

Example of movie
review on does the
first talking dame still
exist in
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Marie DiBattista voices her concern about the character of women in contemporary movies. In her article that discusses and draws a sharp distinction between women in the films made in the 1940s and 1930s, Marie DiBattista shows a woman figure of them being charming, outgoing, determined, devoted and widely admirable. It is this type of woman that DiBattista wanted to become. She is concerned that the contemporary films portray a woman who lacks the ability to enunciate, full of blundering, lacks coherence and is insecure.

However, this is not the case. Selene (Kate Beckinsale), a woman character in the movie, the Underworld is a typical movie character described by DiBattista who has all the features of the women the writer admired a few years earlier. The Underworld is a movie produced in 2003 and depicts the intense fighting between vampires and lycans. The backstory is mythological long standing rivalries between vampires and the Lycans(werewolves). The werewolves patrol the underbelly of the mythical setting of the movie.

Selene has been deployed as a death dealer by her clan-vampires to fight the Lycans. The vampires had widely believed that they had killed the leader of the Lycans called Lucian. Selene is with Rigel in the mission to wipe out the last generation. Selene and Rigel from the house of vampires attack the Lycans, but the Lycans go on a rampage and kill Rigel. The depiction of Selene as a brave, intelligent and caring woman who accepts to take up duty and enter the kingdom of an age-old rival redeems the woman of contemporary film from beliefs that she is full of bumbling. Selene has the courage to perform a risky mission for the sake of her kind.

Selene displays a contemporary woman with zeal and spirit of determination.

She fights back even after Rigel dies until Nathaniel is deployed to assist her. Nathaniel is ambushed by Raze and is also killed. Selene keeps chasing the Lycans until they retract into their den. She uses this opportunity to gather vital information about the wider scheme of the Lycans to develop artillery that could finally destroy her clan. Selene puts to shame DiBattista's assertion that contemporary films have a submissive and thoughtless woman through her incredible gusto and courage to protect her clan. Selene's role is admirable.

Michael Corvin had been identified as the final piece in the Lycan jigsaw. He had been picked by the Lycans from the human race and was undergoing tests to produce a hybrid that would eventually help destroy the vampires. Selene's investigative ability, sheer determination and raw fighting talent enable her to uncover truths about Kraven, leader of the Vampires, conspiracy with the Lycans. It is through Selene that the deception her clan had lived with about Lucian's death is eventually revealed. Kraven had lied to the vampires. Selene becomes attracted to Michael and even saves him from the Lycans. Selene is the developing character in the plot of this film where her unquestionable ability to make independent decisions that put her on the brink paints the contemporary woman as independent and full of self-determination.

Selene is attracted to Michael. She risks social isolation to protect Michael. She stabs Viktor, a respected elder in the vampire house, to protect the man who her heart wants. Selene is portrayed as a go-getter, stopping for nothing but her choice of a man. The pedant, a constant reminder of the adversities they had gone through; the adversaries they had made to secure their love.

Selene's escapade makes her an enemy of both in the mythical underworld. In a nutshell, Selene is a typical first acting dame who exemplifies the entire feature that DiBattista so much admired in the movies of the 1930s and 1940s. These women full of gusto, courage, confidence, self-determination and raw talent still exist in contemporary movies.