

Comment



Movie Review Jungle Fever Jungle Fever is a dramatic movie film directed by Spike Lee. The film stirred mixed reactions from the audience and commentators that caused different interpretations. Most viewers agree that the film is about interracial romance curiosity but others have drawn different interpretations. Commenting on the film Jungle Fever focuses on the following questions: 1. Can you offer a different interpretation? If so, offer examples. If not, explain why 2. What are your thoughts about “liminal space” that connects black Americans with White American? 3. Give your comment after reading the paragraph. Different Interpretation “Love is blind”. This contention is another interpretation of the movie. Both Flipper and Angie are blinded with their love. This is evident in their romantic twist. An example of this is the choice they both made in their life to be with each other despite of their happy marriages. Risking the marriage for another woman or man shows that being in love is more important over others. They both sacrificed to hurt their families and for their families to ostracized them. Flipper was thrown by Drew out of the house while Angie was beaten and very much criticized by his father. Another example supporting that they are blindly in love is that they went on with their relationship despite their cultural differences. It is known during the 1990’s that black Americans and white Americans are rarely involve with each other because of some racial discrimination. Blacks are not so much accepted in white families. Apart from this, Flipper and Angie are open with their relationship that it is readily observed within their families and communities. They are not concern if they are caught with their affair because they are in love. Thought on “liminal space” Jungle Fever really explores the “liminal” space connecting the black and white Americans rather than to separate them because it removes the

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dividing line between the two communities in the United States. Whites will be able to make room for diversity and multiplicity of otherness (Saltman, p 6). White Americans will eventually realize that blacks are human too with feelings and with capabilities to land a decent job like Flipper being a successful architect. In the history of United States, American blacks are always separated not only by their complexion but because they belong to a lower race. This is evident in the film when the father of Angie told her she is a “ nigger lover” (Travers, p 3). Meaning there is an implication that blacks are not worth to be loved. The integration of black actor (Snipes) and white actress (Annabella Sciorra) in a Jungle fever might change the viewing habits and demographics of audience for them to accept relationship of the two different races but not to be judged because the relationship of Flipper and Angie did not work out well in the end. Jungle fever movie is not the only film that plays liminal space. Zachary (p. 1)in his article “ Divas on Screen: Black Women in American Film” discussed how black Americans were able to play a role in harmonizing white and black Americans. After reading the article, I do not agree that that the film is about the result of people from different races succumbing to curiosity that ends problematically. I believe that it is more of a challenge on the family relationship. In the case of Angie, it stated in the article that despite of doing the cooking for her family even after work, she is still foulmouthed. This situation might have been among the reasons for her to have an affair with Flipper in the hope to escape the cruelty of her home environment. On the other hand, Flipper might want to try something new he does not experience in his marriage. It is not much of a family problem because he is in harmonious with them but his fidelity in his wife’s relationship is being tested. References Saltman, Benjamin. Jungle fever.

1992. print Travers, Peter. Spike Lee and the Myth of jungle fever. Rolling Stone. 1991. Print. Zachary, Ingle. Divas on Screen: Black Women in American Film. bnet. 2010. print