

<b>Title</b>	Breathless
<b>Director</b>	Jean-Luc Godard
<b>Date</b>	1959
<b>Area</b>	Moral Philosophy
<b>Theme</b>	Existentialism and Freedom
<b>Plot Summary</b>	Michel (Jean-Paul Belmondo), a petty criminal, guns down a policeman and hides out in the Paris apartment of an American student Patricia (Jean Seberg), who eventually betrays him to the police. The film can be interpreted in a number of ways. On the one hand it can be seen as an existentialist film, with Michel as a classic existentialist hero, a free spirit who rejects social conventions, the master of his own fate. Alternatively, David Sterritt suggests that Godard is in fact questioning the existentialist view of freedom as exaggerated. Michel is in fact shown to be influenced and limited by his culture. Many of his mannerisms and gestures, the elements of his seemingly anarchic personality, are in fact borrowed from the movies (especially Bogart movies).
<b>Key Scenes</b>	
<b>Relevant Text</b>	H. Dreyfus: webcast discussing Breathless as existentialist film <a href="http://webcast.berkeley.edu/course_details.php?seriesid=1906978306">http://webcast.berkeley.edu/course_details.php?seriesid=1906978306</a> D. Sterritt, The Films of Jean-Luc Godard, 1999, ch. 2