

# Week-end (1967), an epitome of bourgeois modernist cinema deconstructing Europe via reconstructed metaphoric signs of its traumas

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## Abstract

Already in 1960, Godard, an impressive beatnik experimenter, started dealing with the deep structure of cinema with his film *A Bout de Souffle*, breaking narrative conventions and creating a meta-language, besides other innovations he brought to effect. He has been called a radical modernist since 1960, distinguished for his insightful, interdisciplinary references to cinema and other forms of art (painting, literature, music, poetry, philosophy, etc.), two decades before such a practice was attributed to post-modernism in 1979. With *Weekend* (1967), Godard masterfully exhausts the boundaries of the bourgeois cinema of the spectacle, epically signaling its end. *Week-end*, on which this paper focuses, is a critical portrait of everyday terrors and unresolved contradictions and traumas in French capitalist society of the 1960s. It does not offer a comprehensive political analysis, only perfectly orchestrated notions, references to tradition, extensive monologues that function as digressions/breaks in the narrative line of the film, and reveal the root of the problem. The film appears prophetic even today.

## Keywords

French cinema

*Weekend* (1967)

Jean Luc Godard

semiotics

## Prologue

Godard, with *Week-end* (1967), in a self-reflective manner masterfully exhausts the boundaries of bourgeois cinema of the spectacle, marking epically its ending, to begin a revolutionary period with his next film *Le Gai Savoir* (1968): the “zero degree of writing”. *Week-end* is a metaphorical critical portrait of everyday terrors and unresolved contradictions and traumas of the French capitalist society of the 60’ and prophetically of the western world of our times at large, by extension. The film does not offer a comprehensive political analysis, but perfectly orchestrated cues and leads, references to tradition, extensive monologues as digressions that create breaks, deviating from the main storyline, which detect the traumas/problems to their roots.

In a remarkable, often combined Brechtian surrealist manner, *Week-end* evolves around themes that could be codified as follows: *deconstructing Parisian couple/family, greed and belligerence, from sexual abuse of bodies to murderous uses, social prostitution and class struggle, from murderous accidents to deliberate killings, from hyper-consumerism to the commodification of people, from civilization and its disappointments to totem and taboo, from every day violence to terrorism.*



Figure 1: Lautréamont's poem *Les Chants de Maldoror* recited off screen by Kalfon at the beat of the drums.

## Storyline

As the title suggests, the filmic time of 95 minutes –here plot (syuzhet) and story (fabula) are identical in time– covers a weekend in the life of Roland and Corinne, a French mid-

de class couple who decide to drive their car to Oinville (Ouenville) where Corinne's dying father lives and grab his money before her mother gets it. Reaching Oinville and finding Corinne's father dead, they kill Corinne's mother who is unwilling to share the money with them. They stage her death as an accident but then fall hostage to FLSO, an anarchist group. At one point, Roland is killed in his attempt to leave while Corinne ultimately enjoys her "Roland's leftover" lunch at the outskirts of a forest. In their journey to Oinville the narrative deviates significantly from the goal of the two protagonists as three extensive digressions<sup>1</sup> occur that are not directly related to the main story<sup>2</sup>.

### **Narrative and symbolic time**

"A story should have a beginning, a middle and an end, but not necessarily in that order". Jean-Luc Godard

As the film unfolds and one nightmarish scene succeeds the other, its narrative time gets an extra, symbolic dimension, while multiple titles are inserted, some of them at the beginning of the scenes, and others as inter-titles/comments: "A random Tuesday during the hundred-year war", "A Friday away from Robinson and madam La Zoli", "FAUXTOGRAPHIE", "THERMIDOR",<sup>3</sup> "PLUVIÔSE",<sup>4</sup> "Slaughter in September", "October, Language" and others. In total, we have two levels of filmic time. The narrative time of the main narrative, basically unfolds linearly with elliptical gaps and Brechtian scenes intervening in-between and others often of surrealist dramaturgy, which as a whole form an extravagant filmic weekend. And at the same time –an important novelty of the film– time takes semiotically a symbolic dimension that more than in the titles is evident in the presence and speech of either literary characters (Emily Bronte, Tom Thumb, Joseph Balsamo) or ambivalent historical figures (Saint Just, Paul Gegauff, Isidore Ducasse).

### **Plot (syuzhet) – subject matter**

The film's plot, quite clear up to a point, works as a structuralist narrative (as in other films of his), around which Godard has weaved his philosophical, political and aesthetic/semiotic research.

**1. Deconstructing Parisian couple/family.** The movie starts quietly in a Parisian penthouse. We fall sharply in the middle of a dialogue between Corinne (Murielle Darc) and a man. At some point, he asks: "wouldn't it be amazing if Roland (Corinne's husband) and your father were killed in a car accident?" A short incident of daily violence at the street below them just preceded their conversation. From above we see a quarrel due to a crash between two cars. From the distance and height the event is depicted, human figures lose their normal shape thus distancing us emotionally. While we observe this film a sense of detachment is being effected on us throughout this sequence, by various techniques which we will consider in detail later on.



**Figure 2:** Deconstructing Parisian couple. Corinne's monologue on an erotic orgy.

2. A little later, we see Roland returning to the bedroom of the apartment, apparently having observed the brawl. His heavy features, his moves betray as indices something brutish. From his conversation with his mistress on the phone we understand that with his wife Corinne he plans to kill her father and with his mistress to get rid of Corinne. Corinne with her lover have the same idea in mind; only the details are different. So, here we have a cinematic allegory of the perfectly balanced modern Parisian couple!

3. The next scene starting with a fade in is Corinne's monologue. Sitting at the table wearing only her underwear she recalls an erotic orgy (that could be imaginary) with Paul, Monique (some of her friends), eggs and milk used in all combinations. The two actors are in silhouettes, the scene is given with a long shot without visualization of the fantasy. As the camera approaches extremely slowly without ever reaching a close up, the impersonal tone of Corinne's voice and the absence of the actual image of the sexual scene keep us distant [three levels of distancing: 1) the actors in silhouettes are thus impersonalized as if anyone could equally be in their place. 2) distancing full shot. 3) non-visualization of the sex scene]. Such distantiation devices testify to Godard's notion of a modernist cinema and the subversion of the Hollywood classical model. Especially, prioritizing the aural over the visual (as does Antonioni) in Corinne's monologue.

4. The monologue is succeeded by another violent car accident that begins on the occasion of a dented bumper and has the title: "Scenes from Parisian life". The quarrel is vi-

olently embellished with curses: “bastard ... Cuckold... communist”; it ends up with Roland marching and leaving with Corinne.

### Sequence par excellence

The adventure has just started. The titles “Week-end” and “Saturday 11 am” alternate fast twice and perhaps the most comically grotesque scene in the history of cinema unfolds! A very slow tracking shot to the right (lasting 7½ minutes and intermittently interrupted) watches Facel as Roland (with Corinne as co-driver) nervously drives it on a provincial road that has been barred, to stop inevitably next to an endless series of stopped cars. The shot exposes **an unparalleled wealth of visual and aural indices in surre-al interaction!** There is a continuing cacophony of horns, while we see in a series: two men playing cards on the roof of a black car, a couple playing chess on the pavement, a man playing ball with a child emerging from the open sky of another car, a group of children shouting along the street, a wrecked car turned over, a wandering circus, monkeys, lions, a sailboat raising sails –and the scene becomes more and more surreal. Roland tries to move on while the others are shouting and gesturing at him. The road continues to reveal goods of all sorts, a yacht on a sailboat trailer and people in line as commodities dealing with all sorts of things while they are waiting. Eventually, the traveling shot reveals the cause of the blockage: a multiple car crash, dead bodies on the road, deformed cars, blood on the asphalt.



Figure 3: The most comically grotesque scene in the history of cinema unfolds.



## Form and theme of the scene

“we think in images, with images, long before we think with words” (Mitry 2000b, 253), and this idea is the foundation for his understanding of the symbolic dimension of cinema in terms of an informal, vision- based and strongly contextual pragmatics of image relationships.

A few years before the *Week-end*, Godard made a statement about the way modern French society was simulating prostitution. “People” he said “are being routed all week to jobs they do not like, selling things they do not believe in, and all that, for what? To be able to buy a car and spend the weekend at sea. But they only find blocked motorways and congestion”. What else would this scene be, rather than a humorous metaphor of prostitution in the modern capitalist society? Its cinematic rendition is particularly successful. The bizarre series of blocked carriages and people, their violent and comic effect, create a surreal, grotesque humor. Chaplin once said “Life is a tragedy when seen in close-up, but a comedy in long-shot”.<sup>5</sup> The slow traveling shot with the almost mechanical feel, the inter-titles during its duration and the dynamic relationship of sound (the outrageously stubborn sounds mainly car horns) and the image, create the necessary distance for the viewers to enjoy the comic elements of the scene, so the dramatic finale of the shot –which completes the cinematic metaphor revealing the meaning to its full depth– catches us unprepared and balances our original cheerful feelings. Having a duration of 7½ minutes, this traveling shot is definitely one of the most creative mise-en-scène(s), indicative of Godard’s cinema.

## Plot and theme

The film continues with Roland and Corinne heading for Oinville, where Corinne’s wealthy parents live. On the way, they witness the collision of a tractor and a sports car –the first break/digression from the basic story– whose driver, a wealthy young play boy is killed. His girlfriend and the farmer exchange insults that in the crudest way reflect their class differences:

- Juliet: Bastard Farmer!
- Farmer: Bourgeois pussy!

Title: SS / SS /struggle / The class struggle

The comic strife goes on for a long time to prove that Juliette’s and the farmer’s role in modern society have a lot in common. Juliette is, in essence, a luxury slut and the farmer proud of the tractor –France would not have to eat without him– is being a prostitute to the government that exploits him. Their similarity becomes clear at the end as they pull away hand-to-hand.

## The character, as the director's self-referentiality and filmic intertextuality

And the adventure continues between burnt cars and dead bodies scattered on the asphalt and unexpected spectacular encounters the protagonists have on their way to Oinville. Godard most probably had fun with this film, knitting all these amazing meetings whose web –at the level of plot– unfolds with the CAR, the high priest of modern society, as the narrative propelling force!

Let's make a concise choice from the plethora of digressive narratives at these unexpected encounters, which interrupt the evolution of the film's basic story to shed light on the problems of contemporary French society, and not only.

Joseph Balsamo<sup>6</sup> (Balsam), a flamboyant version of Jesus in holy anger, "proclaims in our modern times the end of conventionality and the beginning of the blossoming of every field, especially cinema".<sup>7</sup>



Figure 4: The "L'ange Exterminateur" scene, in its obvious surrealist style, ends paying tribute to Luis Buñuel.

Balsamo is the only character in the movie that reminds me of Godard himself. Is his proclamation unrelated to what Godard does in *Week-end*? In the conventionally established Hollywoodian film codes, Godard opposes his sometimes-fanciful subversive ones. History for him is also just a motive for a conceptual research. For Balsamo, Roland and Corinne are like those carriers who refused to transport André Breton to the hospital when he was dying. When Balsamo makes "miracles" and offers to give them what they want, as long as they bring him to London, Roland and Corinne are asking for goods: a Mercedes sport, a night Saint Laurent dress, a hotel in Miami, a weekend with

James Bond and other commodity seeking wishes. This scene is introduced under the title *L'ange Exterminateur* and, in its obvious surrealist style, ends paying tribute to Luis Buñuel.<sup>8</sup> Balsamo hunts them along a field, whipping them with a branch, while a herd of sheep spreads to their right and left.

The next meeting –the second digression, this time with Saint Just– is titled “From the French Revolution to UNR Weekends”. Saint Just argues for the failure of democracy and the contradictions of mankind. The Liberals of Thermidorians executed Saint Just (the angel of death) who was seeking the kingdom of terror to keep democracy clear. The flamboyant interpretation of Saint Just by Jean-Pierre Léaud (emblematic actor of the French New Wave), with his pompous rhetoric and comic gestures, dedramatizes the monologue.

In the next scene, Léaud’s song in the telephone booth acts as a self-referential and intertextual reference to Godard’s *Masculine-Feminine* (1966), but also as a Brechtian distantiating technique (two consecutive roles are interpreted by the same actor negating the plausibility of Hollywood’s pseudo realism).

Roland and Corinne, having lost their way to Oinville, meet –third digression– Emily Brontë<sup>9</sup> and Tom Thumb<sup>10</sup> and ask them for directions. What they receive is a meditation on a pebble, Lewis Carroll’s<sup>11</sup> puzzles and Brecht’s poems.

Emily’s peculiar meditation is very important because it reveals Godard’s affinity to the thought of French poet Francis Ponge and illuminates his perception of cinema’s ontology. Let us remember that Godard arrives at Ponge’s “perception of things” through the thought of Maurice Merleau-Ponty, who opposed Basin’s idealist theory, that the true nature of cinema is to represent reality as a “window open to the world” and where, in front of him, the director removing his ego, observes patiently, waiting for nature to reveal its secrets! But reality does not reveal so easily its deeper structures. In order to “read” Godard’s films properly, we are called as spectators in an active participation, in the “writing” process of the film. The movie is not on the screen, of course. The movie moves back and forth, between the audience and the screen. And the screen is ultimately a shade in our mind, which subconsciously writes the film in a personal way each time into the multidimensional map of the temporal gestalt of each viewer.

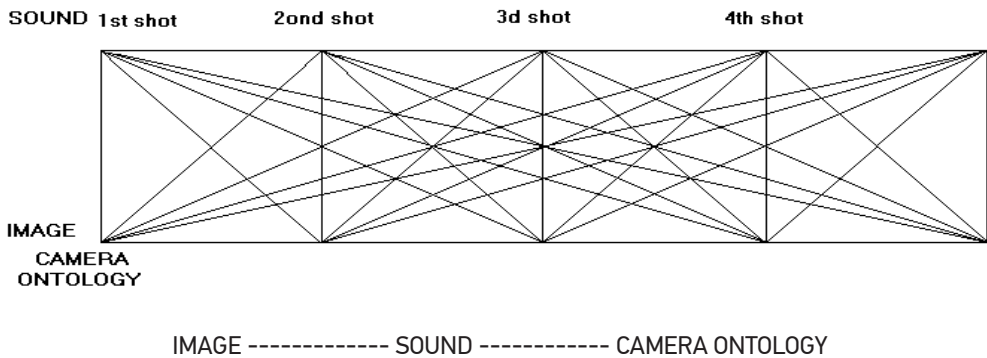
But by completing the circle, let’s go back to Ponge and the poor pebble –which has motivated these thoughts in the digressive manner of this cinematic metaphor that illuminates Godard’s spirit– and let us bring it to the light that “Architecture, sculpture, decorative mosaics have failed to bear”. The pebble,

[...] dates from the birth of the planet, sometimes it comes from another star, and then deformed from the space travel carries the scars of its terrible fall [...] man when he appeared did not give it any position, humble, glamorous or historical, since he did not include it either in his art or in industry. The pebble only perpetuates its memory.<sup>12</sup>



As we mentioned earlier, a film falls into perception in the way of an object. The pebble in Emily's palm, brilliantly lighted as an object par excellence against the dark background, stands poetically as a metaphoric analog of *Week-end*, despite their so many differences.<sup>13</sup> The pebble, ignored by man, since it could not serve as a commodity, remained a lonely witness of historical time; it only keeps its memory.

*Week-end*, a commodity of spectacle, attempts to render the portrait but also the critique of the society that consumes it. **The portrayal of reality in *Week-end* is reconstructive and reflexive because it goes beyond the visualization of reality, looking for the reality of the visualizations.** And it succeeds in rebuilding its constituent parts into a dialectical relationship, which in the simplified form of a diagram is as follows:



*Week-end* has such density that to be understood in depth requires knowledge of poetry, music, literature, philosophy, anthropology, sociology, political history, and Marxism, so that it is ideally offered as a subject of study of an advanced cinema class for a whole semester. I think the reward would be immensely important. It would suffice to study only the complex ways in which *Week-end* achieves distanciation to understand what I mean. The brief list I present will give us a clear idea.

## Ways of Brechtian Distancing

### 1. Interpretation

Roland complains about his role. Asking for instructions from a dead man he refers to the dead as to someone who plays the dead man. After burning Emily, Roland says she was just a fictional character.

A trio of actors say singing: “we are the Italian actors of the co-production; actors who play two roles”, revealing that it is the reality of a film we are experiencing and not reality itself.

Also, the appearance of actors in a double role: Jean-Pierre Léaud as Saint Just as well as the man singing in a telephone booth. Juliette Berto as Juliette as well as a member of the FLSO extremist organization. Anne Wiazemsky as a girl in the farm yard but also as a member of the FLSO extremist organization.<sup>14</sup> Blandine Jeanson as Emily Brontë, while at another point she turns the pages of the score played by Paul Gegauff on the piano. The dead of a scene become the hippie revolutionaries of the FLSO.

## 2. Humor

Humor, often caustic and especially irony, plays a very special role in Godard's distancing techniques. There is hardly a single scene in the nightmarish and desperate *Week-end* that is not dramatically compensated by a comic element. Private jokes, headlines, actors' interpretation, intertextual elements,<sup>15</sup> all work together to preserve an extreme tension between despair and pessimism (which is inherent in the subject); finally, the aleatory, distant, ironic, humorous ways of exploration the narrative follows.

- a. The comic epic performance of Saint Just by Léaud plays dramatically against his desperate monologue.
- b. The FLSO butcher as a comic grotesque figure, especially when he breaks the goose eggs with his blade to throw the yolk in a captive's teenager's pubis before placing the fish in her womb, etc.



**Figure 5:** The covert terrorism of the bourgeoisie will lead to the even greater and brutal terrorism of the FLSO extremist hippies.

### 3. Titles

The frequent inter-titles in *Week-end*, regardless of their meaning and stylistic hypostasis –as symbolic comments, humorous but also essential word puns– with their interference cause a break in the unity of the image; but also when they coexist in double exposure with the images, activate the viewer’s “digital perception”, in both cases distancing us and actively criticizing the spectacle.

### 4. Music

Antoine Duhamel’s music often dramatizes and then dedramatizes a scene through parody and comic elements: e.g. Jean-Pierre Léaud, shortly after his dramatic role as Saint Just, sings in a countryside telephone booth; Guy Bèart’s comic song, Allô, all’oum’entends; (Hello, hello, do you hear me?).

### 5. Editing

Shots are repeated abolishing the classical sense of plausibility constantly reminding us that the film is a construction: e.g. three short, identical, sequential shots of Roland and Corinne walking in nature, while Leaud’s voice sounds off singing in the aforementioned telephone booth in the fourth shot. However, *Week-end* is not just an example of mixed cinema, like *Pierrot le Fou*. Here, impressive long shots with extended depth of field (and sometimes flat) dominate, where dialectical confrontations take place within them.

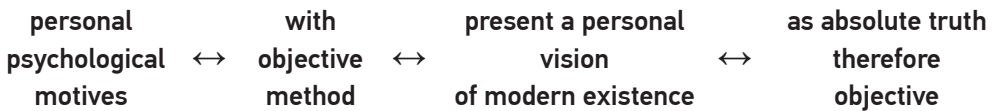
### 6. Camera Ontology

The camera imposes on us different ways of looking at the scenes objectively.

- a. Most often it keeps distance from what is happening. Very rarely, we see something close, and when this happens, it is either an impersonal object –a pebble, a worm– or, rarely, a person, and that only when it expresses Godard’s empathy at one time or another.
- b. When the camera moves, it has almost always a mechanical rhythm, either by neutrally recording a sight (the famous traveling shot on the road that I have analyzed) or when circling around as a panoramic travelling shot, observing the surrounding area of the farm where Paul Gegauff performs on piano Mozart’s Sonata K 576.
- c. Sometimes the actors look firmly straight to the camera addressing philosophical or political polemics to the audience (Saint Just and the two leftist garbage men).
- d. In Juliette’s episode with the farmer there are shots of people in various formations that stand with their backs on a billboard wall and watch the action. The shots are static and perpendicular to the white surface of the wall. Thus, the reactions of people standing back against the wall watching the episode, sometimes showing to have fun and sometimes thoughtful, are directed towards viewers predisposing

them to take a stand. Last but not least, we must not forget the many corpses Godard allows to breathe or the excess of blood the red paint in such a Brechtian way reproduces.

The distancing effect for Godard is not just a purely aesthetic principle. In addition to a technique that keeps the audience sober in viewing his films by fostering and enhancing critical thinking, it also serves as a necessary distance for him as to the handling of his subject. The choice of such an objective method by Godard, we could say, to some extent, is dictated by a personal psychological motivation. Although a movie like *Week-end* incorporates various objective sources,<sup>16</sup> it is nevertheless in Godard’s choice and on the level of synthesis –e.g. why choose this source instead of another– a highly idiosyncratic and personal work. This is why Godard’s objective method involves the risk of the public receiving his personal vision as an absolute truth. The whole signifying process in this movie basically works like a Hegelian chain of contraries.



There are two ways to distinguish, two techniques that act catalytically on the aforementioned risk:

- a. The constant invocation of the viewer’s attention to the formalistic elements of the film that Godard, subverting the prototype of the classic Hollywoodian narrative of the “invisible style”, has brought to the forefront attempting to show –the rest depends on the spectator’s alertness– that although his ideas are “absolute truths” in the context of his films, they are nevertheless “objects” that must be seen critically and not as if they are constituting reality itself. Besides, as Francis Ponge would say “reality does not exist, but is fully described by the text itself”.
- b. Godard, even when he presents his perception on a certain matter or a claim of a fictional militant character’s appeal to which he feels friendly (e.g. the monologues of the two African extremists), he makes it in an ambiguous way motivating the public to actively participate in the production of meaning and decide for itself. Nevertheless, the risk we have mentioned remains.

Somewhere in the middle of the film there is a fourth digressive break, somewhat quiet and slow, titled “Musical action”. It is a 360-degree slow panoramic shot describing 3½ times the round of a farm. The camera looks at the environment with neutrality as Paul plays Mozart’s sonata K 576 on the piano and speaks from time to time to the audience.<sup>17</sup>



Figure 6: A 360-degree slow panoramic shot  $3\frac{1}{2}$  times the round of a farm. The camera looks at the environment with neutrality as Paul plays Mozart's sonata K 576 on the piano and speaks to the audience.

In short, Gegauff explains that true modern music originates from Mozart's harmonies. The whole scene is nostalgic of the atmosphere of Mozart's cultural tradition. A time that has long since passed, a break in the heart of *Week-end*, which is unable to provide us with shelter from modern barbarism. Later in the film, Roland and Corinne are given a ride by two third world garbage collectors –fifth digression– who are speaking epically in long-lasting close-ups that are interrupted by flashbacks<sup>18</sup> (also by a flash-forward of FLSO extremists), launching revolutionary threats to the camera/audience. They are talking on each other's behalf, so when we see one in close-up, we hear the other off,<sup>19</sup> recite almost a long political analysis of the capitalist exploitation in Africa accompanied by threats of armed insurrection. Godard deals with his angry Africans in the framework of anthropology and primitive Iroquois organization systems studied by American anthropologist Lewis Henry Morgan, Engels' favorite, as the film tells us.<sup>20</sup>

## Epilogue

*Week-end* has already made a great deal of shifts: from murderous accidents to deliberate killings, from sexual abuse of bodies to murderous uses, with capitalists becoming anti-capitalists, and mass culture barbarism. For Godard it seems inevitable that the covert terrorism of the bourgeoisie will lead to the even greater and brutal terrorism of the FLSO extremist hippies: from civilization and its disappointments, to totem and taboo.



Godard seems to think that the exiled city guerrillas are the natural derivative of the disintegration of the bourgeoisie; virtually the other face of the same coin. The rebels of the cities do not present a new start but a dead end, as Kalfon's words show: "we need even more terror to overcome the terror of the bourgeoisie".<sup>21</sup> Perhaps Godard, due to his anarchist temperament, feels some sympathy for the rebels of Kalfon who abandon ambitions, illusions, ideals and follow their instincts to the brutality and rites of *Totem* and *Taboo*.

Besides, the grand far reaching excerpt from Lautréamont's poem *Les Chants de Maldoror* recited off screen by Kalfon at the beat of the drums, is not accidentally included.<sup>22</sup> The only moment of tenderness in the film is when, after a skirmish, a woman rebel dies singing in the hands of Kalfon.<sup>23</sup> Once she dies, off he goes with Corinne. FLSO members live the immediacy and the human brutality of the code that is dictated to them. Godard goes so far as to baptize them with names he loves: "Johnny Guitar"<sup>24</sup> calls Gosta Berling".<sup>25</sup> Their nihilism seems only positive in the context of capitalist society. Corinne's latest shot, where she eats cooked remnants of her dead husband, Roland, is followed by the titles:

### End of History / End of Cinema

For Godard, *Week-end*, if anything, marks the end of the bourgeois world that it critically unfolds to its eschatological extremes.

### Endnotes

1. The film exposes six digressions from the main story: 1) The playboy's accident and class struggle; 2) Saint Just's account; 3) Revolutionary monologues by two leftist African garbage collectors; 4) Meeting Emily Brontë and Gros Poucet, 5) Mozart's musical episode, 6) The story of the Hippopotamus.
2. Film theory considers non-diegetical elements signs that are not directly related to the promotion of the story, such as those signs presented in scenes that act as extreme digressions in *Weekend* (something inconceivable for classical cinema), which are perfect examples of particularly important non-diegetical scenes as they give Godard the opportunity to unfold his poetic, philosophical, sociopolitical exploration.
3. **Thermidor**: The 11th month (20 July-18 August) of the Democratic calendar established by the French Revolution.
4. **Pluviôse**: The 5th month respectively, which was starting on January 20th and ending on February 19<sup>th</sup>.
5. The close-up helps us empathize with a fictional character, while the long shot in comedy guarantees the distancing effect necessary for us to laugh at the sufferings of a character.
6. **Joseph Balsamo** is the title of one of the eight romances of Marie Antoinette's series written by Alexander Dumas (1846 – 48), and related to the beginning of the French Revolution. Balsamo, an alchemist, adventurer and mason also known as Cagliostro (a key character in the Dumas *Queen's Necklace*) played the leading role in the collapse of the French monarchy.
7. In Buñuel's *Belle de Jour*, Pierre Clementi running hunted on a street dies in a similar manner to that of Jean-Paul Belmonto in Godard's *Breathless* (1960). Correspondingly, Godard repays tribute

- to Buñuel with the scene of Joseph Balsamo (an angry modern version of Christ as the son of God and Alexander Dumas) marked by the title *El Ángel exterminador*, as a digression from the basic story of *Week-end*.
8. *El Ángel exterminador* (1961) is a satiric surrealist film by Buñuel that presents the impassive encroachment of the bourgeoisie in the form of an imaginative allegory.
  9. **Emily Brontë**: Romantic writer of the 19th century whose best-known work, the *Wuthering Heights* a book about Mad Love, was a key work of the Surrealists. Buñuel transferred it to the screen entitled *Abismos de passion* (1954); Emily is the sister of Charlotte Brontë, best known for her novel *Jane Eyre*.
  10. The tiny fictional character of Brüder Grimm, the German writer of the 19th century.
  11. The author of the famous *Alice in Wonderland*, a key novel for the surrealists.
  12. See, the script of *Week-end* in Jean-Luc Godard. *Modern Movie Scripts. Week-end and Wind from the East*. Simon and Schuster, New York, 1972, p. 57.
  13. The pebble, as an object par excellence, is a symbolic visual analogue of *Week-end*, except that the film is also a commodity product.
  14. **Anne Wiazemsky** (1947–2017): actress in films by Bresson, Godard, Pasolini, Ferreri and others associated with the French New Wave. Godard's second wife (1967–79). She made her film debut in Bresson's *Au Hasard Balthazar* (1966) at the age of 18. A descendant of the Rurik one of the oldest Russian dynasties in Europe, she was French writer Francois Mauriac's granddaughter and an author herself.
  15. **Emily Brontë** dressed accordingly reads comic riddles by Lewis Carroll. She is in company with Tom Thumb, a fairy-tale character of the Grimm brothers, who recites Brecht's excerpts reading from papers stuck on his sleeves.
  16. The extract from the study of the Iroquois Indians' primitive systems of organization by American Anthropologist, Lewis Henry Morgan, or of Francis Ponge's meditation about the pebble, Lewis Carroll's puzzles, and Brecht's poems recited by Emily Brontë and Tom Thumb.
  17. **Paul Gegauff** (1922–83): French scriptwriter, actor, director. He collaborated with Claude Chabrol in 14 films. He shared with René Clement the Edgar Award by Mystery Writers of America for the *Plein Soleil* script (1962). His first marriage to producer and actress Daniele Gegauff ended in a divorce. They got a daughter, the actress and singer Clémence Gégauuff. He died fatally stabbed by his second wife on Christmas Eve. His films include *Les Biches* (1962) by Claude Chabrol, *Plein Soleil* (1960) by René Clement and the tragically autobiographical *Une Partie de Plaisir* (1975) by Claude Chabrol.
  18. Other shots of previous scenes or sequences of shots of these scenes.
  19. Godard has always sought a dialectical relationship between sound and image and has long characterized the representative stereotypical narrative way of combining these two expressive media as a tasteless sandwich.
  20. Godard studied ethnology in Paris.
  21. **Jean-Pierre Kalfon** (1938–): French actor playing the leader of the FLSO anarchist, hippy extremists. An emblem of Nouvelle Vague as he starred in the films: *L' amour fou* (Jacques Rivette, 1969), and *A Hundred and One Nights* (Agnes Varda, 1995) among others.
  22. **Isidore Ducasse** (1846–70), also known as **Comte de Lautréamont**, was along with Arthur Rimbaud Breton's beloved poet and precursor of surrealism. Works by: *Les chants de Maldoror* (1869) and *Poésies II* (1870).
  23. Brigitte: Kalfon's girlfriend, sings a sad song as she dies, symbolically followed by the title "wrong raccord" (wrong connection of shots according to the rules of classical decoupage). Ironically, when she dies Kalfon in a long shot leaves with Corinne in opposite direction.
  24. Intertextual reference, tribute to the American, auteur director **Nicholas Ray** and his film *Johnny Guitar* (1954).

25. **Gösta Berling's Saga** (1891) is the fictional debut of Swedish romantic writer Selma Lagerlof, the first woman to win the Nobel Prize for Literature. The previous summer Selma Lagerlof, with a few chapters from the book, took the prize of **Idun**, a literary Swedish magazine. This epic sketch of the Swedish countryside, permeated by magical realism, was directed by Mauritz Stiller for the silent screen under the same title (1924), starring the popular actors Lars Hanson, Gerda Lundequist and Greta Garbo (almost unknown at that time) in an important role.

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