

Maestro and b.i.s.p essay



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What aspects in “Maestro” and a related text make it distinctly visual?

Through studying and analysing ‘Maestro’, written by Peter Goldsworthy, and by viewing and analysing the film ‘The Boy in Striped Pyjamas’ directed by Mike Herman, it is evident that the composers of these texts allow the audience to see distinctive experiences with our eyes as well as with our minds through distinctively visual. Childhood innocence is only lost after suffering which in turn allows for maturity to come through.

His pathway to maturity is described through a series of experiences, particularly with an old Viennese music teacher, Eduard Keller, or the ‘Maestro’. The use of the extended flashback in the novel allows us to see his transformation from a spoiled, self-indulged adolescent, to a more compassionate and more knowledgeable adult. He realises, through his own suffering and Keller’s influence, that his talents are not good enough to earn him a career as a concert pianist. This is distinctly visual as it allows us the audience to connect with the characters and the journeys they go on to find belonging within themselves and with other people.

Also during Paul’s childhood there are many defining moments which depict the direction in which his childhood will go. One transitional stage is when they go back down to Adelaide over Christmas. There is a distinct lack of interest in Adelaide and while “the City” seemed to be magical as a child it no longer has that effect. He is rather more interested in Keller’s gift and in his past. When in the library after finding that Keller’s wife had been gassed by the Nazis he is more interested in the couple having sex.

This instance juxtaposes his identities as a serious budding pianist and a teenage boy and allows it to be a distinctly visual scene in the novel. Similarly, “The Boy in the Striped Pyjamas” also has aspects of loss of childhood innocence. Bruno and Shmuel have an enormous amount in common. A striking innocence characterises both boys and lets them connect with each other. The analogy of “The dot that becomes a speck that becomes a blob that becomes a figure that becomes a boy” demonstrates how relationships develop over time using a visual trigger, in this case the boy.

The simplicity of the text of the title shows us that the movie is simple and easy to follow. Due to the white colour of the text it also depicts the innocence of the boy that it is focusing on. Shmuel, imprisoned in the camp, seems not to understand the severity of his situation. “... Despite the mayhem that followed, Bruno found that he was still holding Shmuel’s hand in his own and nothing in the world would have persuaded him to let go. ” This quote is distinctively visual due to the fact it appeals to the senses and lets us know that even in the faces of evil a child’s innocence will always shine through.

The lighting at the start of the movie is very natural, showing a homely atmosphere which lulls us into a false sense of security; however when we are transported to the concentration camp the lighting changes to one of darkness and gloom signifying what is to come. Escapism is prominent in “Maestro.” Darwin is described as “a place of escape.” Keller moved there to escape from his past in Vienna and his grief and regret over the murder of his wife and son.

The multi-sensory imagery of “...in a fury of rejection I had hammered away punishing myself for being myself” allows us the viewer to see how Keller doesn’t want to remember what he did to his family and the piano is his form of escape. At the end of the novel Paul is trying to escape from both the realization that he is not the successful man he wanted to be and the pain of having lost Keller. The relationship between Keller and Paul is one of a surrogate son. The relationship is symbolised in Keller response to the music that is being played while he is in the hospital.

Paul demands that the music be turned off; however Keller does not care for the music only Pauls presence. In the end, the relationship between them is more important than the music itself. Paul is full of remorse due to the fact that he hasn’t visited Keller in years, he decides to escape from Melbourne and return to Darwin to try and find a sense of belonging to Keller. These images two images are distinctively visual due to the fact that they act upon humans feelings of remorse and loss when someone dies. Similarly, “ The Boy in The Striped Pyjamas” aspects of escapism are present.