

**Respond critically to significant aspects of visual and/or oral text(s)  
through close reading, supported by evidence**

"Those who make peaceful revolution impossible, make violent revolution inevitable"

-J. F. Kennedy

Change is a powerful thing. It occurs whether we wish it to or not, at a pace we cannot control and at an impact we cannot foresee. A lot of sacrifices are to be made in the process of changing something, whether it be big or small, influential or not. However for every aspect, there is to be a reasoning or justification to validate, but that validation is to be decided by whom? How many agreeing voices does it statistically take to validate any action undertaken? At what point does wrong become right due to the agreement of someone saying so?

Ideas around societal revolution and the actions involved in doing so are strongly pushed in the dystopian film of V for Vendetta, directed by James McTeigue. Set in a futuristic totalitarian regime, a single man only by the name of V has designed a plan to overthrow the government in order to reach a more harmonic future for his society. However his actions within the process are more of a chaotic and aggressive approach, causing the citizens and audience to decide on their agreeance with the reasoning and justifications behind all this chaos. McTeigue cleverly intertwines the two techniques of sound and montage within the domino scene, as well as sound and symbolism within the fight scene to not only connect all aspects of the film together but clearly portray the idea of justification in order to accomplish harmony. By doing so he causes the audience to relate to, think about and continuously conclude on their own perspectives throughout the entirety of the film.

The use of sound and montage are cleverly intertwined and overlapped throughout the entirety of the domino scene to allow the audience to not only see how every paragraph is fitted within the story but how the point of view in which it has taken, starts to see V's belief in the justifications in his doings being correct. By intertwining and overlapping the two techniques, the idea of justification of chaos to accomplish harmony is not only emphasised, but the purpose of convincing the audience is more powerful as well. The audience see a montage of past, present and future scenes, with an absence of distance between the shots directly connecting them. These shots not only play parts in connecting the story as whole but also house a common theme; they can be used in the justification of V's doings. Shots of Three waters, Evy's brother in hospital due to St Mary's or V breaking out of Larkhill are all aspects in V's reasoning behind his chaotic plan being correct, and it is at this point in which the audience are provoked to agree. If not only V but the entire city has been put through the pain of the chancellors and creedy's psychotic plan, surely a vengeance

to escape to harmony is deserved; is allowed. Surely their actions of defiance is justification in itself to validate V's revolutionary plan.

The overlapping sound is what connects the falling of dominoes to the montage of clips. What could be seen as two completely different scenes are cleverly coherent due to the same sounds being present in both. And it is through this cinematography technique in which we begin to understand the connection of how V's plan is to work. As we hear Finch say *"And all V needs to do is keep his word, and then..."* we then get a quick paced montage of the 'flow on' effect of V's action; (this action being either the hitting of the first domino or sending of his masks). And as we simultaneously hear the sounds of riots, dominoes falling and intensified music, we see the fighting and falling occurring. Together, creating a chaotic yet predicted setting truly showing the amount of chaos created within this plan. By connecting V's act of hitting the domino with the shots of the riots emphasises the idea of how V's single act is the cause of the revolution. He is the planner, the instigator and the symbol of their change to accomplish a harmonic future. And even when it is a chaotic revolution in which he is leading, the overlay of the sounds of dominoes falling, societal riots and soundtrack occurring all at the same time creates an unsettling and foreign atmosphere that causes an initial feeling of shock or worry, however this is quickly followed by a feeling of empowerment; excitement of the change and dominance due to the realisation of what the chaos is leading towards. McTeigue successfully portrays a scene of which chaos is merely a necessity to accomplish harmony, in that it would fail with its' absence. He also successfully contributed to his overall purpose of causing the audience to think about their own societies and possible future(s) of their own. ] specifies

The act of connecting sound and symbolism within and throughout the entirety of the fight scene not only directly shows the connection between V and the actions occurring, but the intensity of chaos being created in order to reach harmony as well. V is not a person more so than he is an idea. He says himself towards Creedy : *"beneath this mask there is more than flesh, beneath this mask is an idea Mr Creedy and ideas are bulletproof"* He is a collective vision, recognised by his distinguished symbols, and it is his symbols that are the driving force behind this movement. *"A building is a symbol, as is the act of destroying it. Symbols are given power by people. Alone, a symbol is meaningless, but with enough people, blowing up a building can change the world."* Within the fight scene alone the symbol of V is constantly and significantly present, and is what connects the idea of 'justification of chaos in order to accomplish harmony' to the storyline of fighting Creedy and his men. A symbol allows the audience to be continuously reminded of the larger theme as well as connect the current scene to the entirety of the film; In this case a simple act of allowing 5 revolutions to occur during the throwing of two knives through the air to end the life of two men whilst the soundtrack and diegetic sound are heard

simultaneously creates a theatrical display that beautifully shows the level of violence and chaos created by V who is the direct cause. The intensifying music builds a chaotic scene, however the repeats of such symbol (V or 5) gives control and manner to it, resulting in quite a theatrical fight that as an audience we more so enjoy rather than despise. McTeigue successfully allows the audience to be persuaded into seeing the beauty in chaos, and thus becoming more accepting in the idea of needing it in order to accomplish harmony. By connecting V to the heart of this revolution also causes us to constantly place the blame for all this chaos in his name. Our feelings towards him and his actions are what ultimately decides if we agree to his justifications of chaos. Freedom is everyone's goal no doubt, but every individual has a tolerance of what they believe is validated and justified in the process to get there. This reaction is a success in McTeigue's right. He not only causes the audience to react, but he connects them directly to the plot of the story as it our past experiences, our morals and our principles that we must run through in order to assess our agreeance with the entire plan and chaos created within such plan.

Revolutions are no stranger to mankind. Changes, uprisings, and transformations have all been fought; for and against. Historic events such as Nazi Germany, Ending of white supremacy, and the overthrowing of many past governments all over the world including egypt and ukraine were all done so without escaping some violence. A large change will always bring about chaos due to the upset in new opinions, new perspectives. Some pain is always to be expected before finding peace, it is an idea we live by, we've accepted. However it is within this film that we are caused to re think our average ideas. We are provoked to not simply agree with what we see but conclude on our own ideas. And whilst the majority is too ultimately agree, it isn't done first without some doubt. This film showcases many aspects seen throughout human history, possibly even the present. McTeigue has not just directed a film for entertainment, but more a piece of thought. He set out with a purpose to not only intrigue the audience but cause them to wonder about a future they themselves could be in and through his use of techniques and overlaying idea of 'the justification of chaos in order to accomplish harmony', I believe he achieved just that.

The techniques of sound and montage being connected within the domino scene, as well as the techniques of sound and symbolism being connected within the fight scene not only allowed the audience to understand the relation between both scenes and the entirety of the film, but also the relation between the two scenes and the overarching theme of 'justification of chaos in order to accomplish harmony'. We are -although more so persuaded to agree- still provoked to think in our conclusion of agreeance. This independent opinion is strong in the self learning from the film and in what we take from it to apply to our own society. Because even when the film's settings may have seemed far stretched, we still allow ourselves to think of us being

in such a situation, and thus think of what we ourselves would do instead. Justifying one's actions is vital to the success of its result, so for how much would we ever be willing to accept in order to reach such harmony ?

### V for Vendetta scene analysis

An analysis of cinematography techniques (montage, diegetic/non-diegetic sound, cross-cutting and a variety of genre tropes relating to fight scenes) used in the domino and fight scenes in *V for Vendetta* to show the theme of the people's power and V's inhuman nature as a personification of the ideas of revolution and freedom.

Much of James McTeigue's *V for Vendetta* focuses on main character V's inhumanity, from his faceless bulletproof nature to his perfectly executed amoral schemes. But if V is just an "idea" as he says, where is the power of the revolution coming from? A closer look at two key scenes shows the people as the true driving force of the film, catalyzed by V's words into something the "government[s] should be afraid of". The director shows and links these ideas with deliberate cinematographic techniques in the domino (montage and sound) and fight (cross-cutting and fight choreography) scenes to great effect.

"Symbols are given power by people. Alone, a symbol is meaningless, but with enough people, blowing up a building can change the world." *V for Vendetta*'s masked protagonist references the power of the people in this line, but it truly becomes apparent in the domino scene. Overlaying montage shots and diegetic sounds link the pattern V is building to the building tension in the English people in a dramatic crescendo (accompanied by a musical one of non-diegetic sound) to what is ultimately the beginning of the end for the fascist state. V setting up the dominos cutting to his masks being shipped out to the public, the sound of them falling melding with the noise of rioters – the director makes these parallels to show how it is the people's revolution being set up from V's idea. Far from the involved leader role a more human protagonist would have taken, all V does is flick a single domino to trigger the chain of collapse. In reality it isn't even his doing, rather Sutler's crackdown (referred to in Finch's voiceover that further emphasize the inescapable power of the people) that starts the war against the government. McTeigue emphasizes the unstoppable power of the people in this scene with music as well. The constant violin and choral soundtrack of the scene climaxes just prior to the dominos crashing (coloured red and black in a fitting nod to the crumbling Norsefire party's insignia) in a shot not of V or Sutler scheming, but of the public advancing on a Fingerman who has shot a child wearing a V mask. The diegetic sound is almost entirely absent, the Fingerman's words muted to show their uselessness against the mob and the only noise against the dramatic choral music is the slamming of a wrench into the persecuted man's head that ends the shot. As the first act of violence by the unsatisfied people this sound is extremely powerful. It echoes many other breaking points faced by oppressed people in the past and today (the death of an unarmed black teen in Ferguson for example) that brought forward the true power of the people. The montage linking of the domino pattern created by V – massive, inevitable and powerful when it is spurred into motion – to the public enlightened by him and the audio significance of the bashing of the Fingerman both help cement the immense driving force of the empowered people to the viewer in this scene.

The final fight scene shows the flipside of this idea – V's status as more an idea than a person. Adam Sutler's opening speech is delivered to empty homes and bars, to an absent people that have gone to be the revolution. The swift transition that the director makes from his words to his terrified face emphasizes how useless he is against the power of a people who have taken on the idea that is personified by our protagonist. V is not required to convince them anymore, nor to lead them (which later becomes Evey's task). His final calling before the explosive conclusion of the film may technically be to finish his personal vendetta, but meta-textually it is to convince the viewer of his idea one last time.

McTeigue uses cinematographic techniques endemic to the superhero genre generously in this scene, both making the audience subconsciously root for V and emphasising his inhumanity. Slow motion, embellished weapon sounds, stylised "cool" fighting, and almost comically exaggerated violence (including a token Wilhelm scream) all appear. To the cinema-goer who expected a superhero movie and wasn't receptive to V's verbose political ideology, this scene would have adhered them much more to the protagonist and the film itself. Upon deeper viewing V's superhuman skills also serve to underpin his words "Beneath this mask there is more than flesh. Beneath this mask there is an idea, Mr Creedy. And ideas are bulletproof!" In essence superheroes are personifications of ideas (Captain America was created to fight Nazis, Batman and other vigilantes embody the justice not undertaken by inadequate police forces to name a few examples). Under the modern comic-book and cinematic wave of backstories, personal struggles and romances that make these characters accessible and likable it's easy to forget the sometimes uncomfortable truths behind their core. V's paper-thin version of these embellishments are enough to keep the aforementioned part of the audience happy, but are seen through easily enough to his lack of humanity. The director's use of typically "superhero" clichés in such a dramatic scene after building up V's anti-heroism throughout the film makes the viewer question their own ideas of the genre and see that these kind of figures are nothing more than their ideologies. Evey mourns the man after he dies post-fight, but quickly realizes he was really an idea of freedom and revolution that passed on to the people "...he was you, he was me, he was all of us". Along with the reference to the people's power to resist Sutler at the beginning of the scene, this aspect of the scene helps build on the overall theme of V's lack of humanity/ideological status and the people's power given that idea.

Most superheroes pass on their idea to the viewer, as seen in the highly moralistic early days of American comics. In a sea of modern adaptations more dedicated to pitching character and drama to a more skeptical audience, *V for Vendetta* stands out as daring to have a message (personified in a V unembellished with the trappings of a conventional protagonist), and a highly relevant message at that. The people of fictional Britain and the real world have both been empowered by V's ideas, as shown by the Guy Fawkes masks sported by the "We are the 99%" economic equality movement and vigilante activist hacker group Anonymous. James McTeigue has carefully crafted the film to show these themes throughout to the observant viewer, with a rich array of background details and deliberate artistic decisions, but it is particularly apparent in these two scenes. *V for Vendetta's* cinematography is one of its strongest suits, and even out of context the fight and domino scenes clearly show the power of the people and V's inhumanity.



## V for Vendetta Scene Analysis

*The central conflict of the individual vs. society is shown in the film V for Vendetta through James McTeigue's cinematographic crafting of symbolism and sound.*

*"People shouldn't be afraid of their governments. Governments should be afraid of their people." Prolific director James McTeigue's compelling 2005 film 'V For Vendetta' explores the intrinsic conflict between the individual and society, and the ramifications of sparring for political freedom. In the not-so-distant future the United Kingdom has fallen into corruption, courtesy of ruling fascist party Norsefire, and its saviour appears in the form of Guy Fawkes masked protagonist 'V'. With the advocacy of mundane partner-in-crime Evey Hammond, V launches a premeditated blitzkrieg of attacks with the ultimate goal to subvert the totalitarian state into remission. The theme of individual vs. society is a contention which has shaped our societal ideals over centuries, manifesting itself in the form of influencers such as Martin Luther King Jr and Abu Bakr al-Baghdadi, leader of ISIS. James McTeigue's cinematographic crafting of symbolism and sound in the 'domino' and 'final fight' scenes of V for Vendetta illustrate the central conflict between V and Norsefire's leadership, and how that conflict is relevant in today's society.*

*"Every day, gentlemen, every day that brings us closer to November, every day that man remains free is one more failure. 347 days, gentlemen. 347 FAILURES!" The domino scene opens with a close up shot of Chancellor Sutler lamenting his fears over V's freedom to his cronies through the use of dialogue. The viewer is given an immediate and marked impression that this bitter, vile leader is genuinely terrified- not out of concern for the safety of his citizens, but because he knows that one man has the power to overthrow him through influence, and end the rule of the Norsefire society. He continues on his ruthless tirade, expressing "We are being buried beneath the avalanche of your inadequacies, Mr. Creedie!" McTeigue's weaving of alliteration through the technique of sound into the opening of the domino scene is exceedingly symbolic. It foreshadows the chaos about to ensue, which will literally bury Sutler and his men in an avalanche of insurrection. Following the verbal assault on his efforts to remove the threat of the individual, the camera changes to a symbolic centre mid-shot of Creedie, sliding backwards into the darkness, shadows falling across his resentful expression. The viewer can see Creedie's own disillusionment with the chancellor, communicating that V has succeeded not only in influencing the society's citizens, but his ideas have even managed to drive divisions between Norsefire's central leadership.*

*V's gloved hand places the first domino down with the amplified diegetic click of wood against concrete, symbolising his plan against society being put in motion. If pushed, one domino will have no significant effect, but when multiple dominoes fall, they set off a series of events that is virtually impossible to cease. The placing of the first domino is a prominent example of cinematographic symbolism- the director is communicating to the audience that one domino represents the individual. When V stands alone he is just a man with an idea. To*

contest society he must build an army of influence, so that when the first domino falls, the chain reaction is veraciously insuppressible. The scene then shifts to a high-angle shot, panning over a number of freight trains parked on the tracks. On the right track, one lone train stands, while on the opposite track a legion of trains wait while they are stacked with abundant numbers of British Freight Company boxes. The strategic framing of the high-angle shot by McTeigue informs the viewer that the citizens under Chancellor Sutler have two diverging potential paths. They can continue to live under repression, or they can follow the unknown path created by V, which begins with the distribution of many thousands of Guy Fawkes masks. Made famous by the 1906 Gunpowder Plot, the mask is a pivotal symbol to V's vendetta, incorporated by McTeigue because of its emblematic capacity to communicate the protagonist's idea that society should not exploit its power by abusing its citizens.

The domino scene then moves into a series of short clips flashing between shots of Finch and Chancellor Sutler speaking. Simultaneously V continues to construct his domino pattern, each wooden rectangle symbolising an interlinked action against the government, ultimately leading to the overthrow of society originating from one individual- V. A panning mid shot shows a young girl playing, having donned a Guy Fawkes mask, while the sound of chancellor Sutler's broadcast echoes non-digetically in the background; "I want anyone wearing one of those masks arrested!" McTeigue's choice of the cinematography technique of sound expertly foreshadows the consequences that cracking down on individuals will have on society's attitude towards the government. The audience is made to respond to the text with fear for the innocent victims of the uprising, but they also come to the understanding that no revolution can occur without bloodshed, either literal or figurative. Surrounded by the digetic sound of incessantly ringing phones, Dominic Stone comments "We're under siege here. The whole city's gone mad!" To which Finch replies "This is exactly what he wants. Chaos." The use of dialogue in this excerpt is intentional by McTeigue to create meaning. He is communicating to the audience that V's plan is not to stand alone as an individual, but instead to influence and unite the citizens of the UK in order to take down Sutler's repressive society.

As the domino pattern continues to grow, Finch returns to Larkhill Detention Centre, the catalyst for V's revenge plan against the government. Here he experiences a visual montage of events, "stretching way back before Larkhill." The director has expertly woven the technique of sound into the montage through dialogue to allow the audience to experience firsthand Finch's realisation that everything V has done is linked. "But when I was there it was strange. I suddenly had this feeling that everything was connected. It was like I could see the whole thing- one long chain of events that stretched all the way back to before Larkhill. I felt like I could see everything that had happened, and everything that was going to happen. It was like a perfect pattern, laid out in front of me and I realised that we were all part of it, and all trapped by it." In a few seconds the viewer is shown the original Guy Fawkes carrying out his arson plan, Evey pepper spraying a government official, Chancellor Sutler preaching fascism, V in flames on his escape from Larkhill, a young masked girl spray painting V on a wall, V being shot, Evey at home with Finch and multiple shots of

citizens staring anxiously at their screens. The director's purpose in his use of montage is connect the dots for the viewer while also foreshadowing events to come. The juxtaposition that exists through Finch between each shot infers continuity between the events he is describing. This conveys to the viewer that while the events they are witnessing on screen may not appear analogous, they are in fact interrelated. McTeigue masterfully illustrates how the film is ruled by symbolic patterns through the metaphorical use of dominoes. Each domino represents an event leading to a revolution, and each individual who participates enlarges the pattern, increasing its capacity to destroy when knocked.

The domino scene concludes with V's gloved hand pushing the first red domino. The camera pans out to show the dominoes falling with amplified sound, set in motion by one individual's actions. The cinematography technique of sound is incredibly vital in the final sequence, and McTeigue has specifically chosen to weave interplay between digetic and non-digetic sound in multiple shots as an example of a sound bridge. Included by the director to display continuity, McTeigue shows the viewer once again that there is a symbolic connection between the domino pattern and the riots, both historical and current. As the dominoes fall, raw footage from 1981's Brixton Riots flashes on the screen. Narrated by the sound of screaming, helicopter propellers and dramatic music the scene is drawn to a hair-raising crescendo, and the final pattern is revealed- the protagonist's emblem of a magnificent V inside a circle. The director links the overarching idea of individual vs. society by visually portraying V's success as an individual- his pattern is complete and he has truly subjugated society. However one red domino is left standing, symbolising an action yet to be completed. The amplified digetic sound of V walking towards it and picking it up deliberately leaves the viewer in a state of nervous apprehension as to what lies ahead for the freedom fighter they have grown to esteem.

V for Vendetta's final fight sequence deliberately incorporates analogous aspects to the famed domino scene and this commonality of cinematography techniques is vital to our understanding of individual vs. society. Set in a dingy underground railway tunnel, the scene opens with a weeping Chancellor Sutler being held by his own law enforcement. V ominously steps forward and crouches by the terrified man's side, whispering "I have something for you, Chancellor. A farewell gift. For all the things you've done, for the things you might have done, and for the only thing you have left. Goodbye chancellor." The use of sound in the form of dialogue by McTeigue is incredibly ironic. The viewer understands that Sutler faces the fate he murderously cursed on V of just hours earlier. In his victory speech he spat "Tonight, I give you my most solemn vow: that justice will be swift, it will be righteous and it will be without mercy." V places a single violet carson into the lapel of the Chancellor before stepping back and allowing Creedy to shoot him. McTeigue has deliberately included symbolism in the form of the rose to aid the audience's understanding of its emotional significance to V and consequently his justification for killing Sutler. Named after English actress Violent Carson who was affectionately known as 'Aunty V', tying the rose to the motif of roman numeral 5. To V they are a vengeful reminder of his time at Larkill, and he places a rose with every one of his victims to convey his belief that

he has killed with moral justification, and that each death was for a higher purpose than senseless murder- it was for change in a repressive society.

The theme of individual vs. society is incredibly conspicuous as V stands alone against a mass of soliders, asked by Creedy to "...take off your mask." This deliberate use of dialogue communicates to the viewer that Creedy cannot believe that one man could have caused such chaos in his society. He is still fixated on knowing V's true identity, but the viewer comes to the realisation that who or what is behind the mask is now irrelevant. Once a lone man with an idea, he has transcended the barriers of a physical form and influenced so many that a movement has been born, and each one of his supporters is, in a way, him. They carry the essence of his idea. Where it leads is no longer up to him as an individual- it is society's choice. The sound through the use of dialogue in this excerpt holds parallels to the domino scene when Chancellor Sutler broadcasts "I want anyone wearing one of those masks arrested!" McTeigue has specifically crafted the scenes with stylistic parallels to help the audience to understand the key idea of the individual vs. society. In both excerpts a highly ranked government official fixates on the mask and its relationship to the idea, and this is exactly what V wants- a symbol, a badge that visually displays one's commitment to the rebellion. Such a symbol is dangerous in the eyes of the Government because it allows one man, one individual, one domino to become something much larger.

After being shot multiple times by Creedy's men, the camera moves to a close-up shot of V's masked face, the only sound being his amplified fatigued inhalations. A conscious decision by McTeigue, this use of sound technique makes the viewer realise that although V has a reputation as an unstoppable force, he is just a man, who at this point in the film could not be more conscious of his mortality. This ensures that the audience gains a better understanding of the human experience in that no one can create a revolution alone- it is a collective army which truly makes the difference. Still incredibly motivated by his cause, V symbolically rises again and proceeds to take down every one of Creedy's men using only his daggers. The amplified digetic sounds of the clashing swords, shriek of metal against metal and grunts of dying men combine to create an almost harmonious sequence. V glides gracefully around the tunnel with his knives lifted symbolically above his head in a V formation, his black cape billowing behind him as red splatters from men's chests. In an almost ballet-like way McTeigue shows the viewer that one man can have the power to defeat society. This is relevant to the viewer's own experience because it inspires them to take action for what they believe is right in their own society, although in a less literal sense than going on a massacre of leaders.

When only Creedy is left standing he empties his chamber into V, lamenting "Why wont you die?!" To which V replies "Beneath this mask there is more than flesh. Beneath this mask there is an idea, Mr, Creedie, and ideas are bulletproof." The use of dialogue in the closing moments of the scene is a striking example of symbolism by McTeigue that is vital to our understanding of the film. It is the director's way of communicating the power of an idea. All it takes is one individual to act upon their beliefs and they have the power of an entire society

at their disposal. "The first thing you must realize is that power is collective. The individual only has power in so far as he ceases to be an individual." This quote from George Orwell's novel '1984' accurately expresses McTeigue's message of revolution, one that is often found in the realms of dystopian literature and film. The idea of individual vs. society is overwhelmingly relevant to the viewer because there are multiple historic and current parallels to V's Vendetta, for example the 1950-1960 African-American Civil Rights Movement. One man by the name of Martin Luther King Jr. had the simple idea, a dream, that all people should be treated equally, regardless of race, gender or belief. Like V he chose to act upon those beliefs, and from the moment he sat down on that bus in Montgomery he cemented himself in the history books as a leader who had the tenacity to act upon his beliefs. In doing so he influenced not only the society of African-Americans within his own community, but a wider society composed of people from all races and walks of life.

The viewer's response to V for Vendetta can be measured from the impact of the mask on modern society. In the years following the film's release it has become a symbol of protest against repression in what has been described by The Economist as "the face of post-modern protest". Perhaps the most notable example of its use comes in the form of notorious international hacker group 'Anonymous'. Since 2003 the cluster of individuals have carried out cyber-based offensives against governments, religious groups and large companies from the CIA to the Klu Klux Klan and Visa. Just last week following the shooting at Pulse nightclub in Orlando, Anonymous made international media for hacking alleged ISIS twitter accounts and posting images supporting gay pride. When interviewed about his opinion on the use of his re-designed mask in protest, director James McTeigue gushed "I like it. You always hope that when you make something, it'll have some sort of cultural impact. And to see it be taken by Occupy Wall Street, or Anonymous - I like it, because it speaks to the spirit of the film, that anarchic tone. What's a freedom fighter? When you don't have a voice, I think the mask is a good way for people to feel free to do things they might not normally do." The audience cannot help but respond to the text as a call to action within their own communities and wider world. The theme of individual vs. society is shown through the use of symbolism in V for Vendetta, but McTeigue's grinning moustached face and overarching idea has transcended the barriers of screen to come alive as a protest icon of *our* society.

McTeigue's masterpiece causes the viewer to question where the line is drawn between a positive influencer and a terrorist, and aspects of protagonist V's character can be linked to leaders such as Abu Bakr al-Baghdadi, chief of Isis. 2016's Time Person of the Year runner up, it cannot be argued that leader Bakr al-Baghdadi's ideals have deeply influenced modern society. Since transforming a breakaway Al-Qaeda group in 2015, he has manipulated cyberspace to become the ultimate army builder, and his list of Islamic State devotees continues to grow, as does the list of innocent victims sacrificed for his interpretation of the 'greater good'. McTeigue's protagonist V is widely regarded by viewers as a hero, and this may be because his fundamental ideas are to advance society's human rights. As an audience member it is easy to skip over or justify the many lives taken during the film because they are sacrifices for the benefit of society. In a

sick kind of irony both V and Abu Bakr al-Baghdadi fought , or are fighting for what they believe is the 'greater good'- so on moral ground who is right? It is an abstruse question, and one that McTeigue deliberately confronts the viewer with to challenge their own definition of moralistic actions. V for Vendetta relates to modern society because both men are examples of individuals who fought against their respective societies because of their religious or moral faith.

To conclude, the domino scene and the final fight scene- two of V for Vendetta's most imperative and stirring scenes, have been fastidiously crafted using cinematography techniques by director James McTeigue to communicate the idea of the individual vs. society. It is an intrinsic antagonism that exists within all populaces and has for millennia, and V for Vendetta's most prominent scenes link through cinematographic crafting of symbolism and sound to provoke the audience's thought on their own role as an individual, part of a much larger institution. McTeigue challenges the viewer to ask themselves; what would you do, given the power of influence? Is there a revolution of ideas within us all, waiting to be ignited? As V's lover Evey said: "We are told to remember the idea, not the man, because a man can fail. He can be caught, he can be killed and forgotten, but 400 years later, an idea can still change the world."