

Europe between Utopia and Dystopia: Jean-Luc Godard's *Film Socialisme* (2010)

Loukia Kostopoulou

ARISTOTLE UNIVERSITY OF THESSALONIKI lkostop@frl.auth.gr

Abstract

In recent years several films contest the validity of the European construct. This paper delineates the characteristics of a genre which emphasizes the notion of utopia/dystopia in Europe. This notion is quite evident in one of Godard's late films, namely Film Socialisme (2010), wherein both the concept of utopia in digital film, and in Europe is raised. Film Socialisme is Godard's first film that was shot on a digital format. The film is a triptych, in which the second part raises the question of Europe's deconstruction. The film abounds in allusions to authors, concepts, philosophers, filmmakers, which compels the viewer to react. The analysis will focus on the synergy of semiotic systems and explore the cinematic techniques employed to convey the notion of decay.

Keywords

Film Socialisme, Jean-Luc Godard, Utopia, Dystopia

Crisis narratives

Crisis¹ narratives have existed since the beginning of the century, mainly in literary genres. In recent years, several European filmmakers have used the idea of experiencing crises as a theme in their films, with social and financial crises' being the most prevalent issues being portrayed. The post-2008 era has greatly influenced European productions and co-productions, which in turn has influenced the themes analyzed in film narratives.

The post-2008 European film era was marked by 'precariousness'. Strong neoliberal policies directly affected the degree of uncertainty society experienced as a result of higher levels of unemployment, poverty, and austerity measures (summarizing Zamora 2016 and Sassen 2014 cited in Kaklamanidou and Corbalan, 2019: 1). The new topics that concern the post-2008 European cinema are "identity formation, the migration and humanitarian crisis, precariousness and unemployment, angst and despair, and a general disbelief in institutions" (Kaklamanidou and Corbalan, 2019: 13).

In 2008, with the collapse of the financial markets in the United States, a domino effect started, that affected the whole of Europe, with southern European countries being the hardest hit. According to Bordoni, a crisis is "an event of limited duration that can be overcome" (see Bauman and Bordoni, 2014: 59). Nonetheless, as acknowledged by the researchers, the 2008 crisis was not a temporal one, since, at the time there was no turning point or hopeful resolution in sight. This has affected extensively both the production of European films but also the themes that were raised in these films. At the time, it was thought that crisis was also due to the incapacity of the European construct to retain recession. Citing examples from Spanish cinema, Víctor Pueyo explains that in a number of contemporary horror and science fiction films, "there is an intersection between living dead narratives and those of haunted houses [...] wherein the challenge is not to prevent the zombies (outside) from entering the building, but rather how to escape from the evil inside" (cited in Cordoba, 2019: 51). This reminds us of several dystopic films that exist in contemporary cinema.

Audiovisual products can either be analyzed as artifacts in terms of theme, characters, narrative context or as industrial products in terms of production methods, funding, and the EU's involvement (Kaklamanidou and Corbalan, 2019: 1). The notion of crisis in European cinema can be addressed from various cultural studies' perspectives, i.e. post-structuralism, dystopian theory etc. This paper aims to explore the notion of decay of the European construct, as addressed by Jean-Luc Godard in his late film *Film Socialisme* (2010) through the lens of critical dystopias.

The notion of utopia and dystopia

Utopia is an old concept. As Seyferth notes (2018: 1), it is more than 500 years old, but it is still present. There are several phases of utopia, such as Thomas More's *Utopia*,

wherein alternative societies were situated in a distant place. These alternative societies were discovered by travelers, who were the typical narrators of these utopias. To add, these first-phase utopias had a weak, or non-existent political function.

Moving closer to the present, one can acknowledge the fourth and fifth phases of utopia. The fourth phase of utopianism is what is referred to as critical utopia. This is a non-perfectionist phase and reflects the hopeful times after the 1968 rebellions (ibid.: 2). Utopia continues to undergo a critical phase. Thus, the fifth phase of utopia is critical dystopia. Seyferth (2018: 2) expounds, “the critical phases mostly use the narrative perspective of inhabitants, although a multiplicity of voices becomes more and more conventional, so that there are also travellers and there is much crossing of frontiers”. These critical dystopias² “negotiate the necessary pessimism of the generic dystopia with an open, militant, utopian stance that not only breaks through the hegemonic enclosure of the text’s alternative world, but also self-reflexively refuses the anti-utopian temptation that lingers like a dormant virus in every dystopian account” (Moylan, 2000: 195). As Balasopoulos (2011: 66) explains “critical dystopias are an anomaly within the broader group, for they share less with other forms of dystopia than with the tradition of critical Utopianism”. In critical utopias “faith in Utopian vision prevails, albeit tempered by reflexive skepticism; in the critical dystopia, it is the condemnation of the existent order that takes precedence, but not as something that precludes affirmative investment in the possibility of radical change and a different future” (ibid.). This dystopic vision of what lies ahead is quite prevalent as a theme in several of Godard’s late films, leaving nonetheless a utopic window of hope. But how does Godard approach the issue of the European crisis and in what way does he convey the message of a utopic and dystopic era as regards to Europe and its values? These themes are the central issues that are explored in this research.

Late Godard

As *The New York Times*’ film critic Vincent Canby has suggested, Jean-Luc Godard’s work is both ‘unpredictable’ and ‘idiosyncratic’; one that can be compared to geniuses, of other, longstanding arts. Godard is a prolific filmmaker with hundreds of films in his biography and avid followers. He is a filmmaker that does not allow an in-between reading of his work: either you are a passionate follower, or you discharge his films altogether. The reading of his films is closely connected to our response while watching them. Viewers that love linear narratives with a straightforward plot and characters will be discouraged or even annoyed by his films, others who are intrigued by non-linear films, fragmented stories and seemingly ‘ingenuous’ experimentations with the filmic medium will admire one or more phases of his career.

As most important filmmakers, Godard has experienced transformation in his career. Sterritt (1999) divides his work in three important periods: the New Wave period in the

early 1960s, the period of political activism in the late 1960s and 1970s and, finally, his most mature period from the 1980s until the present day. In this more 'introspective' period the filmmaker experiments with themes such as spirituality and sexuality and the aesthetics of sound, image, and montage (Sterritt 1999).

Godard is one of the most prominent artists of his generation. The extent of his influence over other directors ranges from Quentin Tarantino, and Martin Scorsese to Japanese anime director Mamoru Oshii (Pethő, 2011: 24). He creates films that move away from mainstream Hollywood cinema. Being part of the French new wave and influenced by Italian neorealism and Hollywood classical cinema, he broke away from the conventional visual style and experimented with editing (Peters, 2012: 682). In fact, in his films what seems to prevail is "a new kind of camera consciousness" (ibid.: 681) where different types of cinematic movement-images alternate.³

As Pavsek (2013) explains, the films that Godard produced in the last two decades have the feel of "autonomous" works of art, produced by an artist that acts as a recluse. In his works he produces a pessimist image of both cinema and Europe, which he nonetheless calls hopeful.⁴ What characterizes his films is a polemic stance towards the European construct, as it has developed in recent years. He ponders on the issue of Europe's future, providing a rather bleak portrait of what lies ahead. But in this late era of his career, Godard seems to reinvent his technique. He experiments with the digital format and moves away from old conventions; this is exemplified even in the way credit titles are organized. One of the great examples of his experimentation, but also of the way he treats several themes, such as European culture and history, is his late film entitled *Film Socialisme*. Godard is critical of his time. Most art films cannot be explored without bearing in mind the specific society and the historical moment in which they are produced (Lay, 2002). It is not an incident that *Film Socialisme* was produced two years after the financial crisis that had a major impact on Europe and led many people to openly question the validity and viability of the European construct.

Methodology

The material that was used for the analysis was one of Godard's late films, namely *Film Socialisme* (2010). The analysis was based on the notion of fragmentation at a narrative, visual, and verbal level. Firstly, I describe the main themes of the film and secondly, I discuss the cinematic techniques that the auteur uses. I employ a translation semiotic approach to cinema, with emphasis on specific cinematic techniques and the notion of symbolism.

Film Socialisme

*Film Socialisme*⁵ is the epitome of one of his late works, an account of Europe's course through the years. It is Godard's first film that was shot on a digital format. Williams

(2016: 204) explains that the film unfolds “more like an unprocessed dream or nightmare mash-up than an extension of the painterly compositions of his recent elegiac and often melancholic film essays”. *Film Socialisme* is not an easy film; it is a film that forces the viewers to react, to watch closely, and to try to decipher its signification. As in the case of Brecht,⁶ who spoke of the need of the audience “to detach themselves from immersion in the narrative”, Godard and Gorin “construct the spectator (or force the spectator to construct him/herself) as a player in the interplay of created, re-created and challenged meanings” (White, 2017: 166).

The film is presented as a triptych, divided in three sections entitled “Mouvement”, “Quo vadis Europa” and “Nos humanités”. The last part of the film revisits main historical events and sites that have marked European and World History. Godard is a great visionary who raises several topics in his films; only in *Film Socialisme* some of the main themes are European history and culture, the death of cinema due to the new digital era, and the Palestine issue, to name a few.

Godard seems quite provocative in the film.⁷ He paints a fragmented image of Europe. But how is fragmentation mediated in the film? Visual fragmentation is manifested through the use of highly saturated colors; colors that are phosphorescent and, at times, pixelated. The passage from ‘high definition images to pixelated’ is constant, especially in the first part that takes place on a cruise ship. This passage enhances the image of visual fragmentation. “The nightmarish insight in the film is obtained by inspiring a negative dose of the digital medium” (Williams, 2016: 204). This is materialized using highly saturated sequences, which are then followed by poorly filmed sequences on mobile phone cameras. As Williams (ibid.) aptly puts it: “The onslaught of saturated, phosphorescent, hi-gloss HD exposures intercut with low-grade surveillance footage, mobile phone images, and badly degraded video, all pushed at times to pixelated distortion”. Narrative fragmentation is manifested through the intermission of captions, documentaries, news feeds, YouTube videos, and images of manifestations. We observe the intermission of other genres that disrupt the unfolding of the narrative. Thus, one would think of it as a nonnarrative film. In fact, Williams (2016: 204) describes it as a “virtually nonnarrative magma of hybrid sounds and images”.

Finally, verbal fragmentation takes place through the use of non sequiturs, false starters, the interval of other languages, other than French, in spoken and written form (English, Hebrew, Latin, Russian, German, Italian, Arabic, Spanish etc.), and the use of Navajo subtitles.⁸ As Gittins (2012) puts it, “the link between signifier and signified is broken” because the subtitles do not seem to correspond to what is being projected on the screen. In the first part of the film, several passengers speak different languages, but they do not seem to communicate to one another, or at least have the intention to communicate. This was the case in an earlier film by Godard, namely *Tout va bien* (1972), in which the use of French, and English dialogue and subtitles being intertwined through-

out the film, “disrupts the easy, smooth finish of a classic film narrative, forcing an intensified concentration on what is being said” (White, 2017: 166). It is thus evident that both fragmentation at a verbal and visual level, as well as the intermission of other genres or even editing techniques serve to disrupt the viewing process and impedes the audience from identifying with the characters in the film. In this way Godard paints a grim image of Europe, a Europe that recalls the fragmented visual image in various instances of the film. The alternation between fragmented and high definition images reinforces the idea of a dystopic image of the European construct and acts as an allegory for the decay in the values of Europe.

Fox revisits the way Godard treats his viewers in the film. Borrowing Warner’s notion of ‘publics’, she suggests (2018: 168) that the role of the spectator in *Film Socialisme* is ‘expanded’; the spectator becomes a ‘transient participant’. She comments on Godard’s experimentation with the spectator: “As he continues to work across different media, with the film experience transcending the enclosure of the traditional cinema auditorium, the spectator’s role becomes ever more fluid and multi-dimensional, encompassing a listener, a reader and in the case of *Film socialisme*, a travelling visitor” (ibid.). In fact, the viewer in the film seems to travel across places and time, watching passengers engage in virtual aerobic classes, watch YouTube videos, and partake in a film screening, in such a way that “a multitude of social and virtual spaces of interaction are made visible, all of which make links with places elsewhere” (ibid.: 169). In the film, “the spectator’s relationship with the sounds and pictures is misaligned” in an attempt “to forge new radical associations and make sounds and images heard in all their opacity, with a kinetic intensity that causes our ears to ring” (ibid.: 191).

Rebuke of Europe in Film Socialisme

From the very beginning of the film Godard expresses his critique of Europe. Of course, this is not a new theme, it was analyzed in prior films, namely *Histoire(s) du cinema* (1998), and *Notre musique* (2004); both written and directed by the auteur. The cruise ship, on which the first part of the film takes place, is an allegory of Europe and its decay. The passengers on the cruise ship seem uninterested in anything of value. They continuously take photos of themselves but have no intention of ever seeing them again. Moreover, a lecture on geometry by the famous philosopher Alain Badiou was organized, but no one attended it. In the very beginning of the film, after the image of the two parrots, the sea is evident, as if ominous of something bad soon happening. The image of a sea, being the Mediterranean, also reflects Godard’s idea of the vast number of immigrants who traveled across the sea and lost their lives.

Godard enacts a critique of Europe, which “operates according to world market interests” (Emmelhainz, forthcoming: 3). As Emmelhainz illustrates (ibid.: 4), “Brought together, the images in the film resonate evoking the actual moment of crisis in Europe as

a community project, passing through the breakdown of world financial capitalism: “l’argent est un bien publique, comme l’eau,” (Money is a public good, like water), is amongst the first lines that we hear in the voiceover in the movie”. Along the same line of thought, in the second part of the film, Lucien and Florine accuse their parents of having betrayed the democratic values of liberty, equality, and fraternity and of having inherited debt to them. This obviously refers to the economic crisis that Europe experiences and, more specifically, to austerity measures taken up by several European countries (ibid.). The critique of Europe is further emphasized in the third part of the triptych. In it, Godard re-introduces the sites that were seen in the first part, emphasizing Europe’s history and the wars it had participated in.

Godard also criticizes laws that have been imposed in European countries, such as France. He rebukes the 2009 French copyright law (Hadopi law) that regulated copyright and illegal downloading from the Internet. As in an effort to defy the law, in the film he borrows images, and videos from various sources like earlier films, news feeds, YouTube videos, reportages etc. and he mentions the names and works⁹ in the credits under the category of textos, videos and audios. He even finishes the film with an image of what reminds us of FBI access denied stickers, in which he incorporated the phrase in white typeface “Quand la loi n’est pas juste la justice passé avant la loi” (When law is not fair, justice takes precedence over the law). Interestingly enough, in the same critical vein, he uploaded his film on the Internet after its official Cannes release. In the same attempt to defy the laws of distribution and advertising, he created six trailers for the film that subvert trailer conventions that we are accustomed to. As Williams (2016: 205) comments:

Only the first, running at over four and a half minutes, behaves like a conventional trailer with snippets of sequences and dialogue from the film played at normal speed. The other five, of varying tempos and length (the sixth lasts just over a minute), are all variations on the speed of super-speeded-up trailer and each, a beautiful oddity in its own right, is a different work of montage punctuated by the main captions of the film like “*Des choses*”.

Dissonant resonances

The film revolves around the logic of “dissonant resonances”, as Godard refers to it. It combines apparently divergent or dissonant concepts, images and words that find a different way of reflecting the real. Emmelhainz (forthcoming: 15) aptly explains:

Montage in *Film: socialisme* becomes thus “dissonances announced by a note in common,” made up of asymmetrical analogies and unexpected associations that come up between image, text and meaning, in a search toward another

way of imagining the real. The principle of resonances, as opposed to analogy or similitude, implies dissonance (differential equivalence) and contagion: what is constituted in this manner propagates like a shock wave, and what resonates is a singular body dispersing itself in time and space.

The logic of dissonant resonances is also valid for the organization of credit titles. Godard uses a uniquely characteristic multi-colored font in his credit titles and captions. He uses three colors and shows that, even in his early films, he breaks away from the norm. As Pethő (2011: 27) remarks, “The designers argue that the lettering is a kind of ‘found object’ in Godard’s cinema that originates in the ‘vernacular typography of the street’”.¹⁰ But, apart from the typography, Godard is also subversive in the way that he organizes his credits. He uses his own categories, namely logos, teknhos, textos, videos, and audios. He enumerates the list of playwrights, authors, philosophers etc. that have inspired him to create the film or from whom he borrows lines.¹¹ The same is also valid for the films and songs that he uses in his film.

Conclusions

Since Godard is one of the most influential auteurs of his time, I will agree with Peters’s (2012: 681) remark that “the pedagogy of image is best taught through the activities of great film-makers –the heretics and experimenters- who teach us both the grammar of film and a politics of film”. I would say that the concept of dissonant resonances does not apply solely to the montage of *Film Socialisme*; it applies to the problematic of film. This notion combines visions, both dystopic, and utopic, especially to the degree where dissonant concepts could converge and lead to a harmonious, or at least a convergent outcome.

Contrary to the commentators that describe the death of utopia in these bleak times, Seyferth (2018: 7) concludes his article by acknowledging, “there is also a nucleus of utopia in dystopia”. Godard paints an image that subverts the utopic model that the viewer has of the European construct; he seems to call for a different type of Europe, one that is inspired by Greek democracy, French and October revolutions. “L’image viendra au temps de la resurrection” (The image will come at the time of resurrection). This aphorism, according to Emmelhainz (forthcoming: 2), shows Godard’s faith in the redemptive potential of the image. This redemption will be attained by “invoking images that persist in the collective imaginary like historical specters, haunting memory, demanding their divulgation and insisting of becoming alternative visions of the past in the present” (ibid.).¹² The film is critical of Europe, its past, the wars it had participated in, and more importantly, of its future. Though the film is produced in a militant spirit, it still paints a positive image of the future, leaving a gleam of hope of what is to come.

Notes

1. Bauman and Bordoni (2014: 3) mention: "As can be seen, 'crisis', in its proper sense, expresses something positive, creative and optimistic, because it involves a change, and may be a rebirth after a break-up. It indicates separation, certainly, but also a choice [...] In short, it is the predisposing factor that prepares for future adjustments on a new basis, which is by no means depressing, as the current economic empassé shows us".
2. Also see Wegner (2002) and Δημητρούλια (2011).
3. See Deleuze (1986, 1989).
4. In an interview to Gideon Bachman, Godard (1998: 138) expounds, "It is true that for the cinema I have a sentiment of dusk, but isn't that the time when the most beautiful walks are taken? [...] for me, dusk is a notion of hope rather than of despair".
5. In an interview to Jean-Marc Lalanne in the French magazine *Les Inrockuptibles* (18 May 2010), Jean-Luc Godard explains that the original title was *Socialisme*. Nonetheless, the name of the production company, namely Vega Film, preceded the title and this led Jean-Paul Curnier to read *Film Socialisme* and think that this was the film title. This idea pleased Godard since he thought that it made the title sound less naïve.
6. See Stone (2013) and Bradley (2016).
7. As Conley and Kline (2014: 8) explain, "If Godard is at his most provocative in this film, it is merely the latest version of a provocation that began in 1956, perhaps even with *Opération béton* (Operation Concrete)".
8. Conley and Kline (2014: 8) note that "[t]he soundtrack includes at least seven different languages all of which are rendered into subtitles in "Navaho" – a technique that reduces long swaths of dialogue to three- or four-word summaries". Navajo subtitles were purposefully used to disrupt the readability of the subtitles and, consequently, the screening of the film. Especially during the Cannes Film Festival the non-francophone audience was exceptionally critical of the use of these subtitles. They mentioned that they did not help them understand the film, and that, on the contrary, led to massive frustration. Also see Picard (2010).
9. As Du Graf (2014: 534) illustrates, "Godard enacts this critique through a dizzying stream of allusions to concepts, authors, filmmakers and films, historical figures, fiction, music, poetry, philosophy, mathematics, and language (among other subjects), sometimes with source attribution but often without. Indeed, the ideas and creative acts of others constitute the very ground of *Film Socialisme's* own construction. Imitation and appropriation, as the film suggests, not only inhere to artistic invention, but to culture, language, and life itself".
10. This was the case with the typeface used in his 1960s films. Pethö (2011: 27), referring to the designers' comments, mentions that for the typeface that was used in *2 ou 3 choses* Godard renounces "the 'pretty,' classical title screens that were common in that time's more conservative films. It has a more vernacular and brutishly low-brow character".
11. The list of authors comprises of Pirandello, Beckett, Goethe, Genet, Faulkner and several others.
12. Also see Scandola (2014) and Lack (2012).

References

- Balasopoulos, Antonis. 2011. 'Anti-Utopia and Dystopia: Rethinking the Generic Field', in *Utopia Project Archive, 2006–2010*, Vassilis Vlastaras, ed. Athens: School of Fine Arts Publications, 59–67.
- Bradley, Laura. 2016. 'Training the Audience: Brecht and the Art of Spectatorship'. *The Modern Language Review*, 111(4): 1029–1048.
- Bauman, Zygmunt, and Carlo Bordoni. 2014. *State of Crisis*. Cambridge and Malden: Polity Press.
- Conley, Tom, and Kline, Jefferson, eds. 2014. *A Companion to Jean-Luc Godard*. Oxford and West Sussex: Wiley Blackwell.

- Cordoba, Antonio. 2019. 'Spanish Science Fiction Film in Times of Emergency. Crisis and Entrapment in Nacho Vigalondo's *Extraterrestrial* and David and Alex Pastor's *The Last Days*', in *Contemporary European Cinema: Crisis Narratives and Narratives in Crisis*, Betty Kaklamanidou and Ana Corbalan, eds. London and New York: Routledge, 51–64.
- Δημητρούλια, Τίτικα. 2011. 'Επίμετρο στο Τζακ Λόντον', στο *Το σιδερένιο τακούι*, Jack London, μπηρ. Άρης Αλεξάνδρου. Αθήνα: Εκδόσεις Γκοβότση, 329–340.
- Deleuze, Giles. 1986. *Cinema 1: The Movement-Image*, H. Tomlinsom and B. Habberjam, trans. London: The Athlone Press.
- Deleuze, Giles. 1989. *Cinema 2: The Time-Image*, H. Tomlinsom and R. Galeta, trans. London: The Athlone Press.
- Du Graf, Lauren. 2014. 'What is a Digital Author? The Faulknerian Author Function in Jean-Luc Godard's *Film Socialisme*'. *Comparative Literature Studies*, 51(4): 533–556.
- Emmelhainz, Irmgard. *Film: Socialisme* Liberating Words from the Names We Have Imposed on Them (forthcoming). Available at: <https://bit.ly/3SgrQXu> (accessed 19th September 2022).
- Fox, Albertine. 2018. *Godard and Sound. Accoustic Innovation in the Late Films of Jean-Luc Godard*. London and New York: I.B. Tauris.
- Gittins, Sean. 2012. 'Film Socialisme'. *Philosophy Now*, 89. Available at: <https://bit.ly/3dt01f0> (accessed 19th September 2022).
- Godard, Jean-Luc. 1998. 'The Carrots are Cooked. A Conversation with Jean-Luc Godard, by Gideon Bachman', in *Jean-Luc Godard: Interviews*, David Sterritt, ed. Jackson: University Press of Mississippi, 138.
- Kaklamanidou, Betty, and Ana Corbalan, eds. 2019. *Contemporary European Cinema: Crisis Narratives and Narratives in Crisis*. London and New York: Routledge.
- Lack, Roland-Francois. 2012. 'A Photograph and a Camera: Two Objects in *Film Socialize*'. *Vertigo*, 30. Available at: <https://bit.ly/3f026jM> (accessed 19th September 2022).
- Lay, Samantha. 2002. *British Social Realism: From Documentary to Brit-grit*. London: Wallflower.
- Moylan, Tom. 2000. *Scraps of the Untainted Sky. Science Fiction, Utopia, Dystopia*. Boulder: Perseus.
- Pavsek, Christopher. 2013. *The Utopia of Film: Cinema and Its Futures in Godard, Kluge and Tahimik*. New York: Columbia University Press.
- Peters, Michael. 2012. 'Jean-Luc Godard's Film Socialisme and the Pedagogy of the Image'. *Educational Philosophy and Theory*, 44(7): 681–685.
- Pethő, Ágnes. 2011. 'Jean-Luc Godard's Passages from the Photo-Graphic to the Post-Cinematic. Images in between Intermediality and Convergence'. *Film and Media Studies*, 4: 23–61.
- Picard, Andréa. 2010. 'Spotlight/*Film Socialisme*'. *Cinema Scope*, 43. Available at: <https://bit.ly/3Um6E3R> (accessed 19th September 2022).
- Scandola, Alberto. 2014. *L'immagine e il nulla: l'ultimo Godard*. Torino: edizioni Kaplan.
- Seyferth, Peter. 2018. 'A Glimpse of Hope at the End of the Dystopian Century: The Utopian Dimension of Critical Dystopias'. *ILCEA*, 30. Available at: <https://bit.ly/3BMWuCd> (accessed 19th September 2022).
- Sterritt, David, ed. 1998. *Jean-Luc Godard: Interviews*. Jackson: University Press of Mississippi.
- Sterritt, David. 1999. *The Films of Jean-Luc Godard. Seeing the Invisible*. Cambridge University Press.
- Stone, Ian. 2013. 'Para-Formalistic Discourse and Virtual Space in Film', in *Digital Media and Technologies for Virtual Artistic Spaces*, D. Harrison, ed. Hershey, PA: IGI Global, 135–149.
- Wegner, Phillip. 2002. *Imaginary Communities. Utopia, the Nation and the Spatial Histories of Modernity*. Berkeley, CA: University of California Press.
- White, John. 2017. *European Art Cinema*. London and New York: Routledge.
- Williams, James. 2016. *Encounters with Godard. Ethics, Aesthetics, Politics*. Albany: State University of New York Press.