

Analysis of Numéro deux by Jean-Luc Godard and Anne-Marie Mieville.

Derbyshire College of Higher Education - The French New Wave and Jean



Description: -

- Writing

Reading (Adult education)

Numéro deux (Motion picture).

Mieville, Anne-Marie.

Godard, Jean-Luc, -- 1930-analysis of Numéro deux by Jean-Luc Godard and Anne-Marie Mieville.

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The French New Wave and Jean

Merciless and intrepid, Godard took himself to be a loner even within the Cahiers du cinéma clan, tying genuine art to courage and solitude.

One big act

The New Wave receded in 1968 during the year of revolution when a minor protest by students at Nanterre University against the De Gaulle government was met by a violent confrontation from the police. And once text gets placed over the image, the meaning only further obscures.

The world of the monsters a study on France/tour/détour/deux/enfants, by Jean

You become its subject, like the subject of a king. She and by extension the filmmakers also subtly critiques the repression of women among these so-called radicals, showing how they assign stereotypical roles to women: the son's lover appears almost solely as a homemaker, while Odette herself gets roped into stenographer work typing out print copy, something that annoys her almost visibly amusing, since we never see her unobscured by shadow to the point that she slowly types and even later replays the scene in an attempt to get the man to see the error of his ways.

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While she indeed fulfilled these roles, such phraseology implicitly belittles her position and contribution. The first chapter historically situates the production years of the series and contextualizes the dialogue it establishes with video-artists from those years, who started to see television as a place that could be occupied by art.

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