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Assumptions

The director, Mathieu Ratthe, starts playing with the spectators' mind from the beginning of *Lovefield* to the end. Ratthe shows in this film how he can make viewers jump into conclusions in the first five minutes and make the wrong assumptions of what is about to come. Even though the title of the movie tells the audience what the movie is going to be about, the influence of the sound and scenery takes over the viewers mind, making them that the worst is about to happen. There is a combination of *mise-en-scene*, deep space, and rhythm in this five minute film that mislead audiences into making assumptions through the use of décor, sound, and effects, with near and distant elements of an image.

The *mise-en-scene* and sounds in this film contribute to these assumptions: The breezy cornfield, the crow screaming like it's witnessing something bad happening, the open purse on the ground with money spread out, and the cell phone with a disconnection tone, the woman's shaking bloody foot. All these details lead viewers to believe that drama, horror, and suspense is what the film is about. Ratthe does an excellent job creating high and low pitched sounds, which makes the viewers adrenaline go up and down as well.

The starting shot in the film uses deep space in an open cornfield; mountain, cloudy sky, close-ups of the cornfield, old signpost, personal belongings of the "victim," and the crow screaming hysterically build up tension because these factors represent danger and death. This

creates a sense of drama and horror. The lonely, long highway it might make viewers feel trapped and hopeless.

The regularity of sounds, series of shots, movements, and the rhythm within the shots contribute to this film's overall impressions on the spectator. All this is achieved through a combination of *mise-en-scene* cinematography, sound and editing. The movie continues with close-up effects and prepares the viewers for the worst to happen. Suddenly, a bloody hand stabs a knife into the ground and the sound of a woman yelling stops. Then, the camera takes a close-up shot of an unpleasant looking man in his late forties or fifties with tattoos; on his big strong arms. The man gets up and looks he gets up and looks around, he then runs toward a car. The suspense keeps increasing and the viewers' heartbeats keep pounding, thinking he just killed the woman and he is trying to get away. In the meantime, the music, effects, and the crowd are doing their part to make the viewer believe that he killed a woman. However, he is not running away, he seems to be trying to cover up his crime.

Rather gets the viewers' attention from beginning to end with certain sounds and symbols, which mislead the viewers to think there is danger and horror. These effects make the viewers feel like they are part of the movie. It is amazing how the director accomplished his goal of tricking his viewers with the sounds, and effects, a few decors, and hardly any dialog. At the end of the film, the director surprises the viewers. It turns out that the tattooed man is a Good Samaritan who helps a woman deliver a baby boy. This teaches us a lesson that should not make judgments or jump to conclusions or before we have all the facts.

Work Cited

Ratthe, Mathieu. *Lovefield*. *YouTube*. 25 April 2008, <https://youtu.be/4meeZifCVro>.