

“My Words Echo Thus In Your Mind:”

Cyclical Time and Memory in T.S. Eliot’s *Four Quartets*, Virginia Woolf’s *Mrs. Dalloway*, and  
Alain Resnais’s *Last Year at Marienbad*

by

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# **Table of Contents**

|   |           |
|---|-----------|
| <b>1. Introduction: Timelines, Reversals, and the Meanings of “Present”</b> | <b>3</b>  |
| <b>2. Memory, Value and Selfhood in <i>Mrs. Dalloway</i></b>                | <b>6</b>  |
| <b>3. The Garden as Memory in <i>Four Quartets</i></b>                      | <b>17</b> |
| <b>4. Space and Memory</b>  | <b>22</b> |
| <b>5. The Sublime Memory of <i>L’année dernière à Marienbad</i></b>         | <b>25</b> |
| <b>6. Conclusion: Memory, Form, and Liberation</b>                          | <b>40</b> |

## Chapter 1: Introduction to Timelines, Reversals, and the Idea of “Present”

Memory has an ever-evolving list of functions. Though we might instinctively turn to cognitive science or psychology to understand them, it turns out that literary representations of the remembering self are just as revelatory. For one, to have a memory is to live in time, and to recognize a difference between the past and the present. Over the course of this project, we will thus trace cyclical, non-linear representations of time and memory through T.S. Eliot’s poem sequence *Four Quartets*, Virginia Woolf’s novel *Mrs. Dalloway*, and Alain Resnais’s film *Last Year at Marienbad* (*L’année dernière à Marienbad*), in order to further understand the complexity of these phenomena.

Subjects covered over the course of this essay range from what it means to be “present” and the relationship between selfhood and our experience of time all the way to visual and spatial representations of memory as a whole. In addition to close analysis of these texts in their own right, though, the project also ties in theory from other discourses, examining ideas from Saint Augustine, Gaston Bachelard, Edmund Burke, and Alan Burdick, using these thinkers to consider how memory is viewed through a philosophical perspective, how it functions cognitively, and how it functions artistically across the three media presented. As a final theoretical layer, we will explore the relationship between language and visual experience through my addition of French-English translations of *L’année dernière à Marienbad*’s script.

Hence, we will end by analyzing the effect of form upon these representations of time and memory. Two of the texts covered are works of written literature (a poetic sequence and a novel), while the third is a film, a form of visual literature. We will note how form aids or alters each text’s respective representation of memory, as well as explore the experience each text necessitates.

Firstly, though, we will analyze the opening of T.S. Eliot's "Burnt Norton," a poem that provides the framework for our discussion of temporal experience.

### **Timelines and Reversals in "Burnt Norton"**

The first line of T.S. Eliot's "Burnt Norton" presents what seems like a dichotomy: "time present," which is currently happening; and "time past," which has already occurred (Burnt Norton, line 1). From the poem's first words, then, readers recognize they are about to delve into a poem rooted in the philosophy of time, though the title itself actually refers to a specific home near where Eliot once lived (Matthiessen 179).

The poem's opening line also begins to shift our ordinary understanding of time's linearity. When reading a timeline, the eyes normally move from the left (the past) to the right (towards the present); time moves in only one direction, it seems—forward towards the future. Eliot, by contrast, reverses this normal flow, bringing up the present first, then moving back into the past. This movement from present to past is how we typically think of memory: we stand in the present moment and remember a past event, temporarily inhabiting that past moment in time before moving back into our present and future.

### **Time as Cyclical**

Yet Eliot further complicates time's order in the next lines of the poem. First, he suggests that the present and past are also "present in time future" (Burnt Norton, line 2). In re-ordering time in this way, Eliot blurs the boundaries between what we think of as three distinct temporal categories: the past, the present, and the future. The past, he argues, becomes present again when it enters the future. Likewise, "time future [is] contained in time past" (Burnt Norton, line 3). From the third line's use of "contained," we see that Eliot most immediately employs "present" in line two as a synonym for "here." Within time future are also the past and the present. Yet

Eliot first used “present” in line one to describe time now, the current moment, giving “present” a second resonance in line three. Not only is the past inside time future; it can also make itself felt as the present moment. This marks a significant difference from any conception of memory as a linear movement into the past. Time and memory, Eliot suggests, are cyclical. Picturing time as a circle means that, rather than continue linearly, moments in time will repeat themselves. A remembered event, for example, can intervene on our present and future, and therefore feel present again. This is memory in a nutshell: the mind’s ability to store past moments for present experience in the future.

From this opening stanza, then, we note Eliot’s interest in the abstract philosophy of time, so much so that the lines themselves read as “abstraction[s]” (line 6). Yet these philosophical statements are housed within a poem, a form of artistic expression. Indeed, Eliot goes on to use figurative language as a means to explore how time and memory work, though his focus remains on the overarching, general human experience of time and memory. Virginia Woolf’s 1925 novel *Mrs. Dalloway*, by contrast, reflects Eliot’s views at a micro level, exploring how time and memory is experienced by one particular individual in a particular period of time: Clarissa Dalloway, a post-World War One female.

### **Introduction to Interpretations of “Present”**

For Eliot, then, the word “present” carries multiple meanings. It can refer both to the mode of time (“time present”), or to being “here”—present in the room or in a particular moment. Yet a third layer to the idea of “present” emerges in Virginia Woolf’s *Mrs. Dalloway*. For example, as the novel chronicles a single day in the titular Clarissa Dalloway’s life, Woolf continually reinforces the existence of two selves within the character: one present, Mrs. Dalloway, and one past, Clarissa. Just as each mode of time—present, past, and future—contains

other modes of time, so Clarissa Dalloway contains multiple selves spanning multiple modes of time.

## Chapter 2: Memory, Value, and Selfhood in *Mrs. Dalloway*

### The Present Self: Mrs. Dalloway

We meet the first of Clarissa Dalloway's two selves in the novel's opening line, which states that "Mrs. Dalloway said she would buy the flowers herself" (Woolf 3). This single line of prose reveals much about Mrs. Dalloway's identity. For one, the novel's first word is "Mrs.," thus making Mrs. Dalloway's primary identifier her status as a wife—as a participant in a heteronormative, and social, institution. After all, her first name, "Clarissa," is not introduced until the next paragraph. The verb "said" following the name indicates an audience for Mrs. Dalloway's offer, and that audience in this case is Mrs. Dalloway's servant Lucy. We thus learn that Mrs. Dalloway also has some wealth, so as to require servants in her household. Finally, Mrs. Dalloway specifically offers to purchase flowers. The flowers, it turns out, are for Mrs. Dalloway's party, which occurs by the novel's end. The fact that the first words associated with Mrs. Dalloway are also associated with marriage, wealth, and flowers aligns her with femininity and the conventions of running a household.

### Mrs. Dalloway and Historical Time

Of course, these attributes of flower purchasing and wealth do not suggest, or even dictate, conventionality as much today as they did when *Mrs. Dalloway* was written. In other words, though we have considered time in terms of past, present, and future thus far, it should also be noted that Mrs. Dalloway, as a woman, is subjected to yet another category of time: historical time.

In his review of philosopher Reinhart Koselleck's book *Futures Past: On the Semantics of Historical Time*, John Zammito asserts that "historical times arise out of natural time but are not reducible to it" (125). For Koselleck, natural time (or, physical/geographical time) is a

singular, ongoing entity, while history is a series of moments. Rather than reduce any mode of time down, we must rather read layers of time in relation to one another, acknowledging their coexistence. Understanding Mrs. Dalloway's moment of historical time, therefore, informs us about her past, present, and future.

*Mrs. Dalloway* takes place in the post-WWI period, as is apparent from continued reference to "the War" and soldiers returning from it (Woolf 68; 84; 146). During these years, women experienced the shock of losing their brief ability to work and the disappointment of having to return home to past conventions of homemaking. To ensure women were forced out of their employment, "the London County Council made its policy explicit when it changed [its wording] to 'the [employment] contract shall end on marriage'" in 1924 (Bourke). Mrs. Dalloway's status as a married woman, then, is of extra importance to note, as it means she can legally have no other employment than her duties within the household. In planning her party and purchasing flowers, she is thus fulfilling the feminine role demanded of her by her historical time period.

### **Mrs. Dalloway's "Performance"**

As the party draws closer, however, Woolf reveals the performative nature of the Mrs. Dalloway self. After admiring Lucy's silver decorations for the party, Mrs. Dalloway begins to express her gratitude to her servants:

'But thank you, Lucy, oh, thank you,'... And thank you, thank you, she went on saying (sitting down on the sofa with her dress over her knees, her scissors, her silks), thank you, thank you, she went on saying in gratitude for her servants generally for helping her to be like this, to be what she wanted, gentle, generous-hearted. (39)

As fond as Mrs. Dalloway is of Lucy, the amount of gratitude Mrs. Dalloway shows throughout the paragraph reveals a sense of theatricality. Mrs. Dalloway, after all, states that she “want[s]” to “be like this,” appearing “gentle” and “generous-hearted,” and hence enforces that image by repeating her thank you. In the parenthetical aside, the narrator further underlines the performance by noting how Mrs. Dalloway sits. As she thanks Lucy, she smooths her dress and silks over her knees, a feminine gesture.

Finally, Mrs. Dalloway becomes flustered by a knock on the door, “(thinking it was outrageous to be interrupted at eleven o’clock on the morning of the day she was giving a party) ... she made to hide her dress, like a virgin protecting chastity, respecting privacy” (40). The party is clearly of utmost importance to Mrs. Dalloway, for even a knock on the door is an “interrupt[ion]” to her day (40). The phrase that most underlines Mrs. Dalloway’s performance of convention and a matronly identity, though, is that she is “like a virgin protecting chastity” (40). Mrs. Dalloway is not actually a chaste virgin; the act of hiding her dress as if she *were* one, then, suggests that this is itself a performance. Mrs. Dalloway wishes to be seen as a put-together, traditional feminine woman, and thus goes to great lengths to protect this identity. Mrs. Dalloway, therefore, is the present self of Clarissa Dalloway.

### **The Present as “Time After”**

It must be noted, however, that Mrs. Dalloway’s identity—as either a “Mrs.” or “Clarissa”—is organized around an event: marriage. In “Burnt Norton,” Eliot categorizes time around an unnamed event of importance as well, in addition to his usual breakdown of past, present, and future. The event falls between “time before,” which includes the past, and time

after,” which contains the present and future (Burnt Norton, line 91). If we apply this line to Mrs. Dalloway’s life, then, marriage serves as Eliot’s unnamed event. Mrs. Dalloway, as the present self, embodies “time after,” even within her name. “Dalloway,” after all, comes from her husband rather than from her birth. Clarissa, meanwhile, is a reference to Eliot’s “time before”—the unmarried, past self of Clarissa Dalloway.

### **The Past Self: Clarissa**

While we associate Mrs. Dalloway with the present and with feminine conventions, Clarissa emerges whenever Mrs. Dalloway’s memory intervenes. For example, while Mrs. Dalloway frets with Lucy about a tear in her dress, she remembers that it was made by the now-retired Sally Parker. Because of this memory, the narrator switches the name “Mrs. Dalloway” to “Clarissa,” writing that “[Sally Parker] was a character, thought Clarissa, a real artist” (40). As Sally Parker only knew Clarissa before she was married, she would not recognize the name “Mrs. Dalloway.” The last name Dalloway, after all, comes from Richard Dalloway rather than from Clarissa’s maiden name. Hence, Clarissa narratively returns to being Clarissa, for Sally Parker only ever knew that particular identifier.

At the same moment in the narrative, a man heads towards Mrs. Dalloway’s door, hoping for recognition. Having spent “five years in India” and time before that without her, the man is described simply as an “elderly man,” without a name. When the door opens and both identities are revealed, Mrs. Dalloway matches the aged man’s face to her memory, and he matches hers to his own. Suddenly, the “elderly man” switches in reference to “Peter Walsh,” and “Mrs. Dalloway” changes back to “Clarissa” (40).

This constant oscillation between past and present identities hearkens back to the opening of “Burnt Norton,” where within three lines Eliot alternates between discussion of the present,

past, and future. Just when we think we understand who Mrs. Dalloway is, the narrator refers to the same person as “Clarissa,” forcing us to recalibrate our initial understanding. Similarly, Eliot plays with our notions of time’s linearity, telling us that “time present and time past are both perhaps present in time future,” thereby presenting all three modes of time as present (Burnt Norton, lines 1-2).

Prior to reading Eliot, we would have seen “time past” and “time future” as completely distinct from the present. Reading Woolf through the lens of Eliot, though, we see that even as “Mrs. Dalloway” might sound like a different person from “Clarissa,” the two identities exist simultaneously and within a single person. While Mrs. Dalloway is the traditionally performed, social self, Clarissa is the self hidden under the façade of Mrs. Dalloway, existing only in memory but able to be recalled into the present.

### **Convergences of Selves**

Even as Mrs. Dalloway prepares for her upcoming party, she spends nearly five pages remembering her love for Sally Seton, thus inhabiting the Clarissa self. In “Burnt Norton,” Eliot addresses this nostalgia for a past self, talking about experience in terms of “what might have been” and “what has been” (Burnt Norton, line 9). What makes the “what might have been” so special is that it “remain[s] a perpetual possibility ... in a world of speculation” (lines 7-8). Sally Seton, in other words, is Clarissa’s “what might have been,” a perpetual possibility she can continually speculate about in memory.

Though the actual possibility of a Clarissa-Sally relationship has long since passed, Mrs. Dalloway looks back on the day Sally kissed her and recalls how Clarissa “felt that she had been given a present, wrapped up, and told just to keep it” (Woolf 35). Here, present most immediately operates as a noun meaning “a gift.” Like Eliot’s use of “present,” though, this gift

carries extra meaning. Since the “present” is wrapped up, Clarissa cannot immediately identify it; she cannot appreciate its full beauty in the moment it is gifted to her. Instead, the present must be saved until the future, when Clarissa can recognize it. In the future, the present (all resonances of it) can be opened again, taking what was once a past experience and making it present again.

### **Clarissa’s Perception of “Present” Time**

Notably, Clarissa does not choose for the exquisite moment to happen, just as we move “towards the door we never opened into the rose garden” in Eliot’s poem (*Burnt Norton*, lines 12-14). Though we will return to the symbolism of Eliot’s rose garden in a later section, it is the phrase “we never opened” that most pertains to Clarissa’s perception of time. Sally, rather than Clarissa, initiates the moment in what is written as a sequence of events. The narrator writes that “Sally stopped; picked a flower; kissed [Clarissa] on the lips” (35). The narrator’s separation of the three verbs—stopped; picked; and kissed—by semicolons gives the sentence a sense of rhythm. One verb is given, then a pause, then the second verb, etc. Yet, Clarissa’s narration is not usually so staccato. In giving readers this tri-fold sequence of events rather than one fluid motion, Woolf represents a slowing of time in Clarissa’s perspective. Plot-wise, a sentence such as “Sally kissed Clarissa” would capture the same action as what Woolf actually writes, but it would lose the sense of time’s slow movement. The three-word version speeds quickly past the eyes, while the separation of the action into stopping, selecting a flower, and then kissing Clarissa slows down the moment.

### **The Scientific Perception of Time**

The slowing-down of time Woolf represents also aligns with scientific findings. In his book *Why Time Flies*, a work of non-fiction exploring the nature of temporality, Alan Burdick explains that “time slows down during moments of trauma and extreme stress” (Burdick 115). Although Clarissa has experienced the opposite of trauma and stress, she has experienced extreme emotion. According to Burdick, time is perceived as a “dilated present” during moments of extremes. In this “dilated present,” moments expand and small instants become distinct from one another (115). In one hypothetical example, “a friend crashes his bike and years later vividly recalls the dilated moments: his hand extended to break the fall, a truck skidded to a halt ... [he pulls] his daughter into the front seat” (115). This friend, like Woolf’s narrator, could simply remember the moment as “I fell off my bike,” but his emotions cause the event to divide itself into individual actions in memory: the hand reaching out and the truck stopping, just as Sally stops, picks a flower, and approaches Clarissa.

Notably, when Mrs. Dalloway looks back on this moment and reopens her once dilated present, she *should* be looking to the future, to her party. In this sense, we might point out that Clarissa Dalloway as a whole tends to “live in the past,” perhaps too much so. Yet, both Burdick and Eliot complicate this statement. As Burdick learns from David Eagleman, a neuroscientist at Stanford University, research shows that “our conscious interpretation of what is happening *right now* ... is the story that our procrastinating brain narrates to us at least 80 milliseconds later” (126). The term for this phenomena is postdiction, called this because “an event or instant does not present itself to the brain a priori ... rather, it comes into being only after it is over” (130). As a result, what we think of as “now” or the present exists only later— “and only because [we’ve] stopped to declare it” (130). Hence, we are *all* “always living in the past,” even if that past only became past milliseconds ago (127).

### Applications to “Burnt Norton”

“Living in the past,” however, is necessary to our interpretation of experience. As Eliot writes, “only in time can the moment in the rose garden”—that is to say, the past, like Clarissa’s moment with Sally—“be remembered; involved with past and future” (Burnt Norton, lines 85-86). Time and memory are not just interconnected; they are inextricably linked, requiring one another. Without time, significant moments could not be preserved in memory. As Eliot reveals in “The Dry Salvages,” we often “ha[ve] the experience but [miss] the meaning” as a moment first arrives (line 93). While Clarissa’s moment with Sally definitely occurred in the past, not as Mrs. Dalloway plans her party, it never held and continues to hold significance until now, the future. In that sense, Clarissa really experiences her moment with Sally for the first time now, through the assistance of memory and its inscription of meaning onto the past moment.

### The Language of Memory: Value

Wrapped up in her feelings of joy, Clarissa spends the next few sentences after her dilated sequence of events reveling in figurative language. Interrupting the narration, Clarissa announces through free indirect discourse that “the whole world might have turned upside down!” (Woolf 35). In remembering the moment, Clarissa realizes that it is “infinitely precious” (35). Its value and meaning will last forever—even though when the kiss first occurred, Clarissa was so caught up in her emotions that its value escaped her mind.

Like one who has “had the experience but missed the meaning” as the moment first arrives, Clarissa now experiences a “quite ineffable” feeling, to use Eliot’s terms, forcing her to find metaphors that might help put the feeling into words. In fact, Clarissa finds that even the words she once used to describe the moment “meant absolutely nothing to her now” (Woolf 24).

But in “approach[ing] the meaning” in memory, as Eliot puts it, Clarissa “restores the experience in a different form” (*The Dry Salvages*, lines 94-95). Though Clarissa is still forced to use words to represent her memory, it is “her feeling for Sally” that she recalls, which has a “purity” and “integrity ... not like one’s feeling for a man”—a revelation she can only unearth through memory (Woolf 34).

### **The Language of Memory: Recollection**

The word “revelation,” of course, carries a religious connotation in addition to its immediate meaning as “a discovery.” For Eliot, Woolf, and other writers, memory is itself a revelation, carrying near-religious significance. Saint Augustine of Hippo, for example, felt that his memory was a gift from God. Among his many descriptions of memory in his *Confessions* is a sentence that particularly rhymes with Clarissa’s experience. For Augustine, memories are not just stored images. Rather, they encapsulate and make felt selfhood. As he writes, “in my memory too I meet myself—I recall myself” (Augustine 179). This idea, that the self is met in memory, can serve as a gloss for Clarissa’s experience: as she remembers her kiss with Sally, Clarissa not only sees an image of the past; she actually “meets” and “recall[s]” the original Clarissa. In fact, while *Mrs. Dalloway* begins with the name “Mrs. Dalloway,” Clarissa’s present self, it ends with the phrase “it is Clarissa ... for there she was”—Clarissa’s original/past self (Woolf 3; 194). From a narrative standpoint, then, Clarissa’s re-experiencing of her past memories enables her not only to inhabit multiple modes of time as she stands in one spot. It allows her to reverse her timeline and return to being Clarissa at the novel’s end.

### **Applications of Recollection to *Mrs. Dalloway***

The idea of recalling, or recollection, and its specific relationship to Eliot’s poetry, is further explored by the late critic William V. Spanos. Spanos’s 1978 essay “Hermeneutics and

Memory: Destroying T.S. Eliot's *Four Quartets*" ties in Heideggerian philosophy with Spanos's own analysis of Eliot's poetry. Just as we might think of time having three modalities, Spanos asserts that "there are two modalities of memory: recollection and repetition" (Spanos 527). Heidegger, as quoted in Spanos's essay, distinguishes these two modalities in terms of motion. To Heidegger, "repetition and recollection are the same movement, only in opposite directions; for what is recollected has been, is repeated backwards, whereas repetition... is repeated forwards" (529). In my understanding, to repeat oneself is a re-enactment, in which the self redoes what has been done before. Mrs. Dalloway, in remembering her kiss with Sally, thus does not *repeat* herself, but rather recalls herself. Rather than *redo* her past moment with Sally physically (which in any case is temporally impossible,) Clarissa relives the emotions and meaning of the experience in the present. As Spanos writes, "recollection ... conceives of the function of memory to be that of re-collecting the dispersion" (529). The two identities referred to as Clarissa and Mrs. Dalloway represent this dispersion: a division and multiplicity of selves. By remembering and recollecting, however, Clarissa and Mrs. Dalloway are reunited into a unified whole, Clarissa Dalloway, who can thus continue moving into the future now that past moments have been reopened and addressed.

## Chapter 3: The Garden as Memory in *Four Quartets*

### Burnt Norton and Reality

Like Mrs. Dalloway, T.S. Eliot experienced past moments in new ways as he engaged with his memory. Lyndall Gordon, a biographer and author of *T.S. Eliot: An Imperfect Life*, chronicles Eliot's life story through connections to his poetry. Amidst quotations from "Burnt Norton," Gordon explains that Eliot spent a day in 1934 exploring the real Burnt Norton, a historic English manor house, with his potential love interest Emily Hale. The true nature of Eliot's relationship with Hale is largely unknown. While the two were close friends and likely had feelings for one another, Eliot married two other women and no evidence of a proposal to Hale has been found.

Yet Eliot's day with Hale at Burnt Norton stuck so much in his memory that it became a poem. As Gordon notes, though Burnt Norton is currently owned by the Earls of Harrowby and has been since 1936, the manor was "mostly unoccupied" at the time of Eliot and Hale's visit. In addition, it is "two miles outside Chipping Campden," a small village, giving it privacy (Gordon 266). As a result, Eliot and Hale could browse Burnt Norton's garden in its empty silence, save for occasional bird calls and the sounds of their footsteps. These sounds stuck in Eliot's mind, and are mentioned in the poem, though they take on greater meaning in literary form than they held originally.

### The Garden as Modern

The garden in Burnt Norton carries metaphorical resonances in addition to the biographical connections Gordon points out. As Gordon observes, the flowers at Burnt Norton really do "[have] the look of flowers that are looked at... [since] the straight path to the pools leads through two lines of rose-bushes" (266). The reader unaware of such context, though, will

fit in Eliot's strange phrasing with the pattern of oddities strung throughout the poem. Though we might expect a description of vibrant colors, Eliot gives us "dead leaves" somehow "full of children"; the contradictory phrase "box circle"; and a dry, empty, "brown edged" pool (lines 24; 40; 32; 34). Of course, children are youthful and energetic, but their garden environment in the poem is drained of life.

The garden's emptiness in terms of physical people and in terms of color aligns it with the characteristics of modernist poetry. The modern world depicted in these works tends to be evacuated of lushness and beauty; modernity exists in these poems as industrial spaces with bleak, dull coloring as opposed to the vibrancy of the natural world. Likewise, the garden at Burnt Norton, as depicted within the poem, is brown and dead, far from the idealized and romanticized garden we might expect. Hence, Gordon's assertion that "Emily Hale becomes the source for a series of garden encounters in Eliot's poetry, moments of romantic attraction to a woman" is too simplistic, sitting in direct contrast to the stark depiction of modernity actually found in the garden (81).

Yet this emptiness is precisely what allows Eliot to experience the garden in its revelatory state. With all subjectivity subtracted out on the day of his real visit to the garden, Eliot could be alone with Hale, hearing nothing else but their own voices and footsteps. Within the poem, this subtraction allows the garden to fill with other resonances: the resonances of memory. In this sense, the garden is both empty and full. With sound and subjectivity subtracted out, the garden is empty for observation, and yet full of echoing sounds, light, and greater metaphorical meaning.

In fact, roses and rose gardens have represented far more than romance throughout history—in particular, they've often been connected with divine experience and atemporality. If

we keep this broader intellectual and cultural context in mind, we can see that Eliot's rose garden exists not for biographical accuracy or as a romantic space (for in any case, Hale and Eliot never became a couple,) but rather as a spatial representation of memory.

### **Burnt Norton as Metaphor**

Like Eliot's descriptions of bleak, brown leaves in the garden at "Burnt Norton," Marianne Moore's "Poetry" poeticizes a series of traditionally un-poetic subjects. After addressing "the flea," a "base-ball fan," and "the statistician," Moore describes "imaginary gardens with real toads in them" (Moore lines 21-23; 35). Like the flea and statistician, a toad is not a romantic subject. Yet by placing the toad within a garden, and the garden within her poem, Moore turns that ordinary subject into something meaningful. Likewise, memory is a kind of imaginary garden, a space we cannot physically enter, but that is full of our everyday, ordinary experiences. We can then return to these "toads" (or memories) later on and see them with new significance and emotion, by virtue of their existing in this garden of our memory.

As Evelyne Ender writes in *Architexts of Memory*, "images ... are constructed when we engage with the world of objects. But in imagination and memory the objects are absent; they only exist, as Jean-Paul Sartre argues, in the space of the mind or psyche" (Ender 88). Imagining Moore's toads as real-life experiences, we see from Ender's explanation that the toads are no longer physically in front of us once they become memories. The physical object becomes an image, and that image exists only in the mind. Still, we can return continually to that moment, even if we cannot physically interact with the subject recorded into memory any longer.

Recalling Clarissa's moment with Sally in the rose garden, it is apparent that we appreciate the toads most fully once they are placed into the imaginary garden. In other words, moments in time take on their greatest meaning once they become memories.

## **The Divine Power of Memory**

Memory's ability to restore experience and emotion to us was what Saint Augustine called a divine "power" in his *Confessions*. After thanking God for this great power, Augustine declares, "I shall mount beyond this power of memory, I shall mount beyond it, to come to You, O lovely Light" (Augustine 186). From the capitalization of "You" and "Light," it is clear that Augustine directs his statement at God. In his mind, one can reach God through their memory, as it is a space of intersection between his life and God's design.

This idea parallels Eliot's statement in "The Dry Salvages" that "to apprehend / the point of intersection of the timeless with time, is an occupation for the saint" (lines 200-202). As we learn from Section 1 of "Burnt Norton," we can never get truly past or through the imaginary garden of memory. Hence, only a saint like Augustine could even attempt to reach this intersection, for all that Eliot or anyone else can grasp at are "hints and guesses," like the music we attempt to but cannot hear in the Burnt Norton garden, or mysterious echoes down paths we do not take (line 212).

## **The Garden as Divine**

The connection between divinity and gardens is made explicit in Teresa McLean's *Medieval English Gardens*, a history of gardens and roses in England. In her description of early sixth-century gardens, McLean explains that "Aristocratic Persian gardens were quadrangular enclosures, often divided into four equal squares" (McLean 126). While Eliot's "Burnt Norton" garden is not described with the same level of symmetry, its shrubbery does have "a formal pattern" of box hedges (Burnt Norton lines 31-32). As Gordon points out, the two lines of rose bushes at Burnt Norton "lean out...in attitudes of attention... [giving] one an extraordinary sense

of advancing as in a procession” (Gordon 267). The formality of this garden design, McLean goes on to describe, is an obvious parallel to the Garden of Eden, “and indeed the very word ‘paradise’ comes from the Persian word *pairidaeza*, meaning a walled garden” (McLean 126). Thus, a garden in early Persian society symbolized paradise even at the linguistic level.

### **Rose Gardens as Timeless and Within Time**

Having established Eliot’s garden as a divine space of memory, we must also remember that Eliot’s garden is specifically a *rose* garden. According to McLean, the history of rose-gardens is “full [of] subtlety and intricacy” (McLean 127). As we might expect from contemporary associations, the rose was first renowned for “its beauty and fragrance,” becoming “the top flowers of the Roman deities...in particular the deities of love” (127-128). Yet, roses are tied to time’s relentlessly ticking clock, subjected to the cycle of life. As a result, roses were as much associated with death as with love, making roses “a reminder of the evanescence of love, and of life itself; the more complete the bliss of love, the more melancholy the knowledge that it must fade and die” (128). It is here where the meaning of secular and religious medieval rose gardens depart from one another. On Earth, life is subject to the changing of seasons, to limited time. Yet, “there is neither time nor the passing of time in Paradise” (128). While the real garden at Burnt Norton is subject to winter chill and summer heat, the garden within the poem exists within the eternal poetic space as a metaphor, thus embodying the aforementioned point of intersection between “the timeless and time” (The Dry Salvages, lines 200-202).

## Chapter 4: Space and Memory

### Augustine and the Space of Memory

Saint Augustine himself employs spatial metaphors to describe memory in Book X of his *Confessions*. On some occasions, Augustine compares memory to man-made spaces. In one example, he describes the “huge court of [his] memory,” where life events are stored “in cabinets” and “storehouse[s]” (Augustine 179-181). To describe memory as a “court” implies that it has a regal sense of power, as well as order. This is further emphasized by Augustine’s comparison to cabinets. Documents, like memories, are neatly filed away and categorized. As a result, this particular metaphor describes memory not as a shapeless, chaotic space, but as one containing an element of control. Similarly, Augustine compares memory to a series of “vast palaces,” with each memory entering “by its own gate” (181; 178). Here, memories are assigned agency. They “enter,” unassisted, through gates designated for this purpose. In this case, memories get to choose when they enter, and the “rememberer” has no control over each memory’s entrance. This parallels the divine power Augustine frequently ascribes to memory; just as we might consult a court to reach justice, Augustine consults his memory to reach the divine light of God.

And yet, other times, Augustine uses natural metaphors, rejoicing at how he can “come to the innumerable fields and dens and caverns of [his] memory” (186). Here, memory is compared to natural, ecological occurrences, as opposed to manmade settings. Cabinets, courts, and palaces all require human construction and intervention. By contrast, caverns, fields, and dens all form entirely on their own, albeit very slowly. A cave large enough to hold a human needs over a hundred thousand years to form, and the stalactites inside them require at least twice that time (National Geographic). While memory is indeed a process developed over time, Augustine

certainly is not suggesting that memory requires more than a human lifetime to form. Rather, his emphasis is on the shape of these metaphors, as well as the lack of human intervention they require. Caves and dens tunnel *into* the Earth, and thus serve as safe habitats and hideaways for animal life. Like a cave, the memory is formed bit by bit. We are not born with our lifetime supply of memories; we must first live each second, minute, and day of our lives in order to have experiences that can then be recorded.

In other words, memory is an interior process. We see that Clarissa remembers Sally Seton or Peter, for instance, only because the narrator allows us access to Clarissa's interiority. Like courts, cabinets, and caves, memories are stored away, and only those with the key or permission can experience them. It is thanks to the invention of the novel that we can witness Clarissa's process of remembering.

Notably, Augustine groups his memory metaphors together in a paratactic string of "and." Had he chosen "or," the reader could choose any one of the images as representative of memory alone. Rather, memory seems to be so difficult to pin down that it must be represented by fields AND the dens AND the caverns, despite the fact that each of these spaces is large on its own. Augustine's choice of both manmade and natural metaphors thus makes sense when we speak of memory, which is itself both a natural, biological process, and a construction of our own making.

### **Memory and Immensity**

What all these memory metaphors—both manmade and natural—have in common is a sense of immensity. These spaces are all "limitless" and "innumerable" (180; 186). On Earth, space is the opposite of both these words; space here is limited and numerable. A cave can only tunnel so deep into the Earth before it runs out of room, and a flower can only grow so tall before

it breaks. Thus, it is in these natural metaphors, much like the aforementioned memory gardens, that memory takes on a sense of divine presence. Only in a divine, non-Earthly space could memory's "caverns" be quite so limitless.

For Augustine, though, there is another important distinction to make. Memory is not just a limitless, external room. Rather, it is a limitless room "within [us]"—much like Augustine's view of God and divine power itself (180). No matter where Augustine goes, Augustine's mind, memory, and access to God will follow. Memory, a wide and powerful space, can fit within the confines of his own body. This is what excites Augustine about memory: not only can he connect with the timeless realm through his memory; there is seemingly no end to its potential.

### **Inner Immensity**

Augustine's simultaneous sense of memory as controlled and limitless is what Gaston Bachelard dubs a sense of "inner immensity" in his book *The Poetics of Space*. In the chapter "Intimate Immensity," Bachelard first quotes a passage from the French poet and novelist Oscar Milosz's *L'amoureuse initiation*, where a character remarks that "as I stood in contemplation of the garden of the wonders of space ... I had the feeling that I was looking into ... the most secret regions of my own being" (Bachelard 207). Like Augustine's metaphor of the huge court of memory with individual file cabinets, Milosz's narrator moves between a wide scale ("the wonders of space") and a micro scale ("secret regions of my own being"). A being, and particularly its hidden regions, is a small and contained space. And yet, it is the grandness of this space that leads to such inner understanding. This seeming paradox is "inner immensity," for "immensity is within ourselves" (Bachelard 202-203). Being conscious of the macro-scale world leads us to observations about its micro elements.

## Chapter 5: The Sublime Memory of *L'année dernière à Marienbad*

### Memory as Sublime

Up until this point, we've discussed memory's appearance in *Four Quartets*, *Mrs. Dalloway*, and other texts as sources of beauty and pleasure. We recall Augustine's project to "mount beyond" his memory in order to reach the "lovely Light" of God, for instance, or Clarissa's excitement at being gifted the "present" of her memory of Sally Seton's kiss (Augustine 186; Woolf 35). The memory of Sally certainly provokes feelings of "affection and tenderness" in Clarissa, for she spends pages recounting how "infinitely precious" and ecstatic her feelings are as she relives the moment (35). In this instance, memory is what Edmund Burke, author of *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, would refer to as "beautiful." It turns out, however, that memory is also a source of fear and terror in each of these texts, and therefore can also be what Burke refers to as sublime.

### Immensity and the Sublime

Burke's *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* reveals the effect of immensity on our perceptions. As Burke explains, "greatness of dimension...is a powerful cause of the sublime," a feeling coupled with both "astonishment" and "some degree of horror" (Burke 72; 57). Looking at "the wonders of space" or how deep a cavern tunnels provokes a sense of fear within us, rather than unadulterated joy.

Of course, the sublime is not provoked by grandeur alone, but also by anything "terrible, with regard to sight...whether this cause of terror be endued with greatness of dimensions or not" (57). Whereas things that are beautiful tend to be full of light and have smooth textures, those that are sublime are dark and rigid (81; 114). Burke employs the word "beautiful," therefore, for

subjects that “induce in us a sense of affection and tenderness” (51). Whatever is dark, scary, large, or rough-textured is classified as sublime.

### **Introduction to *L'année dernière à Marienbad***

We see a sublime portrayal of memory in Alain Resnais's film *L'année dernière à Marienbad*, which, like *Mrs. Dalloway* and *Four Quartets*, grapples with the emotional effects of memory. Its unnamed male and female main characters (dubbed “X” and “A” respectively for clarity in the film's script) unite around X's alleged memory of their encounter last year at Marienbad. According to X, the couple promised to meet again in one year's time. The film thus alternates between the presumed past and the present, as X reconstructs his version of what occurred last year.

Excitingly, *L'année dernière*'s focus on memory is felt not only in this narrative plot, but also in its formal construction. Resnais employs a series of sonic, linguistic, and visual repetitions, close camera distances, and abrupt editing, all of which underline the subjective and cyclical nature of both X's memory and memory as a whole. Each of these elements will be analyzed in detail over the course of the coming sections.

Before discussing the film's specific interest in memory, though, we must first address the film's sublime opening sequence. Though none of the film's main characters appear in the opening, the strategies used to create its sublime atmosphere mirror the film's later representation of memory. Whereas *Four Quartets* and *Mrs. Dalloway* predominantly portray memory in a lyrical, positive light, *L'année dernière* associates memory entirely with fear and darkness. Performing a fractal reading on these opening shots will thus illuminate Resnais's implicit point about memory's own sublime nature.

## The Sublime Opening of *L'année dernière à Marienbad*: Visuals

Fear and astonishment, two key elements of Burke's sublime, are built from the first shot of *L'année dernière à Marienbad* through a series of visual and aural disconnections. Rather than establish the film's characters and plot from the start, the film opens by taking us on a tour through the grand, seemingly empty hotel in which the film takes place. Like the character names, though, the hotel's identity and location are never specified. Our only clue comes from the film's title. For simplicity, I will henceforth refer to the building as Marienbad, and to all characters by the names assigned to them by Robbe-Grillet, the film's screenwriter.

*L'année dernière* first establishes Marienbad as sublime through its visuals. Though the camera's motion itself is incredibly smooth, images of Marienbad's interior are presented one after the other with harsh jump cuts. For instance, the film's first shot points to the top portion of a column. The structure is surrounded by an ornately-decorated ceiling, though the viewer is given little to no time to admire this feature. For one, the camera sits at an extremely low angle, allowing only the top few inches of the column to be visible, and reminding the viewer of their own smallness in comparison. At the same time, the camera continuously dollies forward, then left, then forward, then right, creating a sense of continuous, unwilling circular movement (Shot List 1, Shot 1). Perhaps we have moved through a great amount of space, or perhaps we have not moved anywhere at all.

Without any accompanying sound, these opening sequence images would be sufficiently disorienting. The aforementioned medium close-up of a column is juxtaposed with an extreme close-up of a chandelier from directly underneath, as if the chandelier's ornamental bulbs are pointing at the spectator. Immediately after, we change to a long shot of a different room with a different chandelier, all the while dollying in different directions (Shot List 1, Shots 1-3). A few

shots later, the screen fills with doors and hallways, all of which look the same, but somehow keep coming (Shot List 1, Shots 9-10).

From these images of grandeur, the viewer clearly gains a sense of what Burke refers to as Astonishment, a feeling caused by the sublime. When a human feels astonished, Burke writes, “the mind is so entirely filled with its object, that it cannot entertain any other, nor by consequence reason on that object which employs it” (Burke 57). This precisely describes how the viewer feels at the beginning of *L'année dernière à Marienbad*. When the chandelier fills the screen in Shot 2, for instance, the mind can think of nothing but the spectacle of the object. We want to know where in the space of Marienbad we are located, and what object we are even observing. Filming a chandelier from directly below its center is, after all, a defamiliarizing position. This unconventional tour of circuitous hallways, jarring camera angles and close-ups thus visually establishes that Marienbad, as a filmic space, is not one of home and comfort, but rather is utterly sublime.

### **Sound**

Resnais completes this construction of fear, however, through a combination of both image *and* sound, in order to destabilize the film's own conventions. Though we might expect the ornate ceiling in Shot One or the subsequent chandeliers to be accompanied by romantic music, the stamping of an organ blares violently over the images, again adding to the spectator's sense of being overwhelmed. Organ music, of course, is classically “horrifying,” bringing to mind associations with Dracula's castle. Its combination with the camera's incessant movements thus creates a clear tone of fear. For a few moments, the viewer becomes accustomed to this pairing; the impermanence of the images in conjunction with the fearful music feels like a stable convention within the sequence.

Like the images, though, even this music soon does not stay—rather, it “s’est transformée peu à peu en une voix d’homme,” [slowly transforms into a man’s voice<sup>1</sup>] (24). To add to this destabilization is the fact that the voice has no referent; the man it belongs to, X, does not appear in any portion of the opening sequence.

A not-yet-visualized voice is what Michel Chion, author of *The Voice in Cinema*, refers to as the “acousmètre.” The term itself comes from a combination of the French verb “to be” (être) and “acousmatique” (acousmatic). In other words, this voice is a “special being, a kind of talking and acting shadow” who is to the spectator both “outside the image, and at the same time, in that image” (Chion 20; 23). In *L’année dernière*, the acousmètre is embodied by “X,” the film’s main male character.

X’s voice pours over images of empty rooms, wide ceilings, and hallways in the film’s opening sequence. In each image, the spectator expects, even if subconsciously, the source of the voice to appear. When a mirror appears in Shot 3, for instance, the opportunity arises for a reflection to reveal the speaking character. But rather than reflect a speaker or even the camera, the mirror simply reveals mirrors on the other side of the room—and inside the reflected mirrors are the reflections of the same mirror we began with (Shot List 1, Shot 3). Similarly, “progress” towards an answer is obfuscated by X’s narration itself, which plays on a loop. Every few sentences into his monologue about the building’s long, endless hallways, X repeats the same sentences again (Robbe-Grillet 26-27). When humans finally appear in Shots 7 and 10, they are as immobile as the statues visible in the foreground: unrelated to the voice. In every instance, the camera endlessly delays the reveal of X, and thus, the acousmètre remains.

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<sup>1</sup> This translation, and all subsequent translations, are my own.

The acousmètre's presence destabilizes the viewer. As Chion explains, "being in the screen and not, wandering the surface of the screen without entering it, the acousmètre brings disequilibrium and tension," and is thus associated with fear (24). Equilibrium in a cinematic image would result from a match between what is heard and what is seen, and this pairing is endlessly avoided in the sequence. When the camera jumps through the audience of a theatrical performance, for instance, it isolates a man and woman in a medium close-up. This choice of shot composition normally implies emotional intimacy with the characters on screen: we see close-ups and medium close-ups most often of a film's main characters, particularly during a moment of emotion. But the faces seen here display a neutral expression, and are in fact unrelated to the film's main duo. Yet, the image is accompanied by X describing how he is "en train de vous attendre," [on his way to meet you], as if the direct address refers to the woman on screen. As usual, there is a disconnect between what is said and what is shown (Shot List 1, Shot 16).

As the camera continues to turn corners around Marienbad, the viewer remains in suspense as to where X will be. As his voice pours over the images, X seems as if he is both nowhere and everywhere. Each large room is visually empty, and yet is filled with X's voice. This sensation results from the acousmètre's four powers: "the ability to be everywhere, to see all, to know all, and to have complete power," for this sort of voice can "command, invade, and vampirize the image" (24; 27). No matter which hallway the camera moves down, or which room it enters, the voice of X still drones on, somehow able to follow our every movement. Thus, the combination of this disembodied, disconnected voice with the film's organ soundtrack constructs an atmosphere of fear, even without the presence of any plot.

## Language

Of course, though the presence of the disembodied voice alone is enough to instill a sense of fear, we must also recognize that the voice uses language—language that is itself sublime. In X’s repetitions of words and sounds, he continuously describes the endless “couloirs” [hallways] of the building, the color “noir” [black] that dominates its decor, and the “miroirs” [mirrors] adorning the walls (Resnais 00:00:00-00:05:50). Each of these words ends in the same “-oir” suffix, and thus the sound of the suffix itself echoes in the ear—adding to the scene’s unsettling air. Repetition is, after all, another source of the sublime. As Burke explains, “whenever we repeat any idea frequently, the mind, by a sort of mechanism, repeats it long after the first cause has ceased to operate” (Burke 73). When we recognize that something has repeated, we have thus employed our memory. So, even when X’s repetitions of “-oir” cease, they still swirl through our mind, as they have become a part of our memory. This is a significant effect; focusing on these echoing words, we find ourselves unable to think of anything else. Our mind and memory become fixed on these words and echoing images of hallways, and these are all we can remember.

The repetition of the “-oir” suffix is significant, though, for its linguistic gender as well. In Burke’s delineations between the sublime and the beautiful, he points to femininity as an example of beauty. In an (admittedly objectifying) statement, Burke associates beauty with the female body, particularly “the neck and breasts” (Burke 115). The beautiful, for Burke, is characterized by curves and smoothness. The words “couloir,” “miroir” and “noir,” however, are all *masculine* gendered nouns in French. In this regard, it seems that the inside of the Marienbad hotel, with all its miroirs, couloirs, and noir, is gendered masculine and therefore sublime. In fact, the sensation of roughness, the opposite of smoothness, is created even by the editing of the

sequence. As images are strung together by jump cuts and vary in focal length, the transition from one to the other is rough and fractured, rather than smooth and flowing.

When curvature *does* appear in *L'année dernière*, it is the opposite of beautiful. Recall, for instance, the camera's constant motion in the opening sequence. In one extreme-close up of what is presumably a large picture frame, the camera seems to rotate in a horizontal circle (Shot List 1, Shot 12). Likewise, in the film's first shot, the camera traces the pattern of circles on the ceiling with its left and right movements (Shot List 1, Shot 1). Without any visible corners, the viewer has no idea when any of these movements will cease, and how much space they have moved through; circles, after all, end up right back where they started. Thus, Burke classifies "rotund" shapes, "whether... [in] a building or a plantation," as sublime, for "you can nowhere fix a boundary; turn which way you will, the same object still seems to continue, and the imagination has no rest" (Burke 75). Every element of Burke's description underlines the instability of the circle's relationship to space; there is no boundary between where there is a circle and where there is not, nor a place to "fix" one. As a result, the mind itself becomes destabilized, for it has no "rest" or moment to think of something else (75).

### **The Instability of Time and Memory in *L'année dernière à Marienbad***

We can relate the connections between circles and instability, at a simple level, to *L'année dernière*'s thematic interests as a whole. Circles first entered this project's narrative, for instance, in regards to time, as time functions in a cyclical manner. This nonlinear experience is in part thanks to memory, which allows elements of the past to be felt as present again in the present time. It is therefore no surprise that *L'année dernière*, as a film about memory, is also deeply interested in the relationship between the past and present. Yet, as in each text we have encountered thus far, our understanding of time is forced to shift as the film unfolds.

The film first presents the past and present in a relatively stable manner: moments occurring in the past or present display absolute visual contrast to one another. For instance, in a present-day scene, X recounts his memory of visiting A's bedroom last year. We begin with a medium close-up of X and A at a bar, facing the camera (Shot List 2, Shot 1). Whereas X's voice was a non-diegetic voiceover in the opening sequence, it becomes diegetic during this conversation. At first, we interpret this as a rare moment of symmetry: whereas the opening gave us images unrelated to X's words, here the image finally seems to match. The camera ceases its movement, and Resnais appears to have control.

Yet, X then immediately exerts his authority over the narrative. The camera location switches, putting A perpendicular to the camera and on the left, while X faces us (Shot List 2, Shot 4). From this new scene blocking, X receives the most visual emphasis. A, after all, stands in shadow, while a light casts shines over X's face. As X looks off into the distance in thought, memories begin flashing on screen. In the course of twenty seconds, over thirty shots appear, sometimes as many as three per second. In half of these images, we see X and A in the present at the bar, characterized by darkness and shadow. In others, we see a long shot of A, dressed in white, in a bare white bedroom, an image presumably from X's memory of the past (Shot List 2, Shots 1-33). Through the lens of the two visual styles, this alternation sets up a stark contrast between the past and the present. Whereas the present images are dark and filled with the sight and sound of human subjects, the past images feature just A, in a bright but empty room. Further, the present images remain on screen longer than those of the past, which literally flash in and out of sight. Even the film's sense of time, as felt through the length of these shots, presents a difference between the past and present.

In fact, even the shot lengths of *L'année dernière* present a level of instability. According to cinema data analyst Stephen Follows, the average shot length for feature films over the last few decades follows a distinct pattern by genre. On average, action movies have the shortest shot lengths, while horror movies have the longest (StephenFollows.com). Factoring in *L'année dernière* causes an interesting dilemma. According to a graph from film shot database Cinemetrics, the average shot length (abbreviated ASL) for *L'année dernière* overall is 16.2 seconds (see Figure 1). As predicted by Stephen Follows, this ASL of 16.2 is on par with horror films, where shot lengths tend to linger for many seconds. In Roman Polanski's 1968 horror film *Rosemary's Baby*, for instance, shots have an average length of 16.1 seconds, just 0.1 seconds less than *L'année dernière*. In action films, on the other hand, shots are far more frequent and staccato, giving a sense of constant movement through plot (See Figures 2 and 3.)

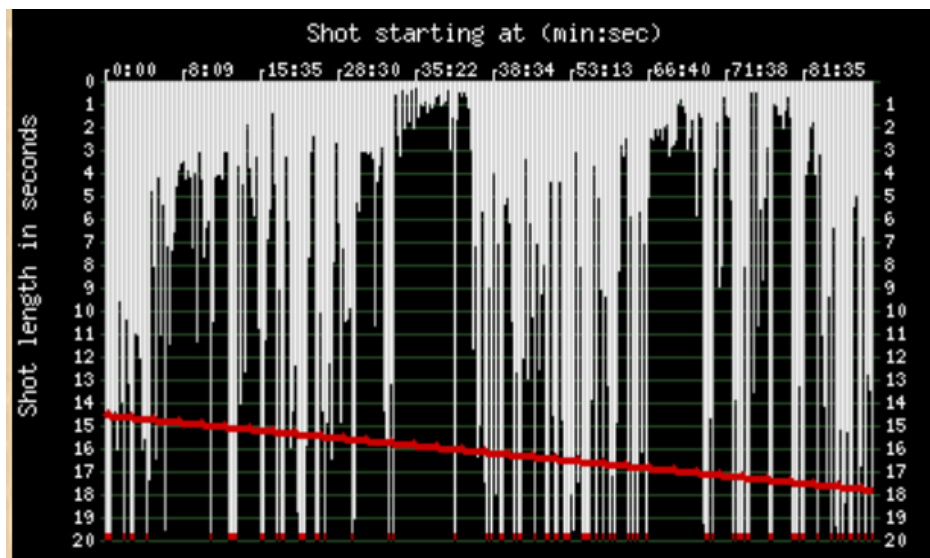


Figure 1: Shot Length Graph of *L'année dernière à Marienbad*.

ASL= 16.2 seconds

MSL= 8.0 seconds

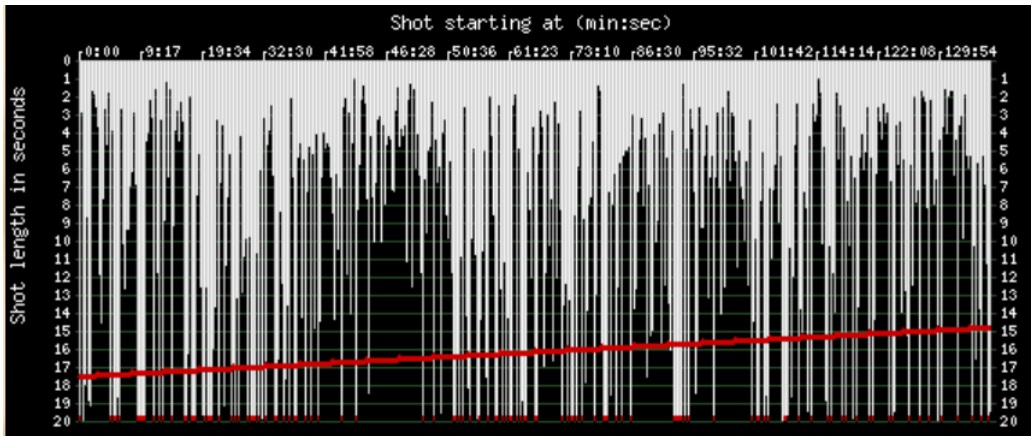


Figure 2: Shot Length Graph of *Rosemary's Baby*.

ASL= 16.1 seconds.

MSL= 8.4 seconds

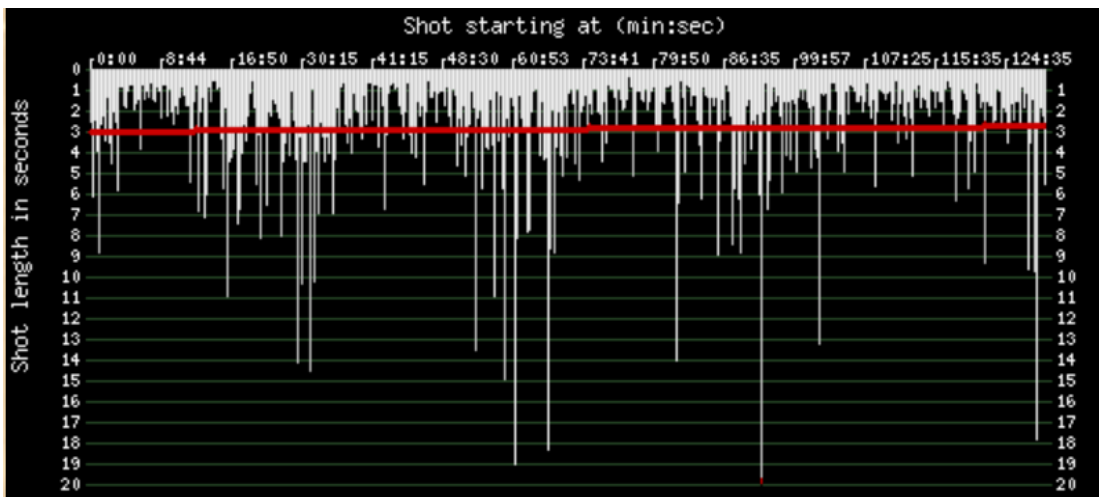


Figure 3: Shot Length Graph of *The Avengers*.

ASL= 2.9 seconds

MSL= 2.0 seconds.

If we were to create a graph for the scene between X and A at the bar, however, we would find the opposite trend. Rather than long, lingering shots as in a horror film, we more often get the aforementioned staccato lengths of an action film's shots. For instance, as

evidenced by Shot List 2, we see Resnais alternates between images so quickly that there are as many as three shots per second.

This observation thus creates even a sense of generic instability within the film. Though we would most certainly not call the film an action movie, for it has little to no plot action, its shot lengths at times match and even exceed the ASL of action thrillers. Likewise, though *L'année dernière* is not *horrifying* to watch, its shadowy, repeating images contain a sense of fear and dread, even if no literal horror is present. The horror stems, rather, from the film's presentation of time, memory, and therefore our entire interpretation of its events, as unstable itself.

As we saw earlier with "Burnt Norton," Resnais blurs the boundaries between the supposed past and present blur together in *L'année dernière*, so that each temporality contains elements of the other within it. After many repetitions of the bar and the bedroom images, for example, past A begins to laugh (Shot List 2, Shot 37). Since the laugh sound is accompanied by A's open mouth, we have no reason to believe the laugh comes from anyone else. Yet in the next shot, a girl in the present laughs, sounding nearly identical to A (Shot List 2, Shot 38). Suddenly, our understanding of the scene destabilizes. Making clear that these laughs were not a coincidence, the camera angle immediately changes. Instead of framing both A and X on the same plane, we now alternate between close-ups of X's impassivity and A's increasing horror, the laughter resounding all the while (Shot List 2, Shots 39-45). The laughter could belong either to the past or the present scene, and A's horror could be in reaction either to present X or past X. All possibilities, for the moment, remain present.

The past and present timelines further complicate as the characters begin to move. In the past, X enters past A's room wearing the same suit he dons in the present scenes at the bar (Shot

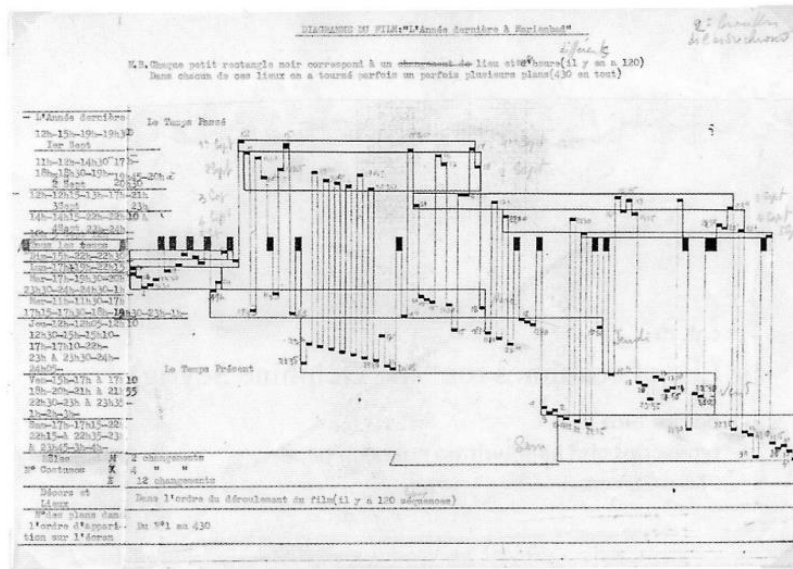
List 2, Shot 46). As present A reacts in horror, she backs up and drops a wine glass; in the next shot, we realize past A has the same wine glass, and drops it too (Shot List 2, Shots 45-46). In both cases, the dropping of the glass is in reaction to X's presence, but the shattering sound appears only in the present iteration. However, to further confuse things, the laughing woman in the present wears white, while A and X wear black; we previously associated white with the images of the past (Shot List 2, Shot 45). In this sense, we can imagine the woman in white as the past (or memory's) entrance into the present day. Likewise, A's bumping into the woman in white thus serves as a visual representation of the past and present clashing. It is this clash that then gives rise to the shattered glass and the end of the scene. Hence, as the past and the present blur and collide, the viewer finds it increasingly difficult to pinpoint which images and sounds belong to which temporality.

As a result of this difficulty, time itself becomes associated with instability. The view of time as three separate modes is, after all, absolutely stable. Moments that occurred in the past remain in the past, and each moment in time can be pinpointed to its precise temporality. Even if a past moment does enter the present in this model, one would at least know where it came from; memories, at least in our real, everyday lives, are rarely confused for present-day occurrences. When Resnais so completely blurs these temporalities, though, all sense of temporal stability is lost. This point is best illustrated by the film's continuity diagram, created by *L'année dernière's* script supervisor (see Figure 4).

Figure 4: Continuity Diagram for *Last Year at Marienbad*

### Continuity Diagram for *Last Year in Marienbad*

before 1961  
photocopy and pencil on paper  
21.8 x 30.6 cm



and memory in the film are associated with a sense of fear; X looms everywhere, in every mode of time, continuing to narrate A's every movement even when we do not comprehend which temporality is even being narrated.

## Chapter 6: Conclusion, Memory, Form, and Liberation

### Memory as Liberating

The blurring of past and present is quite a familiar idea within this project. Through analysis of “Burnt Norton” and *Mrs. Dalloway*, we distilled memory down to “the mind’s ability to store past moments for present experience in the future.” In the majority of cases we’ve encountered thus far, this ability is welcomed by our literary main characters. As we recall, Clarissa is able to both summon past joy through her memory, and to narratively return to being “Clarissa” rather than “Mrs. Dalloway.” This movement liberates her from the inauthenticity of the performed, Mrs. Dalloway self and thus allows her self-confirmation.

For the speaker of *Four Quartets*, memory is even explicitly defined as liberating. They explain, “this is the use of memory; for liberation... liberation / from the future as well as the past” (Little Gidding lines 157-160). In the first half of the quotation, Eliot simply writes memory is “for liberation,” ending the line on a dash (line 158). In the second, the assertion becomes more specific, as liberation must be *from* a source. According to the poem, memory liberates us from particular moments in time, including the future and the past.

In my reading, there are two ways to interpret this statement. In one, memory allows us freedom from what each of those temporalities contains. When Clarissa frets about her upcoming party (or, what the future contains), she can temporarily escape the stress by remembering previous happiness (or what the past contains), for example. In the second interpretation, the speaker posits that memory allows us freedom from temporal categories themselves. If there is no future or past, as Eliot wrote in “Burnt Norton,” all is “eternally present,” existing within one mode (line 4). The present contains within itself all modes of time, and for better or for worse, we can thus remain within this temporality at all times.

The idea of an eternal present is what Lily Briscoe and Mrs. Ramsay command in Virginia Woolf's *To the Lighthouse*. Rather than all "this eternal passing and flowing," they ask "life [to] stand still here," to be "struck into stability" (Woolf 165). With distinct temporal categories, there would forever be such "passing and flowing," unwilled and unstable movement (165). Yet with memory, we are liberated from such categorical distinctions. Life stands still; the future is put on pause.

It is within this reading of past and present that Eliot and Woolf's views diverge from those of *L'année dernière*. Whereas memory provides liberation and self-confirmation for Clarissa, the unstable and inescapable nature of the present's oscillation between now and the past are precisely what causes A's erasure and horror. Through memory's powers, X takes advantage of A and removes her agency.

In order to analyze this departing view, we must first consider an element that unites the three texts: the memory garden. Like Eliot and Woolf's work, *L'année dernière* contains a garden in which the characters remember or are remembered. Yet, the garden itself differs absolutely from our previously analyzed rose gardens. Here, we have what X describes as "une jardin à la française, sans arbre, sans fleur, sans végétation aucune" [a French formalist garden, without trees, flowers, or any vegetation] (Robbe-Grillet 172, 1:29:04-1:29:08). Though gardens are natural spaces, a French formalist garden is as much artifice as it is botanical; every row is combed into perfectly straight lines, and little to no life grows within it (see figure 5).



Figure 5: Screenshot from  
*L'année dernière*,  
00:43:12.

Further, X hauntingly ends the film by narrating A's fate in the garden. He explains, "il semblait, au premier abord, impossible de s'y perdre. Au premier abord.." [It seemed, at first, impossible to lose one's self in the garden. At first..] (Resnais 01:29:21-01:29:26). As if the idea of getting lost in the garden were not sufficiently frightening, X takes great pauses around each phrase in the sentence, particularly around the use of "at first." These pauses thus suggest the coming twist that A's fate will in fact be to lose herself in the garden. Hence, in the film's last sentence, X describes A's demise; we end in the garden "où vous étiez maintenant déjà en train de vous perdre...pour toujours...dans la nuit tranquille, seule avec moi" [where A was already losing herself...forever...in the tranquil night, alone with me] (01:29:35-01:29:46). Whereas Clarissa of *Mrs. Dalloway* found her identity through memory, A completely loses her identity in the memory garden, forced to remain with X and his version of her past for all of eternity. The past, present, and future for A are not only inescapable, but are all identical, and thus are identically horrifying for A.

## The Functions of Memory

Despite the differences we have drawn between our main texts in their representations of memory's benefits and dangers, we can note that memory has been associated with fear and horror at moments within both *Mrs. Dalloway* and *Four Quartets*, too. *Mrs. Dalloway*'s prose is full of memory-induced horrors, and in fact the word "horror" appears several times over the course of the novel. The first comes immediately after Clarissa's memory of her kiss with Sally Seton. After reveling in the joy of the moment, Clarissa is suddenly confronted by Peter, in real life, and feels like she has just run into "a granite wall in the darkness! It was shocking; it was horrible! ... 'Oh this horror!' she said to herself" (Woolf 36). Clarissa is not horrified by Peter himself, but rather by the reminder induced by his presence. If Peter stands before her, in his current age, then the Sally and Peter of her memory no longer exist.

The most horrifying event in the traditional sense, though, is Septimus's suicide. Over the course of the novel, Septimus is haunted by the trauma of his past. For one, Septimus "was one of the first to volunteer" to fight in World War I, where he "went to France to save an England which consisted almost entirely of Shakespeare's plays" (86). As we see from the reference to "an England," Septimus unfortunately discovered there are multiple England's. There is the literary one he conceived in his mind, and the one he found on the battlefield. This shock resembles Clarissa's feeling of running into a wall at the sight of Peter; history and reality did not align, and thus the discovery of the true present is terrifying.

For most people, the war involves "thousands of poor chaps, with all their lives before them, shoveled together, already half forgotten" (115). But Septimus is unable to forget. In particular, Septimus cannot forget his memory of his dear friend Evans, who died in the war, and periodically cries out his name throughout the novel. In other words, memory for Septimus is not

liberating but rather is what does *not* allow him liberation from the past. The past refuses to remain in the past, and thus, Septimus flings “himself vigorously, violently” out the window, shouting his last words “I’ll give it you!” (149). The “it” here seems to refer to Septimus’ trauma, as with his death he leaves *Mrs. Dalloway*’s characters to feel the trauma of having only a memory to represent a person.

Terror also associates itself with memory in Section III of Eliot’s “East Coker,” where the speaker recounts memory’s association with death. They lament “O dark dark dark. They all go into the dark” (East Coker, lines 101-102). Here, the “they” refers to all of humankind; no matter if someone is one of the “generous patrons of art, the statesmen and the rulers,” or even just a “petty contractor,” everyone is destined to the same fate of darkness and death, and therefore of becoming just a memory (lines 104-106). Worse, we realize that “we all go with them,” and must “let the dark come upon [us]” too, as “the scene...change[s]” and we too become memories, no longer the rememberers (lines 111-115).

Even if we take corporeal death out of the equation, Evelyne Ender points out that “memory is about loss and absence” (Ender 167). If we remember someone or something, that person or experience is no longer physically present. In this way, the aforementioned memory rose garden, despite its beauty, is really a kind of cemetery; each memory is a headstone pointing to a person or event that can no longer be physically re-lived or experienced exactly as before. But rather than decide that the authors differ in their positive and negative attitudes towards memory, we can look at it through an alternate lens. Whereas Septimus and A need to be liberated *from* memory, Eliot seeks liberation *through* memory.

We can remedy this difference in memory’s function with a definition found in Elaine Scarry’s *On Beauty and Being Just*, a book-length essay defending the ideas of beauty and

justice. Scarry describes the “act of staring” in which “people follow the paths of migrating birds, moving strangers, and lost manuscripts, trying to keep the thing sensorily present to them” (Scarry 6). As soon as the spectator looks away, the beautiful bird, person, or historical document is condemned to the past, unable to be observed.

This description of staring applies to all three of our main texts. First, we have X of *L'année dernière*, who follows A in the present and in his memory, ensuring she never leaves his sight or mind. A, across all temporalities, remains present. For Eliot, walking through the real Burnt Norton's garden with Emily Hale was a moment to be preserved; thus, writing the garden's sights and sounds into a poem keeps it, likewise, present. And finally, in *Mrs. Dalloway*, memory enables Clarissa to feel past emotions of joy and Septimus to keep Evans present, even though his body has long since died away. Hence, he continually calls out Evans's name, ensuring that his identity is a presence within the text even though we can never hear his words (Woolf 70, many other places). Thus, the use of memory is not only for liberation from the past—as in some cases, memory is precisely what traps the rememberer—but rather functions to keep elements of the past “sensorily present” (Scarry 6). Even as Septimus is traumatized by his past, he still wishes to keep the memory of Evans alive, thus promising that “I'll give it you!” as he jumps to his death (Woolf 149).

### **Memory and Form**

The similarities and differences found among the representation of memory in *Four Quartets*, *Mrs. Dalloway*, and *L'année dernière à Marienbad* can be attributed, at one level, to their respective forms. The first two works exist in written media, a poem and a novel, while the third is a visual medium of film.

Firstly, we must recognize that our perceived experience of time in these works directly relates to form and media. Cinema, for instance, necessitates a linear experience, particularly in a theatrical setting: one sits down to watch a film, and does not re-watch, rewind, or otherwise interrupt the viewing experience until the film has run its course. Likewise, cinema is also explicitly time-bound. Every film has a defined runtime. *L'année dernière*, for instance, requires precisely 94 minutes. Any interruption to linearity thus must stem from the film's creators, who are at liberty to edit the film's events into a non-sequential order (as in *L'année dernière*), if they so please.

Literature has no such time-binding. The reader is free to read at their own pace. Even if the reader does consume the work in its entirety in one sitting, they can also experience the work cyclically by re-reading. This is particularly true for poetry, where short length allows the reader the time to perform such repeated consumption. With the freedom for re-reading, the reader can thus notice details they missed before, and form new interpretations beyond their original conceptions of the work.

Arguably, however, the process for reading and experiencing a work, whether it is a written piece like literature or a visual film, is identical. The difference lies, rather, in the elements that compose the work. Film, in this sense, can be read as literature.

A well-known theorist of the reading process, Wolfgang Iser, describes reading in his essay "The Reading Process: A Phenomenological Approach" as the breaking and building of a "gestalt." Every work, he writes, "has two poles, which we might call the artistic and the aesthetic: the artistic refers to the text created by the author, and the aesthetic to the realization accomplished by the reader" (Iser 279). Though Iser's essay only addresses written literature, this idea clearly applies even to film. In either kind of art, there is the physical work created by

the author and its “component parts” (taking the form of either written words or a series of images and sounds) and the reader’s interpretation of that work (282). For a written literary work, the reader spends a great deal of time creating their own “picture” in their minds, whereas a film spectator is given this picture as part of the artistic pole.



Even though the experience of sitting and watching a film or reading a book is linear, the process of interpreting it during the experience is cyclical, for it involves memory. When we read or watch a work, its elements leave imprints on our memory. These memories then battle with new elements as the text or work continues, “thus arousing more complex anticipations. Thus, the reader, in establishing these interrelations between past, present and future, actually causes the text to reveal its potential multiplicity of connections” (283). With these connections in tow, we continue on, and when “one detail appears to contradict another, and so simultaneously stimulates and frustrates our desire to ‘picture,’ [this causes] our imposed ‘gestalt’ of the text to disintegrate,” before another is formed (290). In other words, the process of reading and watching is a continual cycle of building one interpretation, breaking this interpretation, then building another, a process which repeats until the work reaches its end.

Though Iser only addresses written literature, this gestalt process applies to both our readings of literature and films like *L'année dernière*. For instance, in my previous analysis of the blurred past-and-present scene where A drops a drinking glass, we can recall that Resnais never explicitly states that “the glass dropped in the present” or “the laugh belongs to A in the past.” Rather, these observations of repetitions, blurred temporality, and dual-temporal observations were built through connections I made through analysis of the film’s component parts. In my very first viewing of the film, I did not notice the majority of these blurred



observations right away; it was as the images continued that I began to put the individual elements together to form the interpretation found in this project.

This is all to say that these texts not only provide varying representations of memory, but rather, as artistic works of both written and visual form, they all require the cyclical process of memory for their respective experiences. As I read *Mrs. Dalloway* for the first time, my mind would have continually built and broken interpretations of Clarissa and Mrs. Dalloway as selves, formed varying interpretations of Septimus' final words "I'll give it you!," and of every sentence found in the novel. Likewise, each of my viewings of *L'année dernière* was constituted by a continual process of interpretation and re-interpretation in which I attempted to discern the presented temporal modes from one another. Thus, we can add on a final use of memory to our previously-built list. Memory is the mind's ability to store past moments for present experience in the future, is "for liberation" of various kinds, keeps moments in time "sensorily present," and finally, it allows us to experience art, regardless of form and medium, through a process as complex and cyclical as memory itself.

Marienbad Shot List 1: Opening Sequence

| Shot Number | Image   | Time Code          | Subject(s)  | Framing | Shot Angle | Movement  |
|-------------|---|--------------------|---|---------|------------|---|
| 1           |  | 00:02:43-00:03:10. | Column, Ceiling of Marienbad                      | MCU     | Low Angle  | Begins from the first moment on screen. At first, dollies forward, seemingly following the curves drawn on the ceiling. Then, the camera dollies left, then straight, then right. Smooth. |
| 2           |  | 00:03:11-00:03:46  | Chandeliers on ceiling, from directly underneath. | CU      | Low Angle  | Forward   |




Marienbad Shot List 1: Opening Sequence

|          |   |   |   |           |  |                                    |
|----------|---|---|---|-----------|--|------------------------------------|
| <p>3</p> |    | <p>00:03:47-00:04:09. Second screenshot from 00:4:00.</p> | <p>Room with mirrors that all reflect the room, giving greater semblance of infinity.</p> | <p>LS</p> | <p>Standard/Slightly above eye level</p> | <p>Forward through the doorway</p> |
| <p>4</p> |   | <p>00:04:10-00:04:23</p>                                  | <p>Mirrors reflecting ornate ceiling decorations.</p>                                     | <p>CU</p> | <p>Low Angle</p>                         | <p>Left</p>                        |
| <p>5</p> |  | <p>00:04:24-00:04:37</p>                                  | <p>ornate wall decorations/engravings. history?</p>                                       | <p>CU</p> | <p>Low Angle, but seems less harsh.</p>  | <p>Left, ~diagonal.</p>            |




Marienbad Shot List 1: Opening Sequence

|          |  |  |   |               |                            |  |
|----------|--|--|---|---------------|----------------------------|--|
| <p>6</p> |   | <p>00:04:38-00:04:52</p>                                   | <p>window and decorations on the wall</p>             | <p>MS</p>     | <p>Slightly low angle.</p> | <p>Left, diagonal-ish. Same kind of movement/direction as previous. Seems to be a pattern throughout film, of jump cutting to new location but continuing something as if it's all one- here, same framing/movement.</p> |
| <p>7</p> |   | <p>00:04:53-05:01. second screenshot from 00:05:01.</p>    | <p>doorway, a man (in the succession of doorways)</p> | <p>LS/ELS</p> | <p>Eye level.</p>          | <p>Slow dolly forward to the hallway.</p>  |
| <p>8</p> |  | <p>00:05:02-00:05:15. second screenshot from 00:05:11.</p> | <p>drawing of Marienbad garden on wall of hallway</p> | <p>LS (?)</p> | <p>Eye level.</p>          | <p>Rightwards, without actually panning/turning right. Moves into picture of formalist garden on the wall. Lines up so that it's straight on with the image, then immediately cuts.</p>                                  |




Marienbad Shot List 1: Opening Sequence

|           |   |  |                                  |                  |                   |  |
|-----------|---|--|----------------------------------|------------------|-------------------|--|
| <p>9</p>  |    | <p>00:05:16-00:05:40</p>                         | <p>hotel room doors.</p>         | <p>MS</p>        | <p>Eye level.</p> | <p>Left.</p>   |
| <p>10</p> |   | <p>00:05:41-00:05:50</p>                         | <p>humans in hallway, guards</p> | <p>ELS</p>       | <p>Eye level.</p> | <p>Forward into hallway.</p>   |
| <p>11</p> |  | <p>00:05:51-00:06:01 second one is 00:05:58.</p> | <p>Rosmer concert sign</p>       | <p>MCU to CU</p> | <p>Eye level.</p> | <p>Leftish, but really straight into the Rosmer concert flier and past it, presumably into a room behind it.</p> |

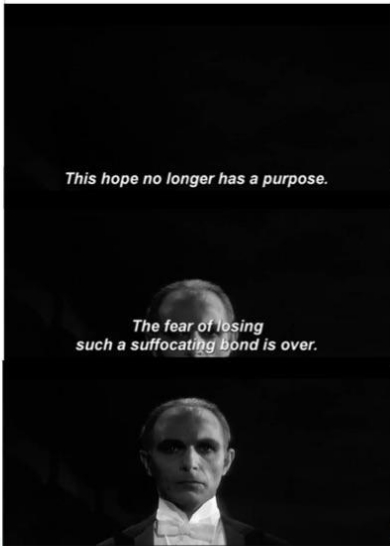

Marienbad Shot List 1: Opening Sequence

|           |  |  |                                |             |                      |  |
|-----------|--|--|--------------------------------|-------------|----------------------|--|
| <p>12</p> |   | <p>00:06:02-00:06:19. second screenshot from 00:06:06.</p> | <p>ornate wall frames</p>      | <p>CU</p>   | <p>Low Angle.</p>    | <p>Left, then lights come up more. Camera seems to be rotating up towards the right, or at least gives that feeling. (Feeling of circular movement.) Down under the archway again. /doorway.</p> |
| <p>13</p> |   | <p>00:06:20-00:06:56. Second screenshot from 00:06:43.</p> | <p>Man in play's audience.</p> | <p>MCU</p>  | <p>Standard--N/A</p> | <p>Down and to the left.</p>   |
| <p>14</p> |  | <p>00:06:57-00:07:07.</p>                                  | <p>Audience members.</p>       | <p>MCU.</p> | <p>Standard</p>      | <p>Left</p>  |

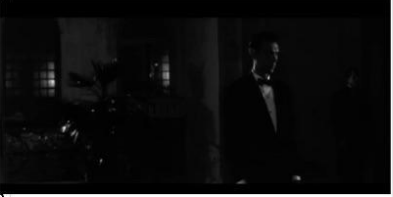



Marienbad Shot List 1: Opening Sequence

|           |   |   |   |                   |  |   |
|-----------|---|---|---|-------------------|--|---|
| <p>15</p> |  <p><i>like classical foliage.</i></p> | <p>00:07:08-00:07:18</p>                        | <p>Man in play's audience.</p>                                  | <p>CU to MCU.</p> | <p>High angle but moves downwards.</p> | <p>Down, so we see the man's suit.</p>                              |
| <p>16</p> |  <p><i>on my way to meet you.</i></p>  | <p>00:07:19-00:07:29</p>                        | <p>Audience members.</p>  | <p>MCU.</p>       | <p>Standard/eye-level.</p>             | <p>Jump cut to this shot, now moves to the right. SLIGHTLY down</p> |
| <p>17</p> |  <p><i>waiting for you.</i></p>       | <p>00:07:30- 00:07:44 second from 00:07:37.</p> | <p>M. (Recurring character in the film, gets spoken lines.)</p> | <p>MCU to MS.</p> | <p>Standard/eye-level.</p>             | <p>Backwards and slightly to the left.</p>                          |




Marienbad Shot List 1: Opening Sequence

|           |  |   |   |                  |   |  |
|-----------|--|---|---|------------------|---|--|
| <p>18</p> |   | <p>00:08:23-00:08:39 second from 00:08:28, third 00:08:32</p> | <p>Man in theatrical performance</p>                            | <p>MCU</p>       | <p>Standard</p>                               | <p>Downwards, which brings the man's head onto the screen.</p> |
| <p>19</p> |  | <p>00:08:40-00:08:43</p>                                      | <p>Woman in audience of production (and surrounding people)</p> | <p>MCU to CU</p> | <p>Standard, though perhaps slightly low.</p> | <p>Dollies towards the woman's face</p>                        |


Marienbad Shot List 1: Opening Sequence

|    |   |                                    |                                |              |          |   |
|----|---|------------------------------------|--------------------------------|--------------|----------|---|
| 20 |    | 00:08:44-00:08:51                  | M                              | MS           | Standard | Rightwards at a slight, upward diagonal. This movement of the camera brings M's body towards the bottom left corner of the frame. |
| 21 |   | 00:08:52-00:09:06<br>from 00:09:05 | second<br>woman in the<br>play | MCU to<br>CU | Standard | in towards the woman's face and slightly up.  |
| 22 |   | 00:09:07-00:09:11                  | man in the play                | MCU to<br>CU | Standard | into the man's face and slightly up.  |




Marienbad Shot List 1: Opening Sequence

|           |   |  |  |           |                 |  |
|-----------|---|--|--|-----------|-----------------|--|
| <p>23</p> |  <p>Now,</p>         | <p>00:09:12-00:09:21<br/>00:09:18</p> <p>second is</p> | <p>woman in the play, and at end of shot, man in the play.</p>           | <p>MS</p> | <p>Standard</p> | <p>Mostly Static. Shot composition changes as a result of the woman's head turn. When she turns her head to the left at 00:09:15/16, then the camera begins to pan left with that movement, revealing man on the left.</p> |
| <p>24</p> |  <p>I am yours.</p> | <p>00:09:22-00:09:26</p>                               | <p>the entire stage of the play, including both the woman and man</p>    | <p>LS</p> | <p>Standard</p> | <p>Static.</p>   |
| <p>25</p> |                    | <p>00:09:27-00:09:45</p>                               | <p>play audience from behind (no faces), stage with closed curtains.</p> | <p>LS</p> | <p>Standard</p> | <p>Static.</p>   |

Marienbad Shot List 2: A in the Past and Present

|   | Image   | Time Code      | Subject(s) | Framing | Movement  |
|---|---|----------------|------------|---------|---|
| 1 |   | 00:35:22-36:23 | A and X.   | MCU     | Dollies forward until 36:15.  |
| 2 |  | 0:36:24        | A          | LS      | Static- any sense of movement is just the fact that this shot is a flash. barely on screen. |

Marienbad Shot List 2: A in the Past and Present

|   |          |                          |                |            |               |
|---|----------|--------------------------|----------------|------------|---------------|
|    | <p>3</p> | <p>00:36:25-00:26</p>    | <p>A and X</p> | <p>MCU</p> | <p>Static</p> |
|   | <p>4</p> | <p>00:36:27-00:36:29</p> | <p>A and X</p> | <p>MCU</p> | <p>Static</p> |
|  | <p>5</p> | <p>0:36:30</p>           | <p>A</p>       | <p>LS</p>  | <p>Static</p> |




Marienbad Shot List 2: A in the Past and Present

|          |   |                |   |            |               |
|----------|---|----------------|---|------------|---------------|
| <p>6</p> |    | <p>0:36:31</p> | <p>A and X, though X is the only one lit.</p> | <p>MCU</p> | <p>Static</p> |
| <p>7</p> |    | <p>0:36:31</p> | <p>A</p>                                      | <p>LS</p>  | <p>Static</p> |
| <p>8</p> |  | <p>0:36:32</p> | <p>A and X, though X is the only one lit.</p> | <p>MCU</p> | <p>Static</p> |

Marienbad Shot List 2: A in the Past and Present

|           |  |                         |            |               |
|-----------|--|-------------------------|------------|---------------|
| <p>9</p>  |   | <p>0:36:33 A</p>        | <p>LS</p>  | <p>Static</p> |
| <p>10</p> |   | <p>0:36:34 A and X.</p> | <p>MCU</p> | <p>Static</p> |
| <p>11</p> |  | <p>0:36:34 A</p>        | <p>LS</p>  | <p>Static</p> |

Marienbad Shot List 2: A in the Past and Present

|   |  |                          |                         |            |  |
|---|--|--------------------------|-------------------------|------------|--|
|  |  | <p>00:36:34-00:36:35</p> | <p>A and X.</p>         | <p>MCU</p> | <p>X moves his head slightly.<br/>Camera itself is static.</p> |
|  |  |                          | <p>0:36:36 A</p>        | <p>LS</p>  | <p>Static.</p>   |
|  |  |                          | <p>0:36:37 A and X.</p> | <p>MCU</p> | <p>Static.</p>   |

Marienbad Shot List 2: A in the Past and Present

|           |   |                         |            |  |
|-----------|---|-------------------------|------------|--|
| <p>15</p> |  | <p>0:36:38 A</p>        | <p>LS</p>  | <p>A is not frozen--her right hand moves. However, the camera is static.</p> |
| <p>16</p> |  | <p>0:36:39 A and X.</p> | <p>MCU</p> | <p>Static.</p>   |
| <p>17</p> |  | <p>0:36:40 A</p>        | <p>LS</p>  | <p>A's hands move again. Static camera.</p>                                  |

Marienbad Shot List 2: A in the Past and Present

|   |   |         |          |     |         |
|---|---|---------|----------|-----|---------|
|  |   |         |          |     |         |
| 18  |   | 0:36:41 | A and X. | MCU | Static. |
|   |  |         |          |     |         |
| 19  |   | 0:36:42 | A.       | LS  | Static. |

Marienbad Shot List 2: A in the Past and Present

|    |   |         |          |     |   |
|----|---|---------|----------|-----|---|
| 20 |  | 0:36:43 | A and X. | MCU | A turns slightly towards X, in a way that suggests she is about to stand. However, the camera itself is still static. |
| 21 |  | 0:36:34 | A.       | LS  | Static.   |
| 22 |  | 0:36:35 | A and X. | MCU | Camera now begins cutting to different angles. Cut on action as A moves her head up.                                  |




Marienbad Shot List 2: A in the Past and Present

|           |   |                         |            |   |
|-----------|---|-------------------------|------------|---|
| <p>23</p> |  | <p>0:36:36 A.</p>       | <p>LS</p>  | <p>Static.</p>                          |
| <p>24</p> |  | <p>0:36:37 A and X.</p> | <p>MCU</p> | <p>A moves slightly; static camera.</p> |
| <p>25</p> |  | <p>0:36:38 A.</p>       | <p>LS</p>  | <p>Static.</p>                          |

Marienbad Shot List 2: A in the Past and Present

|           |  |                         |            |   |
|-----------|--|-------------------------|------------|---|
| <p>26</p> |   | <p>0:36:39 A and X.</p> | <p>MCU</p> | <p>Static.</p>                              |
| <p>27</p> |   | <p>0:36:40 A.</p>       | <p>LS</p>  | <p>Static.</p>                              |
| <p>28</p> |   | <p>0:36:41 A and X.</p> | <p>MCU</p> | <p>Static; same shot as one we've seen.</p> |
| <p>29</p> |  | <p>0:36:42 A.</p>       | <p>LS</p>  | <p>Static; same shot as one we've seen.</p> |

Marienbad Shot List 2: A in the Past and Present

|    |   |         |   |     |        |
|----|---|---------|---|-----|--------|
| 30 |  | 0:36:43 | A and X.                                | MCU | Static |
| 31 |  | 0:36:44 | A.                                      | LS  | Static |
| 32 |  | 0:36:45 | A and X. A now faces X more completely. | MCU | Static |

Marienbad Shot List 2: A in the Past and Present

|    |   |                 |                         |     |        |
|----|---|-----------------|-------------------------|-----|--------|
| 33 |  | 0:36:46         | A.                      | LS  | Static |
| 34 |  | 0:36:47         | A and X. A is well-lit. | MCU | Static |
| 35 |  | 0:36:48         | A                       | LS  | Static |
|    |  | 0:36:49-0:36:51 | A and X. A is well-lit. | MCU | Static |

Marienbad Shot List 2: A in the Past and Present

|    |   |             |                                    |     |   |
|----|---|-------------|------------------------------------|-----|---|
| 37 |  | 36:52-37:17 | A.                                 | LS  | As soon as Delphine begins to toy with the shoes, cut on action. Camera otherwise static. |
| 38 |  | 37:18:00    | A, X, and laughing woman in white. | MCU | Camera is static, but the woman laughs and backs up from the camera towards A.            |
| 39 |  | 0:37:18     | X, who turns his head to the left. | CU  | Static.   |
| 40 |  | 0:37:18     | A backs up.                        | CU  | Static.   |

Marienbad Shot List 2: A in the Past and Present

|    |   |         |                    |    |         |
|----|---|---------|--------------------|----|---------|
| 41 |  | 0:37:19 | X.                 | CU | Static. |
| 42 |  | 0:37:19 | A, same as before. | CU | Static. |
| 43 |  | 0:37:19 | X.                 | CU | Static. |
| 44 |  | 0:37:20 | A, same as before. | CU | Static. |

Marienbad Shot List 2: A in the Past and Present

|           |   |  |   |            |                |
|-----------|---|--|---|------------|----------------|
| <p>45</p> |  | <p>0:37:21</p>   | <p>A bangs into the woman in white</p>                      | <p>MS</p>  | <p>Static.</p> |
| <p>46</p> |  | <p>00:37:21-00:37:23</p>                                   | <p>A backs up away from X, then lays down on the bench.</p> | <p>MS</p>  | <p>Static.</p> |
| <p>47</p> |  | <p>00:37:24-00:37:35. Second screenshot from 00:37:28.</p> | <p>Shattered glass, and waiter's hand cleaning it up.</p>   | <p>ECU</p> | <p>Static.</p> |

Marienbad Shot List 2: A in the Past and Present

|    |   |                   |   |    |         |
|----|---|-------------------|---|----|---------|
| 48 |  | 00:37:36-00:37:42 | Waiter picking up the shattered glass, shot from above. | MS | Static. |
|----|---|-------------------|---|----|---------|

Annotated Bibliography

Augustine. *The Confessions of St. Augustine: Book X*. Kansas City: Sheed Andrews and McMeel, 1970.

Book X of Saint Augustine's *Confessions* focuses on the many functions of memory. He states that memory is so powerful that it is divine, and through it, he can "mount...towards Him who made me," God (Augustine 178). In an attempt to put language to this ineffable force, Augustine employs a variety of metaphors of both natural and manmade varieties; memory is a "huge court," a "storehouse," and contains "innumerable fields and dens," for instance (179-180; 186). As T.S. Eliot was deeply religious, and Woolf uses religious language in her works, I thus drew parallels between Augustine's thoughts on memory and those of Eliot and Woolf. For instance, I noted that Augustine felt he found his selfhood through memory, just as Mrs. Dalloway becomes closer to her inner "Clarissa" through access to memory. Likewise, Eliot's descriptions of the memory garden at Burnt Norton describe it as "an intersection of the timeless and time," a point that can only be understood by a Saint (The Dry Salvages lines 200-202). In my view, that Saint is Augustine.

Bachelard, Gaston, M Jolas, Mark Z. Danielewski, and Richard Kearney. *The Poetics of Space*., 2014. Print.

Bachelard divides this philosophical analysis of space into sections by spatial category; he moves between such grand spaces as "House and Universe" to the intimacy of "Corners" and "Miniature." It was Chapter 8, "Intimate Immensity," however, that most interested me for my Project. Through analysis of Milosz's *L'amoureuse initiation*, Bachelard coins the term "inner immensity," which refers to a feeling of grandeur created within ourselves (Bachelard 202-203).

When we analyze this space (or the macro-world), we then learn things about our inner self.

Unsurprisingly, I related this term to the idea of memory. Memory is as paradoxical a space as the term “inner immensity” itself; it is contained inside us, a limited body, and yet, as Augustine tells us, contains seemingly infinite potential. When we analyze our memory, we likewise learn about ourselves.

Bourke, Professor Joanna. “History - British History in Depth: Women on the Home Front in World War One.” *BBC*, BBC, 3 Mar. 2011,

[www.bbc.co.uk/history/british/britain\\_wwone/women\\_employment\\_01.shtml](http://www.bbc.co.uk/history/british/britain_wwone/women_employment_01.shtml)

This article from the British Broadcasting Corporation summarizes World War One’s effects on female employment in England. At first, Bourke notes, the war greatly improved women’s opportunity to be employed, as both the number and kind of positions widened as men left for battle. On the other hand, women were not given equal pay, and once the war ended, so did this temporary, partial female freedom to leave the house. These points relate to Virginia Woolf’s *Mrs. Dalloway* as Mrs. Dalloway lives in a specifically post-WWI society. As I mention in my differentiations between Clarissa and Mrs. Dalloway, the pre-war self (Clarissa) was much more free than the post-war self (Mrs. Dalloway,) who is stuck in the household fulfilling her role as a traditional housewife.

Burdick, Alan. *Why Time Flies: a Mostly Scientific Investigation*. Simon & Schuster, 2018.

In this non-fiction book, *New Yorker* staff writer Alan Burdick investigates the human relationship to time through stories from his own life, brief summaries of existing arguments about time, and interviews with neuroscientists. Despite the (mostly) scientific content, though,

the book was written with a wide audience in mind, thus explaining its clear yet humorous prose style. *Why Time Flies* is divided into 4 sections: The Hours, The Days, The Present, and the titular Why Time Flies. Whereas my primary sources involve authors and characters imagining how it feels to live with and without time, Burdick focuses on finding what time *actually* is. In one portion of “The Days,” for example, Burdick sends himself to Antarctica with a group of biologists in an attempt to experience “timelessness.” Instead of escaping time as such, though, Burdick finds himself “increasingly [dreaming] about time” (Burdick 62), proving that time is both inescapable and dream-like. Hence, while the book does not analyze literature, its discoveries provide a backbone for my literary analysis. After close-reading Eliot and Woolf from a literary perspective, I then weave in Burdick’s findings of how time actually works to back-up or complicate what I’ve already been established. In addition, Burdick’s prose also contains figurative language of its own, giving it a literary quality that pairs well with my primary texts on a formal level.

Burke, Edmund, and James T. Boulton. *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*. Notre Dame, Ind: University of Notre Dame Press, 1968. Print.

Edmund Burke posits definitions of what he deems the “beautiful” and the “sublime,” terms which are polar opposites. That which is beautiful, he says, “induce[s] in us a sense of affection and tenderness” (Burke 51). These objects and subjects are physically characterized by smoothness and curve. The sublime, on the other hand, is anything “terrible, with regard to sight,” sometimes stemming from great dimension but other times resulting simply from dark and rigid objects (57). The sublime thus provokes within the spectator a “degree of horror” (57).

These ideas provided me with a powerful lens for reading *L'année dernière à Marienbad*, a film that shares ideas with Eliot and Woolf's texts, but also presents memory in a seemingly opposite (sublime) fashion.

"Caves and How They Form." *National Geographic*, National Geographic, 24 Apr. 2017, [www.nationalgeographic.com/science/earth/surface-of-the-earth/caves/](http://www.nationalgeographic.com/science/earth/surface-of-the-earth/caves/).

This article from *National Geographic*, as suggested by its title, details the process of cave formation. This information was of use to me in my analysis of Saint Augustine's natural metaphors for memory, in which he compares memory to caves, dens, and other natural formations. To discern the significance of these particular figurations, I thus researched the particulars of cave formation, discovering that caves form over incredibly long periods of time. Memory, likewise, is a continual process of formation over time.

Chion, Michel, and Claudia Gorbman. *The Voice in Cinema*. New York: Columbia University Press, 1999. 17-29. Print.

The first chapter of Michel Chion's book explains his idea of the "acousmêtre," a term referring to a voice heard in the cinematic image, but not yet seen. The acousmêtre holds power both over the spectator, who continually waits for the voice to be embodied, but also over its silent counterpart, the character who is seen but not yet heard (Chion 23). As I read through Chion's descriptions of the acousmêtre and its powers, I saw parallels to X of *Last Year at Marienbad* everywhere. The sublime opening sequence of the film, for instance, features little to no human life, but is rather accompanied by the echoing voice of X, who never inhabits the

screen. X's counterpart is A, whose voice we rarely hear but whose body we constantly see; as X narrates his version of her, A is forced to remain without agency, largely silent.

Civjans, Gunars. "Movie Measurement and Study Tool Database." *Cinematics*, Cinematics, the University of Chicago, cinematics.lv/.

Cinematics is a film shot-length database and software invented by statistician Gunars Civjans, and currently maintained by Yuri Tsivian of the University of Chicago. In my analysis of *Last Year at Marienbad*, I was interested in the emotional effect of shot length, particularly in reference to genre. I thus studied Cinematics' data for *Last Year at Marienbad*, horror films like *Rosemary's Baby*, as well as contemporary action films like *The Avengers*, in order to make the point that *Last Year at Marienbad* follows conventions both for horror films and, paradoxically on occasion, action films.

Cutting, James E., et al. "Temporal Fractals in Movies and Mind." *Cognitive Research: Principles and Implications*, vol. 3, no. 1, 2018, doi:10.1186/s41235-018-0091-x.

Psychologist James Cutting and his colleagues analyzed over 295 films from 1915-2015, noting a proliferation of temporal fractal patterns. These patterns, which they found in many films but not others, thus "are, in some sense, intentional on the part of the filmmakers," according to Cutting (Cutting 1). As he goes on to say, "these results can be mapped onto their statements about the goals of their craft--to synchronize viewers' attention with the rhythm of the movies" (1). Though I found the article immensely fascinating at a personal level, I did not feel its findings could ultimately be related with great success to my discussion of *Last Year at Marienbad*. For one, *Last Year at Marienbad* is known for being complete, stylistic artifice.

Hence, I felt that to suggest that the film's editing style and any temporal fractal patterns present resembled natural human cognition would be beside the point--if even true. However, I would love to conduct further research into similar parallels between films and human psychology, as I wonder to what extent film editors take human cognition and attention spans into account.

Eliot, T.S. *Four Quartets*. New York: Harcourt Brace Jovanovich, Inc., 1971.

Ender, Evelyne. *Architexts of Memory: Literature, Science, and Autobiography*. Ann Arbor: University of Michigan Press, 2005. Print.

Ender's 2005 book follows a similar project to my own; by tying in various discourses ranging from cognitive science to psychology and autobiography, she analyzes works about memory by Woolf, Proust, and George Eliot. I thus reference Ender's book in two parts of my Senior Project. Ender is first referenced in my explanation of the rose garden as a space of memory, in which "toads" (real-life experiences) live in the imaginary space of mind/psyche. Ender explains that from "the world of objects" we make images, and these images then become present in memory (Ender 88). As a result, I then reference Ender later in the project, asserting that in the creation of these images, though, we are reminded of what is no longer present in real-life. As Ender writes, "memory is about loss and absence" (167).

Follows, Stephen. "How Many Shots Are in the Average Movie?" *Stephen Follows Film Data Research*, Stephen Follows Film Data Research.

A well-known Film Data Analyst and consultant, Stephen Follows maintains a website relaying his current interests in cinema data analytics. Because it is a website, and not a printed journal, Follows is able to update his findings constantly, and thus data can be found on even

recent films. The article I cited in my Senior Project looks at the average shot lengths of films from 1997 to the present day. According to his statistics, action films tend to have both the largest number of shots, as well as the shortest shots; horror movies, on the other hand, have the longest shot lengths. In conjunction with Shot Length graphs provided by the Cinemetrics database, I thus used this data to analyze *Last Year at Marienbad*'s relationship to genre. As it turns out, *Last Year at Marienbad*'s average shot lengths are nearly identical to those of horror films, particularly from the decade it was released. Yet, some of its more "fearful" scenes follow the shot length averages of action films: an ironic observation considering the lack of traditional action in the film.

Fredriksen, Paula. "Augustine on God and Memory." *Obligated by Memory: Literature, Religion, Ethics : A Collection of Essays Honoring Elie Wiesel's Seventieth Birthday*, edited by Steven T Katz and Alan Rosen, Syracuse U.P., 2006, pp. 131–38.

While Fredriksen's short essay was intended as a tribute to Elie Wiesel, it acted for me as an introductory primer to Augustine's *Confessions*. With only eight pages to work with, Fredriksen briefly notes Augustine's main themes in *Confessions*, particularly his views on memory's connection to God. Frederiksen asserts that the central question behind Augustine's work is "how the individual, trapped in time, can know the eternal God" (Fredriksen 132-133). While my project does not focus on the connections between religion and time, the rhetoric of Christianity can be found throughout T.S Eliot's *Four Quartets* and within Woolf's novels. Interestingly, Eliot and Woolf draw upon this language from very different perspectives (Eliot was Christian, Woolf was an atheist), but both would agree that the experience of living within time, with all its ineffability, often requires the words of divinity to most accurately describe it.

Gordon, Lyndall. *T. S. Eliot: an Imperfect Life*. New York ; London: W. W. Norton & Company, 2000. Print.

Gordon's biography paints Eliot's portrait through thorough research of his history, as well as by making connections to his poetry. Knowing that the titles of each poem in *Four Quartets* comes from a place Eliot lived, I entered Gordon's book on the hunt for information about the real Burnt Norton. According to Gordon, the details present in the poem of the same name mirror Burnt Norton in real life. Further, Gordon explains that the garden was of particular significance to Eliot since he visited it with his love interest Emily Hale. These biographical details thus helped me to introduce the garden in "Burnt Norton," though I then steered conversation into analysis of the poem itself.

Grunenberg, Christoph, and Eva Fischer-Hausdorf. *Last Year in Marienbad: A Film As Art*. Köln: Wienand, 2015. Print.

As the forward of this essay and photo collection states, *Last Year at Marienbad* is a film in which "the style itself becomes the content" (Grunenberg 7). This book features a collection of essays elaborating the film's influence on the art and film industries as a whole, as well as many photos of both the filmmaking process and of art works created in reaction to the film. Though I do not reference the book beyond the inclusion of one of its illustrative timeline charts, I highly recommend it to any fan of the film looking to learn more about its cultural and global resonance.

Iser, Wolfgang. "The Reading Process: A Phenomenological Approach." *New Literary History*, vol. 3, no. 2, 1972, pp. 279–299. *JSTOR*, [www.jstor.org/stable/468316](http://www.jstor.org/stable/468316).

I first came across Iser's essay in a course on pedagogical theory, where the purpose of its inclusion was to show us the reader's mental process. According to Iser, the reader of a literary text continually builds and breaks a "gestalt," or an interpretation (Iser 289). As he puts it, "the 'gestalt' is not the true meaning of the text; at best it is a configurative meaning" (289). I related these ideas to both the reading process and the viewing process of cinema, for in my view, they are nearly identical. The difference, to me, lies in what Iser refers to as the work's "component parts" (282). Whereas a literary work is composed of sentences, a film is largely visual, composed of images and sounds in addition to dialogue. Hence, I use Iser to introduce and segue into my interpretation of film, like *Last Year at Marienbad*, as a form of literature.

Knight, Christopher J. "'The God of Love Is Full of Tricks': Virginia Woolf's Vexed Relation to the Tradition of Christianity." *Religion & Literature*, vol. 39, no. 1, 2007, pp. 27–46. JSTOR, JSTOR, [www.jstor.org/stable/40060053](http://www.jstor.org/stable/40060053).

Knight explores Woolf's relationship to Christianity through analysis of her letters as well as her literature. Knight proves that though Woolf was quite distrustful of religion, and was particularly disturbed by Eliot's conversion to Christianity, religious iconography and religious characters are all over her stories, especially *Mrs. Dalloway* and even "An Unwritten Novel." If I had the time, I would like to take this idea further, looking not just at the amount of religious language Woolf uses but the specific purposes for these metaphors. In doing this close reading, I could then connect my ideas about Eliot's idea of redemption through time and memory to *Mrs. Dalloway* and *To the Lighthouse*, figuring out where Woolf would fit into my arguments about how time can or cannot be "redeemed." Interestingly, Knight's own argument involves the

tension between present and past that my project deals with. He asserts that “the religious convictions of [Woolf’s] past are undercut by [Woolf’s] doubts of the present, just as the doubts of the present are called into question by the convictions of the past” (Knight 43). Again, this is an idea I could potentially have related to my sections on Eliot.

Kracauer, Siegfried. “Memory Images.” *The Mass Ornament*, Harvard University Press, 1995, pp. 50–51. Translated by Thomas Levin. Rptd in *Memory*. Compiled by Ian Farr. Whitechapel Gallery, 2012, pp. 45-46.

In the brief excerpt provided by Farr’s collection *Memory*, Kracauer draws distinctions between photographic images and images stored by memory. Photographs, he argues, are rooted in particular temporal and spatial moments. While memory images stem from these occurrences, they are recorded in relation to personal significance, not specific dates. In this regard, memory images are far more fragmented and difficult to understand than photographic images, and perhaps even frustrating. This latter idea is particularly relevant to my project, as all three of my primary texts tackle the issue of time and memory’s frustrating nature. *Last Year at Marienbad*, a film and therefore a work composed of images, particularly fits this argument.

Matthiessen, Francis Otto, and C. L. Barber. “The Quartets.” *The Achievement of T. S. Eliot: An Essay on the Nature of Poetry*. Oxford U.P., 1976.

F.O. Matthiessen, a literary critic, spends each chapter in his book on a different category of Eliot’s works. One chapter is dedicated to Eliot’s plays, for example, another focuses on “Tradition and the Individual Talent,” while chapter eight, the one I used, is devoted to *Four Quartets*. In “The Quartets,” Matthiessen first focuses his attention on the titles of each quartet, giving the reader historical background for each name. He then close reads specific lines from

the poems through the lens of their musicality and rhythms, which again hearkens back to the title of the poetry collection as the *Four Quartets*. The observations I am most interested in, however, revolve around the connection of Eliot's theme of cyclical time to the form itself. Matthiessen points to what he calls "incremental repetition" in Eliot's poems, whereby Eliot uses phrases that recall words/images in previous parts of the poem (Matthiessen 189). This would be a fascinating idea to expand on in my project, while also noting its connection to *Last Year at Marienbad*, where Resnais repeats images from the film to make its viewing experience equally cyclical.

McLean, Teresa. *Medieval English Gardens*. 2014. Print.

As the association between rose gardens and memory occurred so frequently among my chosen texts, I sought out descriptions of how roses and rose gardens have been defined symbolically over time. Though McLean's book looks at gardens generally, it contains chapters specifically on rose gardens, where I learned the evolving views of the rose since medieval times. According to McLean, rose gardens have garnered a wide history of interpretations. In Hellenic poetry they represented love and romance (as we associate them today,) but in the fourth century, they became associated with the Virgin Mary (McLean 130-135). In addition, roses have also been associated with death, for they are "a reminder of the evanescence of love, and of life itself; the more complete the bliss of love, the more melancholy the knowledge that it must fade and die" (128). I thus used this historical background to both confirm and depart from my explanations of rose gardens of memory. On Earth, living beings, and moments in time, pass away. Memory, however, is a transcendent space. Thus, memories and moments (or metaphorical "roses") stored in the imagined garden of memory are not subject to time's ticking

clock in the same manner. This is an apt distinction to make, as McLean also notes that the word Paradise actually means “walled garden” (126).

Moore, Marianne. “Poetry.” *Poetry Foundation*. Accessed 25 Sept, 2018,

<https://www.poets.org/poetsorg/poem/poetry>

On a literal level, Moore’s poem “Poetry” is, unsurprisingly, about poetry. The surprise, however, comes when we see that Moore’s speaker “dislike[s] it” (line 1). As a means of redeeming the poem, Moore then inserts a variety of unpoetic subjects into her poem, thereby making them poetic and reclaiming that poetic space. Where I connect the poem to my project is Moore’s line about “imaginary gardens with real toads in them” (line 34). Though memory is not what Moore is actually addressing, I use this quotation as a lens for understanding the memory mindspace- the memory is not a physical place we can step into, so it is “imaginary.” Yet, inside our memory are real people and experiences, elements of our real lives that have been recorded and now live within this imaginary, perpetual space.

*New International Version*. Biblica, 2011. *BibleGateway.com*,

<https://www.biblegateway.com/passage/?search=Genesis+1&version=NIV>

In an earlier draft of my Senior Project, I spent several pages analyzing the portion of “Burnt Norton” in which Eliot discusses redemption. Eliot was deeply religious, having converted to Christianity later in his life. Hence, his references to redemption in “Burnt Norton” prompted me to refer to *Genesis*. In this chapter of the Bible, we see God acknowledge various creations and place a name to them, much like when Alan Burdick states that “to acknowledge and mark the passage of time is to acknowledge change—in your surroundings, your situation, or

even, as William James noted, the interior landscape of your thoughts” (Burdick 191). In other words, there is a connection between our acknowledgment of moments in time, the Adamic power of language, and the idea of redemption. Though these sections clearly did not make it into this final product, the thought that went into analyzing these portions of “Burnt Norton” led me to the sections that you *do* see here, and hence, I felt it necessary to cite *Genesis* regardless.

Poague, Leland A. “Literature vs. Cinema: The Politics of Aesthetic Definition.” *Journal of Aesthetic Education*, vol. 10, no. 1, 1976, pp. 75–91. *JSTOR*.

Poague’s essay looks at the similarities and differences between the literary form and the cinematic form. Though I found it difficult to wade through some of Poague’s stark opinions in statements like “if people interested in teaching film hope to find employment...,” or “doubtless the high priests of cinema will find all of this a blasphemous sort of poppycock,” I was interested in the way Poague tied in his own analysis with quotations from film theorists like Bazin (Poague 90; 87). These connections aided Poague in searching for an aesthetic definition for film and film language. Poague explains that “film...communicates by means of the real (actors, props, etc.),” and hence does “maintain a greater degree of immediacy than we generally expect or encounter in literature: which is not to say that literature cannot be immediate” (Poague 82-83). Where I particularly hear the Virginia Woolf bells ringing in Poague’s argument, though, is towards the end of the essay. Poague states that “the ‘medium’ that truly matters...is neither language nor celluloid, but rather the stream of human consciousness, the human imagination, which includes the artist’s recollection (both conscious and unconscious) (Poague 89).

"Redeem." *Merriam-Webster.com*. Merriam-Webster, 2018. Web. 24 September 2018.

"Redeem, v." OED Online, Oxford University Press, July 2018. Accessed 15 October 2018.

T.S. Eliot's *Four Quartets* frequently concerns itself with the idea of redemption, and whether time itself can or cannot be redeemed. In order to explore what it means for time, or anything for that matter, to be redeemable, I searched for the verb in the OED. The OED defines the word "redeem" 14 different ways. Most often, "redeem" is used as a transitive verb, and therefore must be paired with a direct object. Though "redeem" can be used in a variety of contexts, it often refers to freeing someone or something from its current state, whether that be from damnation, fault, or simply a change in ownership. The first definition listed, though, refers to religion: "to deliver (a person, a soul, etc.) from sin or damnation." Notably, all the examples given, ranging in date from 1438 to 2002, come from religious texts. This is interesting because *Four Quartets* isn't, at least by genre, classified as a religious text. Yet, Eliot seems to mean "redeem" in the religious sense more than any other definition I found.

Resnais, Alain, Alain Robbe-Grillet, Pierre Courau, Raymond Froment, Giorgio Albertazzi, Frances Seyrig, Delphine Seyrig, Sacha Vierny, and Sacha Pitoëff. *L'Année Dernière À Marienbad = Last Year at Marienbad*. 2015.

Ricoeur, Paul. "Memories and Images." *Memory, History, and Forgetting*. U of Chicago P, 2004. Translated by Kathleen Blamey and David Pellauer. Reprinted in *Memory*, Whitechapel Gallery, 2012, pp. 66–70.

The excerpt of Ricoeur's essay provided by the *Memory* essay collection focuses on Henri Bergson's notion of memories as images, much like the aforementioned Kracauer excerpt.

Ricoeur, in summarizing Bergson, adds on to his notions that memories shift from “pure” memories to memory images in storage. In this movement, Ricoeur notes, there can also be a movement from fiction to hallucination in regards to the memories recorded. The viewer’s experience of watching *Last Year at Marienbad* is to place X somewhere on this continuum. Are the images we see “pure” memories, are they fiction inspired by memory, or entirely hallucinatory? In classifying these poles, then, Ricoeur calls into question the reliability of human memory and our ideas of experience. Ricoeur also quotes from Sartre’s book *The Psychology of Imagination* to argue that it reverses then current theories of memory. Interestingly, this reversal was not necessarily what Sartre intended. This rhetorical strategy of using a secondary source, explaining its intention but then using it in a new way, is something I often use. For example, Marianne Moore’s poem “Poetry” is not intended to be about memory, yet one of its lines acts perfectly as a metaphor for memory in my analysis.

Robbe-Grillet, Alain, and Alain Resnais. *L'année Dernière À Marienbad: ciné-roman*. Paris: Éditions de Minuit, 1961. Print.

Alain Robbe-Grillet, prior to becoming the screenwriter for *Last Year at Marienbad*, was a novelist. Hence, his script for the film resembles the novel form, featuring large descriptions of characters and their movements, in addition to noting dialogue. As I am a Literature major with some Cinema Studies training, and as *Last Year at Marienbad* is such a verbal film, I thus saw it fitting to incorporate analysis of the script itself into my discussion of the film.

Scarry, Elaine. *On Beauty and Being Just*. Princeton, N.J.: Princeton University Press. 1999. 3-11. Print.

According to Scarry, beauty prompts imitation and replication. When a moment is beautiful, we wish to create in it “eternity, the perpetual duplicating of a moment that never stops (Scarry 5). Further, this desire for replication and for staring at the beautiful object is an attempt to keep it “sensorily present” (6). Though Scarry is not explicitly discussing memory in either of these explanations, I felt that these were both wonderful descriptions of memory’s function in our lives. Clarissa’s moment of joy with Sally, for instance, is continually recalled, for Clarissa wishes to keep that past happiness “sensorily present.” Likewise, Septimus, whose friend Evans died in the war, can never speak in the novel, but because Septimus remembers him so often, he is also “present” in the text.

Spanos, William V, Daniel T. O’Hara, Donald E. Pease, and Michelle Martin. “Hermeneutics and Memory: Destroying T.S. Eliot’s Four Quartets.” *A William V. Spanos Reader: Humanist Criticism and the Secular Imperative*, 2015, pp 523-573.

Spanos’ 1978 essay features Spanos’s own analysis of Eliot’s *Four Quartets*, as well as references to Heideggerian philosophy in reference to memory. More specifically, Spanos explains Heidegger’s ideas of recollection and repetition, two methods of viewing the memorial process. It was these quotations and explanations that I used in my Senior Project, for I found that Spanos’s own thoughts on *Four Quartets* largely clashed with my own. For instance, as we see from the use of “destroying” in the essay’s title, Spanos wishes to eliminate traditional readings of *Four Quartets* to make way for a more secular view. Rather than read the poem as modernist or enacting a cyclical nature, Spanos argues that “the poem, whatever its overt intention, is not ultimately a logocentric poem, a poem of presence, but an ec-centric poem, a poem that discovers-- and, I am tempted to say, finally celebrates--the absence of presence at the

still-point of the turning world” (Spanos 525-526). In my reading of *Four Quartets*, I argue that the ideas of presence and presentness are of major importance to the work. If anything is celebrated in the poems, it is memory, which allows us to keep the past present-- I cannot imagine that Eliot would celebrate the *absence* of such a process.

"sub rosa, adv. and adj." *OED Online*, Oxford University Press, July 2018,  
[www.oed.com/view/Entry/301930](http://www.oed.com/view/Entry/301930). Accessed 19 November 2018.

In my initial research of the significance of roses and rose gardens, I came across the term “sub rosa.” The rose has historically been associated with secrecy, and hence, “sub rosa” refers to equally secret actions. (“under the rose.”)

Woolf, Virginia. *Mrs. Dalloway*. New York: Harcourt, 2002. Print.

Woolf, Virginia, and Mark Hussey. *To the Lighthouse*. Orlando: Harcourt, 2005. Print.

Zammito, John. “Koselleck's Philosophy of Historical Time(s) and the Practice of History.”

*History and Theory*, vol. 43, no. 1, 2004, pp. 124–135. *JSTOR*, JSTOR,

[www.jstor.org/stable/3590747](http://www.jstor.org/stable/3590747).

John Zammito, a history professor at Rice University, reviews Reinhart Koselleck’s *Zeitschichten: Studien zur Historik* by way of making his own summaries of Koselleck’s work. In Zammito’s words, “I first wish to boil Koselleck’s many essays to a core argument. Then I wish to draw some theoretical implications” (Zammito 126). Zammito underlines that Koselleck’s main point, throughout all his work, is that “time has a history, history its time” (124). Just as there are many forms of time, there are also plural historical times, and even the

word “history” itself has multiple meanings in German. Like Eliot, Koselleck also sees the three time modes as overlapping, for there is “a present past (Koselleck’s sense of *duration*) [and] a future present,” according to Zammito’s summary (128). Clarissa, one of Clarissa Dalloway’s selves, is to me the embodiment of this present past, and by the novel’s end, even the future present. In this sense, she contains time in herself, as well as history.