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Je T'Aime, Je T'Aime
 (I Love You, I Love You)
 (FRENCH-COLOR)

Cannes, May 14.

20th Century-Fox release of Mag Boudard Parc Films-Fox Europa production. Stars Claude Rich, Olga Georges-Picot; features Anouk Ferjac, Van Doude, Annie Fargue, Georges Jamin. Directed by Alain Resnais. Screenplay, Jacques Sternberg; camera (Eastmancolor), Jean Eustache; editor, Albert Jurgenson, Colette Leloup; music, Krzysztof Penderecki. At Cannes Film Fest. Running Time, 92 MINS.

Ridder	Claude Rich
Catrina	Olga Georges-Picot
Wiana	Anouk Ferjac
Rouffer	Van Doude
Agnes	Annie Fargue
Bernard	Bernard Fresson
Marie	Marie-Blanche Verigne
Germaine	Yvette Etievant
Marcelle	Irene Tunc
Delavoix	Georges Jamin

Memory and its ramifications have been imbued in all the themes of Alain Resnais' pix though he has not written any of them. "Hiroshima Mon Amour" had a past love affair intertwined with a present one with the A-Bomb in the background, "Muriel" had the Algerian War and a woman's interior life mixed, "Last Year In Marienbad" could or could not have taken place and "La Guerre Est Finie" delved into the thoughts of a weary Hispano revolutionary still fighting Franco Spain.

But now Resnais leaves out political aspects and concentrates on love itself. He also uses a sci-fi gambit in giving some coherent reason for his many levels of consciousness, time and place. But he still calls for concentration on the part of the audience. This, and the dry, implacable but brilliant technique, make this primarily an art house entry even if its sci-fi gimmick might imply some general payoff provided good handling and explicit publicity is used.

There is more humor and tenderness than in other Resnais pix but he goes his own way as he delves into a man's memory in re a time machine that can send a man back a year for a minute only. But the man's thoughts take over and keep him imprisoned in the machine and his memory as he goes back over a long, lingering and tragic love affair.

Thus the splintered, fragmented approach and layers of experience are given some rationale but it still contains the equivocal aspects of all memory and its workings. It appears he may or may not have killed his mistress, but did think of doing it. A passive but secretive girl, she does not fit into a workday world where he meets her.

He decides to give up his job and go off with her. But the film begins with him in the hospital after a botched suicide attempt. Some men ask him on release, if he will try an experiment in a time machine only used on mice so far. He consents. In the machine, which looks like a large, raw, threaded lump of dough or a rough mockup of a human brain, he lies on a soft pulpy mattress and is sent back to swimming in the sea while his mistress lies on the shore.

He comes in, goes out again, and in again, as he takes over from the machine. Then various incidents are interspersed over a wide time span. Gentle, idyllic days of love mix with scenes where he realizes she just does not react to him and finds they are too alike to give each other anything. When she goes off to Scotland, he follows her. She may have died accidentally or he may have killed her.

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The man finally reaches the day of his suicide and this time succeeds. He is found outside the machine dying. Resnais' control helps in building strong scenes that reveal character, memory, and a general picture of a love affair ruined by too much introspection and perhaps an inability to love or give.

It also seems too often to be a romantic, bittersweet story of a man who has lived too marginal a life to be able to actually accept a serious human relationship. This sometimes makes things appear a bit labored as though the technique and form were somewhat too intellectual, formalized and splintered for its basically simple tale of a love affair that might have had more body and effect if the characters were allowed to live it, rather than through memory.

Color is excellent, with a fine brooding musical score. Claude Rich gives substance to his ineffectual, introverted character that is important in keeping the claustrophobic, repetitious and glacial techniques from overcoming him as a man. Olga Georges-Picot has the laconic surface prettiness for the girl and also gives an inkling of her interior independence and unease that leads to tragedy.

So Resnais is one of the more unusual craftsmen practicing today. His methods of subliminal cutting, breaking with time and showing all aspects of memory in a fluid visual manner have affected film techniques and even been incorporated into regular film language. But his brilliance seems to submerge the fragile theme of this pic. A very specialized item but still absorbing to audiences who will go along with all the clues, indications and almost surrealistic treatment of time and thoughts to salvage the theme, atmosphere and point of this fatal love story.

Mosk