



MONO DIALOGUE

SINOPSIS

Mono-dialogue is an intimate story of a cultural crisis. Aruba and its multicultural texture can have a citizen feel part of all these cultures and at the same time excluded from them. The initial confrontation starts with the mother language, the street language, the educational language and the service language. This movie brings forward a metaphorical symbolism, based in an actual context, where our people have forgotten the concept of social intimacy, consumed by the migratory current and the tourism.



ANALISIS DI E PERSONAHE

Analysis of the main character

The main character in the movie Mono-dialogue holds within himself characteristics or attributes of 20 other persons, co-inhabiting in his psychological profile, while he seems a balanced, functional and productive person at work in the touristic area. Anyone who comes into contact with him work wise, has the liberty to create an Omni personal story with him, depending on which of his personalities he decided to let interact with the passing person. As an example of this we introduce the description of two characters, Shon Piu and Enrique.



ANALISIS DI E PERSONAHE

Secondary characters

The secondary characters in the movie Mono-dialogue interact with the main character, giving the queues for emergence or interacting with one of the 20 sub personalities such as; Shon Piu, Enrique, Uncle Dre, Frederick, Fulano, in this way completing the convenient 20 parts, Multiple-cultural Multiple-personality.

Extras.

This group will function in the movie as part of the recurring human geography in all scenes. The intention is to create a sensation of fullness with this group, in every photographic plane, but directly symbolizing that the images which the main character, together with the secondary and the extras



ANALISIS DI E STORIA

This story is conceptualized in an Aruban context. Yet in its essence it has a diversity reflected in the phrase; Multiple-cultural Multiple-personality. This phrase invites the spectator to become part of a personal and silent conflict of an Aruban born citizen, who immigrated to the Netherlands. The sentiment of homeland becomes confused between land of birth and motherland, the result of the first historical post colonial impact. Important fact is that in the case of Aruba, it is an Island that supported several migratory currents, which intervened in its natural cultural development. Our people had to adapt to a radical change in their cultural foundations and to different times. So we are situated in a conceptual confrontation of origin. An Aruban is no longer an Antillean. In an interview with Andre Le Grand, he brought forward a rather important remark for the conceptual structure of this movie. Referring to a period before Aruba's Status Aparte became a fact, he used to say; I am not an Antillean, I am an Aruban, and from one day to the other that separation and acclimation would become a political decreat, which up to now singularizes origin and accepts foreign influences on the other hand. In its totality the Antilles and Aruba are multicultural and it is a means of escape and alternative life for natives of all continents.

The conclusion which I would like to bring forward, has a direct relation with the very important impact that political decisions can restructure and readapt the concept of land of birth, in which a citizen was born, raised and migrated, reconstructing a process of constant, mutant adaptation, day by day, minute by minute, so strong and impacting as to make a story in the movie named; Mono-dialogue.