Wes Anderson: Analysis Of The Grand Budapest Hotel

The Grand Hotel Budapest is the film of the great Wes Anderson. In this film, Wes Anderson used many techniques to complement the film and make it more interesting and mysterious, so that each viewer enjoyed the whole picture of the film and the game of actors. Watching this movie, I noticed many excellent techniques used by Wes Anderson. The most important three techniques that I noticed were lighting, depth of field and make-up choice technique.

With the help of lightning technique, he showed the depth of emotions of the actor's game. It is so sophisticated it showed that the viewer understands when a character is happy when he is sad or when he is at a loss. The scene where Zero begins to tell his story by being just starting to work at The Grand Budapest Hotel is a nominal scene where lightning techniques were excellent. In this scene, the camera directed to the Zero, and the back light changes making the whole picture mystical and interesting to the viewer. As it is at this moment, the viewer thinks, 'What is Zero going to tell?' The same scene where Zero almost cries because of the memories associated with Agate says a lot. Wes Anderson used an amazing technique of lightning to show the emotions Zero when he thinks about Agate. With the technique of lightning, Wes Anderson wanted to show how Zero actually feels about Agate. The light fell on his face, revealing his tears, sadness and longing for her. Wes Anderson thought through every detail so that everyone who watches this film understands the emotions and feelings of each character. In addition, I would like to highlight two important scenes where Zero and Agatha ride on the carousel and the last scene in the train. In the first scene, Wes Anderson showed what feelings Zero felt to Agate. Showing the full face of Agate in the lens, changing the color range behind Agate, Wes Anderson showed Zero's great love for Agate. He showed us Agate from the eyes of Zero who was looking at her as he had never looked at anyone. Moreover, we understand the essence of this moment that center of the whole universe and the greatest love for Zero is Agate. Secondly, the last scene where Gustave, Zero and Agate ride the train. This was the only black and white scene. Wes Anderson made this scene so surprisingly deep that every viewer would understand that this scene is the saddest and cruelest of all moments of this film. The black and white tinge of the scene, the seriousness of the conversation speaks of Zero at this moment. This scene is the most heartbreaking for Zero as this scene shows all the upset, frustration and loss of a best friend. By making this moment black and white, Wes Anderson showed viewers what loss of a friend is. Through this moment, one can understand how Zero was to lose his best friend with whom he worked hand in hand and went through all the vital moments. To sum up, this technique is superb.

The second important type of technique of Wes Anderson is depth of field. Wes Anderson subtly used this technique, which would change periods. The film begins with a young girl holding the book The Grand Budapest Hotel. Then we are heading to the elderly of the study as he dictates the opening of the book directly to the camera. After, the author goes to the time where he describes when his youngest himself attends The Grand Budapest Hotel. Thus, this technique carries in itself rough transitions of time thus having made the film even more interesting. Moreover, Wes Anderson used this technique in many moments of this film. Initially, after seeing the film people can understand that Gustave was a more dominant character compared to other characters. In addition, until the middle of the film Zero was an almost unnoticed character, since Gustave centered in the lens. Nevertheless, few people manage to

understand that these moments absolutely speak of the relationship between Gustave and Zero. At the beginning of the film, the relationship between Gustave and Zero was at a low level; therefore, Gustave was always in the picture, not Zero. However, based on further events, after the scene where Zero and Agate helped Gustave get out of prison, they made Gustave understand that Zero and he are best friends. After this scene, people can see that Zero and Gustave began to be in the object equally and on the same level. This explains their relationship. Having made them the same in the object, Wes Anderson makes it clear to the audience that Gustave and Zero started to get along and became best friends. Summing up, with the help of this technique, Wes Anderson did a smart and deep work showing the subtle and secret relationship of Zero and Gustave.

In addition, the third technique is the choice of make-up. Throughout the film, Scene Zero where he paints his mustache marker is very funny, however deep. Wes Anderson wanted to show viewers that being a young child, Zero wanted to look adult like other workers at The Grand Budapest Hotel. Meanwhile, looking at the beloved zero Agate, it is noticeable that there is a birthmark on her cheek. Wes Anderson carefully thought of Agate personality as he showed it to us as a girl from another world. A birthmark on Agate’s face makes her character impossible to miss. Thus, the technique of the make-up choice is the best technique in the entire film as this technique shows the individuality of each character in The Grand Budapest Hotel.

To sum up, The Grand Budapest Hotel is an extremely funny film, however also a very sad film. I realized that Wes Anderson is a great cinematographer. His techniques, which I had never in my life thought about, became incredible. The way he used the technique of lightning to show the characters' emotions, the technique of depth of field where he shows the transience of time and the focus on certain characters speaking about the relationships, the choice of makeup technique to show every individual personality - made this film the best of the bests. In fact, this film is very deep, judging by the techniques of Wes Anderson. This film talks about such things as: human emotions, relationships between people and most importantly memories. The only thing that fascinated me is Wes Anderson's focus on memories. In this film, there is a big emphasis on this thing. This film is like a flashback. The Grand Budapest Hotel is an extremely funny film, however also a very sad film as memories because the memories are pleasant, cheerful, but sad at the same time. In addition, I had a question for Wes Anderson, “Do you have something that you cannot forget and keep in your heart as Zero? Love or best friend?”

References:

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