

Running head: ART TRENDS IN TIMES OF PEACE AND TIMES OF WAR

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Art Trends ¹in Times of Peace and Times of War

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Introduction

The Hellenistic period is characterized by a style in arts where the good try to conquer the evil in such themes as violence, dialogue and sexual content. On the other hand, the t of Hellenic period does not feature violence as the main theme and it is characterized by more of peace and coexistence. The argument that war and violence is dominant and somehow glorified during the times of war and de-glorified during the periods of peace is evident in the twentieth century movies that were produced during wars and between wars. Films produced during the war periods are dominated by violence, gore and realistic human emotions. Violence therefore forms the basis of many of the films that were produced during the war periods. On the other hand, films produced after the wars have dominated in themes of peace as well as de-glorification of war. This can be seen in the comparison of two such films *Spartacus* (1960) and *Gladiator*, (2000).

Spartacus

The film *Spartacus* is based on the story of Thracian Gladiator known as Spartacus who bloodily protests against the Roman Empire. Disguised as entertainment, the film shows an exploitation of violence and sex Foka, (2015). It shows violent actions of the gladiators who slash each other with swords resulting to bloodsheds that often wash over your screen while human body parts spread on the ground. The film represents an extreme graphic show of violence which gratuitously depicts battle. Maybe, the question posed by this film is whether the modern societies have gone that much in terms of violence.

The way gladiators slash each other is presented in an entertaining manner and the audience is entertained by these actions. The audience cannot get enough of gladiators slashing each other with their blood splashing all over. This can be seen as glorification of violence.

Gladiators who emerge victorious by violently killing others are glorified and given a higher status. It could be argued that the audience is seeking to escape from ordinary lifestyle in which such actions are illegal. This could be due to the glorification of violence as presented by this film.

Gladiator

On the other hand, the film *Gladiator* is opposite of what is seen in *Spartacus*. Instead, *Gladiator* presents a strong sense of appreciating a simple life. It shows the character Maximus who longs to go back his countryside home in Spain home and live in his farm. Ridley Scott shows his wish to return to their humble grounds of agrarian lives that were lived by their founding fathers. The portrayal of Maximus as a farming hero can be argued to be a push by the filmmakers to urge the Americans to return to their agrarian beginnings.

The opening scene of this movie begins with a cool narrative about the Roman Empire, which is fused with a calm and serene music which sets the minds of the viewers at peace. The colored lightings in this scene, which incorporate gold, are used to represent not only Roman Empire wealth but also acts as a representative of piece. In this scene, sounds of playing children can be heard, which is also a representation of a peaceful environment.

The idea of violence is condemned and de-glorified in this movie as opposed to *Spartacus* for instance, Maximus fights against Commodus as well as the evils committed by the Roman Empire. Maximus takes the responsibility of stopping horrific killings committed by the empire against his family. Maximus is not only committed to stopping these evils but also to restore roman to order. According to Wilson, & Connery (2007), Maximus is seeking to morally redeem the public and revenge against the tyranny power.

The comparison of the two films therefore show two different ways in which violence has been treated during the peaceful and turbulent times. Violence dominates in the films produced during the periods of war and violence. On the other hand, movies of the peaceful times embrace peace and condemn the actions of violence.

References

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