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Time Regained | Remembrance of Things Past

# LE TEMPS RETROUVÉ

EXTRA  
TEXTURE  
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# SYNOPSIS

1922

On his deathbed, Marcel Proust is looking through photos, remembering his life. But the real characters mingle with the fictional ones. And gradually, fiction wins out over reality.

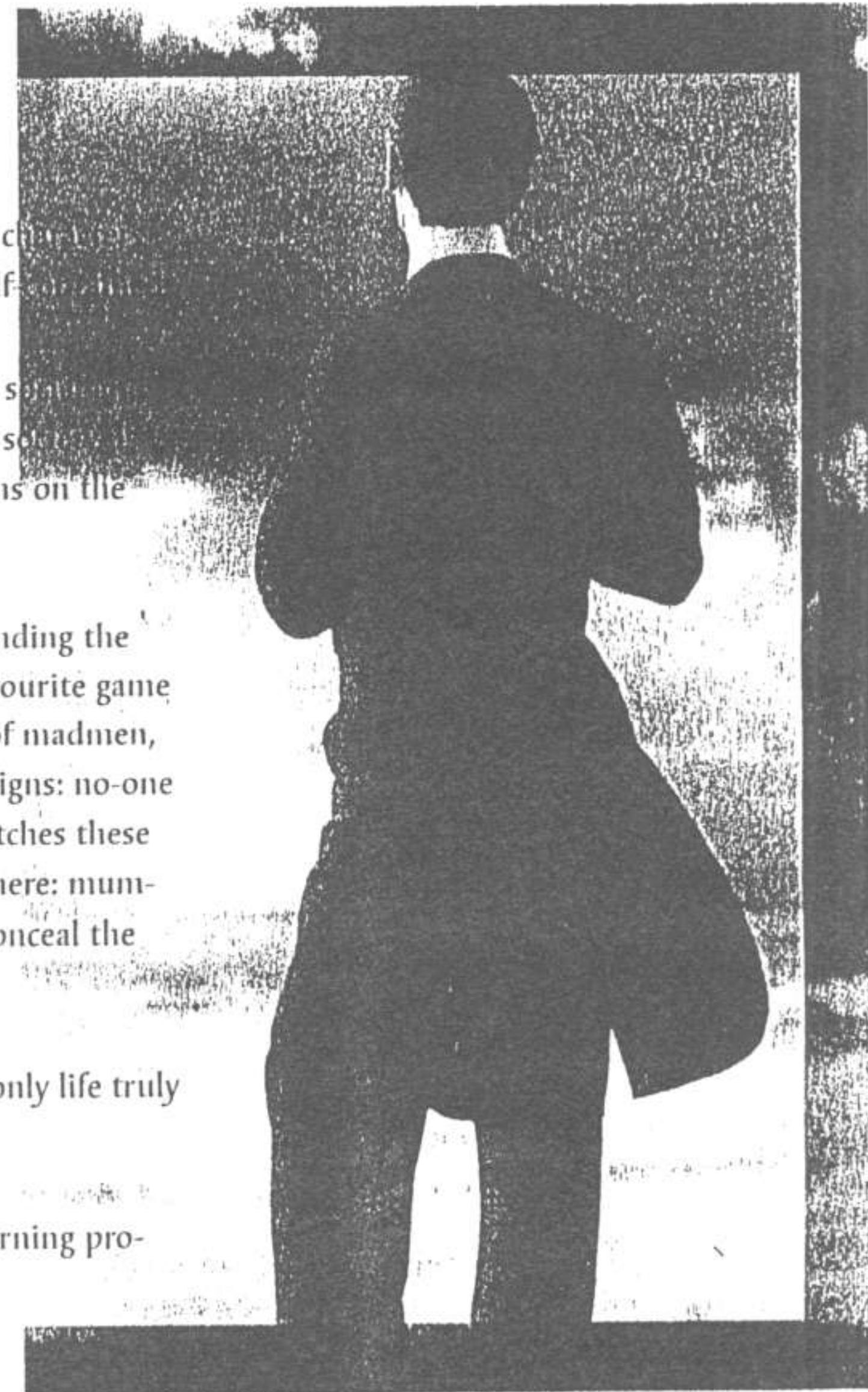
His life's only sense lies in the reality of his work, and his work streams before his eyes. His literary characters are people his memories, like a stereoscope projection on the wall of his room, coming to life in the self-contained world of his small apartment on the Rue Hamelin.

The happy days and lost paradises of his childhood alternate with the more recent memories of his social and literary life. The drama of the war, closely examined from the viewpoint of the small circles of Paris society, is transformed into a vast social comedy. In the spreading twilight, the shape of post-war society looms on the horizon.

Then, everything shatters... Proust-Ruiz does his utmost to recreate an impossible timelessness, blending the baroque and the surreal. Body language and the reading of signs become the narrator-director's favourite game as reader-viewers look on, astonished, frozen and amused by turn, marionettes jerking in a world of madmen, culminating in the dreadful masquerade of the Ball of Faces. Here, a universal lack of recognition reigns: no-one is in their rightful place. Ghostlier than ever, liquefied in an intangible dimension, the narrator watches these disjointed puppets in disbelief. Almost all the characters from "Remembrance of Things Past" are there: mummified, aggressive, blind, superannuated or unwittingly amusing impostors, vainly attempting to conceal the only truth that hides behind their make-up.

Now it is time to end the tale, so here it all begins for our narrator who decides that true life, the only life truly lived, is literature...

Far more than an exploration of memory, "Remembrance of Things Past" is the description of a learning process: at the end of a journey of initiation, a narrator realises that he can finally write his work.





## THE CHARACTERS OF TIME REGAINED

### GILBERTE

The daughter of Swann and Odette.

As a child, the narrator falls in love with Gilberte.

At around fourteen, she comes to play on the Champs-Élysées. One day, the narrator wrestles with her and enjoys it.

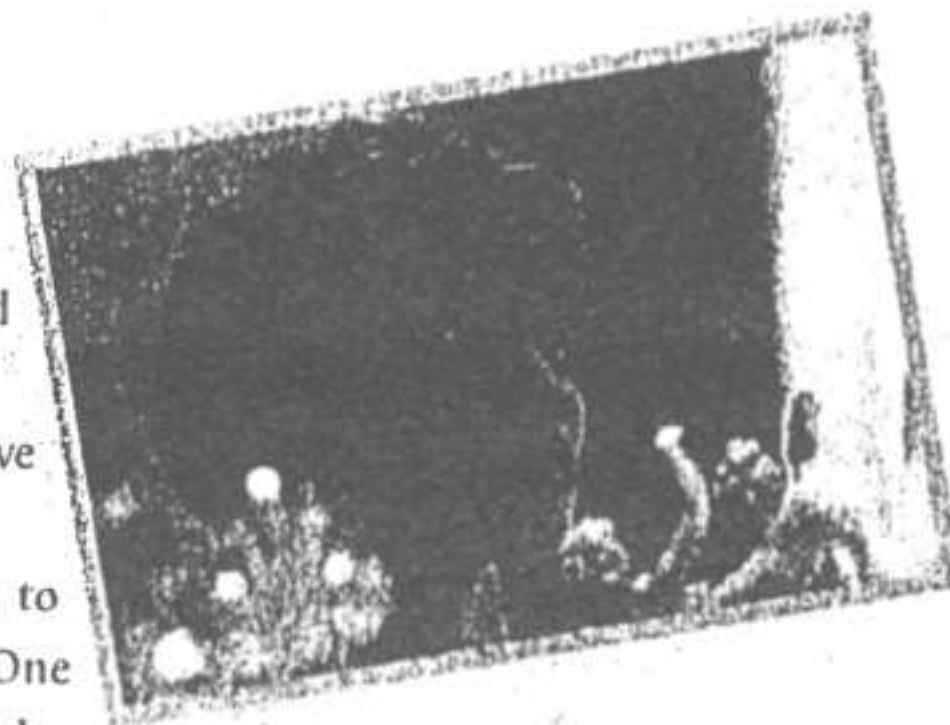
The image of Gilberte haunts him... until the day when he no longer cares about her.

Gilberte inherits nearly eighty million francs from Swann's uncle and Forcheville adopts her when he marries Odette. This makes it easier for her to wed Saint-Loup since she no longer has a Jewish surname.

She is a source of frustration for her mother who has luxurious tastes. She is an "adorable but frightfully miserly girl". She is deeply unhappy with Saint-Loup. Although hysterically guilt-ridden, he continues to be unfaithful to her with Rachel and his lover Morel.

At the Princesse de Guermantes' reception, the duchess pours out her hatred of Gilberte, calling her a slut.

Proust based this character on Marie de Benardaky, a Polish noblewoman.



### ODETTE

It is hard to tell whether she really married a Monsieur de Crécy and then split up with him.

Her motto is: "You can do whatever you want with men who love you, they are so foolish".

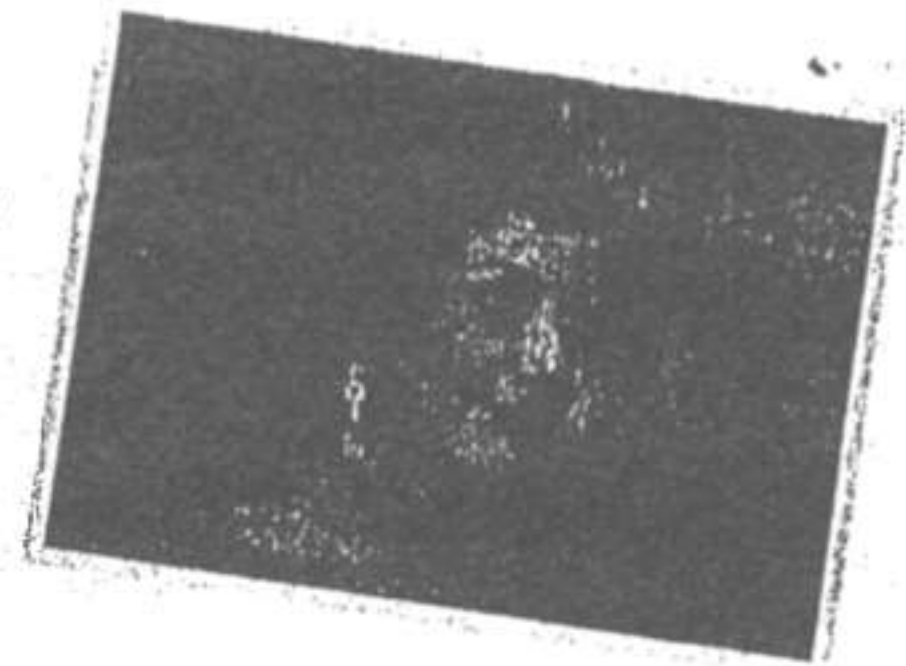
She becomes the wife of Charles Swann, then marries a rich and vulgarly-snobbish fool, Monsieur de Forcheville.

Odette is a woman of easy virtue to say the least and she has an impressive number of lovers.

After her second marriage, she lives on the Tansonville estate, very close to Combray.

Something of a mystery shrouds the exact nature of her behaviour. While the most scandalous rumours circulate about the young woman, the truth remains unclear.

Proust based this character on Laure Hayman, a famous cocotte and the mistress of his great uncle, Louis Weil.



### ALBERTINE

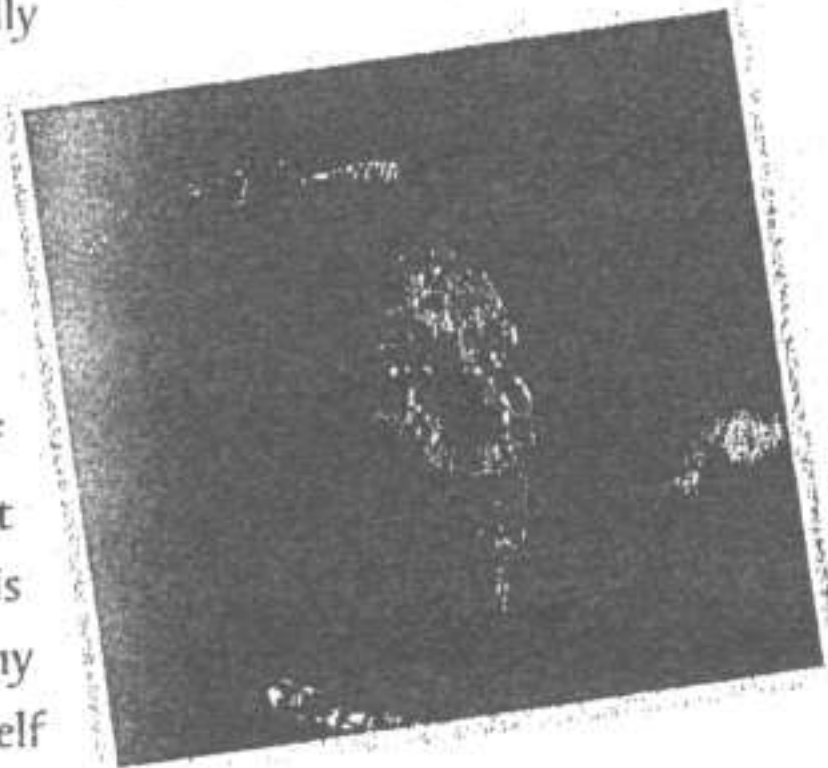
The niece of Madame Bontemps, she is one of the "girls in the first flow womanhood" on the Balbec beach. Described as impertinent, she arouses a desperate passion in the narrator. In "Time Regained", she appears as a girl. Albertine's character symbolises disappearance and allows the narrator to come close to the idea of nothingness. As Proust writes, "she was there and is no longer". And the photographs show that this absence rhymes with disappearance.



### THE VERDURIN SALON

Simone Verdurin is the "patron" of a small group which holds a salon and thinks itself the arbiter of good taste. Her husband, a former art critic, faithfully echoes his wife's views and skilfully acts as an intermediary between the faithful few of the inner circle and the categorical opinions of his wife who, according to her whim, decides to adopt or excommunicate. The author of "Remembrance..." has had great fun with Madame Verdurin who is firmly convinced that her company is a remedy for ennui. Seeing herself as a well of culture, she also imagines herself to be the confidante of choice for all the amorous intrigues worthy to feature at her table. This is how Swann becomes a regular member of the Verdurin clan.

She is of bourgeois origin, but at the end of the tale, she becomes the Princesse de Guermantes... This character was based on Madeleine Lemaire, both for her casual nature and her brilliant salon.



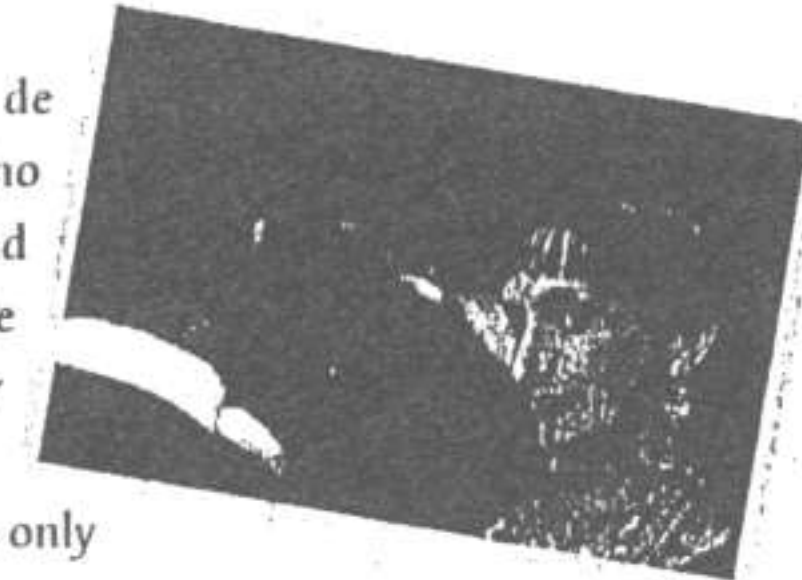
### THE DUCHESS OF GUERMANTES

Oriane. Cousin and wife of the Duc de Guermantes, niece of Madame de Villeparisis who brought her up. She has a protuberant nose and piercing eyes. Her literary tastes are the opposite of the narrator's who was in love with her during his childhood and adolescence.

She is, he says, "a magic lantern character". Her only reality lies in her projection on a screen.

She is deeply shaken by the death of her nephew, Saint-Loup, and hates Gilberte.

To create this character, Proust drew in turn on Madame de Chevigné, Madame Greffulhe and Madame Strauss.



### RACHEL

She is Saint-Loup's mistress. The narrator often repeats that he met her in a brothel.

The Duchesse de Guermantes boasts that she was the first to invite Rachel: "you know, she's awful, she hasn't the shadow of a gift and she's grotesque to boot".

Rachel becomes famous...

Proust based this character on both Mademoiselle de Marsy and Louise de Morand.





## BARON DE CHARLUS

The baron is a Guermantes, the younger brother of the twelfth duke and therefore the brother-in-law of Duchess Oriane and uncle of the Marquis de Saint-Loup.

He was married to a Princesse de Bourbon who died young.

Within the family, he is generally known by his true name of Palamède, but the narrator most frequently refers to him as the "Baron de Charlus".

Lastly, in the Faubourg Saint Germain, he is nicknamed "Mémé".

In Combray, he is said to be Odette's lover. But Swann, who is familiar with this "ladylike man", knows that there can be nothing between Odette and Charlus.

A cultured aristocrat, he has read Balzac and has a knowledge of the arts.

An impertinent chatterer, he is capable of extraordinary verbal violence, but is also very much an aesthete.

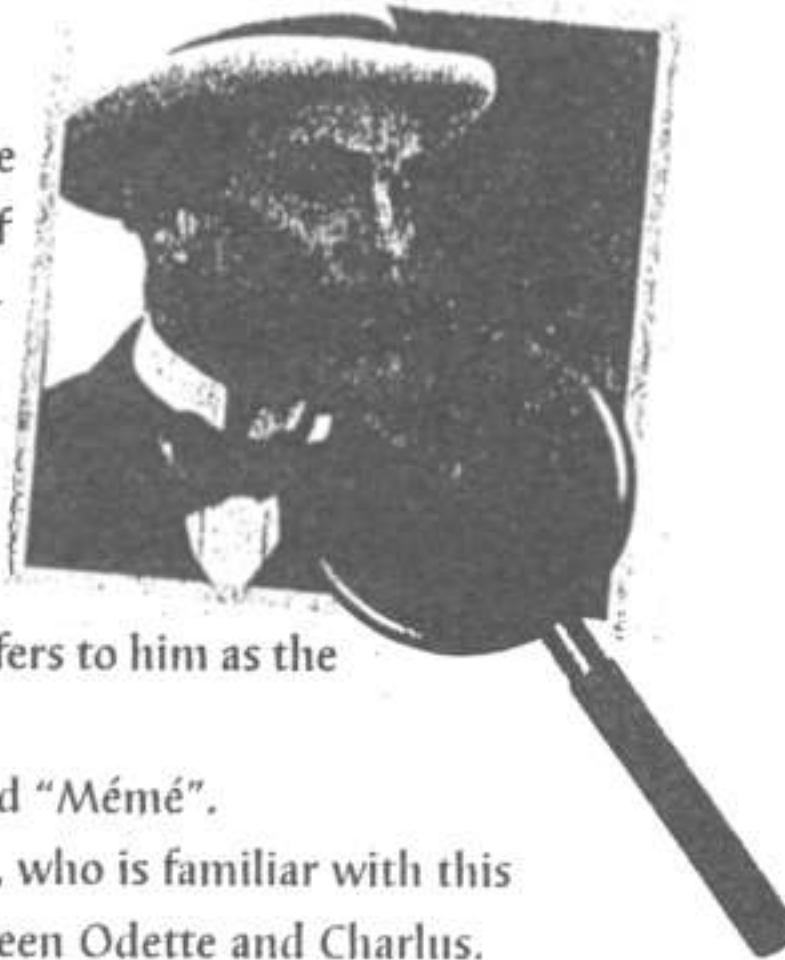
His virile, germanophile ideal conceals a deeply feminine nature. His voice seems to "contain a brood of girls".

He has aged greatly when he meets Morel during the narrator's second stay in Balbec. Morel takes him to the Verdurins' where he accompanies Fauré's Sonata for Piano and Violin "in the purest style".

In "The Captive", he is over sixty and has been excluded from the Verdurin clan. His love for Morel continues, to such an extent that later in the brothel he will ask Jupien for boys who resemble his former lover.

At the Duchesse de Guermantes' reception, the baron is ill and very old. He has had an apoplectic fit.

This character is based on the Comte de Montesquiou in terms of general appearance, insolence and pride. In Charlus, we can also see aspects of Baron Doasan, Oscar Wilde and Prince Bozon de Sagan who, like Charlus, was paralysed at the end of his life.



## THE NARRATOR

For the sake of convenience, we have named this character – the witness who relates all that he thinks he sees, understands or guesses in "Remembrance..." – Marcel. He is the figure that we know the least about.

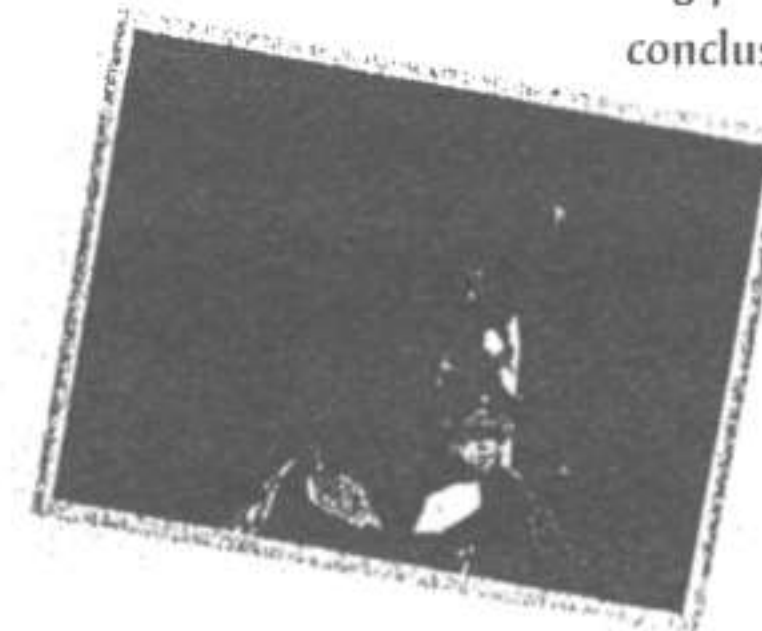
Although he is ubiquitous in "Time Regained", he will not feature prominently. His way of looking and listening make him a character on the sidelines – which are also the sidelines of memory.

The photographic reality shows us that Proust's faces are extremely variable. Marcel the narrator will be just as "fluid" in his appearance, that of an individual observer moving between presence on and off screen, and absence.

In any case, it is his view which causes shifts in the story as it suddenly conjures up faces (ghosts) from the past, beginning with his own as a child in Combray.

This narrator is a writer who asks himself a very simple question: am I capable of writing?

And via the twisting paths of three thousand pages, he comes to a conclusion: "true life, the only life that is finally revealed and clarified, the only life which is therefore fully lived, is literature".





Charles Morel: "The son of my great uncle's former valet," says the narrator.

A handsome boy of eighteen who is ambitious and determined to "cut the bond to domestic service".

He is awarded first prize at the Conservatoire.

After meeting Charlus, Morel does his utmost to replace Jupien, "vaguely wishing to add to his basic salary the income that, he believed, the waistcoat maker received from the baron".

After his break with Charlus, he resists all the baron's efforts to bring him back and becomes Saint-Loup's lover. During the war, not knowing that he has deserted, Saint-Loup inquires after him and the general who discovers that he is away without leave has him arrested.

Once he is freed, he leaves for the front where he is awarded the Croix de Guerre, the same medal that Saint-Loup lost in his uncle's brothel.



### SAINT-LOUP

The nephew of Monsieur de Charlus and Madame de Guermantes.

Great nephew of Madame de Villeparisis.

A soldier related to the Hohenzollerns.

Son of the Comte de Marsantes.

The narrator meets him during his first stay in Balbec: "a young man with piercing eyes whose skin was so blond and his hair so golden, it was as if they had absorbed all the sun's rays".

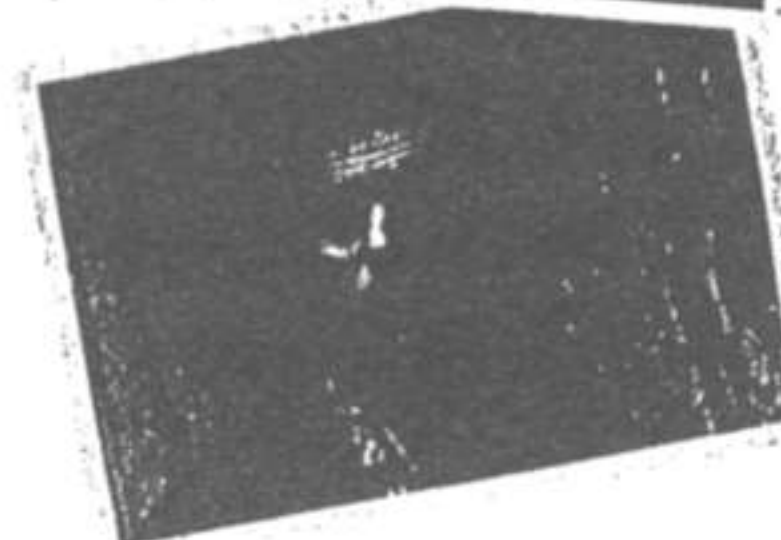
Impertinent but likeable and determined to preserve an impeccable image of virility, he is the lover of Rachel, a former prostitute who has become an actress, and the

husband of Gilberte, Swann and Odette's daughter.

But he also shares his Uncle Charlus' tastes and keeps a pianist named Morel in the manner of a mistress.

He dies heroically during the war.

This character is based on the Duc Armand de Guiche, whom Proust met in 1903 at the home of Anna de Noailles.



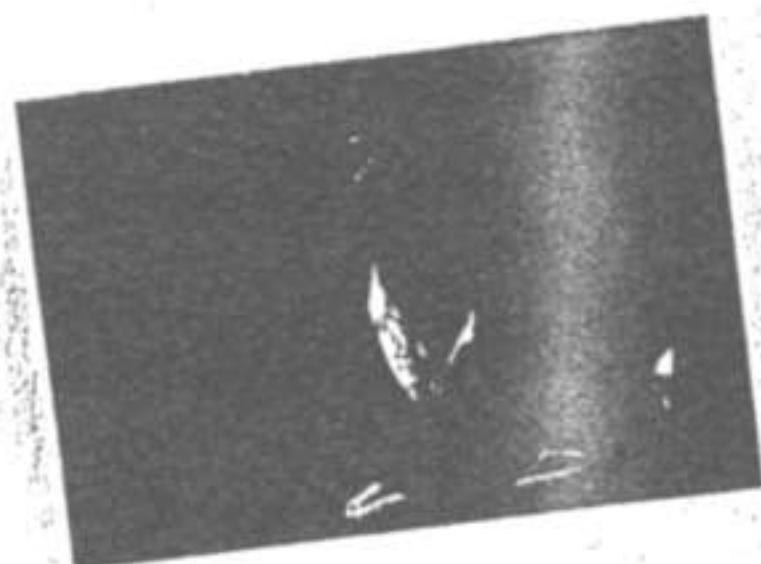
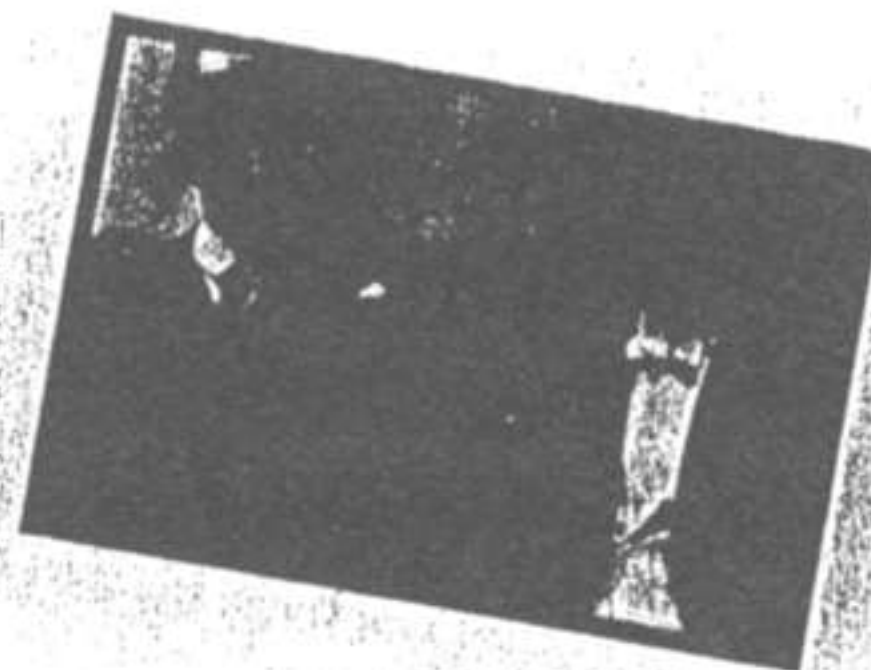
### JUPIEN

A waistcoat maker who has a shop in the yard of the Hôtel de Guermantes. His affair with the baron becomes a job of sorts. A general handyman, he enthusiastically manages the Baron de Charlus' brothel and looks after him like a child following his apoplectic fit.



## INTERVIEW WITH RAOUL RUIZ

*Proust's genius is not that he revolutionised the form of the novel, but that he invented a formless novel. In this respect, can the film be seen as a faithful adaptation? Apart from the scene with the broken cup – which I invented to reveal Gilberte's meanness – everything in the film is the work of Proust. As an adaptation, it is faithful to the spirit of Proust, but you can see the film without having read him and that may even be better. I am less interested in the aristocracy than Proust was, since the aristocracy is less absorbing these days, but the social classes observed in Proust's work develop and it is his view of people which is Proustian.*



*Looking at your filmography, one might think you felt it obviously logical to adapt Proust. But what really led you to do so?*

All my films have been a way of preparing this one. I have dealt with a Proustian aspect in them, whether in terms of death, decadence, duality or the ephemeral side of it all. In each of my films, there is such an intention to grasp the act, rite or sign.

When Proust refers to his work as a cathedral, you could say that, like a cathedral, my work is never over and has to be constantly embellished with one thing or another.

*How have you handled the "time problem"?*

The time is not linear. Proust could have written at any time: it would have been different, but he would have had the same viewpoint of another dimension he perceives. You can feel this in the film, in the opacity of the places – with little outward observation – in the recurrence of statues, for instance, or even passages and the doors which open onto other times. The sequence shots allow this time dimension to be shown.

*In "Les Cahiers du Cinéma" magazine in 1997, you said you wanted to mirror "Time Regained" with "Swann's Way". What did you mean?*

"Swann's Way" is the first book of "Remembrance..." and I wanted to confront it with "Time Regained" which is the last book. In other words, I wanted to show all the narrator's sensations contained between the two, place the bright magic lantern of childhood opposite the final shades.



*How did you adapt your method of narration to the technique of "Remembrance..."?*

Too rigid a structure would kill the image. The image needs a narrative space, but everything is narrative. Much of today's American cinema suffers from that, while all Welles' cinema, for instance, invented a mode of narration which was its strong point. In my films, it is the image which arouses the desire to tell a tale. It is not a pretty picture, it is the image that creates situations and justifies them. Everything in the frame tells the tale; even imperceptible points better convey the character and situations than what is said. Sometimes, it becomes impossible to tell whether Proust is in or out of the frame, but he is always present. In Hitchcock's films too, you have one or two characters who watch and have only one function: misleading the spectator. It is the role of these watchers to be off topic, off frame, yet they are the viewpoint of the film, they are part of the film. In the cinema as in life, one wants to "do" Proust.

*What does "doing Proust" mean in the life of a director?*

Accumulating details in relation to the whole and forgetting the expression of the characters.

*Yet there are some strongly-portrayed moments in the film, especially the sexuality of the characters...*

We do not see the sexuality in the film, but we feel its presence in all the relationships, since at that time, it was something normal: no-one paid attention to it. This was the time of the great bachelors and the great lovers; it has gone but it did exist. Great bachelors who had no sexuality although they were in love, and others who experienced a sexuality, doing things completely naturally which would scandalise America today. They were fascinated by this sensual madness. Today, we are more inhibited than they were in those days.

*The brothel scene is enlightening on that point. Everyone is there, everyone meets there, even Proust.*

He goes in because he sees a lit house where people are entering and leaving. He wants to have a drink and relax. Naturally, since this is wartime, outside there are bombs, there is a curfew and his alibi is perfect.

*In the film, as in Proust's work, the senses are often linked to memory. For example, the scene filmed in close-up of Saint-Loup eating as a soldier...*

I wanted to show that this is life, this is the middle of the war, and his speed and way of eating suggest he is devouring the corpses that he is talking about. His meat is bloody, quite literally, in the concrete sense of the term.





Yes, this film is an opera, a choral symphony.

## INTERVIEW WITH RAOUL RUÍZ

*The music is also related to memory. How did you work with your composer, especially for the Vinteuil sonata?*

Jorge Arriagada completely devised and wrote the sonata working from Proust's musical reference points: Saint-Saëns, Wagner... He worked to the film structures I had given him before the shooting.

*And with Ricardo Aronovich?*

I wanted to work on the chiaroscuro with the outside light strong enough to light the interior. Ricardo drew inspiration mainly from academic painting and the impressionists for the nuances, especially when the characters move. We tried to work together in the spirit of period photographs. He is one of the few people left who invent structures to diffuse light. He has managed to create a unit of light which is a general unit so that, for instance, the same scene which is begun during the day can be finished at night. In addition, he has really read Proust.



*And with Gilles Taurand?*

With Gilles, we began work in a more heterogeneous way. But I did as I usually do and supplied him with a images. The first one in the film: a travelling shot that runs along a wall, changes and heads towards the window where we can see the bell tower in the distance. We started work on the basis of this image. I wrote the sequences, essentially certain prologues and epilogues; he went off to work alone and brought me back scenes which were rather magical with Gilles.

*You wrote your previous films knowing which actors would play the roles. Was that the case for "Time Regained"?*  
Yes. I'd already worked with Catherine and I wrote Odette with her in mind. Emmanuelle as Gilberte was a dream of mine, Vincent Perez as Morel seemed obvious to me after his performance in the Chéreau film and I saw Patrick Gregory on television and that was obvious too. It was Gilles who immediately thought of Marie-France Peltre for Madame Verdurin, while Malkovich had the acting madness needed to play Charlus.



*How did you direct such actors towards such characters?*

I always leave actors as much freedom as possible. I even encourage them to take the initiative, then I correct them afterwards if necessary. The use of sequence shots forces actors to concentrate because they know it will be difficult to do again. For certain actors, I tell stories, I write little fictional tales and I urge them to act with as much imagination as possible. It is easier in costume roles where the childish side and naivety come naturally.



*Did you have the means to make the film you wanted to make?*

Paulo Branco gave me everything I needed and I don't know what would have happened with more time because I would have liked to shoot two weeks more, but I didn't have the strength.

*Were you exhausted after the shooting?*

Yes and two weeks more wouldn't have made much of a difference. In fact, I think the film is quite balanced from a production point of view.

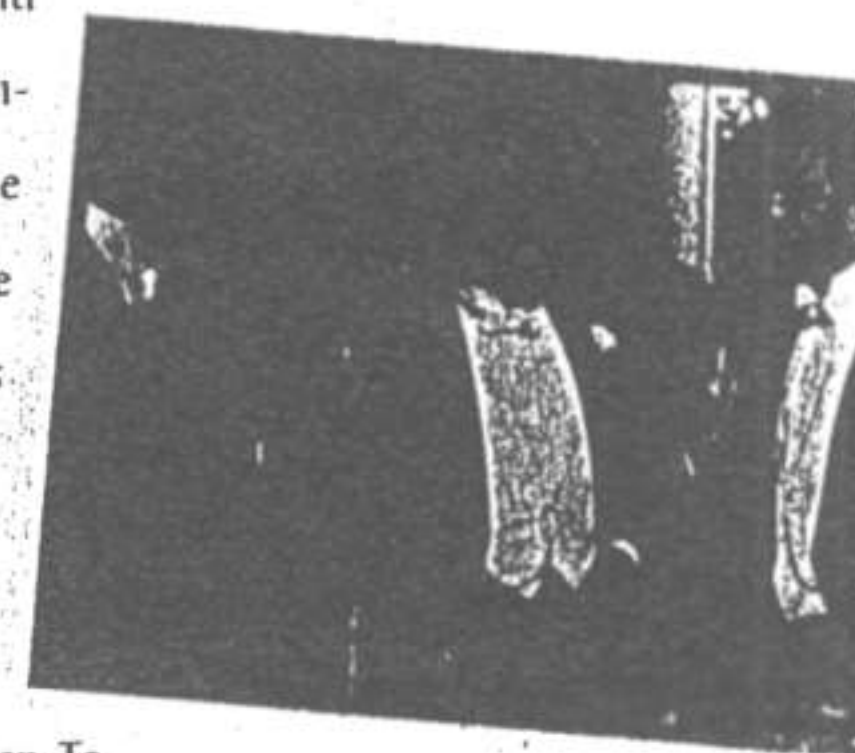
*You said earlier on that you experienced many of your films as a preparation for this one. Without undervaluing the others, is this a major film for you?*

Yes, this film is an opera, a choral symphony.

## INTERVIEW WITH GILLES TAURAND

*In the Raoul Ruiz film, some episodes from the previous books are mixed with those in "Time Regained". Was this a deliberate choice at the time of writing?*

Our interpretation of "Time Regained" led us to this mode of narration which consisted of opening doors on the previous books. In our preliminary discussions, Raoul Ruiz often referred to the "Thousand and One Nights" which have a special place in the work of Marcel Proust. If "Remembrance..." was simply a vast exploration of memory, it would perhaps have been enough to use traditional flashbacks to make the past significance of such and such a sensation or emotion present clearer to the audience. But "Remembrance..." is not limited to the story of the madeleine or tripping on a paving stone. In "Time Regained", the bewildered narrator at one point thinks he would have liked to be a character from the "Thousand and One Nights" where a genie invisible to others suddenly appears to tell the hero what he wants to know. This desire-to-know which haunts the narrator shows us clearly that his search is a search for truth, where memory only ever represents a means of locomotion like any other. So what is he so determined to know? If he will be able to write his work one day, or if Princesse Sherbatoff is a brothel keeper? Both – or perhaps we should say that one goes with the other. To manage to recapture time in its essence, he had to learn to waste it in society salons. The very movement of this search is such that it was necessary not to illustrate or reconstruct, but to try and transpose into cinematographic form, something Proust's phrasing lends itself to wonderfully. Frankly, I don't see how you can plunge into such a venture if you don't have the initial consideration of understanding what it is that fuels a work. That is why the screenplay of "Time Regained" tries to remain faithful to the text in its structure. And in Proust's text, present situations very often refer us to both past episodes and future events...





Weren't you afraid of losing the spectator in such a maze?

You know, "Remembrance..." is a work where readers should enjoy losing themselves. But if audiences too are to enjoy losing themselves, the show must entrance them. This is the magic lantern principle which is such an inspiration to the child from Combray. It is also the concept of Aladdin's lamp. When I decided to go along with Raoul, I knew that he would do his utmost as a director to make these temporal comings and goings work as magical passages, supernatural doors which should (that was our ambition) induce the same quality of emotion in audiences that the narrator feels towards the "Thousand and One Nights" when he speaks of apparitions. The rest – and this is the scriptwriter's job – consists of achieving a proper balance for the structure, a balance which will necessarily be unstable as it is only the working basis for a film in gestation. When I looked for a way of progressing accurately, I was given the answer by Proust himself.

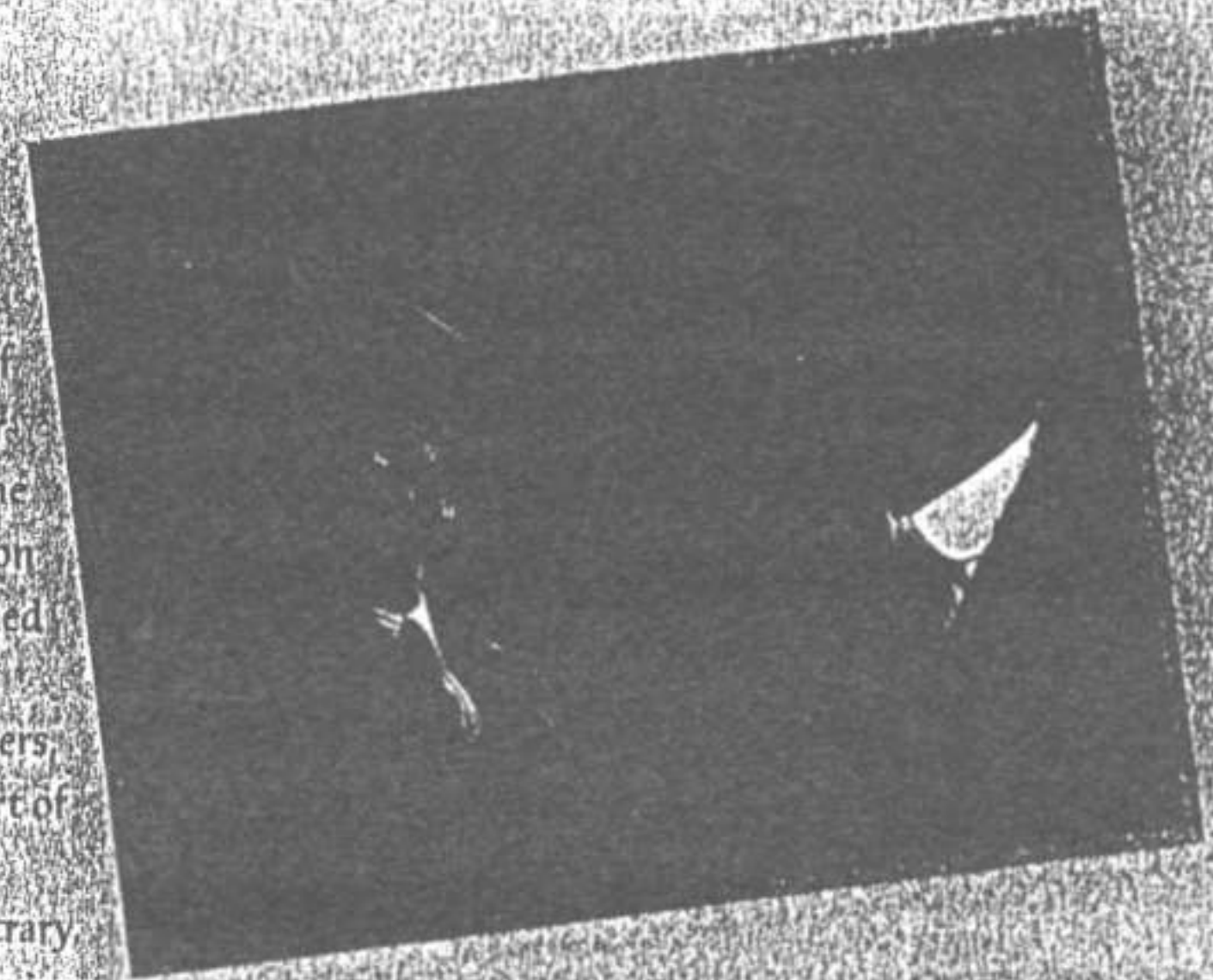
Can you give an example?

In Proust, the disorder of the narration is purely superficial; the digressions are never arbitrary. He has a specific way of gathering various widely-separated sequences together in one unit of time. For instance, all the wartime episodes are organised around a party in Paris at the start of 1916. Within this basic unit, each character in the "present" holds the contrasting, contradictory dimensions of what they have been and what they will become. In the Ball of Faces which forms the final part of "Time Regained", it is not only the faces that have been marked by time. Souls have also been eroded. Bloch holds forth under the name of Rozier; Morel the ex-gigolo and deserter is presented as a man of great virtue; Oriane pours out her venom on Gilberte; Madame Verdurin, now the Princess de Guermantes, is half senile; Odette is confined by the duke, etc.

They are all there, or nearly, and in this last lap of the track where no-one recognises the others, it is Vintueil's music that features as a leitmotiv or key-phrase which would in itself be the start of a book.

What I like in this approach is that there is nothing artificial or abstract about it. On the contrary, I find it mirrors life since it does not impose the "moving pavement" style of narrative – beginning, middle and end – to be found in most traditional scripts.

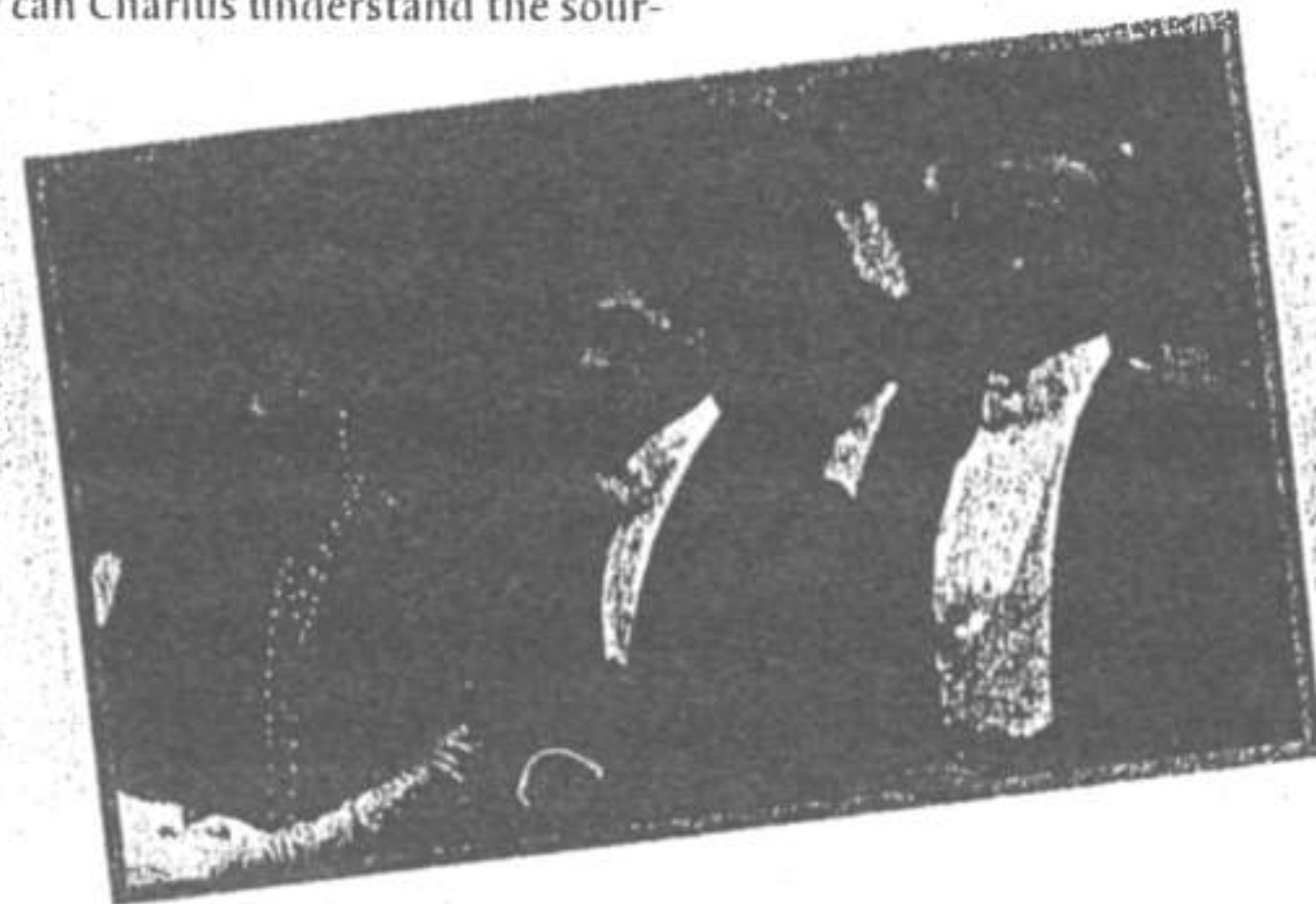
Raoul Ruiz and I quickly decided that a film story in the form of a mosaic, a vast jigsaw whose thousand and one pieces change with time, would be the best imaginable reflection to transpose the drama – and comedy – of these multifaceted characters to be found in "Remembrance".





speaking of characters and facets, there is a regularly recurring theme in Proust, homosexuality...

That is true, homosexuality often recurs – or persists, we might say, in the same way as the work of the subconscious persists. The question of establishing whether a given character “is or isn’t” goes far beyond the wording. It is a misplaced curiosity since it shifts constantly. We can say that it is not the answer that interests the narrator: what he wants to know is what makes them tick, these evasive beings who spend their time confusing the issue, practising disguise, sexual disguise in this case, a conversational art or a stage-managed scene. The possessive lover is continually baffled. He would love to understand the rules of the game, but the game of desire is beyond understanding. How can Charlus understand the source of Morel’s pleasure when he wants to be treated like a woman who feels desire for other women playing the roles of men? The only valid answer is that it is necessary to make continual efforts to interpret the signs embodying this exercise in concealment. Indeed, this is the role of “I who tell the story of my search”, himself disguised as a narrator. It is gruelling, sometimes disappointing or cruel, and often very funny.



*Where did the idea for the end of the film come from, the meeting of the three Prousts?*

In the script, the child is finally reunited with the narrator. He was the guide who showed him the way back to life’s surface if we look at the Ball of Faces as a true descent into hell. I am very fond of this idea of a final confrontation between the child and the adult who has just experienced a revelation – who has finally gained or regained time in its pure essence. In shooting, Raoul added a third character who is the “true” Marcel, the one who is dying at the beginning of the film, the one who dictates to Céleste his final phrases on the frivolousness of the dying. This is another way of coming full circle. Between the “true” Marcel who dies and the “false” one who disappears from the screen, a child plays by the water, a symbol of life, but also the last appreciable sign of time regained, the time of art which includes all others.



Did you read the Suso Cecchi d'Amico and Harold Pinter screenplays?

I have not read Pinter's screenplay: in fact, the French version has not yet been published. "Time Regained" does not feature in Suso Cecchi d'Amico's script. Visconti wanted to portray a society as Balzac did French Restoration society. That was what he called the anthropomorphic viewpoint. He said himself that he wished to remain faithful to the Proustian idea, not the style. Ruiz's approach is very different. He has returned to the text, to its very form, and drawn his inspiration from the Proustian metaphor that he rightly judges suitable for cinematographic transposition. Proust himself said of his book that it was "a telescope focused on time".

Writers can give themselves up to their pleasure in writing. Scriptwriters are not writers and, when the task is to adapt Proust, the constraints are particularly detailed, since the aim is both to comply with the spirit of a work and to allow the director to develop his approach freely. It is a balancing act.



*A last question to the psychologist: Proust suffered from asthma, an illness linked to suffocation. Wasn't this a favourable condition for the creation of "Time Regained"?*

We know Marcel Proust's words in spring 1922, as passed on by Céleste. "Last night, I wrote the end... now I can die...". Biographers have painstakingly described Proust's suffering, his depressive state, his loss of memory, his suicidal impulses. I do not believe that his asthma attacks and his constant fear of suffocation made it easier to write "Time Regained" at all. While it is true that illness always has a few beneficial side effects, this is counterfeit currency in relation to the price that must be paid to continue to write at any cost, night after night, in a relentless struggle with the prowler death.

Odette  
CATHERINE DENEUE

Gilberte  
EMMANUELLE BÉART

Morel  
VINCENT PEREZ

Charlus  
JOHN MALKOVICH

Saint Loup  
PASCAL GREGGORY

Narrator  
MARCELLO MAZZARELLA

Madame Verdurin  
MARIE-FRANCE PISIER

Albertine  
CHIARA MASTROIANNI

Madame de Farcy  
ARIELLE DOMBASLE

Oriane de Guermantes  
EDITI SCOB

Rachel  
ELSA ZYLBERSTEIN

Bloch  
CHRISTIAN VADIM

Madame Cottard  
DOMINIQUE LABOURIER

Monsieur Cottard  
PHILIPPE MORIER-GENOUD

Prince of Foix  
MELVIL POUPAUD

Céleste  
MATHILDE SEIGNER

Jupien  
JACQUES PIEILLER

Françoise  
HELENE SURGERE

Marcel  
ANDRE ENGEL

Young Marcel  
GEORGES DU FRESNE

Marcel's Grandmother  
MONIQUE MELINAND

Marcel's Mother  
LAURENCE FEVRIER

Uncle Adolphe  
JEAN-FRANÇOIS BALMER

The voice of Marcel Proust  
PATRICE CHEREAU



# RECENT OR SELECTIVE FILMOGRAPHIES

## CATHERINE DENEUVE

Odette de Crecy

- 1994 THE CONVENT by Manoel de Oliveira
- 1995 THIEVES by André Techine
- L'INCONNU (short film) by Ismaël Ferroukhi
- 1996 GENEALOGIES OF A CRIME by Raoul Ruiz  
Silver Bear at the 1997 Berlin Festival
- 1997 PLACI VENDOME by Nicole Garcia  
Best Actress Award - 1998 Venice Festival
- 1998 LE VENT DE LA NUIT by Philippe Garrel
- BELLE MAMAN by Gabriel Aghion
- EST OUI SI by Régis Wargnier
- POUR X by Leos Carax
- TIME REGAINED by Raoul Ruiz

## EMMANUELLE BEART

Gilberte

### Films

- 1994 A FRENCH WOMAN by Régis Wargnier
- NELLY AND MR. ARNAUD by Claude Sautet
- 1995 MISSION : IMPOSSIBLE by Brian De Palma
- 1997 DON JUAN by Jacques Weber
- LA DURITE (short film) by Philippe Cotten
- STOLEN LIFE by Yves Angelo
- 1998 ELEPHANT JUICE by Samuel Miller
- TIME REGAINED by Raoul Ruiz
- 1999 LA BUCHE by Danièle Thompson
- Stage
- 1994 ON NE BADINE PAS AVEC L'AMOUR by Alfred de Musset  
directed by Jean-Pierre Vincent.
- 1996 JOUER AVEC LE FEU by August Strindberg - Directed by Luc Béraud

ARIELLE DOMBASLE

Madame de Farcy

- 34 LITTLE INDIAN, BIG CITY by Hervé Palud  
Georges de Beauregard Prize in 1995
- THE BLUE VILLA by Alain Robbe-Grillet and Dimitri de Clercq
- 16 A PROPOS DE NICE, LA SUITE by Raoul Ruiz  
(Sketch : PROMENADE)
- LES DEUX PAPAS ET LA MAMAN by Jean-Marc Longval
- THREE LIVES AND ONLY ONE DEATH by Raoul Ruiz  
Official Selection - Cannes Festival 1996
- 17 IFUNESSE by Noël Alpi
- DAY AND NIGHT by Bernard-Henry Lévy
- FOUL PLAY by Karim Dridi
- BO BA BU by Ali Khanraev
- 98 L'ENNUI by Cédric Kahn
- LA BEAUTE by John Lvoff
- TIME REGAINED by Raoul Ruiz

CHIARA MASTROIANNI

Albertine

- 1994 READY-TO-WEAR by Robert Altman
- DON'T FORGET YOU'RE GOING TO DIE by Xavier Beauvois  
Jean Vigo Prize in 1995 and Jury Prize - Cannes 1995
- MY SEX LIFE... OR HOW I GOT INTO AN ARGUMENT by Arnaud Desplechin
- 1995 DIARY OF A SEDUCER by Danièle Dubroux
- NOWHERE by Gregg Araki
- 1996 THREE LIVES AND ONLY ONE DEATH by Raoul Ruiz
- CAMELEONE by Benoît Cohen
- 1997 A VENDRE by Laetitia Masson
- 1998 BRACCIA DI BURRO by Sergio Castellito
- THE LETTER by Manoel de Oliveira
- TIME REGAINED by Raoul Ruiz
- SIX PACK by Alain Berberian



## MARIE-FRANCE PISIER

Madame Verdurin

### Films

- 1992 THE GOVERNOR'S PARTY - Director  
1996 MARION by Manuel Poirier  
1998 THE ICE RINK by Jean-Philippe Toussaint  
POURQUOI PAS MOI ? by Stéphane Giusti  
TIME REGAINED by Raoul Ruiz

### Stage

- 1994 CE QUI M'ARRIVE ET CE QU'ON ATTEND directed by Patrice Kerbrat  
1995 LE PAIN DUR / LE PIERRE HUMILIE by Paul Claudel - Directed by Marcel Maréchal

## EDITH SCOB

Orlane de Guermantes

### Films

- 1994 DOWN TO EARTH by Pedro Costa  
1997 AN AIR SO PURE by Yves Angelo  
1998 VENUS BEAUTE (INSTITUT) by Tonie Marshall  
TIME REGAINED by Raoul Ruiz

### Stage

- 1997 LE GARS by Marine Isvéticaeva - Directed by Edith Scob  
1998 ARDEUR OU LA MARGUERITE by Jean Anouilh - Directed by Pierre Franck  
LES GEFAUX by Henrik Ibsen - Directed by Olivier Werner

## MATHILDE SEIGNER

Céleste

### Films

- 1995 MEMOIRES D'UN JEUNE CON by Patrick Aurignac  
SHADOW PLAY by Martine Dugowson  
1996 FRANCO RUSSE by Alexis Miansarow  
1997 VIVE LA REPUBLIQUE by Eric Rochant  
DRY CLEANING by Anne Fontaine  
1998 VENUS BEAUTE (INSTITUT) by Tonie Marshall  
BLEU DES VILLES by Stéphane Brizé  
BELLE MAMAN by Gabriel Aghion  
DIEU EST GRAND, JE SUIS TOUTE PETITE by Pascale Bailly  
LE CŒUR A L'OUVRAGE by Laurent Dussaux  
TIME REGAINED by Raoul Ruiz

### Stage

- 1997 ONCLE VANIA by Tchekhov - Directed by Patrick Kerbrat



ELSA ZILBERSTEIN

Rachel

FARINELLI by Gérard Corbiau

JEFFERSON IN PARIS by James Ivory

SHADOW PLAY by Martine Dugowson

A SATURDAY ON EARTH by Diane Bertrand

TENUE CORRECTE EXIGEE by Philippe Lioret

XXL by Ariel Zeitoun

METROLAND by Philippe Tsadil

MAN IS A WOMAN by Jean-Jacques Zilbermann

LAUTREC by Roger Planchon

MERE AGITEE by Guila Braoudé

TIME REGAINED by Raoul Ruiz

SIX PERSONNAGES EN QUETE D'AUTEUR by Luigi Pirandello -

Directed by Jorge Lavelli

PASCAL GREGGORY

Saint Loup

Films

1995 QUEEN MARGOT by Patrice Chéreau  
Jury Prize - 1994 Cannes Festival

1997 ZONZON by Laurent Bouhnik

THOSE WHO LOVE ME CAN TAKE THE TRAIN by Patrice Chéreau

1998 JOAN OF ARC by Luc Besson

TIME REGAINED by Raoul Ruiz

Stage

1995 DANS LA SOLITUDE DES CHAMPS DE COTON by Bernard-Marie Koltes  
Directed by Patrice Chéreau

1996 IL NE FAUT PAS JOUER AVEC LE FEU by August Strindberg -  
Directed by Luc Bondy

MARCELLO MAZZARELLA

Marcel Proust, the narrator

EVERYBODY'S FINE (Stanno Tutti Bene) by Giuseppe Tornatore

NIRVANA by Gabriele Salvatores

L'ODORE DELLA NOTTE by Claudio Calligaris

I FOBICI by Giancarlo Scarchilli

TIME REGAINED by Raoul Ruiz

Marcello Mazzarella, actor and director, has also directed three short films and several stage plays including adaptations of Luigi Pirandello and Eugène Ionesco.



## JOHN MALKOVICH

Charlus

- 1994 THE CONVENT by Manoel de Oliveira
- 1995 BEYOND THE CLOUDS by Michelangelo Antonioni / Wim Wenders  
MAKING A FILM FOR ME IS TO LIVE by Enrica Antonioni
- 1996 THE PORTRAIT OF A LADY by Jane Campion  
THE OGRE by Volker Schlöndorff  
MULTIOLLAND FALLS by Lee Tamahori  
MARY REILLY by Stephen Frears  
CANNES MAN by Richard Martini / Susan Shapiro
- 1997 COFFAIR by Simon West
- 1998 THE MAN IN THE IRON MASK by Randall Wallace  
ROUNDERS by John Dahl  
TIME REGAINED by Raoul Ruiz
- 1999 JOAN OF ARC by Luc Besson  
BEING JOHN MALKOVICH by Spike Jonze  
LADIES ROOM by Gabriella Cristiani  
THE LIBERTINE by John Malkovich  
REC 281 by Benjamin Ross  
SHADOW OF THE VAMPIRE (Buried to Light) by E. Elias Merhige

## MELVIL POUPAUD

Le Prince de Foix

- 1994 LA VIE DE MARIANNE by Benoît Jacquot  
THOSE WERE THE DAYS by Didier Haudepin  
3000 SCENARIOS CONTRE UN VIRUS  
by Jean Achache and Richard Berry  
BOULEVARD MAC DONALD - Short film directed by Melvil Poupaud
- 1995 DIARY OF A SEDUCER by Danièle Dubroux  
A SUMMER'S TALE by Eric Rohmer  
THREE LIVES AND ONLY ONE DEATH by Raoul Ruiz
- 1996 LE CIEL EST A NOUS by Graham Guit  
GENEALOGIES OF A CRIME by Raoul Ruiz
- 1998 LES KIDNAPPEURS by Graham Guit  
TIME REGAINED by Raoul Ruiz



## VINCENT PEREZ

Morel

- 84 QUEEN MARGOT by Patrice Chéreau  
BEYOND THE CLOUDS by Michelangelo Antonioni / Wim Wenders  
TALK OF ANGELS by Nick Hamm
- 85 THE LIFE IN RED by Pavel Lounguine  
THE CROW: CITY OF ANGELS by Tim Pope
- 86 SWIFT FROM THE SEA by Beeban Kedron
- The same year, Vincent Perez directs his second short film, LES IMPRESSIONS, while shooting « THE LIFE IN RED » in Russia.
- 87 ON GUARD ! by Philippe de Broca  
THOSE WHO LOVE ME CAN TAKE THE TRAIN by Patrice Chéreau
- 88 I DREAMED OF AFRICA by Hugh Hudson  
TIME REGAINED by Raoul Ruiz
- 89 EPOUSE-MOI by Harriet Marin  
RIEN DIRE - third short film directed by Vincent Perez

## CHRISTIAN VADIM

Bloch

### Films

- 1995 OUT IN THE OPEN by Luis Armande Roche
- 1997 L'INCONNU DE STRASBOURG by Valéria Sarmiento
- 1998 TIME REGAINED by Raoul Ruiz

### Stage

- 1994 MEC MIC MAC by Louis-Michel Colla - Directed by Sonia Sarret
- 1995 IL NE FAUT JURER DE RIEN by Alfred de Musset  
Directed by Jean-Claude Brialy
- 1996 LUCRECE BORGIA - Stage play directed by J.Martinez
- 1997 BERENICE directed by J.Martinez  
DOM JUAN directed by J.Martinez
- 1998 LE SIXIEME CIEL - Stage play directed by Jean-Luc Moreau

# FILM CREW

## TIME REGAINED

Director

RAOUL RUIZ

Screenplay by

GILLES TAURAND  
RAOUL RUIZ

Based on the book

"TIME REGAINED" by MARCEL PROUST

Original score

JORGE ARRIAGADA

"Time Regained"

Theme sung by NATALIE DESSAY

Cinematographer

RICARDO ARONOVICH (A.F.C. & A.D.F.)

Cameraman

SABINE LANCELIN

Chief Editor

DENISE DE CASABIANCA

Sound

PHILIPPE MOREL

Mixer

GERARD ROUSSEAU

Production Designer

BRUNO BEAUGE

Costume designer

GABRIELLA PESCUCCI  
CAROLINE DE VIVAISE

Make-up artist

CEDRIC GERARD

Hair stylist

CATHERINE LEBLANC

Casting

RICHARD ROUSSEAU

1st Assistant Director

ANTOINE BEAU

Production Manager

DAVID MITNIK

Live Producer

PHILIPPE SAAL

Production Assistant

ELISABETH BOCQUET

Associate Producers

LEO PESCAROLO  
MASSIMO FERRERO



*Produced by*

PAULO BRANCO

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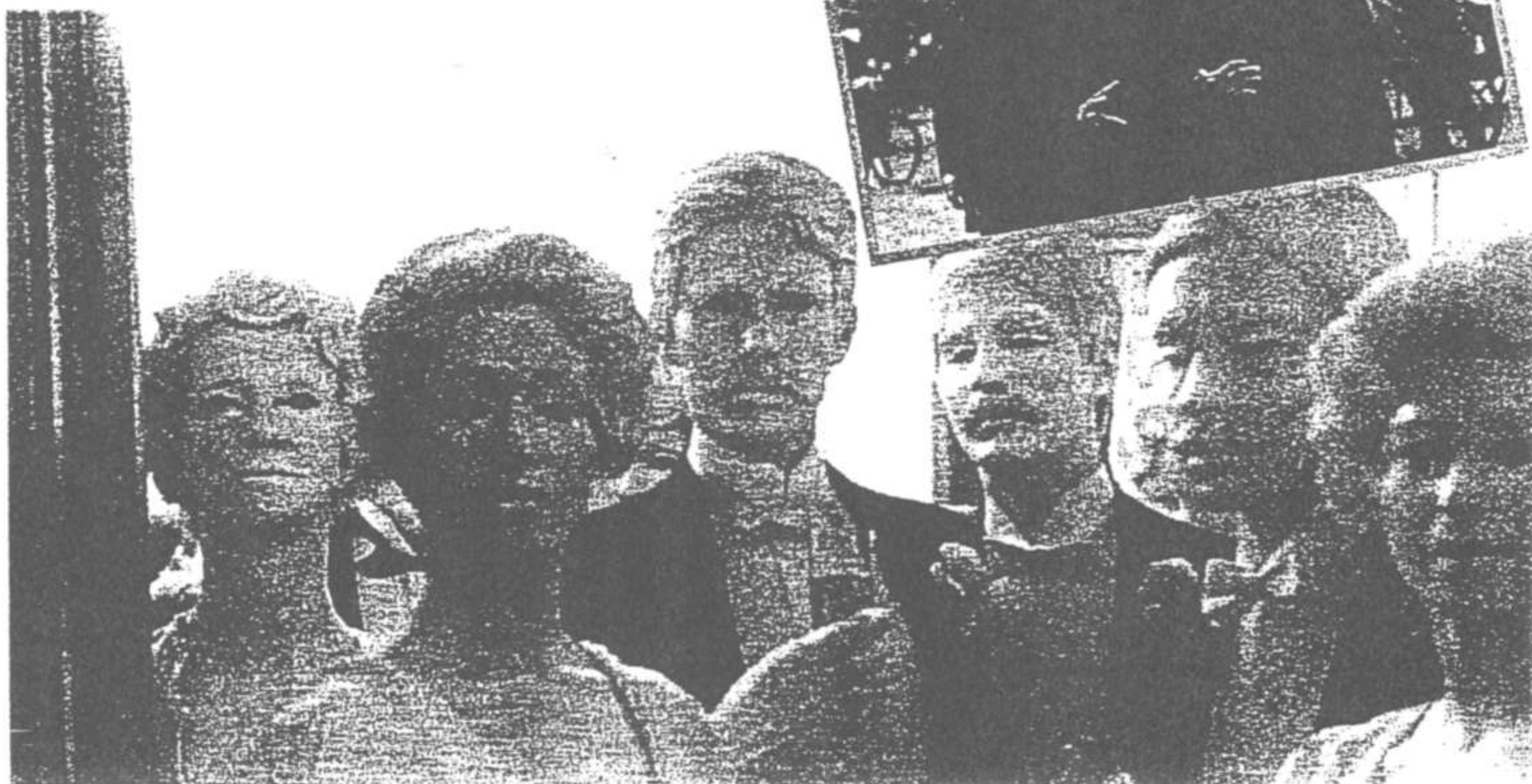
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# FILMOGRAPHY

## RAOUL RUIZ

Born in Chile in 1941, it was in the sixties that this Chilean playwright also became one of the leading figures of his country's cinema industry and cinematographic advisor to Allende. Caught up in the fall of the Socialist government, he chose exile and claimed asylum in France. A prolific, universally-recognised director, he became known to the general audience with his two latest feature films, "THREE LIVES AND ONLY ONE DEATH" starring Marcello Mastroianni, presented in the official competition in Cannes 1996 and "GENEALOGIES OF A CRIME" starring Catherine Deneuve, Silver Bear in Berlin 1997.

### Main Feature Films

1960	LA MALETA	1986	LIFE IS A DREAM TREASURE ISLAND RICHARD III
1964	LE RETOUR		
1967	EL IANGO DEL VIUDO	1987	LA CHOUETTE AVEUGLE LE PROFESSEUR TARANNE
1968	THREE SAD TIGERS	1988	TOUS LES NUAGES SONT DES HORLES BEHIND-THE-WALL
1970	THE PENAL COLONY		
1973	WHITE DOVE	1989	PALLA Y TALLA THE GOLDEN BOAT
1974	DIALOGUE OF EXILES	1990	LA NOVELA ERRANTE L'EXODE
1976	THE SUSPENDED VOCATION		
1978	THE HYPOTHESIS OF THE STOLEN PAINTING	1992	DARK AT NOON <i>Official selection in competition - Cannes 7</i>
1982	THE THREE CROWNS OF THE SAILOR CLASSIFICATION DES PLANTES	1994	TADO, MAJOR AND MINOR
1983	BERENICE CITY OF PIRATES	1995	THREE LIVES AND ONLY ONE DEATH <i>Official selection in competition - Cannes 7</i>
1984	L'EVEILLE DU PONT DE L'ALMA VOYAGE AUTOUR D'UNE MAIN	1996	GENEALOGIES OF A CRIME <i>Official selection in competition - Berlin 46</i> Silver Bear
1985	MANOEL DANS L'ILE DES MERVEILLES REGIME SANS PAIN MAMMAME	1997	SHATTERED IMAGE "Jessie"
		1998	TIME REGAINED



## GILLES TAURAND

Born 2nd June 1943 in Paris

After university studies in clinical psychology, Gilles Taurand taught for fifteen years in an experimental high school and at the University of Paris II (child and adolescent psychopathology).

After his first feature film, written with André Téchiné ("Hôtel des Amériques"), he devoted ten years of his life to writing animated series for children. He finally returned to the cinema with "The Wild Reeds". While remaining faithful to Téchiné ("Thieves", "Alice and Martin"), he increasingly sought to diversify his partnerships, working on genres as varied as Anne Fontaine's "Dry Cleaning" (Best Screenplay Award, Venice Festival 1993) or "Man is a Woman" (Jean Jacques Zilbermann).

### Feature films

Hôtel des Amériques

co-written with André Téchiné. Directed by André Téchiné

The Wild Reeds

co-written with André Téchiné and Olivier Massart

Directed by André Téchiné

*Louis Delluc Award - 4 Césars best feature film and best screenplay in 1991*

Thieves

co-written with André Téchiné with the collaboration

of Michel Alexandre. Directed by André Téchiné

Brothers- Red Roulette

(Arte series "Tous les garçons et les filles")

Directed by Olivier Dahan

Dry Cleaning

co-written with Anne Fontaine. Directed by Anne Fontaine

*best screenplay award - Venice Festival 1997*

Man is a Woman

co-written with Jean-Jacques Zilbermann.

Directed by Jean-Jacques Zilbermann

Dormez je le veux

co-written with Irène Jouannet and Marie Nimier.

Directed by Irène Jouannet

Alice and Martin

co-written with André Téchiné and with the collaboration

of Olivier Assayas. Directed by André Téchiné

### Short films

Du crime considéré comme un des Beaux-Arts

short film by Frédéric Compain

*National Grand Prize - Clermont-Ferrand Short Film Festival*

Le Mécène

short film by Frédéric Compain

Coma

short film by Jean-Pascal Hattu

Stop

short film by Rodolphe Marconi



9/30/99

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# From Sickbed to Boyhood and Back, Echoing Proust

By JANET MASLIN

If there were a prize for sheer ambition at this year's New York Film Festival, it would justly go to "Time Regained." The Chilean filmmaker Raúl Ruiz has approached that literary Godzilla, Marcel Proust's "Remembrance of Things Past," from the most challenging vantage point possible.

"Time Regained," the epic's sixth and final volume, is the one that recapitulates and resolves all that has come before, and it is Mr. Ruiz's aspiration to synthesize the themes and characters of Proust's monumental work in a single film. In the face of such a daunting prospect, a running time of 158 minutes is really no time at all.

Mr. Ruiz's propensity for surrealistic touches serves him better than usual in this context. How else to intermingle past and present, to fuse many different impressions of a single character, or to delve with Proustian fortitude beneath the material's genteel veneer? The match of filmmaker and material is felicitous, and its prospects are not diminished by a stellar cast. When the least glamorous Frenchwoman in a film turns out to be Catherine Deneuve (as the matronly Odette, seen mostly in her dowager days), it is at



Film Society of Lincoln Center

Emmanuelle Béart in "Time Regained," directed by Raúl Ruiz.

the very least bound to please the eye.

But "Time Regained" struggles under the burden of adapting such rarefied material. Remove most of the impressions, sensations, sighs and longings from "Remembrance of Things Past" and what remains, at least on screen, is a "Dallas"-load of furtive liaisons and lavish social gatherings. Mr. Ruiz presents this

## TIME REGAINED

Directed by Raúl Ruiz; written (in French, with English subtitles) by Gilles Taurand and Mr. Ruiz, based on "Time Regained" from "Remembrance of Things Past" by Marcel Proust; director of photography, Ricardo Aronovich; edited by Denise de Casabianca; music by Jorge Arriagada; production designer, Bruno Beauge; produced by Paul Branco. Shown tonight at 8:30 and Saturday at 11:15 A.M. at Alice Tully Hall as part of the 37th New York Film Festival. Running time: 158 minutes. This film is not rated.

WITH: Emmanuelle Béart (Gilberte), Catherine Deneuve (Odette), Pascal Greggory (Saint Loup), John Malkovich (Charlus), Marcello Mazzarella (Marcel Proust, the Narrator), Vincent Perez (Morel) and Marie-France Pisier (Madame Verdurin).

atmosphere with a knowing wink, and with a prim little mustachioed Marcel (Marcello Mazzarella) to glide through time and space taking mental notes. But in spite of the film's enterprising efforts to draw the viewer into his realm of enduring, tantalizing relationships, it finds no real way of making the necessary introductions.

"Time Regained" whirls from the sickbed of the elderly Marcel to his boyhood and back again, with the characters in his life as the only significant figures in this landscape. They too are seen through time, so that Gilberte (Emmanuelle Béart)

can be both the little girl who once made a coarse hand gesture that Marcel would never forget, and the fading wife of Robert Saint Loup (Pascal Greggory), who finds her less compelling than his male lovers.

The dreamy manner in which the film unfolds, with gliding props that suggest one long sleepwalk, fuses all of these impressions together while also rendering them opaque. Difficult as it is to decipher one man's lifetime from his final memories, Theo Angelopoulos's *Palme d'Or*-winning "Eternity and a Day" achieved that sensation with more emotion and less psychic clutter.

"Time Regained," a brave literary adaptation without much resonance outside its literary context, also stars Marie-France Pisier as the giddy, selfish Madame Verdurin, Vincent Perez as the flirtatious Morel and John Malkovich as the decadent Monsieur de Charlus, who casts one of the work's longest shadows. Mr. Ruiz's visual wit and playful style are put to good use when the masochistic Charlus visits a male bordello for a beating. The oval-framed hole in the wall through which Marcel enterprisingly peeks into the bedroom is a dandy correlative for the writer's point of view.

"Time Regained" will be shown tonight and on Saturday as part of the New York Film Festival.



THE French were a while coming to Proust. As late as the nineteen-fifties, when most Americans already took it for granted that he was among the greatest of modern writers, a lot of people in France saw him as a slightly secondary figure—the way we might have seen a long-winded Scott Fitzgerald, or a Truman Capote who actually got his book written. In the past twenty-five years, though, all that has changed, and Proust has taken his deserved place among the French as at once the most magnanimous and the most exquisite of their novelists. And so the release of the first successful movie translation of Proust's "À la Recherche du Temps Perdu" has made for an event in Paris. There is almost universal agreement that Raul Ruiz's adaptation of "Le Temps Retrouvé," Proust's last volume, ought to have won the Palme d'Or at Cannes. The film—whose title in English will be "Time Regained"—was released in France three days after its début in Cannes, and has found an audience that at one cinema in Paris stretches out along the Boulevard Saint-Germain near the Odéon every night.

Previous movie attempts (by Harold Pinter, Joseph Losey, Luchino Visconti, and Volker Schlöndorff, most notably) to invade the Proust territory had foundered on the beaches of "Swann in Love." Ruiz, a Chilean director of select reputation, who had made more than fifty little-seen films, had the crazy-smart idea of adapting, instead, the unpromising valedictory last volume, in which the war comes, and everyone dies, suffers, or is shown to have been living a life of pitiful

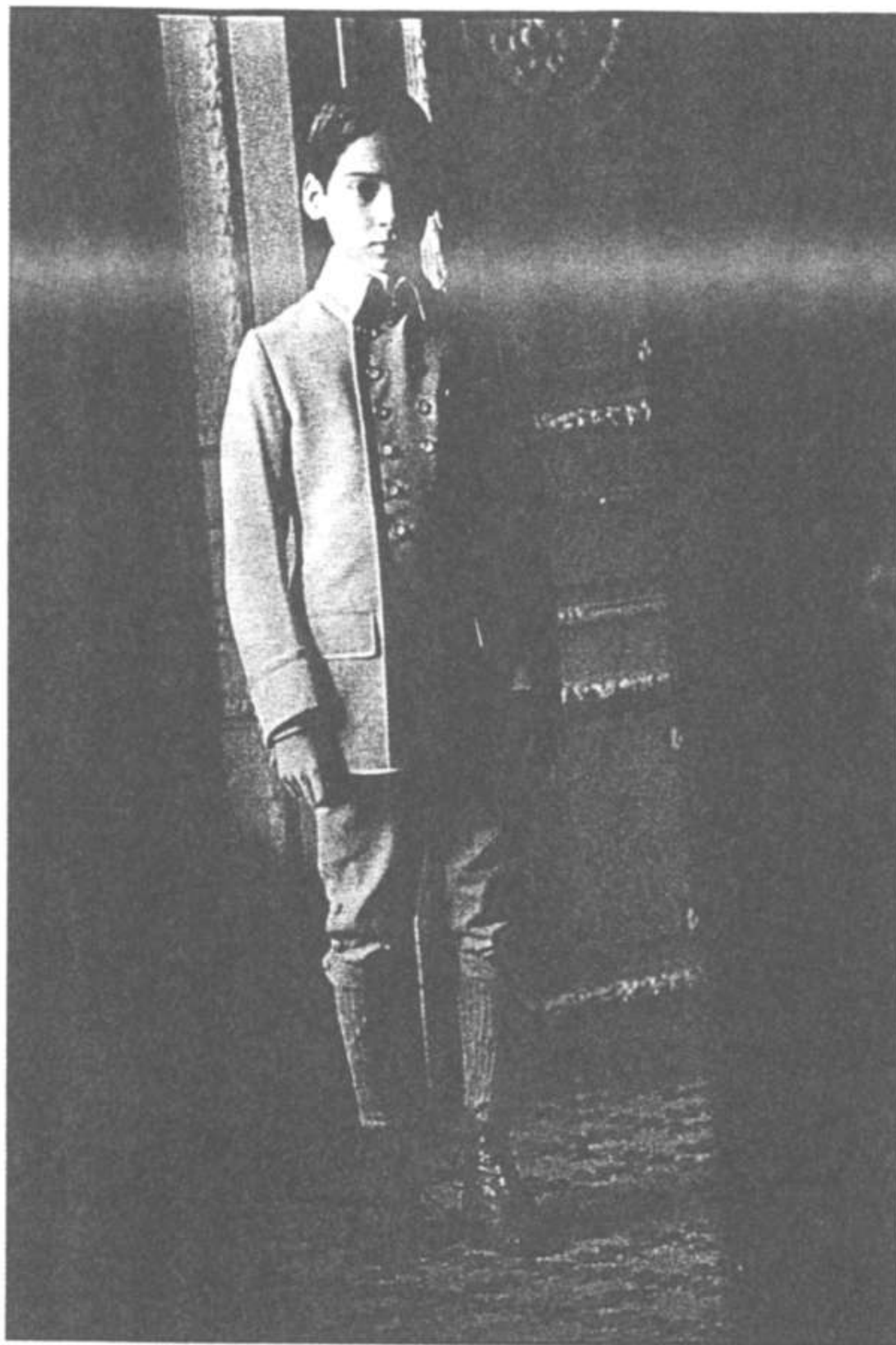
illusion. In principle, this should have been like trying to mount a production of "Hamlet" in which the entire story is set off by the exchange of poisoned foils. But, since Proust's purpose was to make every poisoned foil tossed between his characters imply the whole

pressed, in the best sense of the term.")

Although in Paris the success of the film has generally been held to be the consequence of its jump-cutting, surrealist mise en scène, its visual style can sometimes seem more Cocteau than Proust, and its real triumph may

lie in the roster of performances that Ruiz has coaxed out of his actors, particularly the women: Marie-France Pisier as a comically hysterical and beautifully aged Madame Verdurin; Catherine Deneuve, seemingly miscast as Odette, yet rightly, deeply cold; and, best of all, the unbelievably beautiful Emmanuelle Béart as the seductive, heartbreaking, and broken-hearted Gilberte. No curtain of late-modern irony (or, truth be told, emancipation) seems to separate these actresses from the lives of the women of the last fin de siècle whom they impersonate. Among the men, John Malkovich creates a furious, dagger-sharp Baron de Charlus, the aesthetic dictator, and Pascal Greggory is a tortured and noble Saint-Loup. The matchlessly high-hearted and funny and tender narrator himself is impersonated by the Italian actor Marcello Mazarrella, a scarily perfect

look-alike. The playing of the company brings forward the delicious social comedy of the book—the Molière in Proust—in a bracing clear air of real places and faces. The camera, someone once said, always falsifies the present since it forgets the remembering present. The gift on the other side of that curse is that in the eternal present of movies, with the remembering present gone, the past just lives. —ADAM GOPNIK



plot, this finale-first approach works.

Ruiz has suddenly become a personage in Paris. He has even been paid the compliment of being asked to fill out the "Proust questionnaire," a who-are-you? parlor game that the real Marcel played as a young man. (Ruiz announced to his new public that his favorite characters in literature are "Don Quichotte, Jean Valjean, and Jude l'Obscur," and that his current state of mind is "tired and de-

*Previous page: Marcello Mazarrella is the narrator in Raul Ruiz's movie of "Le Temps Retrouvé."  
Above: Georges du Fresne plays the young Marcel. Opposite: Catherine Deneuve is Odette de Crécy.*



# Time Regained/ Le Temps retrouvé

France/Italy/Portugal 1999

**Director**  
Raoul Ruiz

**Producer**  
Paulo Branco

**Screenplay**  
Gilles Taurand  
Raoul Ruiz  
Based on the book by  
Marcel Proust

**Director of Photography**  
Ricardo Aronovich

**Editor**  
Denise de Casabianca

**Art Director**  
Bruno Beauge

**Music**  
Jorge Arragada

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France 2 Cinema  
Blu Cinematografica  
**Production Companies**  
Gemini Films/France  
2 Cinema/Les Films du  
Lendeman/Paulo Branco  
present a co production  
of Gemini Films/France  
2 Cinema/Les Films  
du Lendeman/Blu  
Cinematografica  
In association with  
Madragoa Filmes  
With the support of  
Fonds Eurimages  
With the participation of  
Canal+/Centre National  
de la Cinematographie  
and the assistance of  
La Procrep

**Associate Producers**  
Leo Pescarolo  
Massimo Ferrero

**Production Manager**  
Philippe Saal

**In Charge of Production**  
Elisabeth Boquet  
Italy  
Rita Del Chiappa

**Unit Production Managers**  
David Mitrak  
Italy  
Vanessa Ferrero

**Unit Managers**  
Olivier Jones Michel  
Antoine Moussault

**Assistant Directors**  
Antoine Beau  
Guillaume Rottfeld  
Eric Agopian

**Script Supervisor**  
Barbara Constantine

**Castling**  
Richard Rousseau  
Italy  
Adriana Sabhatini

**Camera Operator**  
Sabine Lancelin

**Snow and Rain**  
Christophe Messaoud

**Sculptures**  
Francine Robillard

**Costume Designers**  
Gabriella Pescucci  
Caroline de Vivaie

**Costume Supervisors**  
Jean Pierre Giudice  
Frédéric Malher

**Costumes**  
Patricia Saalburg  
Alessandro Lai  
Eric Perron  
Fabio Perrone

**Historic Costumes**  
**Consultant**  
Farid Chennoune

**Make-up**  
Supervisor  
Cédric Gérard

**Keys**  
Hervé Soulie  
Dominique Henri Plez

**Special Effects Key**  
Benoit Lestang  
Emmanuel Pitois  
Italy  
Tiziana Sisi

**Hair**  
Key  
Catherine Leblanc

**Supervisor**  
Sylvie Gluck

**Dressers**  
Christine Teagust  
Jacqueline Stutell  
Italy  
Agnese Panarotto

**Titles**  
Arane

**Theme Song by**  
Natalie Dessay

**Sound**  
Philippe Morel

**Mixer**  
Gerard Rousseau

**Post-sync Sound**  
**Engineers**  
Jean Charles Martel  
Laurent Dreyer

**Post-sync Supervisor**  
Patrice Severas

**Sound Editors**  
Supervisor  
Vincent Guillou  
and Unit  
Carmine Rozenberg

**Sound Effects**  
Pascal Mazette

**Animals**  
Pet seller  
Muriel Bee

**Cast**  
Catherine Deneuve  
Odette de Fouchville  
Emmanuelle Béart  
Gilberte  
Vincent Perez  
Charlie Morel  
Pascal Gregory  
Robert de Saint Loup  
Marie-France Pisier  
Madame Simone  
Verdun  
Clara Mastroianni  
Albertine  
Arielle Dombasle  
Madame de Farcy  
Edith Scob  
Oriane de Guermantes  
Elsa Zylberstein  
Rachel  
Christian Vadim  
Albert Bloch  
Dominique Labourier  
Madame Cottard  
Philippe Morier-Genoud  
Monsieur Cottard  
Melvil Poupaud  
Prince de Foix  
Mathilde Seigner  
Céleste  
Jacques Piellier  
Jupien  
Hélène Surgère  
Françoise  
André Engel  
Marcel as an old man  
Georges Du Fresne  
Marcel as a child  
Monique Mélinand  
Marcel's grandmother  
Laurence Février  
Marcel's mother  
Jean-François Balmer  
Uncle Adolphe  
Marcello Mazzarella  
Marcel Proust  
John Malkovich  
Baron de Charlus  
Patrice Chéreau  
Voice of Marcel Proust  
Pierre Mignard  
Marcel as an adolescent  
Lucien Pascal  
Prince de Guermantes  
Jérôme Prieur  
Monsieur Verdun  
Bernard Pautrat  
Charles Swann  
Alain Robbe-Grillet  
Concourt

Ingrid Caven  
Russian princess  
Jean-Claude Jay  
Duc de Guermantes  
Camille Du Fresne  
Gilberte as a child  
Alain Guillo  
the great designer  
Xavier Brère  
Marcel's butler  
Bernard Garnier  
Cambremet  
Monique Couturier  
Marquise de Villeparisis  
Alain Rimoux  
Monsieur Bontemps  
Isa Mercure  
Madame Bontemps  
Pierre Alain Chapuis  
Guermantes butler  
Jean-François Lepakis  
head waiter  
Café de la Paix  
Damien D'Doul  
Gaspard, cook in  
Café de la Paix  
Daniel Isoppo  
hotel manager, Balbec  
Patrice Juffé  
young waiter, Balbec  
Pascal Tokatlán  
hotel bellhop, Balbec  
Marine Deltierre  
Morel's friend  
Jean Bodin  
Rachel's husband  
Laurent Schwarz  
Maurice  
Haitou Mess  
Monsieur Lein  
Alexandre Soulie  
Louis, military man  
Sébastien Libessart  
and military man  
Fabrice Cals  
Jean-Pierre Allain  
workmen at Jupien  
Carl de Miranda  
sailor at Jupien  
Hervé Falloux  
Monsieur Redingote  
Lou  
speaker  
Philippe Lehenbre  
general  
Vanzetta  
officer  
Rosita Mital  
old maid  
Tatie Vauville  
old maid's mother  
Michel Armin  
distinguished client at  
Jupien  
Pierre Villanova  
Monsieur Rene  
André Delmas  
priest at Jupien  
Philippe Gauguier  
Jupien's chauffeur  
Serge Brincat  
waiter, Café de la Paix

Yann Claassen  
Bruno Gullot  
Emmanuel Crepin  
military men  
Café de la Paix  
Francis Leplay  
Jupien's employer  
Isabelle Auroy  
Madame de  
Sainte Euvette  
Jacques-François Zeller  
Marcel's grandfather  
Serge Dekramier  
Marcel's father  
Suzy Marquis  
old woman at Gilberte  
Laura de Clermont-  
Tonnerre  
Gilberte's daughter  
Georgette Bastien-Vona  
Madame de Marsantes  
René Marquant  
Monsieur d'Argencourt  
Laetitia Collin-Viala  
Lea  
Maxime Nourissat  
Léo  
Romain Sellier  
Charles's friend  
Café de la Paix  
Pierre Pitrou  
photographer  
Alexandre Boussal  
René, Morel's friend  
Shella Irubacek  
Vicomtesse de Saint  
Fiacre  
Bernard Barberet  
one legged man  
Diane Dassigny  
pianist, Bal de Tete  
Guillaume Choquet  
violinist, Bal de Tete  
Alain Duclos  
Uncle Adolphe's valet  
Raymonde Bronstein  
double, aged Gilberte  
Madeleine Lechoux  
double, aged Madame  
Verdun  
Alberte Barbou  
double, aged Rachel  
Jean Léger  
double, André Engel  
Mamela Morgaine  
reader  
Christian Magis  
blind man  
Daniel Beretta  
additional voice of Baron  
de Charlus

**Certificate**  
18

**Distributor**  
Artificial Eye Film  
Company  
14,595 feet  
162 minutes 11 seconds

**Digital DTS sound/Dolby**  
digital  
**In Colour**  
Anamorphic (Panavision)  
**Subtitles**





How Proust can change your life: Marcello Mazzarella

his coquettish wife Odette (Gilberte's mother), and the actress and singer Rachel. Past and present, the experienced, the remembered and the partly forgotten overlap and flow into one another like the stream with which the film begins. At the end, the older Marcel watches as his boyhood self runs along the beach at Balbec, time at last regained through art.

The less than linear form of the synopsis above illustrates one of the major difficulties in filming or writing about Proust's towering classic of modernity. The story of an invalid writer facing premature death who retrieves through art his childhood anxieties and adult frivolities, the gap between the overarching narrative and the myriad smaller narratives which comprise *A la recherche* is too vast to be bridged even in a film as long as this. Earlier Proust-based films have dealt with this problem by narrowing their focus to the microcosm that is *Un Amour de Swann* (Volker Schlöndorff's film of that title), or to the final days of the historical Proust's life as he wrote against the clock of death (Percy Adlon's superb *Céleste*). For *Time Regained* Raoul Ruiz adapts a similar strategy, but goes for broke by concentrating on the work's final volume, in which its multifarious narrative strands converge and it becomes clear that its end is in its beginning. The result is richer and more inclusive in its sweep than previous adaptations and more visually spectacular. The colours – notably the gold of many of the salon scenes echoing the sands of Balbec or the architecture of Venice – are ravishing, and the movements of the camera, at once caressing and sweeping, impart a thrill rarely encountered in the cinema.

Nonetheless, *Time Regained* is anything but a heritage movie, as you would expect for a film made by a Chilean expatriate with a background in leftist politics and experimental film-making. Ruiz rewrites Proust in cinematic terms. The camera movements – particularly at the end where we move from the Guermantes salon through a 'room of memory' dotted with top hats to a terrace and the beach at Balbec – correspond to the oscillations of the written narration between the recollected and the

imagined, the past and the present. In this respect the film evokes Resnais' *Last Year at Marienbad*, notably in the salon scenes (Madame Verdurin's high pitched laugh, as if poised on the brink of hysteria, echoes Delphine Seyrig's in *Marienbad*).

*Time Regained* is a *tour de force*, gorgeous yet stark. That starkness is achieved partly through the constant threat or actual presence of war which gives an edge to the scenes of brittle social comedy, partly through the unflinching way the film treats such scenes as Charlus' flagellation in Jupien's gay bordello, which offsets potential charges of voyeurism by the exquisitely simple device of framing the narrating Marcel in a window as the blows descend. The cast are on the whole splendid. Catherine Deneuve is at once queenly and raffish as Odette, Emmanuelle Béart gives the most mature performance of her career as Gilberte and Marie France Pisier is magnificently high camp as Madame Verdurin. If there is a false note it's struck by John Malkovich's Charlus – competing, alas, with Alain Delon's magnificent performance in the Schlöndorff film, and far too reedy-voiced and mincing to carry the same weight as Proust's grotesque, but ultimately loving and loveable character.

My one anxiety concerns how accessible Ruiz's film will be to an audience with little or no knowledge of the source novel. Its extraordinary textual sweep is likely to bewilder such viewers. The brief allusions to the force of involuntary memory, notably in the 'madeleine scene', could well pass them by altogether. However, Ruiz has come closer than either of his predecessors to the superhuman task of filming Proust in his entirety, for which it would be churlish to criticise him. The audacious transposition of the finale, from an epiphany in the Guermantes salon to one on a Norman beach, works because the waves of the sea echo the flowing stream of the beginning, in a triumphant cinematic correlative of what a leading Proust scholar once described to me as an extraordinarily happy ending. The happiest ending, for viewers unfamiliar with the original, would be for them to be drawn to it by Ruiz's masterly film.

Kelth Reader

Paris, after World War I. The reclusive and asthmatic Marcel Proust, all but bedridden, is finishing his opus *A la recherche du temps perdu*. He scrutinises photographs of the major figures in his life and the fictional text. The rest of the narrative oscillates between the Verdurin and Guermantes salons in Paris, Marcel's childhood in the village of Combray, his youthful summer vacations at the Norman resort of Balbec, later stays in Venice and the war years in Paris.

From childhood to maturity, Marcel moves through an at once real and imagined world whose denizens include: the camp Baron de Charlus, Charlus' one time lover the violinist Charlie Morel, the war-hero Saint-Loup and his wife Gilberte, the Prince de Guermantes and his wife Oriane, the brassy socialite Madame Verdurin, Charles Swann and



# The Living Arts

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THURSDAY, APRIL 13, 20

The New York Times



Thor Swift for The New York Times

At Caffé Proust in San Francisco, P Segal, center, the owner, leads the first meeting of a reading group devoted to Marcel Proust, depicted at right in an 1893 painting by Jacques-Émile Blanche. In the backdrop is one of Proust's letters, whose increased availability has fostered new scholarship on his life.



University of Illinois at Urbana-Champaign

## Why Proust? And Why Now?

### 2 Biographies Shed New Light on an Author Who Never Seems to Go Out of Style

By DINITIA SMITH

Poor Proust! Lying in bed in a sound-proof room swaddled in layers of wool, gasping with asthma, trying to recapture with words the lost sensation of his mother's kiss. But like Einstein, Marcel Proust was, in his own way, a theorist of time and space. "An hour is not merely an hour," Proust wrote, "it is a vase full of scents and sounds and projects and climates."

Countless volumes have been written about the author, who died in 1922. Proust's own novel, "Remembrance of

Things Past" (often referred to by enthusiasts as simply *The Novel*), is a very autobiographical 3,000 pages long. A two-volume study by George Painter, published in 1959 and 1965, is generally acknowledged to be one of the finest literary biographies in English.

But it is as if every generation has to ask its own questions of Proust. In recent years there have been a number of books about him, including "How Proust Can Change Your Life," by Alain de Botton; "A Year of Reading Proust," by Phyllis Rose; "Proust's Lesbianism," by Elisabeth Ladenson; even a Proust comic book in French, which sold 12,000 copies in the first three months after its

release.

Now come two immense new biographies, both, as it happens, called, "Marcel Proust: A Life." One is by William Carter, a professor of French at the University of Alabama at Birmingham, published (at 946 pages) last month by Yale University Press. The other (934 pages), by Jean-Yves Tadié, a professor at the Sorbonne, is to be released in August by Viking.

Both draw on material previously unavailable in English, including the 22 volumes of Proust's letters assembled by Philip Kolb. Mr. Kolb, who made the Proust letters his life's work, was correcting the final proofs until a few days

before he died in 1992 at 85.

Proust's work has never gone out of print. What is it about Proust that makes him of such enduring interest?

"Like Proust, we are going through a fin de siècle," said Mr. Carter, his biographer. "In the novel he really traces the effects of modern inventions, machines of mass transit, on our perceptions of time and space."

The intense contemporary interest in Proust "may be some connection with the age of the Internet, where everything seems instantaneous and we have the perception we can communicate in-

Continued on Page B3



# Why Marcel Proust? And Why Now?

Continued From Page B1

stantly, but still, we are governed by the laws of time," Mr. Carter said. "It's exciting, but it causes anxiety."

In "Remembrance of Things Past," the narrator catches sight of an aviator flying a plane and sees him as a symbol of the artist with the power to conquer time and space.

Mr. Carter said that the sexual themes in Proust's work also contributed to the interest among contemporary readers. "Proust was the first novelist to explore the entire spectrum of human sexuality," he said. "Characters could be homosexual in the first part of their lives and heterosexual later, or the reverse."

The new biographies are only part of the Proust revival. In England in January, HarperCollins published the final volume of the English translation of Proust's letters. In April, Norton will publish "Proust's Way, A Field Guide to 'In Search of Lost Time,'" by Roger Shattuck, whose book title is based on a more precise translation of the novel's French title, "À la Recherche du Temps Perdu." The University of Illinois at Urbana-Champaign, which has one of the world's largest collection of Proust's letters, will be host for a Proust conference, along with the Bibliothèque Nationale. Next fall in England, Harold Pinter's "Proust Screenplay" will be staged at the National Theater, and in 2001, Penguin plans to publish a new translation of the novel by seven different authors.

Proust is so popular these days that in San Francisco a gathering of fans called the Proust Support Group has had to form a second section because so many people signed up to read *The Novel*. The Support Group also publishes a newsletter, "Proust Said That," with the author's observations on everything from drugs — "It is easy to speak of the beauty of opium" — to fashion.

In New York, the Proust Society of America, formed in 1998, also has a reading group and celebrates Proust's birthday. Recipes from the novel are served, including, of course, "those squat, plump little cakes called 'petites madeleines' which look as though they had been moulded in the fluted valve of a scallop shell." Last year the society's newsletter printed what is thought, at 958 words, to be Proust's longest sentence, if not the longest sentence in all of literature: "Their honor precarious, their liberty provisional, lasting only until the discovery of their crime; their position

unstable . . ." etc., etc.

The new biographies, based on the letters, annotated editions of "Remembrance of Things Past" and Proust's notebooks, which have also become available, provide fresh insights into Proust's life.

"We have a much fuller picture of the struggle he went through to decide on the genre, and the story, of *The Novel*," Mr. Carter said. "We know a tremendous amount more about his sexual development. There were a number of letters his family didn't want published."

Proust was born in 1871, the son of a prominent doctor. His mother, to whom he was famously close, came from a wealthy, cultivated Jewish family. At the age of 9 he had his first asthma attack while returning from the Bois de Boulogne.

Previous biographers have depicted Proust as a hopeless neurotic whose asthma was assuredly psychosomatic. Mr. Carter offers evidence that Proust suffered from acute allergies. He also conveys an image of the author that is different from the conventional one. Mr. Car-

## New details on 'The Novel' and its author.

ter's Proust is no wimp; rather, he is an authoritative presence who served in the military and was a plucky duelist.

Mr. Carter adds new details about Proust's sex life. In his youth, Proust struggled with his homosexuality. In an effort to turn him into a "normal man," his father sent him to a brothel. But Proust, Mr. Carter writes, was so chagrined that during his visit he broke a chamber pot. Mr. Carter also depicts Proust's unsuccessful adolescent attempt to seduce a Mme. Chirade. Proust loved many men, including the composer Reynaldo Hahn and his own chauffeur, Alfred Agostinelli, and Mr. Carter adds another, Jacques Bizet, son of the composer Georges Bizet.

Proust frequented the salons of the Belle Époque, and there he encountered the figures upon whom he would model his characters. There was Comte Robert de Montesquiou, who became the Baron de Charlus; Sarah Bernhardt, who became the actress La Berma; Geneviève Straus and the Comtesse Élisabeth Greffulhe, who were melded into the

Duchesse de Guermantes. Proust based the character of Swann on Charles Haas and Charles Ephrussi, founder and editor of the *Gazette des Beaux-Arts*.

Proust also heard the music of Saint-Saëns and César Franck, which would become Vinteuil's famous sonata and septet in the novel.

In his biography, Mr. Carter underscores Proust's long search for the plot of his novel, and his deep discouragement. He cites passages from Proust's abandoned work, "Jean Santeuil," which prefigured the themes of "Remembrance": "a perfumed smelled in that past time, a remembered light shining into our room, will suddenly bring back so vividly, that it fills us with . . . intoxication, so that we become completely indifferent to what is usually called 'real life.'"

Eventually Proust realized that the subject of his novel was his own struggle to write. Mr. Carter cites a jotting from Proust's notebook of 1908 in which he announces that he is finally ready "to settle down to a fairly long piece of work."

Mr. Carter argues that by shifting from the third person in "Jean Santeuil" to first person, Proust was finally able to write "Remembrance." "He was freeing himself to speak as the persona," he said, "as the voice which tells the story." The novel was published in successive volumes from 1913 to 1927.

Mr. Tadié, the general editor of the Pléiade edition of Proust's work and the author of "Proust and the Novel," did not set out to write a traditional biography.

"Proust had written against biography," Mr. Tadié said in a telephone interview from Paris. Indeed, in his essay "Contre Sainte-Beuve," another precursor to his ultimate work, "Proust said that the man does not explain the work, he is not the same man who writes the work."

"I decided to tell you how the work was written from Proust's life," he said. Mr. Tadié was able to interview a number of Proust's friends, including Cocteau and the writer and diplomat Paul Morand, who filled in some gaps about his life.

Like Mr. Carter, Mr. Tadié was surprised by how hard Proust worked. "I had to see it to believe it," he said of the many drafts and notebooks. Proust rewrote the novel's first page — which begins "For a long time I have been in the habit of going to bed early" — 12 times.

"I would have been perfectly happy with the first one," Mr. Tadié said.

Mr. Tadié said he was also struck by the breadth of Proust's learning



Miriam Berkley/Pantheon Books

Alain de Botton, author of "How Proust Can Change Your Life."

in literature, science and history: "You can find 300 names of painters in the drafts." Unlike previous biographers, Mr. Tadié emphasizes the role that Proust's father, the doctor, played in his life, and the way his father's theories are embodied in the character of Dr. Cottard.

Like Mr. Carter, Mr. Tadié delves into the complexity of Proust's sex life. "He was half sadist, half masochist," said Mr. Tadié, referring to incidents in which Proust had rats killed in front of him so that he could achieve sexual gratification. "His attempts always to go deeper and deeper in his work," he said, "could be related to his sadism."

Mr. Tadié also adds a name to the list of Proust's lovers, the playwright Francis de Croisset. Mr. Tadié said he began to notice a curious pattern in Proust's sex life, indeed in his everyday life as well. "He had to change partners every 18 months," Mr. Tadié said.

Mr. Tadié said, though, that in the end he was not even sure that Proust actually had sex with other men. "The problem was, what kind of happiness could Proust draw from a lover? Was it physical or spiritual?"

Proust's sexual pleasures may have been mostly solitary, he said. Like Stendhal, who also wrote great love stories, Proust may have finally been impotent. And his sex life may have been only an extension of his loneliness.

"He belonged to four minorities, Jew, homosexual, artist among the upper class," Mr. Tadié said. "Finally, he was also ill. Every time he entered the house, people used to whisper about this."

Mr. Tadié sees in Proust "a lesson of courage." Loneliness, he said, "was the grammar of Proust's life."