's view on what Cécile has become through how she lives 'a future-less girl mechanically smiling through a life she doesn't want but is stuck with'. The script aims to show that '<u>she</u> is the victim of the amorality she learned from her father.' The Production Code correspondence, as discussed earlier, clarifies that this moral viewpoint was required.

Another value of Laurents' script is in understanding how he has translated the novel into a cinematic Three Act structure and separated the two Céciles – Cécile-narrator is in the present (in monochrome) and Cécile-actor, the past (in colour). There is very little interplay between the two. The past, in this context, is separate and distinct from the present – a different world, one that apparently cannot be altered, or entered, or brought to exist at the same time as the present. Whilst the novel starts immediately by recalling the previous summer, the script takes time to position Cécile and her father in this current world, before slipping into a flashback. This creation of distinct temporal states is one way of dealing with the fact that, within the medium of film, the 'current' Cécile is not a constant presence in flashbacks the way she can be easily evoked in the novelistic narration.

The additional benefit of being able to read the shooting script, is that I have been able to track changes between it and Preminger's film. Accepting that this script was the

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[97] This was written before Genette introduced the idea that narrators and focalisers are not always the same.

blueprint for the shoot clarified that any changes from the script to the released film, were made at some point during the actual production process.

Looking at these changes through a feminist perspective I have identified that through a process of *removal, addition* or *replacement* (Appendix 5), these subtle changes incrementally reshape Cécile's character as potentially less intelligent, thoughtful and independent than the original script had perhaps intended. *Removals* (i.e., what dialogue, scenes or action were not in the final cut) were sometimes translated into cinematic language (i.e., a gesture, sound design etc) and I re-categorised these as *replacements*, noting all *additions* to the script.

Changes were made to both Cécile's interior thoughts and her external actions. Although many of these removed thoughts could be 'read' through Seberg's expressions - it's not necessary, for example, for her to state that she is thinking of her lover when her gaze is dreamy and her eyes are starry-skied bound - there is a level of complexity around guilt and vulnerability, which, when embedded within the mind of Cécile through poetry, sarcasm and rumination, adds nuance to her character and much to our perception of her intelligence.

Laurents has Cécile poetically imagining the sound of crickets to be 'like cats calling each other at night', which was replaced in the film by a factual statement where crickets, 'make that noise by rubbing their legs together'. There is nothing to explain why Preminger made that replacement – it could have been because of Seberg's articulation, his preference for facts over poetry, but it does position Cécile as less dreamily blissful.

Two physically angry outbursts written into the script, have been removed from the final film. Laurents has Cécile, clearly indecisive and literally not sure of her own actions, walk back and forth, and later, rearrange photos in her room. This not-knowing-what-to-do-with-oneself is authentically teenage and is also, I think, endearing; she's unsure, vulnerable, young. Her actions physicalise her thoughts, which are confused, undetermined. The cutting of these scenes removes a subtlety of character.

The script retains some of the novel's more delicate treatment of Cécile's relationship with Anne, where she is constantly torn between her admiration of her, (Cécile tells her father 'I admire her more than anyone I know'), with her sinister plan to remove Anne from their lives. If Gover's synopsis was the starting point for this adaptation, this could explain where the focus on Cécile and Anne's relationship has come from, but the film doesn't really present this side of Cécile.

Some alterations seem to present Cécile in a less positive light. 'We shared everything the beginning of that Summer', changes to; 'Will I ever be happy again?', and this shift towards an individual longing is synonymous with teenage narcissism, sometimes translatable as self-indulgent and annoying. 'Your father had quite a bit of money to start with' has been changed to 'he worked hard, made quite a bit of money', which arguably makes Raymond seem more noble, but places Cécile into the role of rich entitled daughter. By cutting out the notion of inherited wealth, this change also presents a male privilege denial, and caters for an American ideology which upholds the myth that all wealth is earned, not born into. Many of the additions appear to increase David Niven's

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screentime (he is the most bankable star), including a scene at the beginning where he

enters Cécile's bedroom, solidifying his dominance over her. This room, and the two of

them in it, bookend the film, underlining the sinister hold he has over her, as does the fact

that he later kisses her on the lips, instead of the top of her head as the script suggests.

I wonder if this technique (of increasing Raymond's prominence and visibility)

provides a shortcut to the situation; it's easy to understand why she is so confused as he's

clearly overbearing, but her subsequent insistence that they are equal is hard to

recompense. To place Raymond so centrally, and likewise, to reduce Cécile's

understanding of Anne, is perhaps to answer the morality question demanded of by the

Production Code but in doing so, loses Cécile's more fuzzy, incoherent and ultimately

unanswered understanding of the world. In summary, the *removals, additions* and

replacements from the script to the finished film have had an impact on Cécile's character,

particularly through her thoughts, her actions, and her relationship with Anne.

Frame by frame analysis of Preminger's film reveals background details that might

otherwise be missed. In the Parisian jazz clubs where Cécile dances barefoot, lindy-

hopping extras include same sex and interracial partnerships. I draw attention to this

because for a Production Code certificate to be authorised, racial and sexual orientation

had to be declared. The records do not mention this scene where a prominently

positioned man of Asian heritage smokes a cigarette, two women dance closely, and a

white woman is swung enthusiastically out into the frame by her black partner. Quickly,

the frame is filled with three white heterosexual dancing couples, but knowing there are

hints of alternative pairings in the background suggests a production detail that isn't in the book, or the script.

A key question in my research is around how Cécile's introspection might be cinematically presented, and Preminger seems to use Cécile's exterior to draw an oppositional portrait to her interior.

Driving through the monochrome streets of Paris in her open top sports car, Cécile seems to have it all – youth, looks, wealth and the freedom that these qualities offer. The notion that all may not be as it seems, and that her privileges may also present as restlessness, is introduced almost immediately when she leaves her boyfriend's exhibition. Yes, he will see her later, but in answer to his pained 'where?', she tilts her head and shrugs, a smile playing at her lips, 'I don't know'.

This exterior of self-assuredness is dismantled because, speeding past the Arc de Triomphe unaccompanied by music, and with a face full of concern, Cécile is not having fun. The aspect ratio is very wide (2.35:1), more suited to landscapes than close-ups, and we are asked to view her as mysterious and perplexing, with an introspection in opposition to her cool outward persona.

Raymond (Niven) is a man who we will incrementally understand (perhaps at the same time as Cécile) to be someone who physically and verbally controls women, showing little respect for their privacy. Knocking, but then ignoring Cécile's 'I'll be 3 seconds', he barges into her bedroom, fixing his cufflinks and asking, 'Any zipping or buttoning to do?'.

A reasonable reaction from a teenage girl, interrupted by her father in the middle of getting ready, might not be to smile and call him darling, but Cécile does.

It is not clear why she left the exhibition, but soon we learn that she has become emotionally cold and unable to feel anything 'because I'm surrounded by a wall. An invisible wall made of memories I can't lose'. This does answer the set-up, it gives a reason as to why her face is fixed in a glassy expression, but it doesn't provide any real answer as to what she's thinking. She is unknowable.

This disclosure of feelings however, expressed as a voiceover during a tightly choreographed scene, does invite us inside the mind of Cécile for the first time. The format of a voiceover is potentially quite jarring, which may be due to her previous inaccessibility, and I explore this in *Process of Practice.* Perhaps it feels odd because it aims to communicate Cécile's interior monologue as being in the present. In a conversation between French film directors Claire Denis and Catherine Breillat (Ince, 2017, p.102), Ince describes how Denis observes a monologue in one of Breillat's films as being 'unusual among filmic voiceovers for the way it reinforces the presentness of the action'. Typical voiceovers, observes Denis, 'tend to place a film in the past. In your [Breillat's] film, it's a specific monologue that forms part of the action; it *pronounces* the film' (ibid.).

This is an interesting perspective from which to view Preminger's direction of the voiceover and positions this scene within a minority of films that use voiceover in this way. Jarring or radical, it fulfils the purpose, of having observed her from a distance, we are now granted access to her introspection, intertwined with lyrics sung by Juliette

Gréco. Although every other couple twirls around graciously, Cécile and her partner dance on the spot, and when they do turn, it signifies the end of Cécile's thought and Gréco's vocal takes over, never singing at the same time as Cécile's voiceover, so that it feels as if the lyrics are an extension to her thought. The intercutting between Gréco and Cécile show Gréco acting out the emotion in the lines, clenching her fists and closing her eyes, where Cécile, held tightly by Jacques is not free to express emotion.

The attraction of the French introspection is undeniable, and the song, romantic and mournful, is apparently incidental to the proceedings in the sense that we are asked to believe that it would have been performed with or without Cécile in the room because Gréco and her band are clearly a part of the diegetic. The lyrics, however, are in Laurent's script and this is far from a random choice of song, perfectly suited as it is, to Cécile's mood. As she is effortlessly nudged into a reflective state, the audience too, are primed for answers.

This scripted, tightly choreographed moment is an example of how movement, rhythm and words can work together within a narrative to seamlessly inhabit a character's introspection. What I mean by this, is that the shift from watching Cécile to listening to Cécile appears to happen at the same time as Cécile's memories begin. We are lulled by the music.

In the final scene, Cécile unlocks the door to the apartment as sad music plays. The bedroom is now immaculately tidy, but we don't see who tidied it up and this has an isolating effect, as if the people who hover around her never really interact with her.

Cécile's poodle wags its tail at her, but even this friendly welcome doesn't cheer her up. Swapping her dress for a dressing gown, she takes Anne's straw hat out of her chest of drawers and plays with the ribbon. A knock at the door repeats the first entrance of Raymond, prompting her to hide the hat. As the music ends, Cécile sits at her dressing table, and Raymond slouches into an armchair. She is hiding her sadness from him.

Cécile notices that he's 'checking in early'. Raymond's response, that 'Denise is a bore', shifts the conversation into a sinister territory as the reality of his behaviour seems to hit home to both Cécile and the audience, who watch Cécile in the foreground looking into a mirror, clearly not at ease with her father. Of course, he seems completely oblivious to this, instead asking her if she 'noticed Yvonne-Marie at the cocktail party?'

Cécile smiles but when she tells him she doesn't want to go to the South again on holiday if he's bringing a new girl, he tells her she *has* to come. The full horror of the situation she is in seems to be released as he leaves the room, and the final shot is a distressing close-up of her desperately applying more and more face cream but crying uncontrollably. It's as if the mask she has been wearing doesn't fit any longer – she can no longer hide behind the façade. This powerful ending presents a truly despairing picture and seems to charge Raymond with emotional neglect as well as potential abuse. The loneliness of Cécile is made much more acute by the lack of any acknowledgement of her situation and how hidden her whole story is.

As in the secondary analysis of the book covers, an initial look at the way the film was promoted through advertising posters can offer further understanding of how Cécile's

character, and the film itself, has been visually paraphrased. I have selected three posters

(Fig.29) that portray Cécile as the prominent character who may be dangerous and

powerful. The first implies that Cécile, with her haughty, confident expression, who stands

separately, but within a world of wild parties, is hatching a plan. The press photo of Niven

and Kerr makes them look distant and promotes an image of ordered parental harmony

that teenage Cécile is about to disrupt. It's an exciting warning of the power of teenage

girls.

Figure 29 Three examples of film posters that portray Cécile as dangerous.

The second plays on the notion of women and witchcraft as Cécile, lying on her

bed, performs voodoo. The effigy is a doll, a childish and innocent looking one, and

Cécile's expression is sinister and threatening. The two characters in an embrace could be

Raymond and Anne, or Cécile and Cyril, or Elsa and Cyril, the point being that jealousy,

derived from desire, has resulted in this hateful action.

The third makes a psychological point, that it is her mind that is making her feel

sad, making her ill – she looks green and dark shadows hang on her face. Surrounded by

black, this is a dark and depressing image that suggests the film may deal with

psychological horror – and is quite different in tone from the other two.

There are posters which focus on the idea of sadness, providing little tangible

narrative context (Fig.30).

Figure 30 Film posters presenting the concept of sadness.

The graphic image used in these posters is another form of adaptation, as it plays

on Bass' striking opening title sequence where teardrop shapes cut out of blue tissue

paper formed four petalled flowers which separate and fall like rain. It's as if someone is

crying buckets of tears.

The last poster combines the graphic shape of a tear onto a sympathetically

rendered image of Cécile with a tender expression. The sadness within Cécile, seems to be

motivated by two embracing couples (I recognize these as Cyril and Elsa, and Raymond

and Elsa). It doesn't quite make narrative sense, but does position Cécile more meekly, as

a sensitive person where other people's actions have made her cry. The final scene in

Preminger's film, is a much more brutal rendition of her sadness than this image

suggests.

Despite the last scene of the film being a horrifying revelation of the depths of pain that Cécile suffers through this apparently vapid existence, I think the lifestyle on show was seen as aspirational then, and this glamorous aspect of the film has endured.

A play, Boyd, 1994

After nearly thirty years without another adaptation[14], Cryptic Theatre developed a theatrical version and the following year Peter Kassovitz directed a TV movie adaptation. I am unaware of any specific cultural reason why there was an apparent mini resurgence, but Cathie Boyd, director of Cryptic Theatre, studied the book as part of her French 'A' Level and decided to adapt it.

As mentioned in *Methodology*, I have not been able to study this version, either in theatrical form, or as a play, and my inclusion of it within this analysis is almost exclusively derived from my conversation with Cathie Boyd, where we looked at photos and discussed her intention and process. All quotations below are taken from this interview (C. Boyd, personal communication, April 14, 2014).

This was the first theatrical adaptation.[98] Boyd was certain of this because they contacted Françoise Sagan to gain permission and although Sagan knew about the adaptation, 'she wasn't interested, she didn't care, she didn't give a damn' because at that stage of her life, she was (and this is well documented) drinking a lot and taking drugs.

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[98] Preminger had intended to put it on as a play in 1956 (Hirsch, 2007, p. 265).

It was Important for Boyd to 'get across the sensuality of the text', and the themes of womanhood, love, hedonism, sensuality, and the poetic nature of language loomed large in her adaptation. She employed a sculptor in place of a set designer to make abstract sculptures - 'they're touchable'- that represented each character and which the actors could physically interact with, to convey deeper layers of non-verbal communication.

The costumes were symbolic rather than fashionable; Anne wore 'a bustle because she's a strong woman, it's about protection, it's her armour, but it came off as she got softer', and Cécile had deep pockets of red fabric packed inside her white outfit, that she 'pulled out – these are her wounds – this is where you hear all her inner thoughts and the pain she's going through'. This struck me as a technique well suited to a traditional performance where an audience would view the play from a fixed position and would be unable to see close-ups or details, so this flamboyantly visual gesture would have been visible and impactful from a distance.

Elsa and Cyril were not cast but portrayed instead, by puppets: 'I made them to be manipulated', which serves both as a neat reminder of the way these two characters were treated by Cécile, Anne and Raymond, but also to communicate how Cécile 'acts' out her own memory. Boyd described this as 'when Cécile talks about being caressed by him – she's operating the puppet. She's talking and she's doing the action'.

A method of communication that I think Is specific to the format of live performance is in the creation of tension that can be held in the room, within and

amongst an audience who feel it at the same time as the actors, and consequently understand an atmosphere. Boyd tells me of an example where Cécile wrestles with herself in the book – imagining all the things she wants to say to Anne, but is unable to, and how she translated this onto the stage, by having Cécile and Anne sit very close to each other, 'where (Cécile is) trying but couldn't, and she's pulling but can't'. Boyd described how it got very uncomfortable because everyone could see that she was trying to do something but failing. The fact that Anne was able to see Cécile's frustration added an extra dimension to Anne's character, as this is not obvious in the book. I asked Boyd if she had assumed that Anne had understood Cécile's silent dilemma in the book without it having been explicitly stated, and she reflected that that might have been the case and 'maybe I just put it there to clarify.'

Two actors simultaneously played Cécile but not in the distinctions of narrator/performer as other versions do. Instead, she was more concerned with the spoken and the unspoken, where 'you see on the outside, then you see what's really going on'. One of the Céciles spoke entirely in French, emerging at the start, from a hanging bag to speak the Éluard poem printed at the start of the novel (the inspiration for Sagan's title), and read out other excerpts from the book throughout. Boyd feels strongly about the use of language. 'French is such a poetic language' and she 'doesn't care' if people don't understand it, having seen 'so many productions in Hungarian or Russian – language doesn't matter – you know the emotion of what's being conveyed'. This underlines Boyd's intention that the piece should be sensual but I can imagine a frustration in hearing words,

but not understanding them. I do think people are conditioned in thinking that words, as opposed to music or sound effects, are supposed to be understood in a set fashion.

This direct transference from one format to another (reading aloud exactly what has been written), is a method that I think sits outside traditional models of adaptation theory, particularly in reference to Barthes' system of categorizing narrative functions (as in *Literature Review*) and influenced a method I used in *Four Heartbeats…* I also recorded a French actor reading lines aloud and like Boyd, felt the French language added an assumed poetry. Unlike Boyd however, I added English subtitles. Where Boyd's audience, even if they didn't speak French, would have gained some understanding through the body language of the actor, anybody watching my film, would have to rely on their ability to understand spoken French alone. French films often have voiceovers and subtitles added to the aesthetic, and I wanted the words to be understandable to an English audience.

Replicating prose in its exact form is an unusual and rarely used technique in cinema or theatre. Where it is perhaps more common is as a voiceover, spoken by a narrator as an introduction to the story, and there may well be snippets of dialogue that make the transition easily, but Boyd depicts something else. Her French actor reads from the book 'well she doesn't read it, she's memorized it, so she speaks, performs it' throughout the play, positioned on stage, weaving in and around, paralleling, and complimenting the other Cécile's soliloquies.

Where Kate Dickie's soliloquies of Cécile's subconscious are relatively easy to define using Barthes' system, as 'indices proper' (abstract thoughts concerned with character or atmosphere), the original sections of prose that Marig Jacq reads aloud are trickier to determine. In Barthes' system, they would be considered the raw material, yet to be organised neatly into notions of being, or notions of doing, and as such contain many different narrative functions. Thoughts (indices) and actions (functions proper) are expressed within the same sentence. Reading these written words aloud does constitute a kind of adaptation, or more precisely, a transference, but not one that Barthes, perhaps, may have considered.

In another context, this would be termed a book reading, and although this is a method of transference (from printed words to spoken words), it is unusual to refer to a book reading as a process of adaptation. What makes this play an adaptation is the addition of theatrical elements: actors, costumes, props, soliloquies, music, and the essential component – that of a newness, an acknowledgment that something has shifted away from the original and is being presented in a new form.

Along with sculptures, poetic language and costumes, a musicality was embedded using a single cello that added emotion and spoke of the rhythm of the sea. Boyd referred to this kind of experimental, sensual theatre as 'this incredible multi-art form', and I recognise many parallel lines of thought between Boyd and Sagan's versions, not least the focus on the sensual.

This adaptation, more than any of the others, is the most closely linked to the sensuality within the novel. It is notable that Boyd is the only female lead creative of the adaptations in this research, and Boyd's reading of Sagan's book is that of 'a female book. I mean, it's a sensuality of touch, smell, caressing – it's all the things ladies like to do – it's everything that makes women beautiful and men ugly – sorry'. Boyd's binary distinction is sweeping, unflinching and easy to pick apart, and her apology suggests she knows it, and stands by it. However, I can understand her boldness because she (and I feel the same way) wants to reclaim and re-communicate the sensuality that she understood to be essential to Sagan's story.

Boyd equates sensuality with Cécile's introspection and focuses on ways to express this; the cello music, Phillip and Elsa as puppets that Cécile can physically manipulate, the symbolic costumes that Cécile can pull blood red fabric out from, the sculptures that represent people that Cécile can touch and embrace, and the positioning of Anne on stage to visualise Cécile's repressed feelings for her, all combine in an adaptation that is far less concerned with the narrative plot points than the sensuality.

TV Film, Kassovitz, 1995

Peter Kassovitz directs a contemporary French version, set in the Seychelles, from Pierre Uytterhoeven's script, which despite contacting the production company I have been unable to source. The overriding theme of mental health is used to explain and

rationalise the behaviour of not just Cécile (who takes an overdose), but Raymond and Anne too.

Cécile, in Kassovitz's film is fragile, lonely, and insecure with a tendency to tantrum even before Anne arrives. In many ways, she's entirely relatable as a contemporary teenager. Kassovitz provides obvious explanations to her problems - she's lost her mother to suicide, her father sent her to boarding school for eight years, and, without any siblings, she has formed an unhealthy attachment to him, which he either encourages or instigates (which one is not really made clear).

It's easy to understand why she's so disturbed, and how she could have developed such a selfishly unpleasant and hostile plan to eliminate Anne. Her overdose is 'a call for help and really common in adolescents', reassures the doctor in the hospital, but this portrayal of Cécile, as a victim of her abusive father, is a simplistic rendering of a fictional character who, in Sagan's version, appears to inhabit and express multiple complexities, many of her own imagining. Providing such a concise answer removes a great deal of the character's appeal.

When Raymond first appears in this film, walking through an open door, Cécile throws a shoe at him and calls him a bastard. This rage towards her father begins a film which strongly suggests that an incestuous relationship exists between the two of them. Kassovitz sets the present in a dark place as father and daughter anxiously prowl hospital corridors throughout the night, falling in and out of uncomfortable sleep on hard

benches, waiting to learn whether Anne will live or die. This is the place where Cécile's

recollection of the story comes from and, angry with her father, she blames him entirely.

In her first memory, Cécile, from behind foliage, watches her father at work on a

lingerie photoshoot. This is a complex scene, laced with voyeurism and power games and

establishes the messy, uncomfortable relationship between them as her voiceover

explains that 'He was a brilliant man, always curious and easily bored, who pleased

women'.

Raymond notices Cécile and transfers his clicking camera from Elsa to her, creeping

stealthily forwards through the undergrowth around the railings and into her space, telling

her that she should 'be aware', because 'I'm coming…you're all mine' and that 'I will eat

you up'. It makes for awkward viewing. On the one hand, this is a father/daughter game

where Cécile's protestations and Raymond's predatory wolf act are part of the

excitement, but Cécile at 17 and wearing a thin slip, is too old for this game. The hunt

ends when Cécile, with nowhere left to run and screaming with excitement jumps into the

pool, Raymond following at a pace.

They pose for the camera, and this self-timed image becomes significant to Cécile

as it comes to represent this time that they spent together, that Cécile seems to value and

that rapidly dissolves throughout the film. Later she rips this photo from her wall, furious

with her father, before running into the bathroom to take an overdose.

The photo seems to signify a time of happiness and closeness between them, but

the suggestion of incest overshadows any idea of perceived innocence or happiness. The

implication that the incestuous relationship is in Raymond's mind as much as it is in Cécile's, is later suggested by an edit directly from the photo to Raymond and Elsa in bed. Cécile's music plays through the walls, making a strong visual and aural connection between Raymond's sex life and Cécile in the bedroom next door.

After the self-timed photo has been taken, there's a palpable sense of relaxation, almost post-coital in its rhythm. Cécile steps out of the pool, stripping off her dress, and pulling off her knickers in a wide shot that pans around to reveal Elsa's reflection in the mirror. She is clearly concerned at seeing a comfortably naked Cécile cuddle up to her semi naked father.

At Raymond's 50th birthday party, in a slow dance with Cécile, he drunkenly tells her, 'You're the prettiest girl I know', looking her up and down, 'and if I was 20 years younger…', but Cécile, far from being concerned, moves closer into him, allowing him to nuzzle into her neck and asking him again, whether he finds her pretty. He answers 'Pretty? No, fatal.' As the cake arrives, they part, much to Cécile's disappointment as her lingering look to him demonstrates. Blowing the candles out, he swipes the cake and some plates angrily onto the floor, falling backwards and shouting 'Anne's right, I'm just an old shit' as everything piles onto him.

Raymond is a self-loathing, abusive alcoholic, terrified of growing old. It is interesting to tease apart whose view of Raymond this is, and although it is obvious to an audience from the beginning that he has many issues, I think it is Cécile's presentation of him as a damaged figure that prevails. She is retelling the story in a vulnerable state from

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a hospital corridor. This heightened sense of anxiety and the liminal space she finds

herself in, enables a deep level of reflection, allowing her to apportion blame to herself

but mostly to uncover her father and all his flaws.

By exposing Raymond's vulnerability, Kassovitz presents a logical explanation for

his heinous behaviour, but this somehow lets him off the hook, and shifts the focus of the

film from Cécile to him. This retelling, which starts with a rather childlike view of her

father, ends with a voiceover that holds much more confusion; 'I didn't know if I should

try to understand him, or just detest him'.

Where Boyd read the novel as a teenager and directed her version in her 20's, with

two Céciles and a focus on sensuality, both writer and director were middle-aged men

during the making of this film, which is essentially about a middle-aged man having a

breakdown, seen through the eyes of his daughter. Although Kassovitz allegedly presents

the story through Cécile's eyes, the male gaze is ever present; Cécile and Elsa, for

example, relax in bikinis and are often topless, but in Boyd's version, where there is no

male gaze, Elsa is a puppet and Cécile often wears what resembles a straightjacket.

Raymond's original motive for inviting Anne, a psychoanalyst, to stay, is in her

capacity as a doctor as he is feeling mentally unstable, and although Anne does heal

aspects of them both, she appears to be damaged and fragile herself. When Cécile leads

Anne around the house for the first time, she pointedly makes derisive, hurtful comments,

naming Elsa as 'the master's mistress', alluding to Anne as being both 'old' and needing

tranquilizers, but Anne is dignified and has the last line, 'Perfect, I will be happy here'. Maturity seems to win over childish manipulation.

There are no failed exams for Cécile, so Anne does not enforce revision, or caution her against unwanted pregnancies, two of the reasons given by Sagan's Cécile for wanting Anne out of her life. In contrast to earlier versions, Cécile celebrates losing her virginity by skipping and twirling through the forest, announcing to Anne how happy she is *because* she's made love. Anne's unusual response is to congratulate her with a warm hug – there is very little for Cécile to actively dislike about this Anne. Her composure and grace, however, often means she removes herself from situations of rising conflict, and ultimately results in a kind of buttoned up-ness and an inability to share what she's really thinking. This is shown when Cécile repeatedly looks at her through foliage, horizontal blinds or otherwise obscured visual props. Sometimes Cécile's view of Anne and Raymond together is also partially obscured suggesting that she only sees aspects of their relationship.

Their relationship ends when Anne reads Cécile's novel which discloses Raymond's duplicitous antics. Anne mutters 'it's me', as she runs tearfully through the house, and Cécile's last words to her are 'Forgive me'. There is not quite enough information to understand exactly why Anne would blame herself for Raymond cheating on her. Perhaps she is just too vulnerable to be able to take them on.

Kassovitz uses water as a key signifier of Cécile's character, manipulating it to represent a maternal connection, an embryonic state and the effect that men have when

they enter her life. The first shot of the film is underwater. It could be the sea, a lake, a

pool. Strong sunlight beams through the depths, refracting with the gentle movement.

Peaceful, romantic, and idyllic, the viewer appears to be immersed within this watery field

of vision. Cécile's naked arm, just below the surface, floats through the frame, almost

motionless. Close-ups of her legs, her swimsuit clad torso and hair, float back and forth,

her body never fully within the open frame, her movement barely visible. The shots

dissolve into each other signifying an amount of time passing and hint at the idea of

something more ominous; this young woman may not be alive.

But the sound of her breathing dispels this thought. She gulps sharp intakes of

breath, holding then releasing with an audible relief. It's the kind of breathing necessary

when swimming underwater and reminds us aurally that water, in place of oxygen in the

lungs, can kill. She breathes shallow and hard, a very different kind of breathing

reminiscent of sexual excitement. The sound of her breath mixes with immersive watery

gurgling and a kind of lapping against a wooden boat. There is no boat, or shadow of a

boat in vision, so this, along with the sexual breathing, and the timelessness of the

dissolves, suggests we are listening to a memory or a daydream that perhaps involves a

sexual encounter in a boat.

This scene positions us well within Cécile's mind, and the added inclusion of the

birdsong (birds can't sing underwater, so we must be hearing above the water too, and as

Cécile is floating on top of the water, her ears may well be dipping under and above its

surface), allows us to hear what Cécile hears and links us to the world we have yet to

discover. Cécile, immersed, floating and cocooned belongs, as far as we know up to this point, within the water. Water and Cécile are connected.

Water exists in all the versions as the sea, but it is only in this version that water is used in such a visually and aurally expressive and symbolic way. This was the part of the inspiration for the water aspect in my reimagined film.

This embryonic state, this insular, protected and womb-like position that Cécile exists in, is even more poignant because (as the film later reveals), her own mother died when she was young, and it is the arrival of a potential mother figure, Anne Larson, that causes the heart of the conflict. It is Anne who wrenches Cécile out of her watery meditation as she stands tearfully by the side of the pool, reading aloud from Cécile's novel, which exposes Raymond as a cheat. Dramatically discarding the sheets of paper one by one into the water, right next to Cécile, Anne's actions break any illusion that this is anything other than a garden swimming pool and serve as an allusion to the future of Anne's own watery death.

The words written by Cécile are returned to her through the water they land in, reaffirming the significance of water to Cécile, and establishing (within the first two minutes of the film), that water (and this pool in particular) represents Cécile's introspection.

Other uses of the pool are motivated by sex and power games. When Anne first arrives at the house, jealous Elsa strips naked and dives elegantly into it. The same musical motif that accompanies Elsa's strip, is repeated when Cécile peers through a telescope

and discovers the clandestine adventures of Anne and Raymond kissing in the pool. Later

still, she spies on them through the foliage to see Raymond embracing a tearful Anne.

Cécile meets her lover Cyril on the beach, and their subsequent relationship (which

is primarily sexual rather than romantic) is played out entirely on the coastline with the

sea as a constant backdrop and the waves crashing in response to the increased sexual

activity. Water for Cécile, in Kassovitz's film, can mean safety, innocence, mother, life,

death and sex.

Whilst it seeks to present the problems from Cécile's perspective, this version

shows us an already damaged Cécile, for whom 'tristesse' would not be a completely new

feeling, as it was in the novel, having only come into existence once Anne has died. This

interpretation filters the concept of sadness throughout the story but does give credence

to the notion of new discovery, as Cécile loses her virginity and learns that her father is

not simply, as she stated at the beginning, 'a brilliant man' but instead, a complex

individual, hard to understand and easy to detest.

Graphic novel, Rébéna, 2018

The most contemporary version of *Bonjour Tristesse* in my research is a graphic

novel by Frédéric Rébéna, published in 2018, striking in its combination of elements from

Kassovitz, Preminger and Sagan. The first image shows Cécile sunbathing on the terrace of

a 1950's villa, surrounded by the deep blue sea, rocks and pine trees, visually reminiscent

of Preminger's film, and narratively true to Sagan's story. Cécile wears a bikini, forbidden

by the Production Code.

What happens next diverts the narrative away from Preminger and towards Kassovitz, as

Anne arrives, having read Cécile's 'novel'. Deeply disturbed by the revelation exposing

Raymond as a cheat, Anne drives off a cliff to her death, triggering Cécile's reflection of

the previous summer.

This French language version set in the 1950's is a bleak retelling. It's dark. There is

an overwhelming absence of smiles, except for a painful grimace (Fig.31) from Raymond,

as Cécile adjusts his bowtie, telling him he's the most handsome man she knows. A sense

of relief washes over Anne's face momentarily smoothing her frown, when Cécile

congratulates them on their engagement and it is possible that Raymond is genuinely

smiling when he greets Anne for the first time, but his face is entirely in shadow.

Figure 31 Three frames from Rébéna's graphic novel where characters achieve the closest to smiles.

Cécile, Raymond, Anne and Elsa are rich, beautiful people who are unremittingly miserable, suspicious, cold, calculating, and utterly singular, each of them out for themselves.

Despite including many of the same glamorous trappings of Preminger's film, Rébéna presents a thoroughly unattractive vision of wealth and pursuit of beauty. Perhaps one reason why Preminger's film retains an aspirational sensibility is the Technicolor-tinted nostalgic innocence, whereas Rébéna is retrospectively calling out the duplicitous misery.

Although Cécile wishes she could be 'as happy as she was at the start of that wonderful Summer', the pictures and the speech bubbles tell an entirely different story. Cécile is moaning (her father calls it jealousy) about Elsa being with them on holiday. When Elsa comes out onto the patio, a tiny towel slipping off her naked shoulder, and sits astride Raymond, murmuring 'mon petit pere', as he makes sexual jokes about 'eating

her', the tone is most definitely uncomfortable. This explicit sexual approach is similar in tone to Kassovitz's film, and it is of note that both creatives are French (and male), suggesting a liberated cultural landscape of sexual expression that allows for a confident male perspective, echoing Mulvey's (cinematic, but nevertheless visual) point that any women reading the book may be forced to see the story through a male viewpoint.

Sagan's Cécile never describes sexual acts between anyone other than herself and Cyril, and even then, the logistics are replaced with an existential musing about what 'to make love' actually means. This appears to have been translated, or visually paraphrased, into visualisations of women with barely any clothes on. Vas' synopsis with its emphasis on bikinis and breasts has, despite never being progressed into a script, apparently been approximated into a dominant reading of the novel.

Elsa purrs that she's almost the same age as his daughter, as Cécile (apparently at peak happiness), arm clenched tight across her stomach, cigarette burning in her upturned hand, watches them from the side of her eyes. Guiletta brings her an aspirin, as Cécile (narrator) recalls, 'We were too happy to object to anything.' Clearly this is not true. The images tell a different story from the memory, and this is established from the very start.

Cyril is a plaything in their game, and Guiletta the maid, hovers on the outside looking in, so these two escape the all-pervading sense of doom that the others exist in.

But there is pathos; these characters have believable, relatable problems which are not always so easy to read in the other versions. The over-riding loneliness and the

desperate need to connect with others, for example, despite who gets hurt along the way, feels real. The focus on 'tristesse' as the theme, filtering through every line of dialogue, facial expression and thought bubble, has an authenticity, underlined by the stripping down of all but the most essential characters and narrative arcs. They are lost, hopeless and isolated.

The humour is black. Elsa and Cécile pop out surly, witty one liners and the cool, knowing manner that Cécile puts on when she first meets Cyril is tender and awkwardly charming. Swimming out to help him after his boat capsizes, she immediately discloses her dislike of dehydrated students obsessed with themselves; her preference for older men and how people with no physical charm bother her. To each of these apparent put-downs, Cyril responds with 'good', 'interesting' and 'perfect' before asking if he can see her again, tomorrow. Cyril, presumably, can see beneath her unfriendly nonchalance. Cécile's vulnerability and painful self-consciousness are obvious in her cautious expression and body language that leans away from him (Fig.32).

Figure 32. Cécile's expression communicates introspection. Rébéna, 2018.

This is a good example of how depth of character and introspection can be conveyed using minimum words and only two drawings. Cyril asks to see her tomorrow, and her answer 'perhaps' is interpreted by Cyril as 'that means yes'.

Cécile's later cruel treatment of Cyril is played for laughs. He is referred to as 'handsome young man', offering a reverse of gender stereotypes, followed through when Cécile promises to marry him if he plays her game, which involves him seducing Elsa to make her father jealous, and when he objects, she sacks him, calling him 'a toy in this graphic novel' (p.89).

This is an interesting sentence to deconstruct. The description of him as a 'toy' is like Boyd's casting of the character as a puppet in her version. In both cases, it provides Cécile with the opportunity to operate the character without any objection. When, in Rébéna's version, he complains, Cécile dismisses him. But whilst this is clearly about Cécile striving for an omnipotent power, there is something more to be understood about the positioning of Cécile – she knows she's in a 'graphic novel'.

As in Kassovitz's version, Cécile's narration is partly explained as being prose from the novel, entitled *Bonjour Tristesse,* that she is writing. This has the effect of further destabilising the 'truth' and cementing the idea as Cécile as an unreliable narrator, as Cécile appears to be writing the fictional novel during the remembered events, weaving the characters in and out, embellishing events and contriving the fiction. For example, on a car journey to escape the audio backdrop of Raymond and Elsa making love in the afternoon, Cécile tells Anne she wants her to stay, not because she likes her, but for the

intrigue (p.51) and the fact that she hasn't yet figured out what role Anne might play. Later, just as Raymond is about to fall into her trap, she tells him the dénouement of her novel is close, but the ending is still unclear (p.84), and we cannot, with any certainty, know what, within this fictional world, is supposed to be understood as actuality and happening at this present moment, what is remembered and what is constructed (made-up) by Cécile.

Perhaps this complex web of voices and temporal states neatly reflects how *Bonjour Tristesse* has evolved and is understood. Cécile's motivation, reflection and sense of self are not straightforward matters, and their complexity offers rich interpretation for adaptations.

Summary

In summary, all versions show multiple sides to Cécile; both films separate her temporally between the present and the past, Cryptic Theatre separates her conscious from her subconscious, and Sagan and Rébéna weave in extra levels of intricacy as the present Cécile interacts with the past Cécile, commenting and reflecting on her apparent actions. The fluid nature of her recollection makes her an unreliable narrator, but it also injects life into the memories and blurs the binary distinction between the past and the present.

My creation of a model demonstrates how each version had drawn on previous versions as well as the original and allowed consideration of potential influence. This was hugely significant to my understanding of how adaptation might be understood because the model, with its inclusion of a chronological timeline is far removed from the centre-based model, yet its ability to demonstrate awareness of adaptations between each other and allowing for the role that paratexts play in adaptation, means that it is not a straightforward rendering of genetic adaptation.

Evidence that versions borrow from previous ones, is most clearly demonstrated in Rébéna's graphic novel. By scanning both films finding exact frames and taking screenshots, I was able to compare these with drawings from the graphic novel and observed that they were often an almost exact compositional match and the most exciting match I found (Fig.24) was where two Céciles existed in one frame. This approach found its way into my film, through layering to create the illusion of many Céciles, suggesting a past and a future.

An investigation into adaptive processes inspired thoughts around how the traditional model of novel, synopsis, script, storyboard, film might be explored to create experimental versions that reverse the trajectory or skip stages to create new ways of thinking about how a story or characters might be presented. The traditional method for translating 'words to images' serves a commercial purpose which is entirely absent from my reimagined film and it was this new way of thinking about the process that motivated the use of found footage in place of a script in my practice.

Discovering the Production Code folder in a Hollywood archive filled several gaps and answered key questions. The two early synopses provided very different initial starting points for where the first film adaptation might have gone and reminded me that the story is a fictional one and can be told from many different perspectives. If the scant evidence on Gover's synopsis indicates a connection with MGM, it is possible to follow the trajectory of the synopsis through Laurents' script to Preminger's film.

The correspondence in the archive proved just as valuable, with evidence of the moral insistence, that Cécile and her father must learn the error of their ways: 'the picture will end on a note of penitence on their part.' (1955-1957, p. 15). This instruction was partially followed by Laurents: 'The script aims to show that 'she is the victim of the amorality she learned from her father.'' (Laurents, 1956, p. 1). Cécile is the victim, but the father doesn't seem to have learnt anything, and in Preminger's film, his role and narrative importance has increased. Cécile's relationship with Anne, integral in the novel, prominent in the synopsis, clear in the script, has been significantly reduced.

This positioning of Cécile as victim and Raymond as perpetrator, is a key finding, because this is the dominant interpretation that has prevailed, with Kassovitz and Rébéna also blaming the father for Cécile's behaviour. This is in stark contrast to Sagan, who does not victimise Cécile, partly because she doesn't condone the conduct of the father. Instead, Sagan provides Cécile with a problem - this new and unfamiliar feeling that she is unable to identify, and the story could be read as an existential search, where at the end, Cécile and her father continue with their lifestyle, but Cécile, through understanding and

applying the true meaning of the word 'tristesse', is much altered from the state of pure

happiness she recalled. Cécile has learnt something about herself through navigating this

complex adult world of emotions, rather than a pious moral lesson of judgement.

Cécile's reflective thoughts and intellectual musings about sex have been visually

translated as topless-sex-on-the-beach, and if there is an important costume linked with

the story, I think it must be the bikini, given the controversy it appears to have caused,

and the number of times I have typed the word in this analysis. Visually, the mid-century

style has remained synonymous with the story and aurally, the sound of the sea is

present, or referred to, in all versions.

My aim, in adding to the body of work around *Bonjour Tristesse* through my

reimagined film, is to challenge some of these assumptions, particularly the view of Cécile

as victim to her father's amoral lifestyle. A central 'essence' that links all versions

(including my own) is Cécile's introspection, which, in contrast to her memories, is an

almost continual feature, fading in and out of the spectator/reader's awareness. I wanted

to express introspection as a central feature in my film practice, bringing my own stamp to

one of Cécile's perpetual characteristics. I discuss this in the next chapter.

Process of Practice

Filmmaking is a way to analyse and create knowledge, and through this creative practice, I have identified methods employed and experimented with to convey Cécile's introspection which are core to the research. Methods used in the first film (alternative adaptive structures, text on screen) evolved into methods for the second film (macro shots, use of layering, editing archive footage), detailed in *Methodology* chapter.

The reconstruction of memories, through an introspective positioning is one of the ways we understand the character of Cécile in *Bonjour Tristesse*, and through experimenting with certain methods, I developed ways to articulate this aspect within my films. I had initially imagined I would make several different films portraying aspects of Cécile's character of which *Four Heartbeats…* was the first.

The film is made up of still images that shift from a monochrome place in the present, to a landscape bursting into colour as memories reconstruct, and through abstraction, twist and morph to occupy an obscure place between the two. On reflection, I felt the film, with its lack of cast and moving images was less successful in conveying the depth of cinematic sensation I was exploring. The second film, *Bonjour Tristesse, Reimagined*, is visually, aurally and textually layered, and I developed lines of enquiry around introspection to the extent that I changed my mind about creating more than two films. I present both films in this research but concentrate more fully on the second.

Analysis of my films

Four Heartbeats…

As discussed in *Methodology*, I intended the 'present' to be monochrome with only the faintest sound of the diegetic sea along with a voiceover, as if the memory is distant. Moving into 'recalled', the colour seeps in, the frame is tighter, and the image seems to come alive with the sound of insects, birds and the sea. Once 'recalled as present' is established, filmic forms of recognizable objects and narrative continuity give way to non-figurative shapes and a musical score mixed with a deep buzzing sound recorded inside a beehive to suggest 'the pulse in my ears' (Sagan, 1954/1955, p.43).
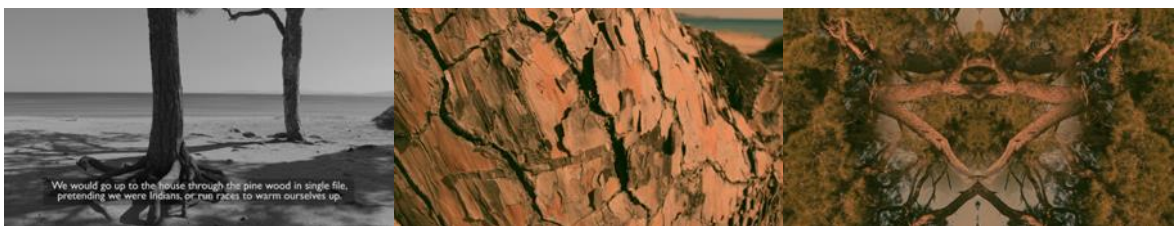
Figure 33. Three styles to represent three stages of memory, from my film.

This process was a direct response to adapting MacFarlane's use of Barthes 'indices proper' and although the theory and the rationale satisfied an intellectual enquiry, feedback and discussion from screenings[99], were around whether the film needed an

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[99] **Literature/Film Association** conference *Reboot Repurpose Recycle*, Portland, Oregon 2019, and **Artdotearth's** *Evolving the Forest* 2019.

explanation to make sense, whether it was important that the film tells a story and whether empathy (with Cécile) was of primary importance.

The lack of people and movement in the film suggests we are looking at a place where Cécile and her boyfriend might have been, most obviously in the screenshot (Fig.34). Footsteps in the sand, echoes of human activity, but with no visible life, speak of a landscape devoid of people.

Figure 34. Footsteps in the sand as a reminder of people no longer there, from my film.

It is notable that although this and other images (Fig.35) were taken prior to lockdown, I can see now that the ghostly footsteps and absence of people could also be a comment on the very real and frightening situation we later found ourselves in – a sense of what the world might look like without people in it and this desolate presentation of the world may have fed into my perception that this interpretation of the film was not in

line with my reading of the novel where a warm, funny and intelligent Cécile is concerned with the way people interact.

The intention was to show images as if from Cécile's mind, and the French voiceover was envisioned as a direct connection to the book, but I feel that the voice of Cécile, and her introspection is unclear. I missed seeing people, and I wanted to explore how I might use the haptic to convey a more sensual type of cinema.

Two close-up images of debris inspired the strategy for the macro filming in my second film, because of the palpable sense that one could touch the sand, feel its dusty materiality and sense the papery fragility of dried fauna balancing implausibly on its minute ends, a gust of wind likely to blow it away at any moment.

Figure 35. Shoreline debris from my film.

This film demonstrated the notion to me that a 'voice' does not exist only in the verbal, because the voiceover I used wasn't fully successful in conveying an introspection, and these close-up shots seemed to offer something else in terms of connection and embodiment. This led to an enquiry around how our bodies can understand and communicate in response to cinematic form that is designed for eyes and ears.

Bonjour Tristesse, Reimagined

Here, I categorise methods and techniques under three headings: Visual, Audio

and Text, and provide a description of how the exploration of Cécile's voice evolved from

the first film, into the second.

My film *Bonjour Tristesse - Reimagined* opens with a shot from Preminger's

Bonjour Tristesse (Fig.36), where Cécile is held, facing the camera, in a restrictive waltz

position. Preminger's intention is presumably that an audience will accept it is her point-

of-view that will be communicated, but the question of whose eyes we are looking at her

through, (writer, director, cinematographer etc) drives the reimagining of my film as it

aims to convince the viewer that we are seeing a version of Cécile through her own eyes.

Figure 36. Still from Preminger's 1958 film, showing Seberg as Cécile, looking into the lens.

When Seberg's voice articulates Cécile's thoughts, I wondered why the voiceover, instead of adding more to the intensity of Cécile's introspection, came across as jarring. I liked the verbal rhythmic play between voiceover and lyric and the choreography that implied a fragility through her physical positioning, so the grating nature of the voiceover was, I deduced, around its content and delivery: 'He's attractive, and he's nice and I'd like to warn him but he wouldn't understand that I can't feel anything he might be interested in because I'm surrounded by a wall.' (Preminger, 1958) The words are quite stilted, but not necessarily awkward.

I wondered if Seberg's American accent was the problem – this Cécile is a tourist in a cinematic setting at pains to present itself as authentically French, but I am not convinced this is the discordant note because Sagan's story is about monied people whose glamorous and exclusive lifestyle seeks out pleasure, often at a surface level – their nationality is not of paramount importance. In addition, I had used a French voiceover in *Four Heartbeats…* which still left me searching for something else.

'Lovers' faces', writes Irigaray, in a discussion about how the sense of touch might be remembered, 'live not only in the face but in the whole body' (1993, p.161). I wonder if this is the essence of Cécile's problem – the complexities of her previous summer revolve so much around a physicality 'which has no discourse to wrap itself in' (p.178) that she has no verbal language by which to articulate it. Could it be that the voiceover is too finished, precise and 'present' to represent the idea of thought?

The idea occurred to me that I was expecting Cécile's internal (thought) voice to be verbalised (either as voiceover or as dialogue) and that sonically, I was relying on this method of communication (spoken word) to convey her introspection.

A monochromatic palette and a centred composition present an isolated Cécile held in position by a man whose face we barely see. Looking straight down the lens, Seberg's subtle facial expressions appear to visually communicate what Cécile might be thinking. Fig.37 shows chronological screenshots from the sequence.

Figure 37 Screenshots from Preminger's dance sequence (1958) showing Seberg's variety of expressions.

From the top left, Seberg looks directly into the lens with a hint of a smile playing at her lips and eyes. This self-assured, confident look is powerfully present, mildly flirtatious and deliberately enticing, and seems to recall (or pre-empt) some book covers (Fig.27) where a version of Cécile looks directly out at us, suggesting she's about to confide the innermost workings of her mind. Once we are drawn in, Seberg averts her eyes, giving the impression that something else, more interesting (than us) has occurred in her mind. The smile at her lips has gone, and her downward cast eyes glaze over. So far, her partner has not seemed relevant, but in the middle-left frame she flicks her eyes at him – this is not a look of love or desire, but a look of dubious concern. By the bottom left frame, she re-engages with us, but her eyes are no longer smiling. Tired, her face tilted slightly back as if in resignation, she looks sad, and her final expression, in the arms of her father, speaks of a helplessness, mirroring the final scene in the film.

There is a fuzzy, undefined clarity to the potential communication here, to which I was attracted, as it mirrors the jumble of thoughts Cécile is trying to make sense of. The adolescent experience is one of complicated emotions and desires and perhaps the issue of Seberg's voiceover was that it was too clear – that it attempted to describe thoughts that were, as yet, undefinable.

Seberg's nuanced expressions suggest that an implicitly broad understanding of what she might be thinking could be achieved without explicit articulation, which seemed to logically position visuals as a way to convey interior thoughts, and audio as a method of external narration – the opposite to what I had imagined.

Facial expression to convey meaning is common filmmaking practice, so my expectation to hear a voiceover explaining the reason for her sad mood seemed to be based on Preminger's cinematic signals, where Cécile is shown to be withdrawn and her mind seems to be elsewhere. In my film, I realised that although I didn't want to spell out her thoughts in the manner of a voiceover, I wanted to communicate something more than a broad understanding. This led to editing methods of insertion and layering of macro footage to convey aspects beyond a manifestation of Cécile's internal dialogue, because this recognition of the limitations of language meant I began to experiment with ways conveying feelings, sensations and moods instead.

Visual

The instinct to extend Preminger's original footage with inserting and overlaying images of my own allowed for a method of visually communicating selected themes or ideas (largely giving value and space to her introspection) that I felt were important in the construction of the character of Cécile, and that had been largely absent from Preminger's film.

Microscopic (macro) images are magical in the sense that they reveal things we cannot see with our eyes alone. Tiny objects and miniscule specks take on spectacularly new prominence when their textures, colours and forms are magnified and this reframing of the *unnoticed* can stir feelings of humility and awe. The *unnoticed* in this sense could perhaps be understood as a symbol, or a theme of unseen, unheard and unknowable

thoughts and in this sense, could be another method of translating the tacit into the explicit, the hidden into the seen. Revealing this, and experiencing a sense of awe, plays a significant part of the pleasure experienced by the viewer. There is a deliberate sensory seduction of the audience in the way I have constructed the film, and my additional macro shots are woven into the fabric of Preminger's footage to increase notions of the haptic.

Initially I borrowed camera equipment on the recommendation of university technicians but this involved attaching a heavy lens to a body and a tripod. I became frustrated at the amount of planning required for a very fixed position, which didn't allow for much (if any) spontaneity of capture. Instead, I used my phone and a clip-on macro lens as a deliberate strategy to allow filming of the tiny and beautiful as and when I observed them, like ants on peony buds, bees in lavender, dried petals gently breezing along a stone wall, a caught dandelion seed spinning in a spider's silk, patterns of light through veined leaves, and bubbles in champagne (Appendix 6).

A fly landed on the window next to me, its strong silhouette attractive and strange as it morphed and stretched over the curtain's folds, and I filmed it on my phone, with no idea about how or whether I would use it in the finished film. This not-knowing aspect of capturing footage (particularly macro) was a deliberate strategy to discover new techniques of cinematically communicating introspection.

Figure 38 A fly on a curtain, from my film

I was reminded of the opening shot of Lynne Ramsay's[41] *Ratcatcher* (1999), where

a little boy twists and twirls himself up in a net curtain in a world of his own. 'Net

curtains', writes Peter Bradshaw, 'the dullest things conceivable, are made agents of the

sublime' (1999, para. 6). I like Bradshaw's description of cinema that transforms

ordinariness into something other, and this shot of the fly felt magical to me, building on

the aesthetic quality of the film, where small things are presented on a large scale.

Perhaps the fascination lies in the shift of balance, from tiny and unnoticed to enormous

and singled out. The isolated, fragmented and abstract image of the magnified blurs

boundaries between the interior and the exterior, the subject and the object.

Experimenting with how these iPhone macro images sat alongside Preminger's

widescreen ones to construct meaning was a key consideration

Close-up shots of citric juice dripping from an orange, form the introduction to the additional footage. My mouth waters at the sight and sound of the juicy, tangy drips and I imagine a similar response to be elicited in the viewer – for them to recall the feeling of stickiness on fingers.

Figure 39. A layered macro shot of orange juice, dripping, from my film.

To encourage sensation, I added the words: *I bit the orange.* This evocation of senses in response to moving images and sound, can be broadly referred to as 'haptic visuality'. Marks (2000, p.163) explains the difference between Deleuze's *optical images* which 'are so 'thin' and uncliched that the viewer must bring his or her resources of memory and imagination to complete them', and the *haptic image*, which 'forces the viewer to contemplate the image itself instead of being pulled into the narrative.' My example of the orange may set in motion what Marks refers to as 'attentive recognition'

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(p. 147) a participatory experience of recalling memory-images and comparing them to the virtual, and this engagement may, in turn, connect the viewer with empathetic feelings towards the protagonist.

Transitioning into Cécile's subconscious, guiding the viewer from looking *at Cécile*, to *feeling within* her, is represented by boundaries that are crossed. Looking directly into the camera breaks the fourth wall, biting the orange releases its juice, and an extreme close up of fingers pierce the surface of water. Beugnet defines this particular kind of cinematic experience, where borders are broken, as 'puncturing' and describes it as having a 'direct sensory impact that extends its metaphorical significance into a re-endorsement of embodied experience and knowledge.' (2007, p. 170) My understanding is that haptic cinema, whilst encouraging Marks' 'bodily relationship between the viewer and the image' (2000, p. 164) removes the focus from absolute clarity of intent, towards a more generalized and fuzzy notion of the holistic cinematic experience, so the effect of this sensory method of filmmaking can be to allow and encourage slippage around a singular understanding. Whilst these two things (clarity of intent and a fuzziness of understanding) are not mutually exclusive, a haptic approach seeks to engage the viewer through sensual relativity.

I filmed fingers breaking the surface of water (Fig.40) to suggest the crossing of a boundary, in this case, from Cécile's present to her past, through a combination of sensory, metaphorical and temporal notions. As the tips of the fingers break the surface, I added an underwater sound effect, to imply a world of hidden depths. This sound ends as

the fingers are removed. It's as if the fingers themselves are hydro-phonic microphones and this blurring between the senses already exists because sound can become touchable through vibrations.

Figure 40. A layered macro shot of fingers dipping into water, from my film.

This 'breaking through', is important in my reimagined film because it encourages the viewer to think laterally and slowly, like Cécile, so that as her hazy memories start to form a kind of narrative, the audience understands them with her at the same time. I set this up by establishing the nightclub, and then slowing everything down, to take the viewer out of the plot driven structure and into a different temporal space– one inside Cécile's head.

Cécile finds pleasure in being idle, as she lies on the beach watching sand run through her fingers, and I adapted this feeling of pleasure from novel to film, by filming macro shots of sand balancing delicately between the ridges of skin on a finger (Fig.41).

Figure 41. A macro shot of sand on a finger, from my film.

My filmmaking practice sits within the cinema of sensation, but a key difference between close-ups employed by several female directors - Andrea Arnold,[42] Lynne Ramsay, Claire Denis,[43] Catherine Breillat[44] and mine - is that my images are not of the female body but instead, of organic matter: orange juice, coffee, sand, a match, a fly. Choosing ordinary, everyday things (but importantly, natural, organic material) instead of the flesh of women's bodies, to communicate Cécile's introspection is an interesting point to consider.

It is theoretically more straightforward to film inanimate objects than the body of a teenage girl, with the weight of what this might represent, but this decision was not based on an easier process. My reading of the novel and aim of the film is resolutely not about the exterior of the female body, and although I can see a very strong route in filming

fragmented close-ups of a female body to disarm and confuse, my film is not about 'the body'. Natural organic matter is made of the same stuff as us, and these close-ups place Cécile within a wider connected world. Everything she does, sees and engages with is part of her world. She is not a body isolated in space – these ordinary everyday actions take on the same importance because they are a part of her world.

Ince discusses the cinematic haptic in terms of bodies and their movement and how the 'fierce, determined walking' (2017, p. 136) of teenage protagonist Mia in *Fish Tank* (Arnold, 2009) communicates her desire, which I explored in *Literature Review*. The connection between the mind and the body is a central enquiry within the practice of movement and dance, and at the *Sentient Performativities* conference (art.earth, 2022), talks and workshops explored how an overreliance on visual can suppress other senses. Ellen Jeffrey asked how we kinaesthetically relate to the dark in her practice of dancing in forests at night, where 'the feet seek what the eyes cannot', and Emma Cocker's workshop encouraged us to lead with our backs.

This world, where feet become eyes, and a back becomes a brain, fed directly into my film through the finger scene. Portraying it in my film is *almost* unnoticeable, by which I mean that it doesn't stand out as peculiar. Perhaps this is an example of a cinematic moment that Marks refers to as a memory belonging to an 'unknown body'.[100] (2000, p. 148) To further this association with a deep, internal memory, I added a soft, low

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[100] Marks quotes Deleuze from *Cinema 2*, that cinema cannot give us a body, but it can give us 'the genesis of an 'unknown body,' which we have in the back of our heads, like the unthought in thought' (1989, p.201)

heartbeat, as if in utero, as if the finger is breaking through the skin into the core of the body.

Both Preminger and Kassovitz's films made binary distinctions between the present and the past, by positioning Cécile in a place distinctly different in terms of time, physicality, and context, from the story which she recalls. This has the effect of separating the previous events from the present, a point emphasised in Preminger's film (and specified in Laurents' script), by the monochrome present and the Technicolor past.

What we are to understand, is that memories exist neatly in this other world and to access them we 'enter' Cécile's thoughts, and then 'see' the memories being acted out as if they are in the present, with occasional shots of Cécile to remind us that what we are watching are extended flashbacks.

There are two main issues with this kind of structure. The first is around fidelity to the flashback, and how we are to believe that it is all coming from Cécile's perspective. Lengthy cinematic sequences enable the perspective of other characters to be told, and I have illustrated this (Fig. 42) to show the amount of time (in minutes) spent in both films in the realm of the 'past', and how relatively little time is spent with Cécile in the 'present'.
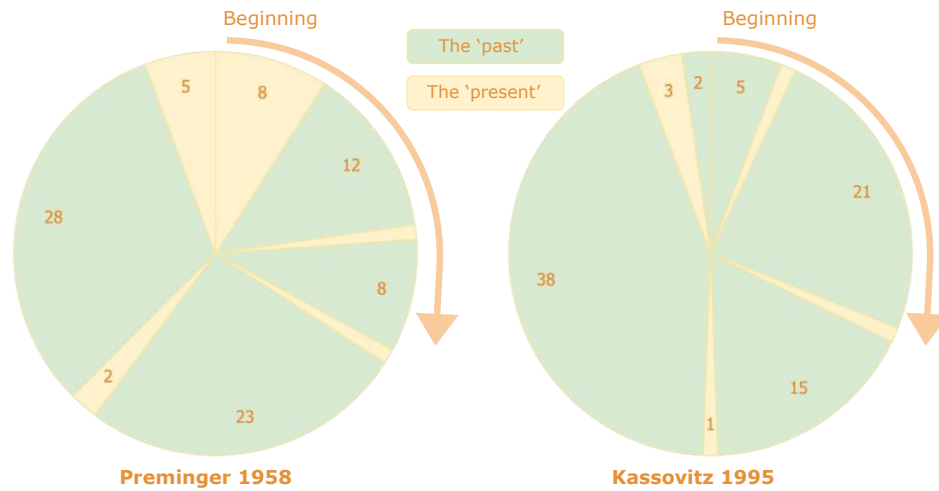
Figure 42. My diagram, showing how time (in minutes) is divided in Preminger's and Kassovitz's films, between the past and the present.

This division of time is to be expected in feature films where the 'fleshing out' of characters is essential to the storyworld, and attracts stars like Niven and Kerr, but it does potentially weaken the cinematic space given to Cécile.

The second issue is about the concept of memories themselves because in neither film do we see memories existing at the same time as the present, which speaks to my desire for a more complicated and nuanced portrayal of Cécile.

Sagan merges the past and the present throughout the novel (never really defining where, in time or place, Cécile is telling this story from), and Rébéna makes use of the form of the graphic novel to weave memories in with a present that is never fully defined. One of my intentions was to cinematically reimagine the memories within the indecipherable and murky landscape of a betweenness of consciousness and dreamlike existence. Memories are not only visual but exist within the realm of all senses through the things we might smell, taste, hear or touch, triggering spontaneous instinctive

recollections to previous situations, people and places. Except for one line in Preminger's film, 'let's smell the day!', this specific shaping of the story around senses gives my film a dimension the other films lack.

Sagan talks about the sensual memories that Cécile feels, hears and sees, in relation to her body and the environment she's in, so that 'the sound of the sea would grow dim and give way to the pulse in my ears' (1954/1955, p.43). This refreshingly unselfconscious description of the sensation of pleasure during sex, reveals very little about her partner and no concern at all over her body.

I chose a section in the book where Cécile describes the memory of a kiss by connecting the sound of the sea to the internal whooshing of her body, and the breaking of the waves on the shore to the sensation of Cyril's heart beating on her skin. It was this multi-sensory description in Ash's translation that initially motivated a research enquiry: 'the sound of the sea would grow dim and give way to the pulse in my ears' (Sagan, 1954/ 1955 p.43). Lloyd's version is more factual: ' I could no longer hear the sound of the sea but instead of that in my ears there was the rushing, relentless patter of my own blood.' (Sagan, 1954/2013, p.26) Lloyd's words may be closer to a literal translation of Sagan's, but the words 'relentless' and 'blood' translate less well to a dreamy romanticism, and my method of selection was based on tone.

The temptation, in adapting this description of intimacy, is to film the kiss, as both Preminger and Kassovitz did. (Figs. 43 & 44) It is, after all, a 'function proper' and easy to transfer, but as discussed, because the extended flashbacks have already allowed for

different viewpoints, the questioning of whose perspective this kiss might be coming

from, has become blurred.

Figure 43. Screenshot of the kissing scene from Preminger's 1958 film.

Figure 44. Screenshot of the kissing scene from Kassovitz's 1995 film.

Both are examples of the threefold gaze that Mulvey described; the male director

and crew who designed the shot, the male character whose hands touch Cécile's body

which, in Mulvey's view would further translate to a male audience who might then

imagine their own hands in place of the actors.

I approached the kissing scene by using layering, of both sound and vision, as a

way of conveying overlapping and sometimes contradictory visual and aural memories

through Cécile's present position. Cécile is a complicated character and by layering images and audio on top of one another, this method offered the potential of revealing multiple retellings, suggesting depth and complexity, without providing exact definitions.

Although Sagan recalls these memories from a time that Cécile describes as being 'perfectly happy' (1955, p. 9), this timeframe is increasingly understood, through a misty lens of guilt and regret, as a complex network of confusing emotions, and I wanted to imbue this sense of unease within my depiction. I layered the beauty of a silky slomo shot of dappled golden sand behind watery ripples that dance across an enormous eye (02:22 – 02:44) and Fig.45.

Figure 45. Three layers, from my film.

It is impossible to view these three elements together in a real-life scenario, but the construction fits well within a cinematic form and I faded up the monochrome image of Cécile as a reminder that we are to believe that this is her reimagining.

Figure 46. Preminger's kissing scene, integrated into my film.

Interesting organic shapes, like Cécile's shoulder (Fig.46) create accidental frames, and this shot, reframed within the holistic strange landscape works almost as a snippet – an image of people kissing that might not even be her. The screenshot shows a layering of four images (the monochrome present, Preminger's kiss, eye, and the watery sand) to create a complex surface. Where one image ends and another begins is difficult to determine, mirroring the act of recalling memories which mingle and merge in a present context.

This memory doesn't exist neatly in the past, it's alive here in the dance hall as she dances with another man. There's a ghostly aural presence, and visually she's haunted

too, overwhelmed, submerged, dissolved to barely visible as these memories wash in and around her. There's a frame where the colour from the memory washes over her, as her partner remains monochrome, symbolizing the complex, indeterminate space between the present, and everything else. (Fig.47)

Figure 47 A colour wash, indicating memory, from my film.

The intention is for the audience to be seduced by the sound of the waves, the gentle rippling of the sea and the slow-moving patterns of the sun on the sand into a nostalgic dream of a bygone summer romance. But almost immediately, the music is played backwards, the 'present' becomes more prominent, and the memory is harder to grasp – out of reach, fragmented, incomplete - and I want the viewer to feel a sense of unease or displeasure at this destruction of harmony. The timing of the lyrics is also important. Whilst the song from the past recalls a deliciously sweet memory, Gréco's

smile 'is void of laughter' and her kiss 'has no caress' (Auric, 1957). The tender recollection

is tainted with a bleakness.

This deliberate construction of sensory disruption, realised through abstract

images and dissonant audio to communicate Cécile's complexity is very different from the

disruption in sensory and cinematic language I observed in Preminger's film, when Cécile's

voiceover comes in, and which I have discussed at length elsewhere.

I also used layering as a method to suggest a complex temporal reality where past

and present are joined, and a making-sense-of-things is constructed in the present. It is a

scene in the novel where Anne arrives at the villa and learns that Elsa (Raymond's

girlfriend) is also there. Cécile is utterly confused by Anne's furious response and Sagan

depicts her as spending 'an hour in vain conjecture' (Sagan 1954/1955, p.18), which is a

difficult concept to adapt. Preminger has Seberg stare at Anne with concern, but I felt that

this singular expression did not convey the depth of unease Sagan had described, so I

experimented with layering three different portraits (Fig.48). These were of Anne visibly

distressed, Cécile looking at Anne, and monochrome Cécile in the middle. I added the

words: 'I found myself both moved and irritated by the discovery that she was vulnerable'

which seemed to allow more complexity because monochrome Cécile appears to be

retrospectively thinking about her reaction, at the same time as trying to understand

Anne's.

Figure 48. A complex temporal reality in my film.

This leads into a sequence in my film, through the monochrome image becoming more prominent and the visual layers fading away, where Cécile fundamentally shifts her understanding of both Anne, whom she admires almost to the point of idolatry, and herself, where her introspective criticism becomes self-deprecating. I layered Cécile's 'memory' of a macro shot of the sand, introduced earlier in my film to position the viewer within her introspection, over a questioning of herself, 'Had I ever missed anyone?'. I put an extreme blur effect on the sand and slowly unblurred it until it became the only focus of the frame, obliterating Cécile completely (Fig.49).

Figure 49. Cécile shifting into introspection, from my film.

In summary visual methods that helped to address the aims of presenting Cécile's

introspection, included the manipulation of Preminger's dance scene, close-up shots to

engage the viewer with a sense of awe and convey a sense of the haptic. Some of these

images address the male gaze. The visual breaking of boundaries encourages the viewer to

think laterally (like Cécile), and layering was used as a technique to present temporal

differences simultaneously.

Audio

The sea is a constant throughout my film, as it is in the novel, through sounds of

the ocean, breaking waves and close-up lapping on the shore. The sea serves as a

perpetual soundtrack to Cécile's memories, fading in within the first minute of the film

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and out again for the final minute, providing a geographical backdrop, made richer by the seagulls and hotter by the cicadas, who point to the intensity of a Mediterranean Summer.

Cécile is not inside very often, but when she sneaks into a house and carefully closes the door, the sea, along with the insects and birds, is shut out, thus establishing a realistic sense of landscape. In this way, my intention for the sea to not only work as a conceptual foundation for memories, but also as a mechanism for building a believable story world, is successful (07:22-08:32).

I use the notion of water to suggest a world beyond the visual frame in the dripping of orange juice. Drips are silent until they land, and these are made audible by their splish-splash on an out of shot metallic sounding vessel. The fact that the vessel is metallic (suggesting an association with clinical procedures), and unseen, creates a slight sense of unease, and there is an oddness to this sound, and its placement (00:32-00:40).

As the fingers break the surface of water, a subterranean whoosh is audibly released along with a beating heart, both of which end as the finger retreats (00:44-00:58). This sound effect is repeated in the film, (06:16-06:36) to represent how Cécile goes deep within herself to reveal aspects of introspection. It is a bodily sound associated with blood and life and the sound we have all experienced in utero, submerged within the watery sac of the womb, perhaps recognisable as a distant memory when this was our whole world.

A crescendo on a minor soprano note resonates like a finger-around-the-rim-of-a-glass as a cork pops and champagne is poured in a faux celebration of the announcement

of Anne's arrival (03:50-04:17). Later, glasses clink as Cécile sinks into her underworld (Fig.50) where the whooshing sound is accompanied by the words 'I felt them above me', suggesting a sense of descending, shrinking, or a removing oneself mentally from others.

Figure 50. Cécile 'sinks' into herself, from my film.

There are only a few lines of dialogue in my film, (all from Preminger's film), and they are re-positioned and isolated, in the sense that they don't form a back-and-forth conversation, but sit, more as statements over different images to create new meanings. Chions (1994) offers ways of countering the dominance and over reliance of dialogue in film, by presenting a different image, drowning out the words with noise, or rarefying the presence of the heard voice, and I tried all of these techniques.

The sound of Elsa purring 'I've got a brilliant tan now, haven't I?' which she originally said to Raymond in a seduction scene at the end of the film, now sits

underneath an image of Cécile trying to make sense of where Elsa might fit now that Anne

has arrived (Fig.51).

Figure 51. Cécile trying to make sense of Anne's arrival, in my film.

The new meaning is achieved because these flirtatious words of Elsa's were

previously part of a giggly seduction of Raymond, but by repositioning them, they appear

to sit within Cécile's mind, and she seems to be connecting (and predicting) the seduction.

The words take on a sinister significance because I inserted the shot of Cécile watching

(and apparently approving) her father kiss Elsa in bed, (Fig.52) which is an uncomfortable

shot in Preminger's film, but this relocation reminds the viewer that Cécile witnessed

aspects of her father's love life, that she is now having trouble trying to make sense

of(04:20-04:39).

Figure 52. Screenshot from Preminger's 1958 film.

By rarefying the amount of dialogue in my film, I was able to focus on foley. I thought about the different ways audio can communicate character – breath, grunts, half spoken thoughts, sighs, 'hmmms' and music. If one of the purposes of adaptation is to suggest a character is 'alive', then perhaps the sound of their breath achieves this.

As breath is part of the respiratory process of manipulating air into words and speech, then breath is the element needed to transfer a thought into a verbal expression of that thought, and perhaps it could even be described as a conduit between the silent and the spoken. In terms of my film, this conduit then, occupies an important conceptual space.

I faded down the sound of the sea and added the sound of an intake of breath over a macro shot of sand balancing on a finger (Fig.41). A heart beats as the grains of sand

teeter for a moment, a wave breaks on the shore, breath is released and the sand rolls off (01:55-02:10).

Just as the audience may willingly suspend their disbelief to go along with the pretence that this hand belongs to *Cécile*, this offscreen breath could equally belong to her. I think it could also belong to the viewer. Every time I watch this sequence, I hold my breath, like I do in the cinema when the sound suddenly goes quiet, or a character dives underwater. Marks might describe this reaction as *mimetic*, and the terms *kinaesthetic empathy* and *mirror neurons* were frequently used at *Sentient Performativities* (art.earth, 2022) to describe the way we copy, or feel the sensation of, what we see others doing. Quinlivan refers to this as 'haptic breathing' in relation to the audience (REF), who, themselves all breathing beings, might respond empathetically to the sound of breath on screen.

I used music in the soundtrack to elicit emotion in the viewer. Allowing the entirety of Mozart's heart-wrenching aria *L'ho perduta, me meschina!* to play creates a melodramatic backdrop for Cécile to sink into (04:41-06:13). There's a satisfactory marriage in intensity between her emotional state and the passion of the music. The lyrics are not quite as enigmatic sounding as the Italian may suggest; 'I have lost it, poor me! Ah, where can it be?', but I don't think it's necessary to understand Italian to appreciate that this music speaks of a loss, a sense of anguish. Cécile appears to be losing her grip on what she believes to be the way of the world, as Anne through text on screen (Fig.53)

demonstrates her wisdom, and by turn, Cécile's naivety, by eloquently describing love,

'not as a series of sensations', but, among other things, as 'a sense of loss'.

Figure 53. Demonstrating loss, in my film.

It was only once I positioned the text over the music, that I saw the connection

between the music and Anne's words, and saw that the combination of these, along with

the image of Cécile, conveys a fundamental notion – Cécile has lost something bigger than

the grief she holds for Anne, that she is unable to articulate. I understood this from the

novel, that not only does she find her memories difficult to express in a verbal language,

but she is also grappling with the profundity of the loss of oneself, magnified by the guilt

she feels over Anne's death, and this has been manifested in this scene, visually, textually

and underpinned by Mozart.

This sense of loss is not an easy concept to adapt cinematically, and, as it turns out,

not an obvious theme to identify, but for me this was one of the key-insights that arose

out of the experiments from layering in the practice-based research, which in turn allowed

a deeper reading of Preminger's film, where I recognised the lyric in Gréco's *Bonjour*

Tristesse ('I've lost me, that is all') and wondered why I had not noticed this theme

previously in his film.

Figure 54.. Gréco's emotional acting, from Preminger's 1958 film.

This changed my understanding of Preminger's intention of portraying the depth

of Cécile's introspection, which I see now, in Seberg's expression, choreography and music

in the dance scene where she appears to be having a very repressed existential crisis.

Territory sounds[101] of seagulls, the sea, and oars rowing, provide an apparent

diegesis, where the non-diegetic *Music for Marcel Duchamp* (Cage, 1947) accompanies the

more dream-like abstracted idea of the internal (10:20-12:30). John Cage's music is

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[101] Chion's term to describe 'ambient sounds whose pervasive presence gives definition to a space,' (1994, p. 224)

ominous and strange and I chose it because of the dark tone that suits Cécile's mood

when she is locked up in her room. I exaggerated the intensity of Anne's distress in

discovering Raymond and Elsa kissing in the woods, by slowing down Anne's expression to

give the viewer time to take in subtle muscle tremors on her face.

Figure 55. Cécile observing Anne's distress, from Preminger's 1958 film.

The intention is also that the viewer will understand this as Cécile's extended view

of Anne – there is a shot of Cécile watching her (Fig.55), but more than that – Cécile, as

the viewer knows well by now, is recalling these events. The careful positioning of Cage's

doom-laden repetitive beats reminiscent of some sort of funeral march, points to her

imminent death, again, known to Cécile as she is remembering this from her current

position as the present.

Chion (1994, pp. 25-34) writes about how sound can speak to a past, present and

future, all at once and this thinking was contributory in choosing contemporary music to

run underneath memories, repeating the same phrase, like an ear worm, merging with the

sound of the crickets and the present.

Although my instinct was that both film versions of *Bonjour Tristesse* were exhibiting a strong male centred bias, and I felt quite confident that this was the reason behind the apparent lack of introspection in Cécile, through analysis of the films, and by reading more extensively around cinematic embodiment, (Irigaray, 1993 Marks, 2000, Ince, 2017, Sobchack, 1992, Quinlivan, 2014) and film theory (Bordwell, 1997, Stam et. al, 2005 Smith, 1995) my response became much more open, and led to exploring alternative cinematic examples, which motivated my practice.

In summary, I used the sound of the sea to lead the viewer increasingly closer to Cécile and her memories with the subterranean and heartbeats representing her introspection. Breath suggests mimetic haptic breathing, to encourage empathy and I repositioned dialogue, as statements, or snippets recollections. Music conveys a sense of loss, and through layering conveys the past at the same time as the present.

Text

In this section, I describe the method of inclusion and the conscious decisions I took around the choice of words and image sequences. Words were added at the later stages, after visuals and audio, to provide context, clarity of voice, or to increase the sensation. Appendix 7 lists all the words I used from Ash's (1954/1955) translation.

Most of the text is placed in the centre of the screen, a few words at a time, and intended to be read as an articulation of the thoughts Cécile is having as she is dancing.

This is the closest to a substitution for Preminger's voiceover. There is attention to rhythm, pace and poetry, particularly in the repetition of the tonal memories, that begin with a 'the', like a list.
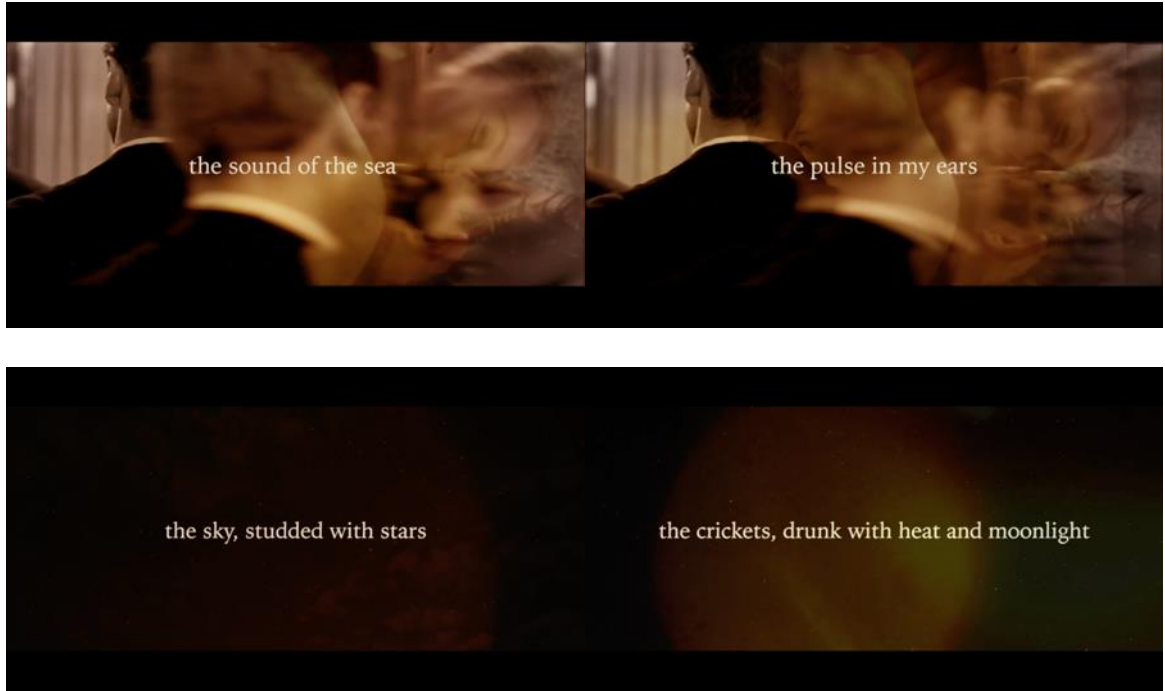
Figure 56. Repetition in words, as a form of poetry, in my film.

Following the thread of a list was a useful technique in transitioning from one scene to another, but these lovely words are more than a systematic tool; they conjure up sounds, moods and images lulling the viewer with the metaphorical use of the word 'drunk' into the same dreamlike state of relaxed imagination that Cécile is in. Another example of the rhythmic repetition of phrases is when Cécile reflects on aspects of Anne's character that she admires. I paraphrased a longer section of the novel into these eight words: 'Her silences, so effortless. Her phrases, so precise', to give the impression that Cécile has taken on some of the same qualities – her phrasing, for example is also precise.

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Figure 57. Paraphrasing as a way of connecting Cécile more closely with Anne, in my film.

This is important because I wanted to show, as the novel does, how Cécile not only

admires and seeks approval from Anne, but also tries to behave like her – her casting of

Anne in the role of wicked stepmother is not her only understanding of this elegant and

sophisticated woman. Cécile recalls a question Anne has asked her, 'To what do you

attach importance?' (Fig.58)
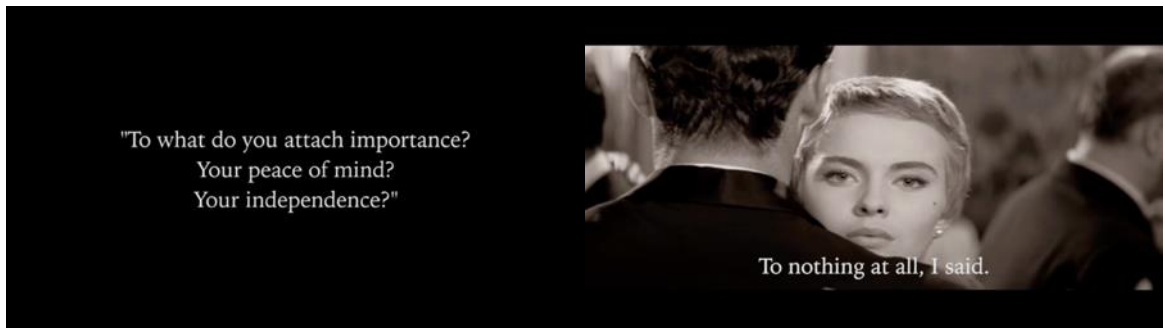
Figure 58. Cécile's quietly teenage rebellion, in my film.

It's a question that expects a considered answer and I gave it a black background

to stress this, (the only time in the film where words are not over an image) but Cécile's

response is a rebellious victory to independent thinking: 'To nothing at all'. Cécile is a deep

thinker, and the fact that she is so wilful in presenting what she considers to be Anne's version of herself is as tragic as it is authentically teenage.

The tragedy is in the repression of emotions because if Cécile, at this point, answered Anne's question with the intelligence she hides and cannot articulate, perhaps Anne would have found an ally in Cécile and may have been persuaded not to drive off the cliff to her death.

I changed the colour of the font to black only once, (Fig.59) and it was for two reasons; to continue the impression that a conversation is taking place between two people, and to imprint the shock that Cécile experiences in learning it is Anne who will be coming to stay.
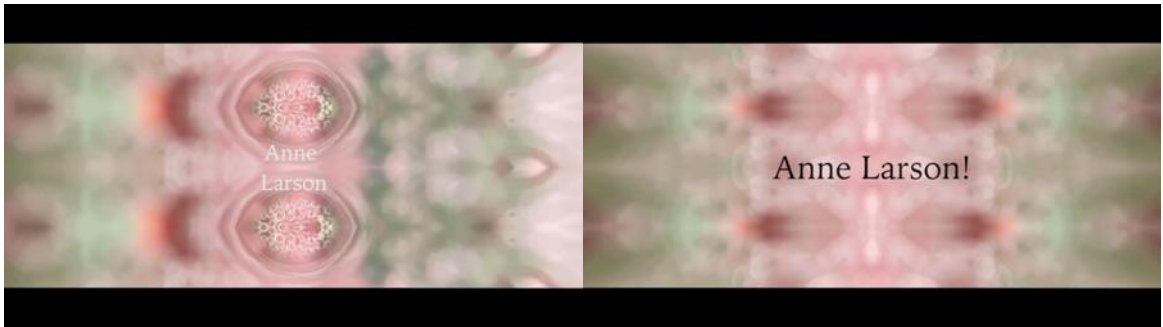
Figure 59. Change in colour of font to indicate a conversation, in my film.

I set up the notion of a conversation by inserting the sound of a male cough, which is an example of an audio-indicator from the novel, 'Suddenly my father coughed apologetically and sat up' (1954/1955, p.11). By presenting the words 'someone is coming to stay', individually very quickly over the sound of a bottle being popped and champagne poured, the impression is that Raymond, knowing the impact Anne's arrival will have on

both Cécile and Elsa, is using champagne to sweep away awkwardness. The bigger, black

font arrives to the sound of a bottle smashing and, in a mirror to her father's quick

individual words, Cécile's now appear, one after the other; 'clever intelligent discreet

proud indifferent'.

Another nuanced method of manipulating the text to sit within Cécile's

introspection occurs with Cécile's questions, 'what made you invite her? Why did she

accept?', (Fig.60) which, with the direct questioning of 'you' also shifts temporal

positioning from a reflection on past events, to very much being in the present, recalling

Morello's (1998, pp. 31-33) description of the multiplicity of Cécile's voice.
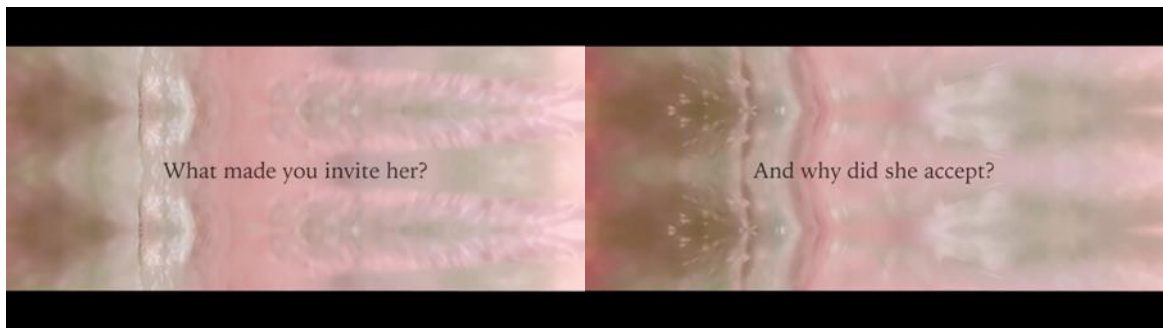
Figure 60. Words move into present tense, in my film.

By shifting these into the rhetorical, (Fig.61) the questions remain unanswered and

allow for further ruminations as her mind attempts to connect the evidence she has about

her father's love life to make sense of what is going on.

Figure 61. Rhetorical questioning in my film.

The method of embedding text within the images of the screen was used multiple times in my film. I didn't decide beforehand which words would be animated, but instead, used the moving images themselves to notice when objects in the frame, like waves or the fly might work well to reveal words, or strong contours of light and shade, like the flapping scarf or the match as wipe effects. When I found these, I added text and used animation to give the impression that the text sat within the folds and texture of the filmed image.

Skimming through Preminger's film, I noticed a moment of stillness, when Cécile has sneaked, uninvited, into her boyfriend's house, and is very carefully closing the door. I insert edited[102] the fly shot, the net curtain on the door operating as a visual match[103], which gave the impression that Cécile had noticed the fly (Fig.62).

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[102] By which I mean that Preminger's next frame was shunted along the timeline to the end of the inserted 'fly scene'.
[103] Ideally, this needs colour matching to the blue light of the curtains in Preminger's film.
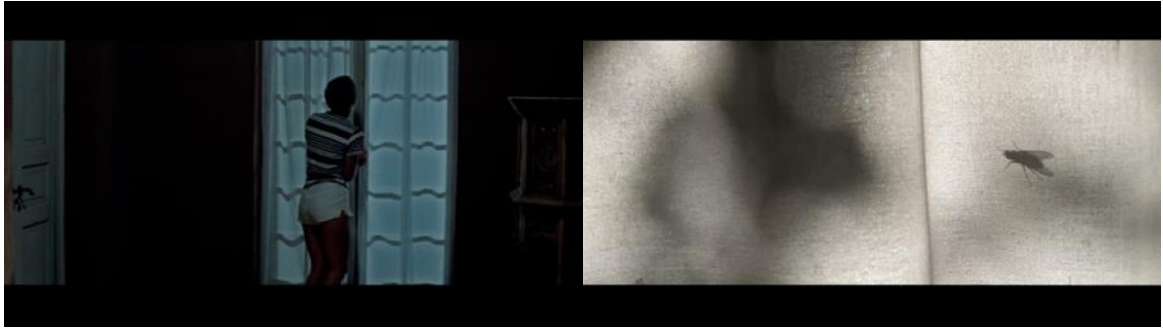
Figure 62. Macro shot inserted as a visual match, in my film.

At this point in the novel, similarly, Sagan has Cécile 'only stopping when I reached the door to regain my breath' adding a sentence, 'In the afternoon heat the houses seemed unnaturally large and quiet, and full of secrets', (1954/1955, p.73) that Barthes would categorise as *indices proper* since it applies to atmosphere. I *transferred* these exact words, animating their position and shape, as if the fly was revealing them one by one.
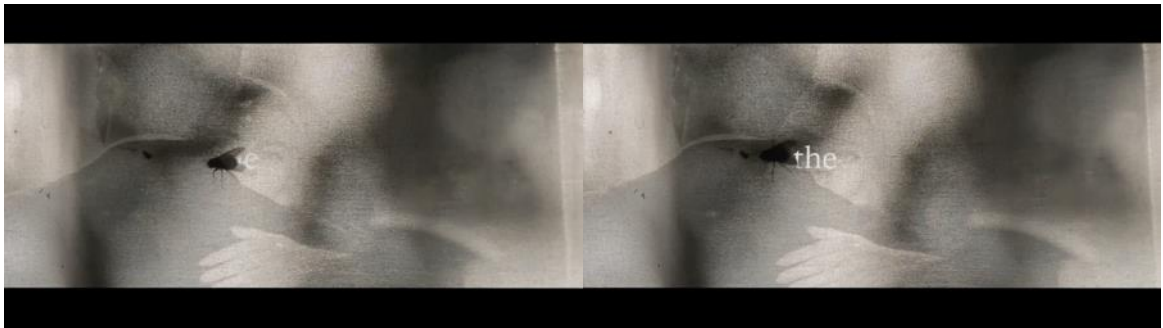
Figure 63. The fly reveals words in my film.

The technique of creating a mask around the fly involved meticulous attention to detail and frame by frame precision. It took a couple of days. I mention this because the amount of time given to this sentence is out of context to the narrative information it provides. They are not Barthes' *informants,* it would be entirely possible to watch the film

without their inclusion, but waiting for each word to be revealed creates a kind of pleasurable tension. The purpose of the technique, the choice of the words and the length of time that the sequence takes up in both cinematic and actual time (i.e., it is filmed and presented in real-time), forces a pause and a reminder that this version is as much about character and atmosphere as it is about narrative events.

This is the liminal space, the bit that skirts around the edge of the action, conveying tone and themes like Ramsay's party scene in *Morvern Callar*, (discussed in *Literature Review*). Cécile is being elevated into a sense of wonder through the fly in the heat of the afternoon sun on the French Riviera. On a wider sense, this is an example of how my adaptation process references paratexts (Fig.22).

On her return from sneaking into Cyril's house and seducing him, Sagan writes that Cécile comes face to face with Anne on the veranda and struggles to light her cigarette through guilt and shaking hands. The striking of the match is directly *transferable* as it is a *catalyser* and I *transferred* it using audio, but I was mostly interested in the *indices proper* of the following: 'this match assumed a vital importance…Suddenly everything around me seemed to melt away and there was nothing left but the match between my fingers…The tension was unbearable' (1954/ 1955, p.74).

By exaggerating the sound of the match's fire, flickering in and out as it lives, burns, and dies, I wanted to draw a parallel with Cécile's murky state of mind and the idea that she is starting something dangerous that may well be the destruction of itself. The close-up image of a match bursting into flame and then dying is an evocative and powerful

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metaphor for the intensity of the moment, and, wider than that, the emotional

rollercoaster of adolescence; I drew on words from across the novel: 'she prevented me

from liking myself', layering them in and around the match to appear one by one, as if

they don't really hang together (Fig.64).

Figure 64. Words are positioned around the match, in my film.

Each tiny semi-translucent word is isolated, giving the impression that Cécile is

whispering.

I filmed a scarf from below, flapping in a breeze against a deep blue sky and

noticed how its movement, shaped by air, offered a tangibility to the fabric that wouldn't

have occurred had it lain folded and immobile (Fig.65). By animating a fairly long passage

of text (1954/1955, p.52) to mirror the light and shade of the flapping scarf, the words,

(which themselves offered an oppositional comparison between Cécile and her father,

and Anne), became embedded and, in this way, belong as much in the frame as the scarf

does.

Figure 65. Text is embedded within the image, from my film.

Although Cécile is apparently looking at the scarf, this technique implies she is 'seeing' the words too, in the sense that she's looking at one thing (the scarf) but seeing - or thinking - of another (Anne's character), which helps to support the notion that we are understanding the complexities within Cécile's mind. This confusion is neatly demonstrated by a wipe across the words 'I repeated a beautiful serpent…' to 'she passed me the bread', and then 'I felt myself turn pale with shame.' (Fig.66)

Figure 66.Visuals create natural wipes for text, in my film.

This sequence of events is in the novel, and I have selected these key phrases, overlapping and revealing them to insinuate that her thoughts are not neatly organised.

For the viewer, this effect signifies a transition; from looking at the scarf, to looking at the sea, and the abstract shapes work as an in-between place, unfocused and indistinct.

Summary

In summary, I used text on screen in this film to convey tones, moods and abstract thoughts to position the viewer more firmly within the mind of Cécile by repeating similar phrases as lists, to work as transitory tools in the flow of the film, as well as seducing the viewer to empathise with Cécile. I paraphrased some sections to get across complex ideas about Cécile's character. The colour, size and pace of words was altered to indicate emotion and in one case, a conversation. Rhetorical questioning and the use of 'you' changed tenses, and by embedding words within images, a mirroring of the style of the writing was achieved. A direct transference of abstract words (unusual in adaptations), made liminal spaces prominent, giving time and importance to Cécile's in between-ness of thoughts.

*Four Heartbeats…*was successful in its use of alternative adaptive structures, the creation of a sensual idyll and use of still photos, but the lack of people and movement bothered me as this was not the warm, layered and complex reimagining I had intended. *Bonjour Tristesse, Reimagined*, allowed a reconstruction of tone and atmosphere, building up the sense of haptic to create a film awash with seduction and sensation. The addition

of macro images emphasized this and created a sense of awe. Problematic notions around filming a teenage girl kissing were resolved by concentrating on sensation, using visual and sonic layering, music and text. The breaking of visual boundaries engaged the viewer to think laterally, empathizing with Cécile, and presented temporal differences at the same time.

Sound design was used to signify Cécile's memories, and the sound of water aligned the viewer with Cécile to the extent of being inside her body, with the sound of the subterranean. Mimetic haptic breathing encouraged empathy again, and music conveyed a sense of loss, memories that existed as reprises, and that played along with the sounds of the present to position the viewer, as with Cécile, in the present, and listening to the past.

The use of text on screen conjured notions of introspection through its definition of and alignment to Cécile's thoughts and as perhaps the most radical departure from traditional adaptive techniques, is a method that most clearly positions this film within an experimental genre.

I don't consider either film to be fully resolved, but as research I feel that they contribute significantly in response to my aim of finding cinematic ways to convey Cécile's introspection, by exploring the notion of what form a cinematic voice can take (visual, aural and textual), and how these techniques can replace a verbal voice. Ways of showing temporal states at the same time, to counter the impression presented in both Kassovitz

and Preminger's films that memories exist only in the past, felt like a very strong

breakthrough.

Given that cinema is primarily a visual and sonic medium, presenting notions of the

haptic and the sensual to portray Cécile feels like a huge achievement, and makes a

credible attempt to demonstrate notions of teenage desire and sex, without a male gaze.

This use of the haptic to convey introspection in *Bonjour Tristesse* is a significant

contribution to knowledge and practice.

Conclusion

An initial conviction that women (specifically me) might portray Cécile more 'authentically' than men was a fundamental part of my thinking, and this assumption was categorically challenged throughout this research. The binary oppositional approach to gender became problematic almost immediately through watching films portraying teenage girls directed by men whose male gaze didn't obviously objectify,[104] Paglia's countering of Mulvey's essay as simplistic and one-dimensional, and the realisation that Preminger may have used cinematic techniques to subtly undercut the restrictions of the Production Code, providing more empathy with Cecile than I had at first noticed. Research into different versions, however, revealed that the director's age and gender did appear to have a bearing on the alignment and presentation of characters. Logically, my age and gender should align my version more towards Anne, and perhaps I have channelled her through emphasising elements in Cécile's character that favour maturity over teenage naivety.

Learning that fidelity, for adaptation theorists, is the least exciting argument was a key turning point for me, as it upended my previously held intentions and required a questioning of what exactly was authentic about fictional portrayals, in general, and the character of Cécile specifically. Part of the impetus for the research was in exploring Cécile's complex character. Relinquishing the notion of there only being one true Cécile

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[104] See Appendix 3 – for example - Moodyson's *We Are the Best (DATE)* and Daniels' *Precious (DATE).*

was liberating, as it allowed a constructive reconsideration of all versions and a curiosity of approach around how adaptation itself might be understood.

My reading of Cécile was that of a free, independent and intelligent woman who made her own (sometimes dubious and cruel) choices, and my films seek to present her as such. The victimisation of Cécile was one of multiple examples of how the different versions employed techniques to encourage empathy with Cécile. Preminger positioned Cécile at the edge of his very wide frame to indicate her position in the family, Kassovitz used sound design to convey introspection in the pool, Boyd placed Anne on stage with Cécile to physicalise an internal struggle and directed the actors to pull vast swathes of red fabric out of their costumes to symbolise the tearing open of their souls.

It was in Rébéna's replication of frames from both films in his graphic novel that I found the most direct inspiration for my film, particularly the discovery of what appeared to be two Céciles in one frame: Seberg and his own reimagining. This effect motivated the way I eventually brought elements together in the second film through collage, to suggest temporal differences, with a deliberate reference to Preminger's film. A self-assuredness, which, to some extent drove my first film, gave way to an acceptance of not knowing how to make the film, and it was through this fuzzy unclear experimental phase, that more interesting things began to happen in my practice.

Bonjour Tristesse, *Reimagined*

My short films occupy a unique place within the body of work around *Bonjour Tristesse*, both within Practice-Based Research and as films to be screened at festivals and conferences.

At the time of writing, the films have both been screened at conferences[105] and I have submitted *Bonjour Tristesse Reimagined* to nine UK film festivals as part of experimental strands. I am interested in whether the film will be accepted and can stand alone as part of a programme of other films, with only a brief written description in the accompanying guide, or whether it is best suited to research situations where the possibility of presenting the film within a context is much more likely.

As the focus is on teenage introspection, I am interested in exploring how the film might work for an audience of teenagers, on phones. I might explore this through working with schools to devise sessions for A-Level English Literature students around adaptation and analysis, asking them to view my film on their phones using headphones, or through education conference networks. As well as discussing ideas around adaptation, this would open conversations around Feminism and Existentialism.

My website hosts Conferences and Festivals that my films have been screened at, along with the associated text (Appendix 8 for an example) for abstracts or presentations.

New Knowledge Gained

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[105] Appendix 8 and https://anniewatson.wixsite.com/practice-based-phd/copy-of-film-experiments

Craig Vear's model on mapping practitioner knowledge (as discussed in *Methodology*) aims to enable Bergson's proposal of using images, symbols or concepts (tools that usually sit within analysis), to describe and communicate forms of *tacit knowing* (intuition). It is important to identify these because not all insights identified in the research are substantial, and as I mentioned in methodology, not all knowing is considered new knowledge. Clarifying what insights might constitute a valid contribution is crucial.

I retrospectively applied this mapping framework (Appendix 2) and of these, it is the verification process, that I detail here. Vear describes a process to enable the researcher to challenge each insight to 'reveal the precise nature of the new knowledge and to strengthen their belief in its truthfulness' (2022, p. 230).

Using this process resulted in the following list:

Extended Through Practice - **Moving away from engrained knowledge of filmmaking (industry) and embracing a Practice-Based Research approach.**	

	Articulating the connection between introspection in Cécile and introspection as a form of tacit knowing in Practice-Based Research. (in-vitro)
	Screenings of my film(s) into conferences and film festivals, and the subsequent verbal discussions raised around this type of adaptive filmmaking. (in-vitro)
	The creation of the text surrounding each type of submission. (in-vitro)
	Analysing the different versions of *Bonjour Tristesse* and creating these as standalone resources. (in-vitro)
	Uncovering and collating the versions, including obscure and still unfound scripts and synopses.
	The creation of a model for understanding how adaptations influenced each other across time. (in-vitro)
	The creation of a term **audio-indications** to describe audio versions of Eisensteins' film-indications (in-vitro)

Enacted Through Practice - **New methods for adapting the film**	

	The framework for adapting a scene without using a script. (in-vitro)
	Using Words on Screen as a method of 'transfer' rather than 'adaptation'. (in-vivo)
	The inclusion of rhetorical questions, and insert editing combined with text, to suggest a process of thought. (in-vivo)

Figure 67. New Knowledge listed and categorised as in-vitro or in-vivo as per Craig Vear

As each insight needs to have been applied multiple times and examined through different lenses to verify its inclusion, I mapped these against my research questions for verification (Fig.68) which demonstrates that each claim is robust and considered against key questions.

MAIN RESEARCH QUESTION:
Q1. **How might I adapt *Bonjour Tristesse* through my filmmaking practice in a way that better realises Cécile's introspection than male authored versions, with a particular focus on Otto Preminger's 1958 film?**

SUB RESEARCH QUESTIONS:
Q2. **What other narrative versions of *Bonjour Tristesse* are there, and how do they present Cécile?** **Q3.** **How can I use cinematic tools, techniques and language to portray introspection?** **Q4.** **How do theories and practices of adaptation account for point-of-view/voice?** **Q5.** **How have feminist thinkers and filmmakers responded to and developed the idea of the 'gaze'?**

Extended Through Practice - **Moving away from engrained knowledge of filmmaking (industry) and embracing a Practice-Based Research approach.**
☐ Articulating the connection between introspection in Cécile and introspection as a form of tacit knowing in Practice-Based Research. (in-vitro) **(Q1, 4, 5)** ☐ Screenings of my film(s) into conferences and film festivals, and the subsequent verbal discussions raised around this type of adaptive filmmaking. (in-vitro) **(Q2, 3)** ☐ The creation of the text surrounding each type of submission. (in-vitro) **(Q2, 3)** ☐ Analysing the different versions of *Bonjour Tristesse* and creating these as standalone resources (in-vitro) **(Q1, 2)** ☐ Uncovering and collating the versions, including obscure and still unfound scripts and synopses (in-vitro) **(Q1, 2)** ☐ The creation of a model for understanding how adaptations influenced each other across time (in-vitro) **(Q1, 2, 4)** ☐ The creation of a term **audio-indications** to describe audio versions of Eisensteins' film-indications (in-vitro) **(Q3, 4)**

Enacted Through Practice - **New methods for adapting the film**
☐ The framework for adapting a scene without using a script (in-vitro) **(Q1, 3, 4)** ☐ Using Words on Screen as a method of 'transfer' rather than 'adaptation'. (in-vivo) **(Q1, 3, 4, 5)** ☐ The inclusion of rhetorical questions and insert editing combined with text to suggest a process of thought. (in-vivo) **(Q1, 3)**

Figure 68. Mapping diagram between Research Questions and New Knowledge Gained.

New Knowledge Gained listed

Each claim is detailed below, explaining what makes it a valid contribution,

whether this is *in-vivo* or *in-vitro* (see *Methodology* and Fig. 2) and to what disciplines it

might be of interest – Filmmaking Research (FR), Feminist Film Studies (FFS) Film Studies

(FS), Psychology (P), Adaptation Studies (AS), Archival Research (AR) Practice-Based

Research, Embodied Research (ER)

Articulating the connection between introspection in Cécile and introspection as a form of tacit knowing in Practice-Based Research.

I have not found any other research project that explores Cécile's introspection

through a practice-based perspective, which makes this a valid claim for new knowledge.

There are connections around the complexities of communicating the materiality of

practice itself, with its multiple types of knowledge and Cécile's introspection. *Tacit*

knowing can be linked to a kind of intuitive understanding, and Vear takes this one step

further, by aligning it to Bergson's theory of intuition 'as a method of feeling one's way

intellectually into the inner heart of a thing' (2022, p. 223). Another connection is that

Cécile is studying Bergson and using his theories (in part) to justify her actions. A further

link is around the concept of not-knowing. I employed this as a practice-based strategy to

allow for an exploratory approach without a fixed production plan. Sagan places Cécile,

right from the opening paragraph in a position of uncertainty – she does not know what

this new emotion (tristesse) is. I believe this is the only project to uncover these

connections. (FR, FFS, P)

Submission of my film(s) into conferences and film festivals, and the subsequent discussions raised around this type of adaptive filmmaking. *(in-vitro)*

The films have been in shared in conferences and festivals (see web site). The verbal discussions after these screenings contribute to the wider research world of festivals and conferences. (AS, FFS, FR)

The creation of the text surrounding each type of submission. (in-vitro)

As each festival or conference requires a different type of abstract, paper or presentation (see website for updated list and Appendix 8 for a text example) these contribute as shareable artefacts around the body of work of *Bonjour Tristesse*. (FR)

Analysing the different versions of Bonjour Tristesse and creating these as standalone resources. (in-vitro)

Through methods of slow typing and translation (Kassovitz's dialogue from French to English, but also in the typing up from DVD's) I created scripts and dialogue lists which can be shared for further study or investigation.[106]

The analysis of the early versions of *Bonjour Tristesse* (which were largely created by men) did reveal certain stereotypes and Vas' synopsis, particularly, played on the titillating aspects of a young girl talking about sex, but many of the early alterations of Cécile's character appear to have been made as a result of the Production Code requiring a moral structure, and it is this principled message - that Cécile learns a lesson from her amoral father - that seems to have prevailed. An even more specific instruction from Laurents, that Cécile is to be understood as a victim of the life her father leads is fully played out in

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[106] Accessed on my website https://anniewatson.wixsite.com/practice-based-phd/transcriptions

Preminger's final scene where Cécile cries uncontrollably. Sagan did not recognize,[107] or

intend her novel as one that told a moral tale, highlighting the truth that Cécile, in the

hands of other cultures, genders and mediums could take on quite a different character –

in this case, one we might pity.

The analysis itself sits within the thesis as an *in-vitro* contribution. (AS, FFS)

Uncovering and collating the versions, including obscure and still unfound scripts and synopses.

Prior to this research, a compilation of versions of *Bonjour Tristesse* had not been

undertaken, as far as I am aware, so this in itself is a vital addition to the body of work

around *Bonjour Tristesse,* particularly for the more obscure inclusions – the two synopses

and the associated correspondence in the Production Code archive, the interview with

Boyd based on a retrospective live performance and the script (and associated

documentation) by Laurents that is only viewable (within the UK) in BFI Special Collection.

There are two further versions - a script by Behrman, and a French TV drama - that may

still be in existence. (AR, AS, FS)

The creation of a model for understanding how adaptations influenced each other across time. (in-vitro)

My development of a chronological model (Fig.22) to demonstrate how these

versions influenced and impacted on each other, was inspired by Cardwell's call for an

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[107] As evidenced in *Réponses (1979).*

alternative to the centre-based idea and was hugely significant in both my understanding of how the versions sat within the world of *Bonjour Tristesse*, but also how examples of paratexts could be included, and revealed in quite a stark manner how narrow it could be to focus only on fidelity to the original – for what purpose? This innovative model that offers a new approach to existing adaptation theory models can be interpreted and repurposed for other adaptations, to provide a chronological framework of versions and to track influences between them. (AS, FS)

The creation of a term audio-indications to describe audio versions of Eisensteins' film-indications (in-vitro)

Although Eisenstein coined the term 'film-indications' in 1949 to describe literary language (particularly in Dickens' prose and discussed earlier), that suggested cinematic visual language, I was unable to find a similar term in adaptation theory to describe how literary descriptions of audio might suggest cinematic sound design. I therefore make a claim for the invention of the term 'audio-indications'. This is *in-vitro* as this phrase can be shared and used widely. (FR, AS)

The framework for adapting a scene without using a script. (in-vitro)

An investigation into adaptive processes inspired experimental versions that reversed or skipped stages to create new ways of thinking, and led to the innovative structures of my films, where the absence of a commercial imperative allowed for experimentation, swapping a three-act structure with three steps of falling into a memory

in *Four Heartbeats…*and substituting a written script for a visual one in *Bonjour Tristesse, Reimagined*.

I am referring to this claim as *in-vitro* because the alternative to the script (in both examples) are shareable. In *Four Heartbeats...* the framework is a theoretical structure and in *Bonjour Tristesse Reimagined*, it is a scene from Preminger's film that can be shared as a visual starting point (a blueprint of sorts) and interpreted from then on. Although the creative process surrounding them sits quite comfortably within an intuitive place of filmmaking, the framework is essentially something that can be understood from the outside-in. (FR, P-BR)

Using Words on Screen as a method of 'transfer' rather than 'adaptation'. (in-vivo)

The direct transference of words from the (translated) novel, onto screen was another radical method of adaptation, which highlighted a gap in MacFarlane's definitions of narrative functions. This apparent disruption of the visual flow (by adding words to the screen) raised questions around the hierarchy of cinematic language that places optics above all else, but by placing written rather than spoken words in this context they become part of the dominant narrative, and thus central to the narration. These experimental approaches that consider text and image have a long history and include kinetic poetry, early films using inter-titles, and the experimentation of the avant-garde and Futurist movements, however, when looked at through an adaptation lens, and

specifically through the notion of placing the words directly from the novel onto the

screen, this is a significant contribution to knowledge. (FR, FS, AS)

The inclusion of rhetorical questions and insert editing combined with text, to suggest a process of thought. (in-vivo)

A stylistic approach that Sagan used was to flip between Céciles in different time

frames, as discussed in *Literature Review*. One way of capturing this complex

characterisation was by using rhetorical questions in the form of text on screen to convey

Cécile's unarticulated thoughts. Ocularisation along with text is used in the fly sequence to

cinematically introduce a pause that exists in the book, but not in Preminger's film.

It is in the specific thoughts that she has (e.g. her confusion over Anne's arrival and

how the houses seem unnaturally large) that differentiates my version from other

cinematic examples which do not linger on Cécile's complexities (I discuss this in *Analysis*

of Nine Versions), and therefore offers a new way of understanding Cécile's thoughts

cinematically. (FR, AS)

Limitations of the research and future developments

In deciding what to adapt, most of the novel was left untouched, with only what I

consider to be the essentials of Cécile's character making the cut. I do not explore

Raymond or Anne in depth, or Cécile's character motivation – there is no exploration of

the cause and effect of situations and events on her behaviour, which interestingly, has

more allegiance to the book than the other versions, where the singularity of narration, with no other characters offering judgement, allows an interior monologue space to ruminate and reflect. My films do not impose a moral ending, like Preminger's, or aim to tie up a narrative like Kassovitz's and Rébéna's use of the 'novel-within-a-novel'.

The constant shaping and editing of the thesis and the films meant that many ideas and areas of thinking were removed. Some of these could form the basis for new research around *Bonjour Tristesse* - gaming technology might be used to position the viewer as a player, making choices and decisions as Cécile the protagonist in a virtual world.

One of the original motivations for this research was to develop *Bonjour Tristesse* as a feature film. Although this research resulted in two short films, the process of making these led to a stronger vision for a feature film, as a contemporary version told through Cécile in the style of sensation cinema. Buoyed up by an online ferocity around environmentalism and sexism, Cécile would be critical of her fast-living, womanising, sports-car-driving father. The pursuit of pleasure would be considered against the glorification of sadness, a laissez-faire attitude, against perfectionism,[109] and selfishness in contrast to societal gain and I would blur these binary oppositions between the two, presenting instead, a philosophical coming-of-age observation about what it is to be human. To avoid making this version about Raymond, I would (like Sagan) present his hedonism non-judgementally, and as a potentially positive counterbalance to Cécile's tendency towards anxious overthinking. Given the importance of *Bonjour Tristesse* as a

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[109] By this I refer to the modern perfectionism epidemic, particularly socially prescribed perfectionism through online platforms.

Feminist work, I would like, primarily to present this film as an authentic view of what it is to be Cécile.

I returned to my adaptation model (Fig.22), and added my works, along with the yet-to-be released feature film by Chew-Bose (Fig.69). There appears to be a resurgence of interest in narrative versions of *Bonjour Tristesse* over the last decade, perhaps prompted by Lloyd's 2013 English translation. Despite greying out the previous arrows, the model is quite busy and could benefit from a redesign to enable more clarity.
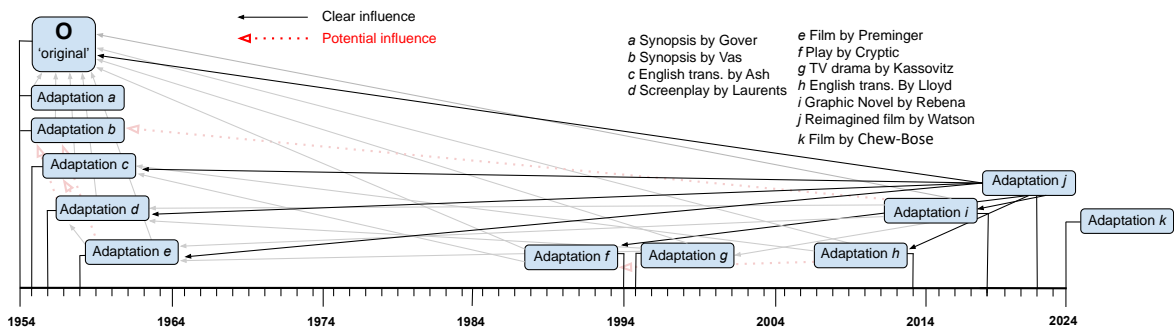
Figure 69. Updated adaptation model to include my works.

This whole process has had a profoundly positive impact on me as a researcher and a filmmaker. Combining archival research with theory and a slower paced, experimental type of filmmaking, from a position of not knowing, has led to an instinctive approach that feels authentic and thoughtful. This shift from industry to a place where research and practice are entwined suits my current academic position and I am excited by the notion of more research (collaborative and individual) that involves filmmaking, alternative adaptation techniques, introspection and text as a cinematic tool.

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Cinematically Reimagining the introspection of *Bonjour Tristesse's* female protagonist, Cécile.

Appendices

Appendix 1 – Synopsis of *Bonjour Tristesse*

Bonjour Tristesse is a novel by Françoise Sagan, first published in 1954, that explores themes of adolescence, love, and the complexities of human relationships. The story is narrated by Cécile, a seventeen-year-old girl who is spending the summer on the French Riviera with her father, Raymond, a charming and hedonistic widower.

Cécile lives a carefree and indulgent lifestyle, enjoying the freedom and lack of responsibilities that her father's permissive attitude affords her. Their peaceful existence is disrupted when Anne, a poised and intelligent friend of Cécile's late mother, arrives to stay with them. Unlike Raymond's usual flings, Anne represents stability and maturity, qualities that begin to appeal to Raymond. He soon falls in love with Anne and decides to marry her, much to Cécile's dismay.

Feeling threatened by the potential changes Anne's presence might bring, Cécile schemes to break them apart and enlists the help of Elsa, Raymond's current girlfriend, and Cyril, her own boyfriend, to create jealousy and tension between Anne and Raymond. Her plan succeeds, leading to a tragic outcome where Anne, feeling rejected and humiliated, drives off and dies in a car accident.

In the aftermath, Cécile and Raymond return to their previous way of life, but Cécile is left with a profound sense of loss and guilt, unable to fully recapture the carefree innocence she once enjoyed. The novel begins and ends with Cécile reflecting on the impact of Anne's death and the sadness that now permeates her life, encapsulated in the novel's title, which translates to "Hello Sadness."

Sagan's debut novel garnered significant acclaim, propelling her to literary fame at 18 after winning the prestigious Prix des Critiques (Critics' Prize) in 1954. This award, given by French literary critics, recognizes outstanding works of literature.

The novel is noted for its elegant prose and its candid exploration of complex themes such as the recklessness of youth, the consequences of emotional manipulation, and the bittersweet nature of growing up.

Appendix 2 – My results of Mapping Practitioner Knowledge, using Craig Vear's model

(Vear, 2022, pp. 221-239)

1.	MODE
	Inducing: My research observed a lack of attention towards female introspection in the male authored cinematic adaptations of Bonjour Tristesse, where the original text seemed, to me, to be primarily concerned with the intelligent and complex unspoken musings of Cécile, a teenage girl. The aim of the research was to identify cinematic methods and processes that reduced the sense of introspection, and then, through a filmmaking practice, to recognize and implement alternative methods back in, reimaging a scene from the film from a more sensual, embodied perspective. This offered the field a new conceptual method for adapting directly within the same medium, from (original) film to (reimagined) film without the need for an additional adaptive tool and different medium (an adapted script).
2.	KNOWLEDGE-TYPE
	Psychomotor knowledge (Technical Skills and Embodied Knowledge): the ability and skill to be able to operate the editing software, combined with the knowledge within the body that has developed over time and seems to know what to film, (like the fly, the coffee and the incidental macro shots), and how to combine shots with audio. *Affective knowledge (Belief Knowledge and Aesthetic Knowledge):* The knowledge of myself (as having been a teenage girl) and my beliefs – that Cécile's intelligence, in specifically Preminger's film, is not being valued or presented, and the aesthetic knowledge I implemented to make the film look, sound and feel the way it does. *Cognitive knowledge (Engrained training and Narrative Devices):* The formal learning I have had through film school and the industry about how to write, pitch and make films, along with the general Higher Education I am still engaged with, for reading, understanding and applying theoretical constructs. The storytelling inherent within filmmaking practice is knowledge I have extended to the writing and communication of the thesis, as well as the analysis of the novel and subsequent versions of Bonjour Tristesse.
3.	PERSPECTIVE
	Enacted through practice: My research put into practice a new model for approaching the adaptation of literature to cinema, focusing on the sensual, by reimagining and reworking what already exists, acknowledging previous versions as a way to build new and current knowledge about Bonjour Tristesse. *Extended by practice:* A completely new way of filmmaking process for me has opened doors and shifted my perspective towards a new Practice-Based approach, where the film is not necessarily a standalone artefact. Also, the move into Theory/Practice.
4.	PREFERENCE
	My learning style https://intense-eu.info/wp-content/uploads/2017/11/Kolb_Questionnaire.pdf indicates a strong preference for Activist, with a moderate preference for Theorist, and this is reflected in my research as I was driven by a strong desire to problem-solve throughout, creating practical tasks such as making the films, setting and responding to new and exciting

	challenges (how can I present something as if from my perspective). This is balanced by the theorist where the learning forms part of a conceptual whole, and I had time to explore the interrelationships amongst the elements (how theory and practice informed each other). I learn best when new experiences are prioritised, (editing archive, learning new techniques) understanding complex situations (like the perspective in film theory) where there is very clear and obvious purpose to the activities (the making of a film from the perspective), and I feel intellectually stretched – (new theories)
5.	VERIFICATION
	Extended by Practice for stepping away from the engrained knowledge of filmmaking (industry) and embracing a Practice-Based Research approach. • Articulating the connection between introspection in Cécile and introspection as a form of tacit knowing in Practice-Based Research. (in-vitro) • Screenings of my film(s) into conferences and film festivals, and the subsequent verbal discussions raised around this type of adaptive filmmaking. (in-vitro) • The creation of the text surrounding each type of submission. (in-vitro) • Analysing the different versions of Bonjour Tristesse and creating these as standalone resources. (in-vitro) • Uncovering and collating the versions, including obscure and still unfound scripts and synopses. • The creation of a model for understanding how adaptations influenced each other across time. (in-vitro) • The creation of a term audio-indications to describe audio versions of Eisenstein's' film-indications. (in-vitro) *Enacted through Practice* for the new methodological way of adapting the film. • The framework for adapting a scene without using a script. (in-vitro) • Working directly into Preminger's film as a method of filmmaking. (in-vivo) • Using Words on Screen as a method of 'transfer' rather than 'adaptation'. (in-vivo) • The inclusion of rhetorical questions, and insert editing combined with text, to suggest a process of thought. (in-vivo) • Squinting through my eye to explore vision as a perspective. (in-vivo) • Slowing down Preminger's footage and shifting the audio. (in-vivo) • Carrying a clip-on macro lens for my iPhone everywhere to enable quick and easy collection of images (the fly, fingers, sand, coffee) as opposed to planning and setting up high tech camera equipment. (in-vitro and in-vivo)

Appendix 3 – Master List of films with a youthful female protagonist.

Year	Film	Director	Male or Female Director?	Male or Female Writer?
1935	CURLY TOP	Cummings, I	M	M
1940	PRIDE AND PREJUDICE	Leonard, R	M	M&F
1944	NATIONAL VELVET	Brown, C	M	M
1949	THE SECRET GARDEN	Wilcox, F	M	M
1953	SUMMER WITH MONIKA	Bergman, I	M	M
1956	THE BAD SEED	LeRoy, M	M	M
1957	THE TWILIGHT GIRLS	Hunebelle, A	M	MFMM
1958	BONJOUR TRISTESSE	Preminger, O	M	M
1959	TO AGOROKORITSO	Dadiras, D	M	M
1960	POLLYANNA	Swift, D	M	M
1962	CLEO DE 5 à 7	Varda, A	F	F
1962	THE PARENT TRAP	Swift, D	M	M
1962	TO KILL A MOCKINGBIRD	Mulligan, R	M	M
1962	LOLITA	Kubrik, S	M	M
1967	FAR FROM THE MADDING CROWD	Schlesinger, J	M	M
1968	LITTLE RED RIDING HOOD	Bergholm, T	M	M&F
1970	VALERIE AND HER WEEK OF WONDERS	Jires, J	M	M
1975	THE STORY OF SIN	Borowczyk, W	M	M&M
1976	A REAL YOUNG GIRL	Breillat, C	F	F
1977	PEPPERMINT SODA	Kurys, D	F	F&M
1978	GREASE	Kleiser, R	M	M&M
1979	CONFESSIONS OF A CAMPUS VIRGIN	Boos, W	M	M
1981	BEAU PERE	Blier, B	M	M
1983	À NOS AMOURS	Pialat, M	M	M&F
1984	A GILS OWN STORY	Campion, J	F	
1984	YEAR OF THE JELLYFISH	Frank, C	M	M
1986	A ROOM WITH A VIEW	Ivory, J	M	F
1987	HIGHTIDE	Armstrong, G	F	F
1987	WISH YOU WERE HERE	Leland, D	M	M
1988	LITTLE VERA	Pichul, V	M	F
1989	THE 15 YEAR OLD GIRL	Doillon, J	M	M, MF
1991	MY GIRL	Zieff, H	M	M
1992	JUST ANOTHER GIRL	Harris, L	F	F
1993	THE SECRET GARDEN	Holland, A	F	F
1994	MONKEY TROUBLE	Amurri, F	M	M
1994	ANDRE	Miller, G	M	M
1995	A LITTLE PRINCESS	Cuarón, A	M	M
1995	NOW AND THEN	Glatter, L	F	F
1995	IT TAKES TWO	Tennant, A	M	F
1995	CLUELESS	Heckerling, A	F	F
1995	BONJOUR TRISTESSE	Kassovitz, P	M	M
1996	MATILDA	DeVito, D	M	M
1996	FLY AWAY HOME	Ballard, C	M	M

1998	THE PARENT TRAP	Meyers, N	F	M
1998	LOLITA	Lyne, A	M	M
1999	THE VIRGIN SUICIDES	Coppolla, S	F	F
1999	CRUEL INTENTIONS	Kumble, R	M	M
1999	SHE'S ALL THAT	Iscove, R	M	M
1999	SET ME FREE	Pool, L	F	F, F&F
2000	BRING IT ON	Reed, P	M	F
2000	GIRLS CAN'T SWIM	Birot, A	F	F&M
2001	À MA SOUER!	Breillat, C	F	F
2002	WHALERIDER	Caro, N	F	F
2002	THE HOT CHICK	Brady, T	M	M&M
2003	THIRTEEN	Hardwicke, C	F	F
2003	LOST IN TRANSLATION	Coppolla, S	F	F
2003	SWIMMING POOL	Ozon, F	M	M&F
2004	WATERLILLIES	Sciamma, C	F	F
2004	SOMERSAULT	Shortland, C	F	F
2004	LA NINA SANTA	Martel, L	F	M&F
2004	MEAN GIRLS	Waters, M	M	F
2004	13 GOING ON 30	Winick, G	M	M&F
2004	A CINDERELLA STORY	Rosman, M	M	F
2004	LILA SAYS	Doueiri, Z	M	M, MF
2005	BECAUSE OF WINN-DIXIE	Wang, W	M	F
2005	PRIDE AND PREJUDICE	Wright, J	M	F
2006	LUCY	Winkler, H	M	M
2006	PANS LABYRINTH	del Toro, G	M	M
2006	SHE'S THE MAN	Flickman, A	M	M, FF
2006	SAY THAT YOU LOVE ME	Fridell, D	M	M&F
2006	SONJA	Liimatainen, K	F	F
2007	BRIDGE TO TERABITHIA	Csupo, G	M	M
2007	PERSEPOLIS	Paronnaud, V & Satrapi, M	M&F	M
2007	BITTER SWEETHEART	Joof, H	F	M&F
2007	ROCKS	Gavron, S	F	
2007	THE NEW MAN	Häro, K	M	M&M
2008	AN EDUCATION	Scherfig, L	F	F
2008	KIT KITTREDGE	Rozema, P	F	F
2008	LET THE RIGHT ONE IN	Alfredson, T	M	M
2008	ANGUS, THONGS AND PERFECT SNOGGING	Chadha, G	F	F, MMM
2008	THE BEAUTIFUL PERSON	Honoré, C	M	M&M
2008	EVERYBODY DIES BUT ME	Germanika, V	F	M&M
2008	WILD CHILD	Moore, N	M	F
2009	KICKS	Heymann, L	F	F
2009	FISHTANK	Arnold, A	F	F
2009	PRECIOUS	Daniels, L	M	M
2009	17 AGAIN	Steers, B	M	M
2010	THE SECRET WORLD OF ARIETTY	Yonebayashi, H	M	M
2010	RAMONA AND BEEZUS	Allen, E	F	M&M
2010	EASY A	Gluck, W	M	M

2010	ALICE IN WONDERLAND	Burton, T	M	F
2010	LOVE LIKE POISON	Quillévéré, K	F	F&F
2010	RUN SISTER RUN	Pyykkö, M	F	F&F
2010	DEAR PRUDENCE	Zlotowski, R	F	F&F
2011	GOODBYE, FIRST LOVE	Hansen-Love, M	F	F
2011	TOMBOY	Sciamma, C	F	F
2011	IRIS IN BLOOM	Mréjen, V	F&M	F&M
2011	SHE MONKEYS	Aschan, L	F	F&F
2011	LENA	Rompaey, V	M	M
2012	GINGER & ROSA	Potter, S	F	F
2012	LORE	Shortland, C	F	M&F
2012	BEASTS OF THE SOUTHERN WILD	Zeitlin, B	M	M&F
2012	THE PERKS OF BEING A WALLFLOWER	Chbosky, S	M	M
2013	WE ARE THE BEST	Moodyson, L	M	M
2013	IT FELT LIKE LOVE	Hittman, E	F	
2013	BLUE IS THE WARMEST COLOUR	Kechiche, A	M	M&F
2013	KISS ME YOU FUCKING MORON	Kristiansen, S	M	M&F
2013	YOUNG AND BEAUTIFUL	Ozon, F	M	M
2014	THE DIARY OF A TEENAGE GIRL	Heller, M	F	F
2014	THE FALLING	Morley, C	F	F
2014	GIRLHOOD	Sciamma, C	F	F
2014	BREATHE	Laurent, M	F	M&F
2014	HONEYTRAP	Johnson, R	F	F
2015	THE DUFF	Sandel, A	M	M
2015	GIRL ASLEEP	Myers, R	F	M
2015	TURN ME ON, DAMMIT	Jacobsen, J	F	F
2015	FAR FROM THE MADDING CROWD	Vinterberg, T	M	M
2016	AMERICAN HONEY	Arnold, A	F	F
2016	THE EDGE OF SEVENTEEN	Craig, K	F	F
2017	LADYBIRD	Gerwig, G	F	F
2017	THE BEGUILED	Coppolla, S	F	F, MM
2018	LEAVE NO TRACE	Granik, D	F	F
2018	EIGHTH GRADE	Burnham, B	M	M
2018	THE KISSING BOOTH	Marcello, V	M	M

Appendix 4 – Additional notes from BFI Special Collection & Link to Hollywood Archive
Accessed: DATES

<u>BFI COLLECTION</u>
A folder entitled: Adrian Pryce Jones APJ-4-1 has the following:

1. **A letter from the British Board of Film Censors** on 17th July 1957. Key elements:

███
████████████████████████
██
███████████████████████████
███████████████████████████████████████
████████████████████████████████████
███
█████████████████████

2. **A list of actors** for the film along with their hotel and telephone number.
Some of the more minor characters just have names next to them (presumably staying with members of the crew). Jean Seberg and Deborah Kerr are staying at the same hotel – █████████████
███████. The others are between other hotels.

3. **A Unit List.** 15th July 1957.
This provides apparently personal addresses for all the crew with their phone numbers, such as █████████████████████████████. Otto Preminger has his address as ███████████ (the French production office).

4. **A French Crew List.** 27th July 1957.
Some of these are personal addresses, but a lot are hotels.

5. **A whole crew list in French.** 3 Aout 1957

A folder entitled: Adrian Pryce Jones APJ-4-2 has the following:

1. **A full script breakdown** (in French) 29th June 1957.
It breaks down the script into locations: Paris sequences, Le Lavandou (villa), Corniche, London studio for Back projections of Raymond's car and Anne's car, also Philippe's room, Philippe's Villa, Powder room, jazz club, Hall – Cecile's apartment, Hall – Cecile's Apartment (floor) composite apartment Cecile's. There are pencil translations and all mention props and additional notes such as 'Cecile should look unmade-up' there is nothing particularly of note for my research.

2. **42 pages of individual locations**

For example, Terrace Villa, with the scene, the pages in the script, the overall action, the actors, and the accessories (props).

3. **A call sheet** for Wednesday 4th September 1957.
This was for when they were filming a bridge (card game) scene, and APJ was an extra, which is perhaps why it's on its own?

A folder entitled: Adrian Pryce Jones APJ-4-3 has the following:

1. **A handwritten receipt** for cleaning products.
Surf, soap, ajax, brasso, 2 cloths, mop, mansion (?) polish.

2. **A handwritten receipt** from Thursday 12th Sep to 18th.
For 5 days @ 3/- hrs, fares 1/1 a day

3. **A handwritten receipt** from a restaurant 8th August 1957.
Hard to decipher, but the number 100 is under liqueurs et aperitifs, 4800, 270 + 70 under supplements and 299 under 'consommotions'.

4. **A very large (A2?) folded up sheet.**
All characters and actors who play them are written down in rows. Along the top, the columns show months, and within them, INT/EXT locations. Slightly below that are the dates in the month that these are being shot. Against each actor is a number in each column, which corresponds with their row number. Eg. Cecile is number 1, Anne is 9 etc.

5. **A laminated smaller document (A3)**
This appears to be a reduced version of the above. It is titled First Cross Plot and says First Camera Day July 29th Last Camera Day October 4th 1957. Studio days 5. Location days 62. Total days 68. Travel to London 1.

A folder entitled: Adrian Pryce Jones APJ-4-4 has the following:

Three telegrams all sent to '███████████ ███████████████████:

██
██
███████████

A folder entitled: Adrian Pryce Jones APJ-4-5 has the following:

A letter from Dennis Price ████████████████████████████████

Dear Adrian,

██
██
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████████████████████████
████████████
████████████████

A folder entitled: Adrian Pryce Jones APJ-4-6 has the following:

A letter from Deborah Kerr, dated May 24th, 1957, with a printed letterhead of ████████████
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Cinematically Reimagining the introspection of *Bonjour Tristesse's* female protagonist, Cécile.

A folder entitled: Adrian Pryce Jones APJ-4-7 has the following:

1. **A handwritten letter** with the letterhead; ███████████████████████, dated Sunday June 30th '57

2. **Another letter**, with headed note paper: ████████████████████

Cinematically Reimagining the introspection of *Bonjour Tristesse's* female protagonist, Cécile.

HOLLYWOOD ARCHIVE LINK

https://digitalcollections.oscars.org/digital/collection/p15759coll30/id/1555/rec/42

Appendix 5 – Categorising the changes between script and film.

	REMOVALS	What's the effect on Cecile's character?
1	She doesn't stop to look at a particularly lovely vista during the driving home.	She's more hectic, doesn't have time to daydream, to stop?
2	Raymond and Denise dancing by during the 'dance' scene.	This is more about her and less about her relationship with her dad.
3	The poetry attempting to describe what she's feeling 'a hangover of melancholy…like weather that won't settle' and 'the whole rottenness of that emotion is that it stops you from feeling. From making contact with anyone.'	It makes Cecile less poetic. It makes what she's feeling more direct, easier to communicate, but also more easy to reduce to sulkiness.
4	Leontine, the maid makes a caustic remark to Cecile about her sitting about in the sun all day.	It gives Cecile more authority over the maid and makes Cecile seem more entitled.
5	Elsa asks Cecile, 'as a woman friend' whether she looks nice, like Raymond says.	It lessens the relationship between Cecile and Elsa (against Raymond).
6	Some words are removed from the conversation with Philippe.	Of little consequence.
7	Elsa reveals her life at 17.	Of little consequence.
8	Cecile's description of the crickets sounding like cats, and admitting that she's thinking of Phillippe.	It removes more of her introspection. We don't know what she's thinking.
9	A repetition about Albertine/Leontine	Of little consequence.
10	Elsa asking questions about Anne 'she's very attractive' 'How long is it your mother's been dead?'	Cecile may have picked up more on the sympathy for Elsa with these words.
11	Cecile learns about Anne 'I admire her more than anyone I know.' 'At a distance. Close. And frequently.'	We don't know that Cecile admires Anne. We don't know that Raymond sees Anne closely and frequently and neither does Cecile. She has less evidence to work on, it's harder for her to understand.
12	A lighthearted conversation between Raymond and Cecile where they 'play' different roles.	There's an uncomfortable moment, where Raymond says to Cecile, who is pretending to be Anne, 'I simply enjoy myself – as I am enjoying myself now.' He takes her hand. Cecile removes it to light a cigarette, and says 'We were talking about Cecile.' Could be because they were acting out a past event, and Cecile is putting Anne in a prudish light, but could also be that Cecile is admonishing her father for flirting with her. The removal of this keeps Cecile more innocent, possibly more shallow.
13	The conversation around what Anne and Elsa will talk about. The censors objected to the use of the word 'camp', as in 'Elsa is a darling and a camp', on the grounds that	Of little consequence.

	'the word 'camp' is believed to be exclusively male.'	
14	Cecile making a sarcastic remark to Raymond 'That'll be enormously comfortable.'	It removes another layer of her personality, makes her a bit insipid. Now she just says, 'I'll sleep there.'
15	Cecile leaves the monochrome party, telling Raymond she's had it with this place, kissing him on the cheek and telling him she loves him reassuringly, but calling to Jacques to accompany her away.	We know she has left because we see her and Jacques later in the cavern club, but this removal doesn't provide us with the knowledge that she is in control – she decided to leave, she walked away from her dad deliberately.
16	The whole seduction scene on the beach is removed, to include sexy descriptions such as 'There is an electric charge between them, and each is aware of it. […] There is a thin line of sand separating their sunbaked bodies. […] Imperceptibly, he moves his body so that his side is touching hers. Pressed tight against each other, they pretend to be oblivious…'	The scene cuts into when they are already kissing, the build up being the sexiest, having been cut. It renders the scene a bit bland. Censors don't highlight this scene in the script.
17	Anne telling Cecile 'You haven't changed that much since you were a convent schoolgirl.'	We don't know that Cecile spent time with Anne when she was at convent. And we also learn that Anne knows her better than Cecile makes out she does.
18	Some lighthearted conversations in the big streetdance about Raymond being jealous over Elsa's partner and Cecile putting Phillippe down. Cecile watches Raymond and Anne kiss, and then kisses Philippe.	We are missing the evidence of Cecile wanting to 'be' Anne. She admires her, she wants her affection, she wants to dance with her dad, she kisses Philippe because she's copying them.
19	Elsa talks about her potential lovers on the boat with Cecile and Cecile states that there's no way Anne is interested in her father.	Of little consequence.
20	The whole scene where Anne, Philippe and Cecile are driving to the casino, and Anne talks about liking to drive slowly 'Speeding scares me and this road absolutely terrifies me.'	This could lead to Cecile thinking it WAS suicide rather than an accident as Anne is unlikely to drive fast by nature.
21	Various removals of conversations in the Casino.	Of little consequence.
22	Anne pauses and looks around the room, speaking slowly, 'It's a very beautiful room. But he shouldn't have…I hate to disrupt anybody.'	Cecile (and us) misses this thought, which may indicate that Anne is unsure about the status of her relationship with Raymond.
23	Cecile's thought process after seeing Anne upset. She wonders whether Anne 'thinks she really was asked to be a governess…to take me off his hands. That would annoy a woman, but not as much as –'	Without this thought process, we are left to imagine what Cecile is thinking instead. And she just looks bewildered. The thought process at least shows a level of thought.
24	An Intercut, where Cecile is watching Anne talk to Elsa with her mouth open. Raymond	Takes the focus away from Cecile and onto Anne.

	mimes to close his mouth, she does and shrugs.	
25	A chat between Cecile and Phillipe, where Phillipe wants to be alone with her so they can kiss. Cecile says it's not Anne who's stopping her kiss him, but 'just her influence.' And when they can't see Anne, Philippe says good, but Cecile is desperate to meet her, to prove her timekeeping and because she admires her.	The admiration of Anne by Cecile is not built up. There's only one strange shot later on when she says she wants to be like her.
26	A whole scene of Cecile and Philippe on the boat where Cecile is explaining that she is trying to live a more serious life with Philippe because Anne and her dad are getting married.	We have less evidence of seeing Cecile trying to emulate the new life, less of her wrestling with herself.
27	Cecile doesn't just follow Anne up the path willingly, she expresses her anger twice.	Cecile is more complex and teenage and possibly makes us feel sorrier for her.
28	There are photos that Cecile positions/repositions in her room in anger.	She just goes straight for the voodoo doll. We understand less of what she was longing for, and more of the hate.
29	A scene where Raymond says, 'we do have fun, don't we?' and she subsequently downs a brandy at the bar, saying 'ha ha ha one of these days I'm going to die laughing.'	Takes away her sarcasm, the level of darkness and pure sadness here. It's really quite pointed at Raymond.
30	Some inconsequential dialogue at the games table, playing cards.	Of little consequence
31	An entire scene where Anne and Raymond are being nice to Cecile, and she feels utterly guilty.	We miss Cecile's guilt. We only really see it at the end once Anne has seen Raymond kissing Elsa.
32	Before Anne comes into the room and accuses Cecile of not studying, Cecile has actually intended to study.	Without this, we never really have much idea that Cecile is trying to study.
33	She doesn't kiss the poodle as she cries.	Makes her even more alone, perhaps?

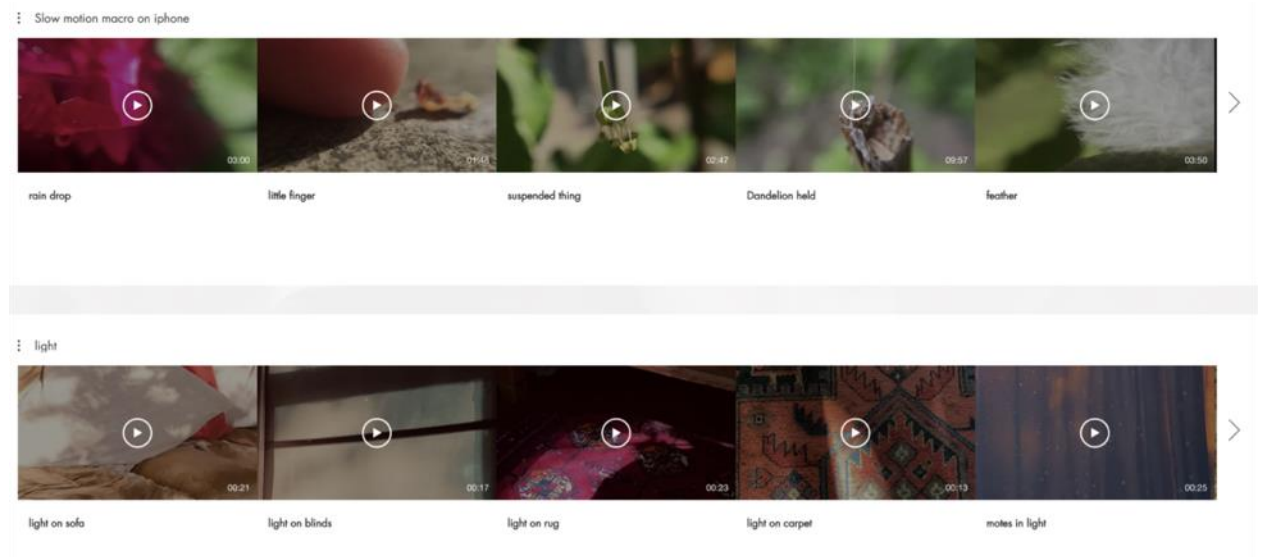|	ADDITIONS	What's the effect on Cecile's character?
1	The opening scene. Cecile driving Hubert to his exhibition.	It introduces Hubert as a potential main character, it's HIS exhibition they're driving to, it's HIS best day of his life. But Cecile is driving, and she is non-plussed by him. It introduces her as independent (she's driving) and cold (she's not interested in him).
2	The dialogue at the party where Cecile meets Jacques is improvised.	Cecile is doing as she's told; she's not really instigating conversations.
3	The dialogue between Anne and Cecile on Anne's arrival.	It makes Cecile more friendly and Anne more fun 'Really welcome.' 'And really thank you.'
4	Cecile adds 'Isn't he sweet?' about Raymond when showing Anne, the flowers he picked.	The sentence could have seemed sarcastic, but this addition makes it clear she's on his side.

	REPLACEMENTS	What's the effect on Cecile's character?
1	Instead of a group of young students arguing, it is Hubert's art exhibition. Hubert does (in AL) have his arm around her.	She's 'a girlfriend, who won't commit' rather than 'a student who sits slightly detached from the intensity'. Potentially reducing our unconscious reading of her whole character.
2	Instead of a few lines by the car, we see Cecile getting ready in her room. Raymond comes in.	Her relationship with her dad. Also bookends the bedroom as opening and ending. It also gives David Niven a lot more lines and clarifies his character.
3	Cecile 'guessing' what Jacques is going to ask, and then once he DOES ask, responding (to us) 'the races. We're off'. Later she 'guesses' his 'hand will press tighter on (her) back', and 'he'll do that lip brushing against the ear business'. He does both. Instead, she recalls all of these after they have happened.	We do not understand her so well, nor see that she has a sense of humour, and a knowledge of how to play this game. She is a participant, and she is playing her part. It raises her above him, in our esteem. A recollection is not as intelligent or quick witted as a correct premonition. Neither is it as playful and comes across as sulky and entitled.
4	The wording of the invisible wall that she's surrounded by is altered, instead of 'encased from head to foot in a thin iron veil', it's 'I'm surrounded by a wall, an invisible wall made of memories I just can't lose'	The first sounds like a chastity belt, very nun-like. Perhaps like Joan of Arc? The wall made of memories is much less ethereal than the way AL had attempted to get her to explain her thoughts.
5	Instead of 'Happiness makes you share everything with everyone…we shared everything the beginning of that Summer…' it's 'Will I ever be happy again as I was at the beginning of that wonderful Summer…'	Shifting from a sense of group happiness to an individual sense of longing could make her seem more teenage/narcissistic/wrapped up in her own world.
6	Instead, if Raymond kissing Cecile on the top of the head, he kisses her on the lips and later in the scene, they kiss each other on the nose, which wasn't written.	It makes their relationship much more questionable and suggests that they are physically always touching.
7	Instead of 'Your father had quite a bit of money to start with.', Anne says 'Yes but he worked hard, made quite a bit of money.'	Placing Raymond as a hard worker, rather than entitled, puts him in a better light, and Cecile in a worse one as SHE is the entitled?
8	Instead of 'He can sleep here tonight because I won't. Or anyplace else he wants.', it's '…Or anyplace else that he…'	Cecile (and us) is not privy to Anne's full thought that he might want to sleep somewhere else (i.e., with Elsa).
9	The seduction of Philippe scene. The camera was intended to replicate Cecile, so originally, we came at Philippe. The censors said this scene 'should be handed with some discretion' and the camera now stays at the door.	We miss the intensity of the kiss. And the sheer purpose of Cecile as she goers towards him, very much HER seduction of HIM.
10	There's some swapping around of dialogue and a long bit that's cut out where Cecile goes to Anne's car before she sees Anne seeing Raymond kissing Elsa.	Of little consequence. Maybe artistically it's a cinematic and aural pause.
11	Instead of 'wearing as usual, my iron veil', it's 'surrounded by my wall'	Less virginal.

Appendix 6 – Macro Film Experiments

Macro Film Experiments can be accessed here:
https://anniewatson.wixsite.com/practice-based-phd/film-experiments

Appendix 7 – Text used in my film from Ash's translation, with page numbers.

BONJOUR TRISTESSE, Reimagined
I bit the orange and let its sweet juice run into my mouth. p.22
Those first days were dazzling. From dawn onwards I was in the water washing away the shadows and dust of the city. p.10 - (merged)
I told myself that it ran out like time. It was an idle thought, and it was pleasant to have idle thoughts for it was Summer. p.10
I thought of Cyril, of the swaying boat, of the pleasure of our kisses. p.46
He kissed me gently, then I saw nothing but lights bursting under my closed eyelids...his heart...beating against mine p.16 and merged with the description on p.42
the sound of the sea p.43
the pulse in my ears p.43
the sky, studded with stars p.11
the crickets, drunk with heat and moonlight p.11
I liked to imagine that their strange song came from the throat, guttural and instinctive, like the purr of a cat. p.11
someone is coming to stay p.11
Who? (changed from 'Hurry up and tell us who it is!' p.11)
Anne Larson p.12
Anne Larson! (added by me)
Clever intelligent discreet proud indifferent (p.12 - merged from two areas)
My first glimpse of elegance. p.12
My first flirtation. p.12
What made you invite her? p.13 (changed Anne to her)
And why did she accept? p.13
You're not the type of man who interests Anne. p.13
And what about Elsa? p.13
I found myself both moved and irritated by the discovery that she was vulnerable p.17
Her silences, so effortless. p.27 shortened from 'her silences, apparently so artless and full of fine feeling.'
Her phrases, so precise. (merged)
'Your idea of love is rather primitive,' she said, 'Love is not a series of sensations independent of each other...there are such things as lasting affection, sweetness, a sense of loss...' p.29
Had I ever missed anyone? I was shallow and weak. I despised myself. P.29
I felt them above me united by a past and a future by ties that I did not know and which could not hold me. p.40
We were about to lose our independence p.39
I recalled the happy nonchalance, the languid grace, that love imparted to her movements, and I envied her. p.42

In the afternoon heat the houses seemed unnaturally large and quiet and full of secrets. p.73

'You should know, that such diversions usually end up in a mother and baby home,' she said, p.43

(changed nursing home to mother and baby home)

'Please don't see him again.' p.44

She was dangerous

She prevented me from liking myself and I must get rid of her

I thought...she is cold we are warm-hearted she is possessive we are independent other people don't interest her we love them she is reserved we are happy we are full of life and she will slink in-between us with her sobriety; she will warm herself at our fire and gradually rob us of our enthusiasm; like a beautiful serpent she will rob us of everything. I repeated a beautiful serpent...she passed me the bread, I felt myself turn pale with shame. p.52

Two days went by. I went round in circles. p.56

I began to formulate plans...looking out at the calm sea.

'To what do you attach importance? Your peace of mind? Your independence?' p.92

I dreaded conversations of this sort, especially with Anne, To nothing at all, I said. You know I hardly ever think p.92

Anne, Anne, I repeat over and over again softly into the darkness. p.108

It is a romantic idea of mine to call it suicide. Can one commit suicide on account of people like my father and myself, people who have no need of anybody, living or dead? pp.105-106

Appendix 8 – Example of text used for my film(s) for abstracts/presentations in

Conferences & Festivals

Nottingham School of Art & Design Research & Innovation Conference 2024
For academic staff contributions

Name	Annie Watson
Project Title	BONJOUR TRISTESSE - *Reimagined*
Category	Research
Format (select)	In-person presentation / audio video
Description and technical requirements	A short film (14 minutes) with an in-person introduction to give context. The film can be provided on a DCP file for cinematic projection.
Abstract (300 words max.)	

"BONJOUR TRISTESSE – *Reimagined*" is the key artefact from my practice-based PhD "Cinematically reimagining *Bonjour Tristesse* to better realise Cecile's introspection"

In a dance sequence from Otto Preminger's 1958 adaptation, Jean Seberg looks directly into the lens. By slowing down the footage to an almost imperceptible movement and stripping the original audio away, I have audibly and visually reimagined memories the character Cecile might have had, drawing on research from the original French novel by Francoise Sagan.

The sound design is built up again, layer by layer. Some sound is resynced (Juliette Gréco singing) and some sound is displaced from across the timeline of the film to introduce new meaning, but most sound, including all foley, is new.

Sumptuous widescreen visuals from Preminger's film are layered and cut in with new footage – iPhone macro images of organic matter (sand, fingers, coffee, water) and incidental playful everyday normalities (a fly, the sea) to present a seductive sense of multiple time frames existing simultaneously.

Using text from Irene Ash's English translation, key words and sentences are presented boldly, (and sometimes integrated within the moving images) on screen. They're not subtitles, translating a language, they offer something else - perhaps somewhere in between a book and a film, like a moving graphic novel.

Link to film:
Bonjour Tristesse- Reimagined

Literature Film Association Reboot Repurpose Recycle. September 2019 Portland Oregon
ABSTRACT

Four Heartbeats. Cinematically reimagining a scene from Bonjour Tristesse through a female viewpoint.

ABSTRACT
I propose Four Heartbeats, a 3-minute film and associated paper, cinematically reimagining a scene form Françoise Sagan's 1954 novel BONJOUR TRISTESSE, which examines the question of authorship and identity through a female viewpoint. Sagan's teenage protagonist, Cécile is an intradiegetic narrator (she is both narrator and main character of her own story) and she often changes the course of the narrative when she is 'inside' a memory, recalling it differently. It is this complexity of viewpoints that, through experimentation within the adaptation process, has been simplified into a structural model with three clear elements; a recollection, a reconstructed memory, and a feeling of being in there in the moment. This three-part structure that moves sequentially deeper into abstraction, differs from the traditional 3 Act structure of beginning, middle and end, reaching instead an electrifying, abstracted notion of what it feels like to be here and now, right inside the moment.
There is a strong rhythm in the writing, both in form and content, replicated in the film, through timing and edits. The senses are heightened, particularly the internal abstracted feeling of being kissed on a Mediterranean beach under the scorching sun. Otto Preminger's 1958 film version positioned the viewer at a distance, watching the entwined legs of the couple hiding their modesty under a beach umbrella, but my reframing of the scene, positions the viewer inside Cécile's mind. Using still photography, no actors and an experimental soundtrack, FOUR HEARTBEATS focuses on rhythm, sensation, structure and atmosphere as tools for adaptation from words to images and sound.