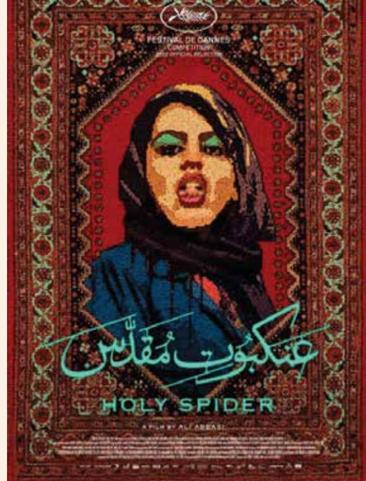


Horror Film (Holy Spider) and its Impact



Based on the true story of an Iranian serial killer, Ali Abbasi's Cannes competition entry 'Holy Spider' immediately encapsulates our focus and keeps it throughout its two-hour run. There is no doubt about who the murderer is. And we know exactly why he kills. There is a conflict here between religious beliefs and human rights, morality and judgements: if taking a life is always wrong, how can you justify murdering a murderer? 'Holy Spider' is a dark and immersive character study of one of humanity's most difficult characters to like.



Holy Spider, like 'La nuit du 12' (also shown at Cannes this year), is a thriller that delves into the systematic mistreatment of women. Themes that reoccur demonstrate the heartbeat of the street and a formula, that of using gender as an instrument for political denunciation, which is becoming more prevalent. The cinema as both an entertaining medium and a claiming loudspeaker. Ali Abbasi, did it before in his previous film, Border, a troll story about the repudiation of those who are divergent.

Holy Spider is set in Iran, in Mashhad, the second holiest city in Islam and a large city with a population of millions. Holy Spider is set in Iran, in Mashhad, the second holiest city in Islam and a large city with a population of millions. The film, based on true events, recounts a journalist's investigation into a series of prostitute murders. A young, single woman dealing with the hegemonic masculinity of a society that makes booking a hotel room without being married challenging.



Unlike the previous mentioned La nuit du 12, we recognize who the murderer is from the start of Holy Spider. We'll also learn about his underlying motives - to feel useful - and the impulses that caused him to feel the way he does. Ali Abbasi does not hesitate to show us, on multiple occasions, how the murderer ends up killing his victims without the use of noncommittal cloths. Uncomfortable and stressful scenes that will become even more heart wrenching in the film's final scene.



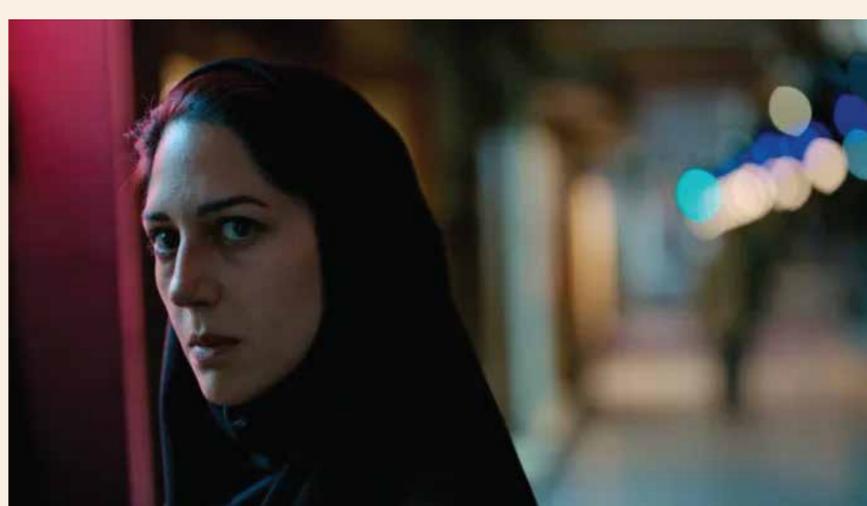
Ali Abbasi



Nadim Carlsen

Abbasi and his director of photography, Nadim Carlsen, create powerful images that contribute to the film's ambience of unknown and suspense. It's fascinating to see how he films women and men in different ways, focusing from below or above to reinforce their social position.

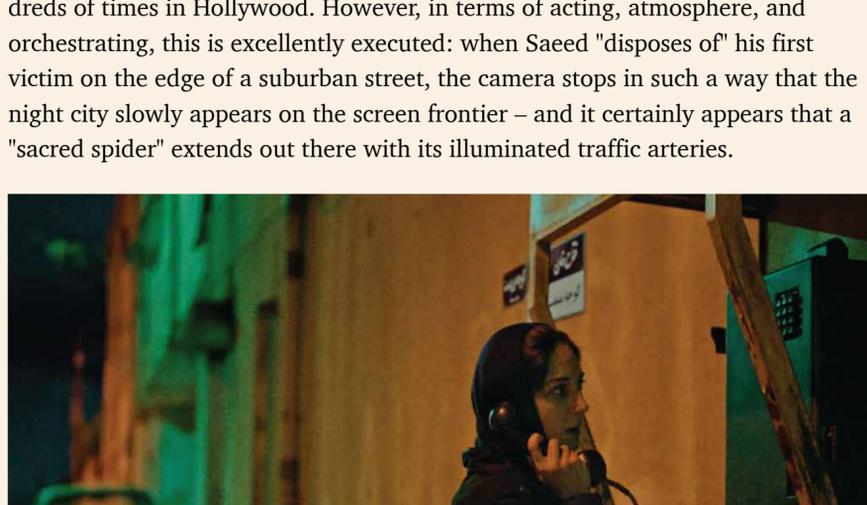
The outstanding performances of its two protagonists – Mehdi Bajestani as the journalist and Zar Amir as the murderer – round out an outstanding staging.



On the other hand, the script feels a little rushed in several scenes where we see that the journalist is always where she needs to be and that, despite her gender, she manages to talk to who she needs to talk to. It must be understood as a permit to show us the various levels of hypermasculine corruption and the influence of religious tradition, but it occasionally intersects with the very essence of the film.

The development is quite straightforward and continues to follow what is anticipated in a thriller of this type. Perhaps what distinguishes the film towards another level is the difficulty in changing things in those authoritarian regimes. when the extremist message has spread its tentacles and penetrated the citizenry so profoundly

The first two-thirds of the film are a straight-up serial killer thriller, as seen hundreds of times in Hollywood. However, in terms of acting, atmosphere, and orchestrating, this is excellently executed: when Saeed "disposes of" his first victim on the edge of a suburban street, the camera stops in such a way that the night city slowly appears on the screen frontier – and it certainly appears that a "sacred spider" extends out there with its illuminated traffic arteries.



The dark humor interlaced only provides a fleeting feeling of security before the next one of the very personal and brutally executed murder scenes hits your kidneys once more. The fact that the film feels astonishingly fresh despite the predictability of the genre's typical processes is not strange considering its setting: "Holy Spider" begins with footage of a young single mother getting ready for work. as a sex worker, and in a country where the moral police ensure that not even the hairline is visible beneath the scarf. It's a well-crafted thriller based on true events that goes through all the usual elements of the genre while remaining fresh and true due to its unusual setting.

When the story gets really dark near the end, Ali Abbasi gets down to business in such a surprising way that his mise-en-scene softens then instead of intensifies the stomach-punching effect of the content.

