

Taxi Driver (1976)

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Name

Basic Infor

- Release date: February 8, 1976 (USA)
- Director: Martin Scorsese
- Theme: Crime
- Main Cast:

Robert De Niro as Travis Bickle

Murray Mosten as Iris' Bouncer

Jodie Foster as Iris "Easy"
Steensma

Albert Brooks as Tom

Leonard Harris as Charles
Palantine

The Plot

After returning from the Vietnam War, Travis has been working in New York to drive a taxi. After the war, he was somewhat lost. In addition, driving a taxi witnessed the evils under the night of New York, which made him cynical and hate society. After the failure of Secretary Bercy, who pursued the presidential candidate's campaign office in Palantine, Travis decided to assassinate Palatine to prove himself. In the process of preparing for the assassination, Travis met Iris, the young prostitute who was forced into prostitution. After attempting to save Iris from the fire pit, Travis armed with weapons and smashed into the cloak, and dried up the insiders! I thought I was about to receive the punishment of the law, but the media described Travis as a hero to save the girl.

Let's see a video...

<https://www.youtube.com/watch?v=cujiHDeqnHY>

Structural Perspective

The cold and bloody violence in "Taxi Driver" constitutes a film phenomenon that impacts the old film censorship system that is about to collapse. The violence in the bloody brothels in Travis is causing huge controversy. It has also become a classic of violent movies in the history of film.

Thematic Perspective

Taxi Driver is one of the masterpieces of black movies. It not only represents Martin. Scorsese's highest achievement in the film industry has also become a symbol of American culture in the 1970s. The film is different in content and form from traditional Hollywood movies, showing a new aesthetic trend and spiritual state, exposing some dark sides of American society and having many social significances.

Stylistic Perspective

"Taxi Driver" focuses on the creation of the atmosphere, with a strong expression of expression, that is, through the symbolic environment description to express people and themes.

"Taxi Driver" is "Western Road", this film is intended to explore the possibility of polysemy narrative, transplanting the common characters and plot patterns of Western movies into the block of New York.



Reflection

"Taxi Driver" is one of the most landmark works of Scorsese. The practical significance and profound thoughts contained in the film are enough to be listed as the best in the world's century-old movies. Scorsese built a bustling but indifferent atmosphere in New York through the dark tones, and many times Travis's eye close-up highlights the loneliness and sadness of the city.



The taxi driver has the following distinct new Hollywood movie styles.

- 1 An author film is tagged with the personal label of Scorsese
- 2 To show the public life with small people as the main person
- 3 Live shooting which is more documentary and realistic
- 4 The causal relationship of the storyline is weakened, and the accumulation of events promotes the development of the plot, but the story still retains its linear structure as a whole.

The taxi driver has the following distinct new Hollywood movie styles.

5 Pay more attention to the complex characters, the broad social background of the characters, the lonely life of Travis, the boring emptiness, and it is not unrelated to his return from the front line of the Vietnam War.

6 Critical reality, New York's beautiful night scenes, radiant, decadent music, reflects the hell-like life background, in stark contrast to the prostitutes, gangs, and sins

7 Open text and endings no longer pursue a single understanding of the content and characters of the film. This has become commonplace in today's movies, but the taxi driver is the originator of this narrative, and it is conceivable how important this film is in the film industry.

How the film is
related to its
cultural/ societal
context?

In Travis, it is the lack of meaning and the destruction of value in that era. This post-war traumatic feeling and the sense of the end of the world have been expressed in post-war modernist literature represented by Kafka. Loneliness and loss, sorrow and confusion, looking for meaning, but being swallowed up by the emptiness of the black hole, can not be perceived by the world, without the recognition of self-worth, completely weightless. Scorsese, from the perspective of an ordinary taxi driver, through his senseless actions, unnecessary struggle, perfectly interpreted his epoch proposition.

In the first half of the film, the film is rich in technique and compact. Robert De Niro has engraved a series of psychological changes in the character Travis. However, in the second half of the process, it seems that the connection with the first half is not very natural, and the appearance of Judy Foster is very impressive. Her conversation with Lavis is in this gloomy and depressed movie. A clearer and warmer scene, Judy Foster and Robert De Niro's opponents also strengthen Travis's character engraving, which is largely due to Judy Foster. The disillusionment of heroism is an addition of Scorsese to the theme of this film. It shows the Scorsese realism thinking, which seems to show a good skill in the cliché.

Taxi Driver Thematic Concerns

The Theme of Predetermined Flawed Destiny

Within the film *Taxi Driver*, Travis often alters his perception about either whether his destiny is in his control or whether it is predetermined. At the start of the film, Travis claims that he is lonely and does not have anywhere to go. Therefore, he attempts to control his destiny. Whenever Travis' intentions do not turn out as he wants, he always distances himself away from the blames by confessing his belief in fate, arguing that he falls short because he is destined to by God (Scorsese et al., p. 19). In the second part of the film, Travis loses hope about the belief that he has authority over his actions. While he leaves his house with an objective of killing Palatine then himself, Travis realizes that this was his fate and had no other choice apart from doing it.

Although he does not achieve his mission of gunning his object, this shows that Travis' ultimate fate is not precise. Travis makes an alternative destiny for himself by murdering Iris's defenders, a decision which he arrives at by himself (Scorsese et al., p.48). Through these scenes, it is clear that it is Travis and not God who determines his fate. In the film, other casts like Iris and Wizard have their particular point of view concerning ways in which they can alter their future. Wizard complies with a much passive life philosophy as he confronts Travis telling him that he would always remain to be a taxi driver, and it does not matter what he does to change his situation. However, this is not true as Travis does not remain to be a taxi driver a fact that shows he had no control over his fate as we had expected (Scorsese et al., p.57).

The theme of Glorification of acts of Violence

Taxi Driver's ending is a surprise ending, which illustrates how society glorifies Travis's violence. Travis survives the shootout and is being regarded as a local hoagie, despite killing several people in cold blood. In the film, many press clippings are shown hanging on the wall in Travis's room and a thank you note from the parents of Iris. It is ironic; Travis, an endless social outsider, is much celebrated in society after he goes against the laws of this society. Travis's law-abiding nature was invisible, but his murder trait made him be marked as a great hero. There is a twist of the plot of the story in a way in which the critics that Travis cast on New York City are validated. Thus enhancing and tolerating Travis and criminal habits. It is Travis's violent actions, which help him evade the loneliness that seemed to be his ultimate destiny (Scorsese et al., p. 90).

Symbolism

Throughout Taxi Driver film, rain and water are used to symbolize how dirt and grime are washed away. At the start of the film, Travis shows acknowledgments that the real trash of the city had been washed away by the rainwater (Scorsese et al., p. 6). The rain as well comes to symbolize how Travis intends to clear the people he sees as degenerate from the city. Not only rain is used as symbolism, but all the water has symbolic value in the film. Initially in the film, while Travis drives a prostitute alongside her customer, Travis drives through continuous sprinklers of water and the author, Martin Scorsese shoots a clear shot of the undulate waves beating the windshield (Scorsese et al., p. 27).

Later in a scene transition, the audiences can see an illustration of an image in contour leaning on an open fire faucet which is spraying large volumes of water to the streets. According to Travis, he sees the rain to be cleansing, and he wishes the rain would cleanse up the city and has apocalyptic and Biblical proportions signifying a type of flood in the Bible. The kind of 'cleansing' that Travis is wishing is merciless. That which differentiates the low life sinners from the good people of New York, in this concept, therefore, the author uses Travis's need for developmental change in New York to symbolize the great need for proper cleansing which smacks about gentrification (Scorsese et al., p. 83).

The twenty dollars bill which Iris, whoremonger offers Travis for him to keep quiet is a valid symbol that shows the rot and the corruption in the city. Travis views everything in the city as having a price, even the freedom of a young girl when Mathew lobs some money on his passenger seat. Travis views the bill as an indication of immorality and too much filth of New York City, and he intends to clean this by his symbolic meaning (Scorsese et al., p. 41). From the scene, Travis does not spend the bill but instead keeps it to pay for the room where he initially dares Iris with facts about liberating her. Travis is enthusiastic about changing the intention of Mathew's money and instead uses it in honorable reasons.

Irony

In the film, situational irony is employed, and the most outrageous instance of irony is depicted in the scenes which results from the climactic bloodbath. The most defining of Travis traits is his indifference with society. Travis is not able to reintegrate with the world at large despite all he does in an attempt to reconcile with the world. Everyone and everything around Travis disgusts him, and in, therefore, nothing seems to be going the way he wants (Scorsese et al., p.75). Travis faces denial from people around him. However, having mercilessly tried to murder a presidential candidate, getting him hunted by the representatives of the Secret Service, he heinously kills three people in a whorehouse, Travis is crowned with honor by the press and overwhelming gratitude from Iris's family (Scorsese et al., p. 69).

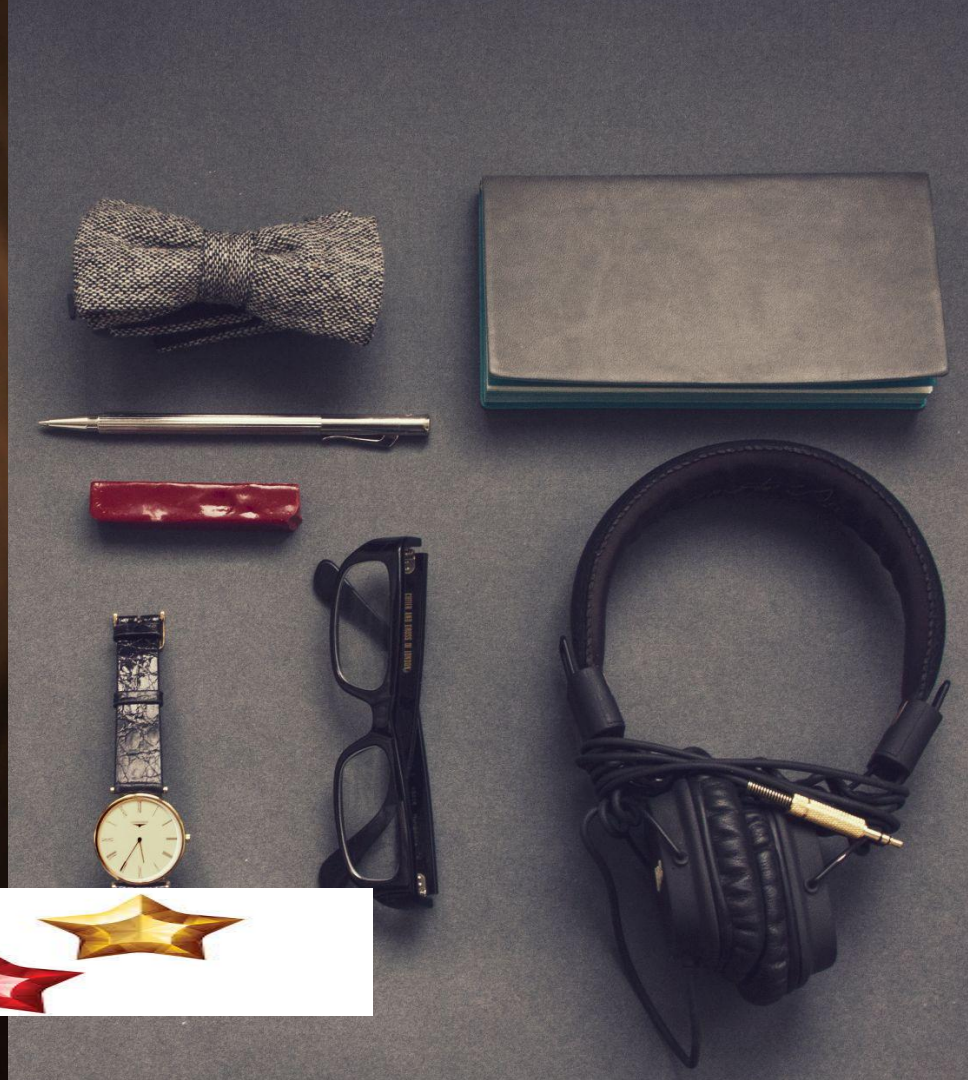
Moreover, when Travis coincidentally takes up Betsy in his taxi, she no longer gives him a cold attitude but instead seems to be admiring him for his previous violent acts. While the audience expects Travis to be fully grounded on his decision to distance himself from the society, the society completely embraces him. This a complete irony from what the viewer expects. The ironic length of the distance between the frenzied gun-toting vigilante's assassins which the viewer had been made to know and the societal view of Travis as an agent of liberation is a significant source of irony when the film ends (Schrader, p. 90).

Relationship between Film and Its Cultural/ Societal Context

The brief introduction of Martin Scorsese's *Taxi Driver* gives the style and themes of the movie and does not provide any dialogue, or narrative exposition gets at its place within the American and entire film history. The first picture the audience see from the film is an image of a cab coming out from a cloud of smoke seen as if it's rising from hell (Scorsese et al., p. 12). *Taxi Driver* Film Director Martin Scorsese was born to Italian immigrant parents in New York City. Martin Scorsese grew up in New York and went to New York University film school. After graduating from film school, He moved to Hollywood (Scorsese et al., p. 9). In The Film *Taxi Driver* Scorsese collaborates with Robert De Niro, a twenty-six-year-old Vietnam National who plays as the Character Travis. The film emphasizes on racism, the sociopathic and brutal protagonist, Travis, Bickle and also describes the lifestyle of a twelve-year prostitute.

Conclusion

The Film *Taxi Driver* commemorated how the New York City in the 1970s was a completely different city from the present day New York. There is a little exaggeration of the filth of the City in the Movie even though during the 1970s at the time the movie was being filmed New York City was completely filthy and had much immorality taking place. The Violence in the film, which makes the film infamous, brings the aspect of the film, which differentiates it from the standard neighborhood watch or the Vietnam vet narrative techniques. Instead of merely outlining violent imagery, the film continuously associates Travis with the previous cinematic depictions. It is good to note that the use of thematic, stylistic, and narrative perspectives has contributed to the greatness of the film.



Recommend film rate:

