

Moral issues (open topic)

Experience, Human Nature



Moral Issue of the Film ' Perfume' ' Perfume is a film exhibiting how a French peasant, Jean-Baptiste Grenouille, is led to a seemingly immortal obsession about scents which eventually justifies his means of yielding to the desired end of preserving fragrance by means of killing maidens he determines to contain the potential essence that would accomplish his masterpiece based on personal standards. Grenouille is born in a French city which at the time possesses one of the acutest stench in urban marketplace where his mother gives improper birth in a contemptuously filthy spot under a yet foul-smelling fish merchandise by which she gets caught and hanged for charges over an attempt of placing the infant Grenouille's life at risk. Since an immensely unpleasant smell is his initial olfactory encounter which progresses to highly unimaginable degree of keenness, he professes in his own right to create a perfume that would relieve the French society of its abominable airs. What consumed him the most with respect to this ultimate objective is the quest to capture scent which his apprenticeship to a retired perfume-maker Giuseppe Baldini fails to give him discernment of so instead, he follows his own instincts which then cause the serial murder of exactly thirteen women within his area of influence. In reference to Kant's proposition, Grenouille indeed has a sense of duty upon evaluation of his craftsmanship as he painstakingly takes the ordeal of gaining mastery of an uneducated specialization through help by another expert in the same field, except to him it is more of an ardent natural inclination than a call of duty. The goal is consciously projected to obtain the greatest benefit for the many only that, such drive has had power over him much more than rational realization does. With the attitude shown apparently, the context of moral reasoning is

absent not by choice but by the lack of knowledge to understand distinction between moral and immoral. By categorical imperative, the protagonist of the film demonstrates a course of action which is not conducted by other characters of similar profession in the story, however, the latter compared to Grenouille are generally brought up to live and learn in a manner significantly different from his unique orientation so they cannot be in any way performing duty under the same category of circumstances. This way, the assumption set by categorical imperative holds and the relevant condition is fairly satisfied especially since if it were as well given a benefit of the doubt, the movie could have included a short documentary depicting a similar case which would render judgment of moral claims with further ease of flexibility. It is nowhere in his intention to kill yet his scope of morality is limited, thus, within this confinement, Grenouille is a moral person. As his final act reaches full revelation, everyone, not exempting the religious officials, occurs to have been carried away to heavenly and erotic indulgences alike the time Grenouille waves the cloth of all his living essences derived from sacrificial or supposedly unrighteous act which at this point has defied every other man's ability to use either intellectual or spiritual reason. No one who obviously gives in to complete ecstasy of drowning in his fragrances has confirmed that he ought to be executed, or that he ever should pay for a misdeed, all because of the consequence which justifies the means of Grenouille in all aspects despite the fiction behind this ending scenario of splendidly fragrant outbreak.