

University of Cyprus
Department of English Studies

ENG 595: An/other Europe in Film and Translation

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ECTS: 7.5

Office Hours: M 4.30-6.00; T 2-3; TH. 4.30-6.00

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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

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Emmerich, Karen. *The Making of Originals: The Translator as Editor*, parts 1 and 2,
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Fanon, Frantz. "On National Culture." In *The Wretched of the Earth*. Trans. Constance Farrington. New York: Grove Press, 1963.

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Heidegger, Martin. *Holderlin's Hymn "The Ister"* trans. William McNeill and Julia Davies. Bloomington: Indiana University Press, 1996.

Hamilton, Edith and Huntington Cairns (eds.). "Protagoras." In *The Collected Dialogues of Plato*. New Jersey: Princeton University Press, 1961, 308-352.

Kenez, Peter. *Cinema and Soviet Society, 1917-1953*. Cambridge: Cambridge University Press, 1992.

Kline, T. Jefferson (ed.). *Agnes Varda: Interviews*. Jackson: University Press of Mississippi, 2014.

Lanzmann Claude. "The Obscenity of Understanding: An Evening with Claude Lanzmann" in *American Imago: Studies in Psychoanalysis and Culture*. Vol. 48, no 4 winter 1991, 473-497.

Lloyd, Michael (ed.). *Ingmar Bergman's Persona*. Cambridge: Cambridge University Press, 2000.

Macdonald, Kevin and Mark Cousins. *Imagining Reality: The Faber Book of Documentary*. London: Faber and Faber, 1998.

Majer-O'Sickey, Ingeborg and Von Zadow Ingeborg (eds.). *Triangulated Visions: Women in Recent German Cinema*. New York: SUNY Press, 1998

Margulies, Ivone. *Nothing Happens: Chantal Akerman's Hyperrealist Everyday*. Durham and London: Duke University Press, 1996.

Nora, Pierre. "Between Memory and History: Les Lieux de Memoire". *Representations*, no. 26, Special Issue Memory and Counter-Memory (Spring, 1989), pp. 7-24.

Pateman, Carole and Charles Mills. *Contract and Domination*. Cambridge: Polity Press, 2007. **(required)**

Snell-Hornby, Mary. *The Turns of Translation Studies: New Paradigms or Shifting Viewpoints?*. Amsterdam: John Benjamin's Publishing Company, 2006.

Tarkovsky, Andrei. *Sculpting in Time: Reflections on the Cinema*, trans. Kitty Hunter Blair. Austin: University of Texas Press, 1986. **(required)**

Venuti, Lawrence (Ed.). *The Translation Studies Reader*. New York: Routledge, 2000.

Viano, Maurizio. *A Certain Realism: Making Use of Pasolini's Film Theory and Practice*. Berkley: University of California Press, 1993.

Wolin, Richard (ed.). *The Heidegger Controversy: A Critical Reader*. Cambridge: The MIT Press, 1993.

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://www.bfi.org.uk/news-opinion/sight-sound-magazine>
- <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).
- Andrei Tarkovsky, *Solaris* (USSR, 1972).

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 Babitch, "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?*
- Robert Eaglestone, "Levinas, Translation, and Ethics" in Berman, Sandra and Michael Wood (eds.). *Nation, Language, and the Ethics of Translation*.
- 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

Week 5: Feb. 12-15: Of Time Wasted and the Origins of Europe

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*
- Manohla Dargis, "Leni Riefenstahl, Art and Propaganda" in Macdonald and Cousins' *Imagining Reality: The Faber Book of Documentary*.

Optional Viewing/Reading

- Dziga Vertov. *A Man with a Movie Camera* (USSR, 1929).
- Sergei Eisenstein. *Strike* (USSR, 1925).
- Peter Kenez's, "The Films of the Golden Age 1925-1929" in *Cinema and Soviet Society 1917-1953*.

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

View:

- Ingmar Bergman. *Persona* (Sweden, 1966).

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:

- Ingmar Bergman. *The Passion of Anna* (Sweden, 1969).
- Ingmar Bergman. *Summer with Monika* (Sweden, 1953).
- Ingmar Bergman. *Shame* (Sweden, 1968).

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

View:

- Andrei Tarkovsky. *Ivan's Childhood* (USSR, 1962).
- Alain Resnais. *Hiroshima Mon Amour* (Italy, 1959).
- Christian Petzold. *Phoenix*, (Germany, 2014).

Reading:

- Pierre Nora. "Between Memory and History: Les Lieux de Memoire". *Representations*, no. 26, Special Issue Memory and Counter-Memory (Spring, 1989), pp. 7-24.

Optional Viewing:

- Alain Resnais. *Last Year at Marienbad* (France, 1961).
- Andrei Tarkovsky. *The Mirror* (USSR, 1975).
- Christian Petzold. *Barbara* (Germany, 2012).

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 Obscenity of Understanding: An Evening with Claude Lanzmann" in *American Imago: Studies in Psychoanalysis and Culture*. Vol. 48, no 4 winter 1991, 473-497
- Lanzmann's, "The Being of Nothingness, An Interview with Claude Lanzmann" in Macdonald and Cousins' *Imagining Reality: The Faber Book of Documentary*.

Optional Viewing:

- Alain Resnais. *Night and Fog* (France, 1956).

Week 10: March 19-22: The Social Contract and its Shadows

Reading:

- Carole Pateman, "Race, Sex and Indifference" in Carole Pateman and Charles Mills *Contract and Domination*.
- Charles Mills, "Intersecting Contracts" in Carole Pateman and Charles Mills *Contract and Domination*.
- Monique Wittig, "On the Social Contract" in *The Straight Mind and Other Essays*

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)
- Mike Leigh. *Secrets and Lies* (UK, 1996).
- Mike Leigh. *Life is Sweet* (UK, 1990).

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

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

View:

- Claire Denis. *White Material* (France, 2009).
- Agnes Varda. *The Gleaners and I* (France, 2000).
- Rainer Werner Fassbinder. *The Bitter Tears of Petra von Kant* (Germany, 1972).
- Chantal Akerman. *Jeanne Dielman, 23 Commerce Quay, 1090 Brussels* (Belgium, 1975).
- Pier Paolo Pasolini. *Love Meetings* (Italy, 1964).

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

View:

- Selections of short films

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