Helas Pour Moi is disturbing and thought-provoking

HELAS POUR MOI

By Evelyn Koo
STAFF REPORTER

Prospective viewers of the French film Helas Pour Moi should go in prepared for the unexpected, for it is not the typical action flick. Nor is it the typical love story or horror movie. The title Helas Pour Moi (which roughly translates to woe is me) is no indication of what is to come, but it is a fitting title, for it leaves this viewer with incomprehensible, thought provoking questions. Helas Pour Moi is disturbing and thought-provoking.

It is a film that explores many questions. What is romanticism? What does it mean to love someone? What does it mean to suffer? Director Jean-Luc Godard attempts to "write" an essay with his film. It is at once a dissertation into the aforementioned questions and an illustration. In his attempt to answer the questions of human life he displays remarkable ingenuity. Helas Pour Moi employs a mixture of discordant, clashing noises and bits of music from Bach, Beethoven, and other classical composers to disorient and envelop the viewer with the horror and magnitude of the event. Synthesized disruptive voices provide a surrealistic feeling to the film. The choppiness of scenes and flashing sentences and narratives complete the signature Godard style.

Fans of Godard will not be disappointed. Helas Pour Moi has received rave reviews from distinguished critics. For most, the confusion of the different messages will prove to be somewhat overwhelming and will be almost completely incomprehensible. One may be flooded by the amount of information and by the ideas that are being explored. It is not to be viewed by the lazy. Those unaccustomed to the French language, culture, literature, and philosophy may have difficulties deciphering the messages behind Godard's work, for the brief interchanges between characters and plot are often interrupted by the flashing messages and subtitles. It is not an easy task separating the ideas that are being put forth in Helas Pour Moi. It is an extremely dizzying film feeling indifferent or antithetical to the signature Godard style.

Fans of Godard will not be disappointed. Helas Pour Moi has received rave reviews from distinguished critics. For most, the confusion of the different messages will prove to be somewhat overwhelming and will be almost completely incomprehensible. One may be flooded by the amount of information and by the ideas that are being explored. It is not to be viewed by the lazy. Those unaccustomed to the French language, culture, literature, and philosophy may have difficulties deciphering the messages behind Godard's work, for the brief interchanges between characters and plot are often interrupted by the flashing messages and subtitles. It is not an easy task separating the ideas that are being put forth in Helas Pour Moi. It is an extremely dizzying film feeling indifferent or antithetical to the signature Godard style.

It is a film that explores many questions. What is romanticism? What does it mean to love someone? What does it mean to suffer? Director Jean-Luc Godard attempts to "write" an essay with his film. It is at once a dissertation into the aforementioned questions and an illustration. In his attempt to answer the questions of human life he displays remarkable ingenuity. Helas Pour Moi employs a mixture of discordant, clashing noises and bits of music from Bach, Beethoven, and other classical composers to disorient and envelop the viewer with the horror and magnitude of the event. Synthesized disruptive voices provide a surrealistic feeling to the film. The choppiness of scenes and flashing sentences and narratives complete the signature Godard style.

Prospective viewers of the French film Helas Pour Moi should go in prepared for the unexpected, for it is not the typical action flick. Nor is it the typical love story or horror movie. The title Helas Pour Moi (which roughly translates to woe is me) is no indication of what is to come, but it is a fitting title, for it leaves this viewer with incomprehensible, thought provoking questions. Helas Pour Moi is disturbing and thought-provoking.

It is a film that explores many questions. What is romanticism? What does it mean to love someone? What does it mean to suffer? Director Jean-Luc Godard attempts to "write" an essay with his film. It is at once a dissertation into the aforementioned questions and an illustration. In his attempt to answer the questions of human life he displays remarkable ingenuity. Helas Pour Moi employs a mixture of discordant, clashing noises and bits of music from Bach, Beethoven, and other classical composers to disorient and envelop the viewer with the horror and magnitude of the event. Synthesized disruptive voices provide a surrealistic feeling to the film. The choppiness of scenes and flashing sentences and narratives complete the signature Godard style.

Fans of Godard will not be disappointed. Helas Pour Moi has received rave reviews from distinguished critics. For most, the confusion of the different messages will prove to be somewhat overwhelming and will be almost completely incomprehensible. One may be flooded by the amount of information and by the ideas that are being explored. It is not to be viewed by the lazy. Those unaccustomed to the French language, culture, literature, and philosophy may have difficulties deciphering the messages behind Godard's work, for the brief interchanges between characters and plot are often interrupted by the flashing messages and subtitles. It is not an easy task separating the ideas that are being put forth in Helas Pour Moi. It is an extremely dizzying film feeling indifferent or antithetical to the signature Godard style.

Fans of Godard will not be disappointed. Helas Pour Moi has received rave reviews from distinguished critics. For most, the confusion of the different messages will prove to be somewhat overwhelming and will be almost completely incomprehensible. One may be flooded by the amount of information and by the ideas that are being explored. It is not to be viewed by the lazy. Those unaccustomed to the French language, culture, literature, and philosophy may have difficulties deciphering the messages behind Godard's work, for the brief interchanges between characters and plot are often interrupted by the flashing messages and subtitles. It is not an easy task separating the ideas that are being put forth in Helas Pour Moi. It is an extremely dizzying film feeling indifferent or antithetical to the signature Godard style.

Fans of Godard will not be disappointed. Helas Pour Moi has received rave reviews from distinguished critics. For most, the confusion of the different messages will prove to be somewhat overwhelming and will be almost completely incomprehensible. One may be flooded by the amount of information and by the ideas that are being explored. It is not to be viewed by the lazy. Those unaccustomed to the French language, culture, literature, and philosophy may have difficulties deciphering the messages behind Godard's work, for the brief interchanges between characters and plot are often interrupted by the flashing messages and subtitles. It is not an easy task separating the ideas that are being put forth in Helas Pour Moi. It is an extremely dizzying film feeling indifferent or antithetical to the signature Godard style.