

# Comparison of two movies



**ASSIGN  
BUSTER**

Analysis The common theme addressed in both the clips is crimes of passion and the violent human emotion underlying such dark violence. The depths of human bestiality are explored in both clips, through the use of color and external symbols, aided by the acting styles of its players. Alsemero in “ The Changeling” and Jason in “ Medes” are the characters tormented by their loved ones’ slide into criminal acts. The underlying male uncertainty and need to possess and control a woman are represented through Alsemero’s symbolic gesture, banishing his lover Beatrice into the cupboard to cloister her. As opposed to this, Medea throwing upon the palace doors dramatically is a symbolic representation of the woman breaking out of captivity to the male and her assumption of dominance.

When Alsemero sends De Flores into the closet, his tightly pursed lips and downcast eyes, coupled with the manner in which he bangs on the cupboard with a fist, eloquently speak of his inner tension and anger because De Flores has usurped the place Beatrice’s virginity that was rightfully his to claim. Such inner tension and deep anguish are also revealed through the same means in the clip of Medea, when Jason realizes that Medea has killed his children. When he hears the news about the death of his children, his body sags forward on his knees, his head drops and his clenched fists are raised in agony. The eternal nature of this despair is further enhanced as dark clouds fill the horizon, visually symbolizing Jason’s distress, deepening with the darkening clouds as Medea leaves in the sky.

Beatrice is the woman punished for her crime of passion with DeFlores, Medea is the one who punishes Jason for his infidelity with another woman. The rebellion of both women through succumbing to their darker emotions is symbolized through the blood color red, which appears to symbolize the

power and violence underlying the intense emotions of lust and jealousy (Bellantoni, 2005). Beatrice's expression in the closet reflects her inner shame and the pain she is experiencing from the wound De Flores has inflicted on her. Yet, her face is upturned and her eyes glow as she looks at De Flores and the manner in which she cups his face and looks into his eyes suggests that her hatred may have well turned into love. Her blood stained hand is a reminder of the evil inherent in the passion that has been born out of murder. This lends further credibility to the role of whore who has succumbed to her darker passions.

DeFlores' expression is triumphant and he laughs even with Beatrice's blood on his face, demonstrating his realization of how closely she is bound to him. He is glorying and laughing even as he draws out his knife and stabs himself, implying that he feels not a shred of regret for his criminal act. The blood stains all over them heighten the inherent horror of such an evil passion. There is a similar display of triumph in the manner in which Medea exits the castle, her blood stained hands prominently outstretched. Her disordered hair and strident tone, coupled with the anger in her eyes gives her a further wild appearance, and enhances the appearance of evil, gloating triumph that surrounds her, much in the same way De Flores' laughter does. The blood visible in the scenes of both clips adds to the believability of the violent upheaval generated by evil emotions of lust and jealousy incited by passion. The rebellion of both Beatrice and Medea is evident in the shed blood – the former paying for her crime of passion, while the latter takes revenge on her lover for his crime of infidelity with another.

References:

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Bellantoni, Patti, 2005. " If it's purple, someone's gonna die: The power of color in visual story telling" Focal Press