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Bullhead 2011 movie

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dvd review of marlon wallace. “Sometimes in a man’s life, something happens that silences everyone,” says the opening story of this film, named by Oscar, “so quiet that no one dares even talk about it. not in their heads and not out loud.” When this stuff happens, it can change a man, change it as a human. can make it a better person or not. If not, then what the man becomes is very probable relative of animal rather than person. writer-director michael r. roskam gives a sense of what after his two-minute narrative vanishes and his first sequence begins. in the width of thirty seconds, it takes us from a third person, viewpoint shot in a first person, point of view shot, all without one change. moves us from a beautiful and unobstructive landscape in a threatening, almost horror corner, with the introduction of his main character who feels like a predator who approaches his prey, a tiger who is about to hunt a turkey. However, it is not a tiger. removing the title of this film, the dedicated actor matthias schoenaerts is emulating the animal that we will not see until about half an hour in this story. the inference is made with the behavior of schoenaerts and see its naked body, a body that is massive, a hulk of pure muscles, but the connection is cemented 100 minutes after roskam shows the animals in question and their naked bodies, how massive and muscular are, as well as how to breathe in the cold air, Belgian, night. We’re back100 minutes before the character of Schoenaerts approaches his prey. The most pronounced thing that you feel at that time, in addition to the sound of the moo in the background, is the breathing of Schoenaerts, so towards the end, even if the bit of the dialogue is only emphasizing what we have already seen, when Schoenaerts says: “I have always felt just like these bulls here,” we fully understand. Schoenaerts plays Jacky Vanmarsenille, a farmer of a cattle ranch owned by Jacky’s father. Jacky’s father is sick, so Jacky and his brother Stieve, along with their uncle Eddy are the ones who do daily activities to keep the farm going. Included are offered that all three do with underground drug traffickers for growth hormones or steroids. The steroids allow them to earn more money because it increases the meat on their animals and does it so faster. Although the scenes of Jacky’s addiction or obsessed regimen were not injected into this film, it would not take a lab test to say that Jacky injects his body with those same steroids. Roskam brings us back to Jacky’s youth before the steroids. Jacky was a lean child, a curious and open spirit, a loving friend. Now, as a man, it is basically a delinquent, a great, sinewy bovina that as a ox is stubborn and a closed spirit without friends and without love. This transformation does not happen during the night, as if Jacky was bitten by a radioactive spider. However, like Stan Lee, fundingwith this specific creature is what roskam and schoenaerts realize. Although jacky is not Spider-Man, it is Bull-Man. Since roskam’s cinematography is inspired by Flemish painters, painters who have struck the rebirth, at the awakening of the xiv and xv century of Greek and Roman culture, it may be appropriate to call jacky a minotaur, a classic character of Greek and Roman mythology, which was literally a Bull-Man. the minotaur had the head of a bull and the body of a man. Despite the most human aspect, the animal part is what ruled the actions of the minotaur. the same is what governs the actions of jacky, as evidenced in the opening scene when we see that this Bull-Man behaves like a bull-y, even if to be technical a bull is a male not castrated. matthias schoenaerts as “jacky vanmarsenille” there are several more specific and more obvious examples that jacky is like a bull in its way of being. When he’s pulling someone away or aggressively attacking people, Jacky’s favorite move is his butt. several four-legged animals will smell their limbs to fight, but most bulls have horns growing their skulls. Defensively or offensively, the bulls lower their head and will surrender forward. even farm cattle that had their horns removed will still be instinctively head-but. in his private moments, roskam frames jacky from behind. his torso is centered in front of a window, almost throws it in silhouette, while practicing his right and left hooks, literally shading. when whenit is not only oscillating in the air, but to people, it is using these instinctive and possibly intrinsic head-but moves just like a bull. Roskam, however, really shows his hand in a scene that brings Jacky to a nightclub and alludes to a Spanish bullfight. At first, Jacky is wet in dark blue, but Roskam then washes Jacky’s head in red just like a matador would have his cloak, causing the beast with or in violence. Jacky is so provoked. It is a scene that is just as exciting as a real bullfight, but also rather disconcerting. It is also nightmare because it is in this scene that we feel the humanity of Jacky perhaps is permanently lost. He is perhaps closer to being the Minotaur, the creature with which one cannot reason, than any and all would fear. Unlike the Minotaur, however, Jacky was not born so and Roskam provides enough to know how this man ceases to be a man. It begins with the most fundamental and fundamental thing that identifies a man as a man and Jacky took him away. He’s exposed. In a way that is not too high or graphic, Roskam through his actor depicts that pain and devastation that Jacky feels with such resonance that it is difficult to look also the second, the third, or the fourth time. But then a question arises, which should not be the most fundamental and fundamental thing that identifies a man as a man but for many cultures, especially this mafia and agricultural culture that Roskam paints here, is, and thatwas, “Will he be gay?” roskam’s film raises the point that sexuality, in particular heterosexuality is what defines a man. this creates a problem for jacky because as far as roskam shows jacky does not or is not interested in sex. Jacky leaves when some men start talking about sex and when a knowledge leads it to essentially a prostitute, jacky riots. Sure, there’s a lot to do about jacky. one of which is that for a man at the end of twenty years or early 1930s, he is probably a virgin. one thing that should not be referred to is that, if not totally deprived of sex, jacky is certainly deprived of love. schoenaerts is brilliant in its transmitting so much on this character with so little dialogue. his body language is what speaks volumes and what he pronounces non-verbally is frustration and silent despair for love. jeanne givingy as “lucia schepers” jacky brings that pain he suffered. He never took care of it. it simply built the muscle over it to cover it. never formed serious relationships. It is doubtful that he also learned to form serious relationships. It is doubtful that jacky learned to love. In the end, this is what devours a man in a monster. This is what transforms the mortal into the minotaur. Jacky can’t love. becomes blocked, isolated at his farm, cut, more socially castrated than anything else. He tries but he can’t connect with other people. when it fails, its figurative descent, roskam chartsa geographical descent, and accentuates it with a musical theme from the violin-heavy of Raf Keunen that is built until Jacky gets out of control. Marlon Wallace is an independent scholar. DVD Details Bullhead (2011) Belgium Director Michael R. Roskam Screenplay Michael R. Roskam Producer Bart Van Langendonck Director of photography Nicolas Karakatsanis Art Director Walter Bruggmans With Matthias Schoenaerts (Jacky), Jeroen Perceval (Diederik), Jeanne Dandoy (Lucia), Barbara Sarafian (Eva), Tibo VandendorreAn

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