

Fragments of a life: becoming-music/ woman in Krzysztof Kieslowski's *Trois couleurs: bleu*

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Abstract

*This paper suggests a new methodology for the analysis of film music that draws upon the philosophical concepts of Gilles Deleuze and Félix Guattari, and applies them to an analysis of Zbigniew Preisner's score for Krzysztof Kieslowski's *Trois couleurs: bleu* (1993). It is my contention that many film music analyses fail because of the lack of a common theoretical vocabulary between film and music theories. As a way of overcoming this methodological gap, I will employ the Deleuzian concepts of becoming-animal/woman/music and molarization/molecularization in order to create a methodological bridge between the two disciplines. In so doing, I will demonstrate that the score, narrative and mise-en-scène interact on a level that is not only complete, but more fully integrated than previously thought.*

Keywords

music
Trois couleurs: Bleu
Deleuze and Guattari
molar
molecular
fragmentation

This paper grows, in part, from dissatisfaction with the current state of film music scholarship. During its short life, film music analysis has, as a rule, taken one of two paths. The first utilizes an analytic methodology appropriated from the discipline of music(ology)/theory, which privileges the musical over the filmic. The drawback here is that the score is treated much as any other musical composition might be: analysed for its musical value with little possibility of relating the musical findings to the *mise-en-scène* of the film. While we may learn something about the way the music functions as music, we learn little about the way that music and film interact. The second approach emphasizes film theory over musicology, again telling us little about the relationship between the music and the film. Both approaches are, furthermore, impeded by a theoretical abyss that prevents either discipline from establishing an effective dialogue with the other.

The purpose of this article is to propose an alternative methodology for the analysis of film music: one that uses the philosophical concepts of Gilles Deleuze and Félix Guattari as a methodological bridge to facilitate discourse between the disciplines of music(ology)/ theory and film theory. I will show how this methodology might be applied to an analysis of Zbigniew Preisner's score for Krzysztof Kieslowski's *Trois couleurs: bleu/Three Colours: Blue* (1993). The score is comprised of two principal elements: a funeral march, and the fully realized score for Patrice de Courcy's 'Concerto for the Unification of Europe'. The 'Concerto' is comprised of a number of individual themes including 'the Memento', Patrice's theme and Olivier's

1. Deleuze juxtaposes the concept of the molar (macro) with the molecular (micro) as a way of speaking about masses or wholes inside which molecular differences take place.

theme. As we shall see below, the completed 'Concerto' is not heard until the film's end, while individual themes are employed earlier to fulfil the film's narrative requirements.

The screenplay tells the story of Julie de Courcy, the wife of the famous composer, with whom he has a young daughter. The two great molar¹ facts of Kieslowski's film are that the score is extra-diegetic at the film's beginning, and that Julie's life is complete as she understands it. While both molarities are present at the beginning of the film, they are, as we shall see, concealed by elements of Kieslowski's camerawork.

The film's first scene begins with an undisclosed sound that is audible, but not visible. Kieslowski's use of sensory deprivation will recur throughout the film. We will hear, but often not see. We are deprived of more than sight, however. Kieslowski gives us fragments of a life in motion. As a car emerges from a tunnel, we realize that the camera is positioned beneath it, yet we do not know who occupies it or its location. Indeed, Kieslowski deprives us of any knowledge, except that Julie's daughter is in the back seat. We are introduced to Anna by seeing her hand outside the car window, holding a blue candy wrapper that blows in the wind. We see her face in the rear window of the car and we observe her point of view through this window. We observe her exiting the car to relieve herself, but we never hear her voice. Similarly, we hear Julie's voice as she calls for Anna to return quickly to the car, but do not see her face. We see Patrice stretching outside the car, but we do not hear his voice. Later we will hear the family's car crash, but we will not see it.

Kieslowski employs this technique to introduce us to the dominant theme of *Bleu*: fragments. Fragmentation can be understood in the context of this film as something positive and life affirming, because it marks the beginning of something that becomes whole: a becoming. This trajectory carries both Julie and the score to a point of abstraction, but also brings them to a new understanding of the concept of becoming. Julie's fragmentation results in our knowing little information about her or the other characters at the film's beginning. It is only as the various fragments are revealed during the film that we understand the life that Julie has lost. Her character is thus a molar entity only to herself at the beginning, and it is this concealed molarity that is destroyed when she awakes in the hospital to learn that her family has been killed. The news destroys her molar self and results in what Deleuze and Guattari call molecularization, a process of creation and becoming, turning her world upside down.

The funeral march

We do not hear music until 8:52 minutes into the film. Why does Kieslowski choose to begin a film about music in this fashion? Given that the film is about a composer and his unfinished composition, introducing the score at the beginning of the film would lessen the effect of reassembling it from its fragments later in the film. On another level, the score cannot enter the film because it *is* whole: it exists and is present at the beginning of the film, but only in the extra-filmic world of its composer (Preisner) and the intra-filmic mind of its diegetic creator (Patrice). Therefore it cannot be heard at the opening, because to do so would reveal it as a finished composition, the extra-filmic product of Preisner. The score,

as with Julie's life, exists as a molarity before the film, yet it is a molarity in need of a molecularization.

The molecularization of Julie's life is caused by the car crash and begins almost immediately thereafter. We do not know the length of Julie's hospitalization, and Kieslowski uses this to establish the film's first 'memory gap'. We understand Julie's molecularization to be physical, and because of this we must wait for the doctor's words to learn the fate of her family. In a remarkable shot, Kieslowski frames the doctor's image in an extreme close-up of Julie's eye. This produces an extreme instance of fragmentation and molecularization, because the totality of Julie's reaction to the news of her family's death is experienced from the doctor's point of view, here reduced to the smallest possible reflection from her iris. It is not difficult to extrapolate this further, suggesting that the image of Julie's eye represents the window to her soul, which is blocked by the doctor's reflection. This makes her incapable of fully internalizing the tragic news, thereby destroying her molar conception of herself, and cutting her off from memory and healing. Her desperation is evident in her desire to end her life, and in her inability to do so, a fact Kieslowski uses to establish Julie's inability to act, thus rendering her molecularization both mental and physical.

When we finally hear the music, rather than having the funeral musicians perform a composition by Patrice, Preisner reuses a cue that he had originally composed for Kieslowski's earlier film, *Bez Konca/No End* (1985). Although originally composed in a faster, almost piquant style, here it is transformed into a slow funeral dirge. What is most memorable about the way that Preisner transforms the funeral march (FM) is the continued interpolation of starts, stops and silences. It is as if Preisner is fragmenting the FM into smaller sections to prevent the music from allowing for, or creating, a climate of mourning. *Bez Konca* deals with a story that is quite similar to *Bleu's*. The FM cue was first employed there to underscore Anton's description of the day that he died. Thus, Preisner's choice to reuse the cue here suggests a sense of memory to a well-informed cinematic audience, while also serving to establish the cue's association with the subject of death. As we will see below, the FM theme is endowed with the capacity to cut Julie off from an initial Deleuzian becoming, in effect isolating and molecularizing her. On another level, the FM serves as a refrain to accompany Julie's various blackouts and ellipses. If, as Deleuze and Guattari suggest, the refrain prevents music (Deleuze and Guattari 1987: 300), then the FM is used by Preisner to prevent Julie from interacting with the world, preventing her from remembering and participating in her past. In essence, it serves both to cut Julie off, and to prevent the elements of Patrice's composition from being heard diegetically.

The death of Patrice molecularizes and fragments both the score and Julie's life: Patrice's composition because it remains unfinished, and Julie's life because her conception of herself has been molecularized. Julie now enters a period in which she moves away from her past by attempting to live without memory. However, the recurring appearance of the FM theme prevents Julie from escaping memory entirely, and Kieslowski will use this to indicate the internal conflict of Julie's struggle.

The question of whether Julie composed the 'Concerto' is first raised by a journalist who visits her during her convalescence, a question that is not



Figure 1: The blue crystal chandelier.

particularly important. Patrice is dead and the composition, if it is to be finished, will need to be finished by someone else. Yet Julie's exchange with the journalist is preceded by a blackout. The ellipsis, which is accompanied by the FM theme, is interrupted by the journalist's question, which remains unanswered. The pain caused by the return of memory, represented here by the blackout and the FM theme, is compounded by the journalist's question. Julie's memory is transferred into the present by a question about the very thing that troubles her most: the score's existence. Julie attempts to destroy the existing sketches of the score by tossing them into a garbage truck. Her personal existence now involves living without either memory or music, in essence dismissing both parts of herself as wife/mother *and* composer. Yet, unbeknownst to Julie, Olivier possesses a second copy of the score. This renders Julie's attempt to prevent the music remaining in her life futile, and eventually becomes the catalyst, in the Deleuzian sense, of her becoming both music and woman.

After making love to Olivier, Julie breaks all ties with her past, giving away her possessions (in essence a material molecularization) and returning to her maiden name. She relocates to Paris, where she believes she can live without memory. All Julie brings with her is the blue crystal chandelier that hung in her daughter Anna's room. Installed in her new apartment, Julie's life becomes a series of rituals designed to isolate her from interaction and feeling. She apparently finds consolation and control in repetition, taking on regular routines such as visiting the same café and ordering the same menu each time. One of the places Julie regularly returns to is a large swimming pool, a place that acts as a barometer of her emotional condition. Julie's first visit to the pool seems melancholy but curative, with her swimming creating 'arcs of sparkling droplets' (Evans

2005: 80) that recall her daughter's blue crystal chandelier and the memories it evokes. Her blackout is accompanied by the FM theme, which, as in earlier blackouts, prevents her from escaping from her memories. The refrain, in its solitary thematic power, prevents the becoming-music in the score, and in so doing prevents the becoming-woman in Julie. So great is the power of Julie's avoidance of memory that her desire to remolarize herself is prevented by the FM theme, mirroring her inability to embrace the music of Patrice's composition.

The second scene in the pool is more oppressive in mood than the first. After her swim, Julie attempts to lift her body from the water to leave the pool. Instead she slides back into the water and floats face down and curled in a fetal position. As Georgina Evans suggests, Julie's pain seems externalized within 'the cage of rectangles around her' (Evans 2005: 80–1). Yet, for the first time, the FM is combined with a secondary theme called the Memento. The Memento was first introduced hyper-diegetically in an earlier scene when Julie found a sketch for it on Patrice's piano. There she recognized it as a portion of a composition by the composer Van de Budenmayer, a fictitious Dutch composer created by Kieslowski and Preisner for their films (Stok 1993: 225). For Julie, the Memento serves as a memory that displaces the FM as refrain, resulting in a crack in Julie's universe that opens her to the cosmos and to other possibilities. Prior to the first visit from her neighbour, Lucille, Julie had consistently rejected every element outside of herself. However, Lucille acts as the catalyst to her willingness to *be* with others because she asks nothing from Julie. The fact that Lucille helps her to be open to another view of herself is reflected in Julie's ability to interact with Lucille. Julie's new openness to other milieus is represented by her willingness to experience both grief and memory; a fact exemplified by the juxtaposition of the FM theme and the Memento.

From fragmentation to wholeness

Julie's first diegetic interaction with music in the film is with a mysterious recorder player outside her café. She is intrigued by the musician's performances, which appear improvised and yet bear a resemblance to the music of the 'Concerto'. The street musician might be understood as representing Julie's alter-ego because of his ability to come and go as he pleases and his musical freedom to improvise. As such, he can be seen as representing everything that Julie subconsciously wishes for her own life: freedom from commitment, freedom to interact with who she wishes and a lack of social constraint.

There is something more at work here, though. The dichotomy between the classical and the improvisational is being exposed and the freedom to create is being questioned. As Deleuze and Guattari put it, 'orchestration-instrumentation brings sounds together or separates them, gathers or disperses them' (Deleuze and Guattari 1987: 95). Thus, with her formal training, Julie has dispersed and separated music. She does not bring sound together, she does not 'become-music' and cannot because her molecularization is not complete. As such the street musician's role is to help us to understand what Julie must do in order to become.

As mentioned above, Lucille's arrival allows Julie to open herself to people; however, she is not open to being *with* them. This can be seen

when Olivier discovers Julie in the café. He is overjoyed to see her, but she is not open to him, withdrawing even further after he arrives. Here, Julie's molecularization becomes nearly complete and her world is reduced to a point of absolute infinitesimality. In one of the film's most memorable images, Julie concentrates on a sugar cube as it absorbs espresso from her cup. This beautiful, but also haunting and somewhat disturbing image, suggests that Julie's life has reached its molecular base: she is at a point of complete isolation and complete obfuscation of others' attempts to be with her. The infinitesimal nature of Kieslowski's camerawork suggests that Julie is ready to become. The first example that we have of Julie's openness to 'being with' people is the visit that she makes to her mother at the nursing home. Julie's mother is played by Emmanuelle Riva, the star of Alain Resnais' *Hiroshima, mon amour/Hiroshima, My Love* (1959), itself a film about memory. As Emma Wilson suggests, Riva's appearance in *Bleu* links the film to a particular generation of French cinema, and 'using Riva allows Kieslowski to signal just how far he will pursue the examination of memory' (Wilson 2000: 33).

Julie's visit signals that she is searching for something. However, her mother does not recognize her as Julie, thinking that she is her dead sister. On a literal level we can understand this confusion as her mother's own loss of memory. Yet, on a deeper level, her mother is unable to recognize her because of Julie's molecularization. Julie has lost any sense of who she is; she has been reduced to a series of tiny particles, which, whilst they may bear the same atomic weight as Julie's molar self, no longer correspond to a psychic and emotional resemblance that would allow Julie's mother to recognize her on a metaphysical level. If, as Jerry Aline Flieger suggests, Deleuze and Guattari's understanding of the relation of 'becoming' in love and other transgressive processes is not a question of interaction between individual subjects, but of multiple assemblages (Flieger 2001: 43), then this marks Julie's first attempt to form an assemblage of becoming with another person, albeit an unsuccessful one on a surface level. Yet Julie still makes the attempt to form this assemblage of becoming with her mother. Because, as Deleuze and Guattari remind us, becomings are always molecular, this can be understood as the first step in Julie's progression towards becoming-woman. As such it serves as a clear indication that Julie's molecularization is complete and that she is open to becoming-woman. It will take a change in Julie's ways of being and thinking to effect a true becoming, rather than one that is just a perpetuating of habits of thought that suppose 'majoritarian business as usual' (Flieger 2001: 47). An example of this is the sequence concerning the mice.

Julie questions her mother about her fear of mice. This question is motivated by Julie's discovery of a mouse and its babies in her apartment closet. Julie's revulsion at the discovery of the mice is palpable. She lies awake at night listening to the sound of their squeaking, in a shot reminiscent of the earlier one in her hospital bed. We observe the mother mouse relocating her unprotected newborns after the box under which they were living has been disturbed by Julie. This brief scene is preceded by images of Olivier unwrapping a copy of Patrice's score and then playing a portion of the 'Concerto' on the piano as Kieslowski returns to shots of the mice. The sequence challenges our conception of motherhood and the

maternal. On one level, the mouse is caring for her babies; however, the very existence of the mice is a source of trauma for Julie, who is forced to remember the loss of her own child, whom she cared for much as the mouse is now doing for its own offspring. Yet Julie must now destroy them all. This leads to a secondary area of becoming for Julie, who must now 'become-animal' (Deleuze and Guattari 1987: 238) in order to continue along her personal trajectory of becoming. The idea of becoming-animal suggests a certain need to become savage, to act cruelly, not because one wishes to, but because sometimes one must do so to survive. On a secondary level, the issue of becoming-animal also requires Julie to act, to become interactive, because it will result in her reaching out to her neighbour to borrow his cat. Julie, who began this segment of the film by asking her mother a question about mice, must now go to her neighbour to seek to destroy them. Preisner introduces a new theme to accompany this scene, again drawn from Patrice's score, and it also challenges our understanding of the maternal. First, it establishes that Julie has not destroyed Patrice's score. Second, it establishes that Olivier intends to complete it. Lastly, it makes it possible for Julie to become-music – for Deleuze and Guattari a sign of openness and interaction – along with Preisner's score. Thus, the scene serves to map out the future trajectory of Julie's becoming, both woman and music.

After destroying the mice, Julie returns to the stability of the pool. However, this visit will be different from her earlier ones because this is the first time she has not been alone there, being accompanied by Lucille. Once again, Julie experiences a blackout accompanied by the FM theme; however, unlike earlier paired blackouts, here there is only one. Julie explains to Lucille that she has killed the mice, but is afraid to go back to the apartment. Lucille offers to clean up for Julie, thus marking the first time that Julie has accepted an offer of help. This also marks another turning point, for Julie has now moved beyond the willingness to *be* with the world, and is willing now to *interact* with it.

Lucille later phones and asks Julie to come to her sex club to comfort her. This is the first scene in which Julie is asked for something and is willing to comply, thus responding to something outside of herself for the first time.

The scene in the sex club is the most atypical in the film, with a primary colour palette of red, which anticipates the third film in Kieslowski's *Three Colours* trilogy, *Rouge* (1994). There, the colour red suggests issues of fraternity, which is what Julie demonstrates towards Lucille by helping her. For only the second time in the film we hear music, a sort of techno-synthesized pop music, that is not drawn from Patrice's score and does not form part of Preisner's. The coldness and artificiality of the cue is a perfect match for what is happening in the club, and as such establishes immediately that Julie is in a place both foreign and exotic to her.

While there, Julie sees herself on the club's television. She observes an interview in which Olivier mentions having discovered personal photos and documents while cleaning out Patrice's papers. Much as she was earlier while watching the funeral, Julie is once again positioned as a de-territorialized spectator. The discovery that Patrice had a mistress shatters Julie's idyllic picture of her previous life and understanding of self. However, in this

crucial moment of the film, her understanding of the past is also molecularized, and, as we shall see, she is released from its hold; she no longer needs to grieve for her husband, thereby opening her to new possibilities of becoming.

During the interview Julie learns that the score exists and that Olivier holds a copy. For the first time since destroying the score, Julie must confront the fact that Patrice's music has not been destroyed. She experiences here a musical de-territorialization equivalent to that earlier de-territorialization of her personal life. The effect this has on Julie is similar to the effect that discovering the mice had on her becoming-animal. Julie must now choose whether or not to confront her conflictedness over the completion of the score, and in so doing confront Olivier, from whom she has distanced herself. Julie has consistently pre-empted Olivier and prevented the becoming of his love for her. Now Julie must confront not only his knowledge of Patrice's infidelity, but also his knowledge of the score. Olivier has saved the score in order to force Julie to live once again. Thus, the completion of the score becomes the very vehicle for Julie's final becoming-music and the becoming-music of Preisner's film score.

The becoming-music of the score (its completion) begins when Julie and Olivier discuss the work that Olivier has already begun. We hear portions of the reassembled and reintegrated score for the first time. Until this time the score has existed as a series of intra-diegetic fragments. Cues were either internal, in the psyche and memory of Julie, visual, in the form of the physical score, or individual, as diegetic performances within the narrative. Now, for the first time, the score is combined as a becoming-music that is not a simple statement of individual fragments, but rather a concord of harmonious lines. This is reinforced by the fact that we observe the physical score on the screen as they work on it. The ease with which the visual, aural and contrapuntal come together is reinforced by the fact that the text of the choral portions of the 'Concerto' are drawn from St Paul's First Letter to the Corinthians, in which he argues that one has nothing if one does not have love. Julie's willingness to work with Olivier on the score shows that she is once again willing to allow music into her life. For this reason, Julie is becoming-music by allowing the music to continue its own journey of becoming. Thus, Julie's re-molarization, which is achieved through the process of becoming-woman, frees her from the constraints of memory that have prevented her from engaging with the 'Concerto'. Because of this, the reassembly of the fragments of the score/'Concerto' rely heavily upon Julie's becoming-woman, for it is only as a result of this process that the score is able to re-enter the *mise-en-scène* as a molar entity.

Julie's decision to go and meet Patrice's mistress results in a single blackout, again accompanied by the FM theme. This will be her final blackout and will mark the last time that the FM theme is heard. Her discovery of Patrice's infidelity, followed by her willingness to embrace her new understanding of the past, has released her from the hold of the shadow that attempting to live without memory had caused her. Julie discovers that the mistress is pregnant with Patrice's child, facilitating the final stage of her remolarization. Julie makes the mistress a gift of her familial home, deciding that Patrice's unborn child should have his name and his home. The revelation of the truth about her past has isolated her

from it. Julie's partner/husband and child have now *become* the mistress' partner and the mistress' child. This frees Julie from the constraints of memory, which was itself an artificial construction of her own mind, not the reality of the physical world. This freedom pre-empts Julie's blackouts and explains why we no longer hear the FM theme.

This is further reinforced by the subsequent scene that takes place in the pool. We hear Julie dive into the pool, but we do not see her do so. This is followed by silence as the camera searches for her. Rather than the usual blackouts with accompanying FM theme, the only thing that we hear and see is Julie bursting from beneath the surface of the water, gasping for air. Julie has become-new in the moments beneath the water and she can now fulfil a becoming-music in both herself and in Preisner's score.

Olivier's theme

Julie returns to the nursing home, but her approach is interrupted by a new theme: the Olivier theme. Rather than entering the building, she walks away, not needing her mother to validate her. Exempt from the memory that caused her to escape from becoming, Julie is no longer in need of isolation. This has an effect on the becoming-music of the score, and the unchecked becoming of both allows us to *hear* the new Olivier theme, which fills the void created by the disappearance of the FM theme and represents the first becoming-music that has happened in the film. Olivier's becoming has not been at issue in terms of the music to this point, but in order for his music to create a becoming-music in the sense of joining with Julie and Patrice's, Julie's molecularization needed to be complete to the point where she could overcome the impediment of memory in the form of the FM theme.

Julie goes to Olivier's apartment to hear what he has composed for the score. The score itself becomes both an aural and a visual presence in the film, as the two work on assembling and re-orchestrating it. The score is audible to the spectator in a unique way: in spite of the fact that Olivier is performing the score at the piano, we hear the performance in Julie's mind as if the instruments that she chooses are actually present in the room. This is at first confusing, but soon it is apparent that it is a progression in the becoming-music of the score. The fragmentation experienced earlier in the *mise-en-scène* no longer involves the denial of the immediately tangible sensory inventory. We are able to hear the themes combining contrapuntally with other melodies, as they have ceased to exist as individual entities: they are now part of a becoming-music in the broader sense. The score is also visually present in the scene, a result of Julie's becoming which has freed it to exist both aurally and physically. Julie and Olivier facilitate the molarity of the score by reworking Patrice's ideas and bringing them together with Olivier's themes and Julie's orchestration. Much as Patrice's mistress and her unborn child became Patrice's family, supplanting Julie, here the score becomes Julie's. Olivier has assumed the position that once was Julie's, and this in effect has caused a becoming-woman in Olivier. The full becoming-music of the score will be realized when Julie's final becoming-woman is completed at the end of the score.

Julie returns to her apartment, where she works on the score, discussing it with Olivier on the phone. For the first time, Julie experiences a

fragmentation that separates her from a specific physical body: Olivier. Julie's molecularization caused her to remove herself voluntarily from contact with society and her past. Here the fragmentation momentarily removes a catalyst of becoming from Julie's life. In order for both Julie and the score's becoming-music to be fully realized, Julie will need to resolve her immanent feelings for Olivier, resulting in a final becoming-music of the score.

Olivier comments to Julie that Patrice's score can now be his or it can be hers, but if it is hers everyone will have to know. Julie's answer is simply, 'You're right.' The answer is ambiguous and does not resolve the question of who composed the music, suggesting that the remolarization of the score is not limited to *one* becoming, but rather is a product of a series of becomings that are greater than any one. This reinforces the fact that Julie is no longer emotionally molecularized, but has become part of a larger molarity, much as the individual themes of the molecularized score are now reintegrated into the whole.

Julie returns Olivier's statement with a question moments later, asking him if he still loves her. He responds that he does, and, as Julie looks at the score, the chorus sings the text from First Corinthians, 'Without love I am nothing.' This is followed by an unusual and provocative image of Julie and Olivier making love behind glass in what appears to be a compartment below ground. Wilson has suggested that the image of the lovers behind glass here recalls the opening scenes of *Hiroshima mon amour* (Wilson 2000: 34). While this is in keeping with Kieslowski's choice of Riva for the part of Julie's mother, we can also understand it as a metaphor for the death of Julie's original understanding of herself and her reinvention of herself as she becomes. It is, in one sense, a burial plot and, in another, a coming together of becomings. As Julie and Olivier make love, the sound of the fully molarized score is heard for the first time, emerging into the fullness of a becoming-music that mirrors the becoming in Julie.

This remarkable shot is then followed by a series of shots of the people who have played a role in Julie's becoming, in essence a return to memory. This moment of the film involves two remarkable shots. The first is of Julie framed in Olivier's eye, but with her back to him. Reminiscent of the earlier scene in which the Doctor was framed in Julie's eye, the image suggests that Julie's becoming is sufficient for her to be reflected in such a small aperture, when earlier in the film she was not able to be recognized by her own mother. The second image is of a single tear rolling down Julie's face, suggesting that although she has been healed she can still feel pain. The ambiguity of the final shot is a commentary on the very notion of becoming, for, as Deleuze and Guattari would remind us, becoming does not have a terminal point, but is an ongoing process. There is no real resolution here, because the becoming of both the score and of Julie has only just begun.

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