In thinking of Film as mediation/interpretation/translation of culture and of the cinematic image as a palimpsest filled with time, our aim will be to trace an alternative—to the official one told—cultural history of Europe through Cinema. To that end, we shall delve deep into Europe’s internal foreignness revealed in the films of Tarkovsky, Bergman, Fellini, Petzold, Olmi, Kusturica, the Dardenne brothers, Antonioni, Varda, Godard, Truffaut, Marker, Bunuel, Lanthimos, Resnais, Akerman, Denis, Herzog, Angelopoulos, Kluge and Fassbinder, among others. Theirs is a cinema of time that tells a strange story about Europe’s history, politics, thought and culture and of its encounters with its internal and external others; a story of an/other Europe that posits difference as such at the center of the cinematic frame. In becoming attuned to their temporal musings, we shall attempt to map out a non-linear, cinematic history of Europe; one that offers glimpses of a Europe in time and thinks the critical role that translation as interpretation plays in this filmic journey. Our focus will be on the Existential, Cultural as well as Political implications of the complex relationship between the Home Heimlich and the Foreign Unheimlich in the various ways this manifests itself---as origin-original/copy, self/other, source/target, visible/invisible, identity/difference, familiar/strange---in our thoughtful engagement with the works of Axelos, Mills, Fanon, some representatives of the German Tradition in Translation Studies, Woolf, Heidegger, Arendt, Benjamin, Steiner, Ortega y Gasset, and Berman among others. Our approach is interdisciplinary as it draws from the areas of Philosophy, Translation Theory, Cultural Studies, Literature, European Cinema and Film Theory.

**BIBLIOGRAPHY**


**FILMOGRAPHY**

Please check the schedule for films to watch each week arranged thematically. An additional list of films to choose from for your final papers will be given to you later on in the semester.

https://archive.org/index.php
http://www.openculture.com/

**Journals and Magazines/Film Criticism**

- Major newspapers in all languages have excellent film sections
- http://brightlightsfilm.com/
- http://sensesofcinema.com/
- http://www.cineaste.com/
- http://www.cineaste.com/recommended_links
- http://www.filmcomment.com/
- http://www.newyorker.com/
- http://www.thenation.com/
- http://www.cahiersducinema.com/

**REQUIREMENTS AND GRADING**
Class Preparation and Participation
I expect everyone to come to class fully prepared to discuss the material. Preparation includes reading the material, taking detailed notes, and noting down questions. As you are reading each of the assignments try to think what the main argument of the reading is and how the author arrives at such a conclusion. Engage with the author in such a way that as you read, try, to also respond in your mind, or by taking notes, to what she or he says. Excellent participation involves regular, thoughtful contributions to discussions: expressing your understanding of the material, and developing and thinking critically about your own positions. Some of the material that we will read makes for a lively class discussion; while disagreement is expected disrespect will not be tolerated.

Attendance
Missing any class, coming in late to class, or leaving early will all detract from the final grade; if you do miss a class, you are still completely responsible for knowing what was covered in class that day and for finding out if there were any assignments given. Please call another student in the class to find out what you missed.

Strictly European Cinema Film Nights
Unless otherwise specified, please consider the films required for this course as your homework and watch them at your own time. You should study them as you would study any other text you are assigned. In addition at a time agreed upon by all (or at least by most) I will hold film screenings to which you are all welcome.

Assignments
Specific instructions for this semester’s assignments will be given separately.

Academic Integrity
Plagiarism is a serious academic offence. It involves stealing other people’s ideas and presenting them as your own. Some examples of plagiarism are: copying another’s work, word for word, and presenting it as your own; “borrowing,” without properly acknowledging the source, paragraphs, sentences, ideas, or even key concepts; and paraphrasing another’s work and claiming it as your own. Additional information about plagiarism and citation rules will be provided during the semester. Exhibiting a lack of academic integrity in any of its varied forms will result in a failing grade.

Grading
Participation/Attendance/Preparation 10%
Presentations 10%
Semester-Long Response Papers 30%
Final Paper 50%

SCHEDULE

Some Introductory Thoughts
Week 1: Jan. 15-18: Un-homings
View:
- Andrei Tarkovsky, Nostalgia (Italy, 1983).

The Home Heimlich and the Foreign Unheimlich in Philosophy and Translation

Week 2: Jan. 22-25: River Poetics and Heidegger on Translation
View:
- clips from David Barison and Daniel Ross’ The Ister (Australia, 2004).
- Werner Herzog’s Aguirre the Wrath of God (Germany, 1972).

Reading:
- excerpt from Heidegger’s Holderlin’s Hymn the Ister

Optional Reading:
- Babette Babich, “‘The Ister’ Documentary and Heidegger’s Lecture Course: On Politics, Geographies, and Rivers
- Linda Daley, “The Ister: Cinema’s Interruption.”
- excerpt from Plato’s Protagoras

Week 3: Jan. 29-Feb. 1: Translation
Reading:
- George Steiner, “The Hermeneutic Motion” in Venuti (ed.). The Translation Studies Reader
- Excerpt from Snell-Hornby’s The Turns of Translation Studies: New Paradigms or Shifting Viewpoints?
- Karen Emmerich, “The Making of Originals: The Translator as Editor, parts 1 and 2

Week 4: Feb. 5-8: Philosophy
Reading:
- Jose Ortega Y Gasset, “The Misery and Splendor of Translation” in Venuti (ed.). The Translation Studies Reader
- Antoine Berman, “Translation and the Trials of the Foreign” in Venuti (ed.). The Translation Studies Reader
- Walter Benjamin, “The Task of the Translator”

Cinema of Time/Time in Cinema

View:
- Clips from Leni Riefenstahl’s *Olympia* (Germany, 1938).

Reading:
- Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction”
- Sergei Eisenstein, “The Montage of Film Attractions” in Fowler’s *The European Cinema Reader*

Optional Viewing/Reading
- Dziga Vertov. *A Man with a Movie Camera* (USSR, 1929).

**Week 6: Feb. 22: Of Time Preserved: Ingmar Bergman**

View:

Reading:
- Susan Sontag, “Bergman’s *Persona*,” in Lloyd (ed.). *Ingmar Bergman’s Persona*.
- Selections from Tarkovsky’s *Sculpting in Time*
- Wheeler Winston Dixon, “*Persona* and the 1960’s Art Cinema,” in Lloyd (ed.) *Ingmar Bergman’s Persona*

Optional Viewing:

**Week 7: Feb.26-March 1: Resnais, Tarkovsky, Petzold**

View:

Reading:

Optional Viewing:
- Alain Resnais. *Last Year at Marienbad* (France, 1961).
Thinking and the Question of Ethics: An/other Europe in Time

Week 8: March 5-8: Heidegger/Arendt: Thinking of/with An-other

Reading:
- Selections from Arendt’s *Eichmann in Jerusalem, a Report on the Banality of Evil*
- Selections from Arendt’s *The Last Interview and Other Conversations*
- “Only a God Can Save Us”: Der Spiegel’s Interview with Martin Heidegger in Wolin’s *The Heidegger Controversy: A Critical Reader*

View:
- Margarethe Von Trotta. *Hannah Arendt* (Germany, 2012).
- Clips from Barison and Ross’ *The Ister* (Australia, 2004).

Week 9: March 12-15: Claude Lanzmann and the Obscenity of Understanding

View:
- Clips from Lanzmann’s *Shoah* (France, 1985).

Reading:
- Lanzmann’s, “The Being of Nothingness, An Interview with Claude Lanzmann” in Macdonald and Cousins’ *Imagining Reality: The Faber Book of Documentary*.

Optional Viewing:


Reading:
- Carole Pateman, “Race, Sex and Indifference” in Carole Pateman and Charles Mills *Contract and Domination*.

Optional Reading:
- Frantz Fanon, “On National Culture” in *The Wretched of the Earth*

Week 11: March 26-29: The Dardenne Brothers, Aki Kaurismaki and Mike Leigh

View:
- Jean-Pierre Dardenne and Luc Dardenne. *Two Days, One Night*, (Belgium, 2014)
- Jean-Pierre Dardenne and Luc Dardenne. *La Promesse* (Belgium, 1996)
• Aki Kaurismaki. *Drifting Clouds* (Finland, 1996)
• Aki Kaurismaki. *The Other Side of Hope* (Finland, 2017)

**********SPRING BREAK**********

**Week 12: Apr. 16-19: Akerman, Fassbinder, Denis, Pasolini and Varda**

View:
- Rainer Werner Fassbinder. *The Bitter Tears of Petra von Kant* (Germany, 1972).

**Week 13: Apr. 23-26: The Underground Cinema of Paola Revenioti**

View:
- Selections of short films

**Week 14: Apr. 30-May 3: Final Thoughts**