



Manonmaniam Sundaranar University

DIRECTORATE OF DISTANCE AND CONTINUING EDUCATION

TIRUNELVELI - 627 012, TAMILNADU

B.A ENGLISH (SIXTH SEMESTER)

Fantasy Literature

(From the Academic Year 2021 onwards)

Prepared by

Dr. M. Sri Vidhya @ Thangalakshmi

Assistant Professor, Department of English,

St. John's College, Palayamkottai - 627 002

Most student friendly University-Strive to Study and Learn to Excel

for More Information Visit : <http://www.msuniv.ac.in>

FANTASY LITERATURE (SEMESTER VI)

UNIT I: POETRY

Poetry Lewis Carroll: Jabberwocky

Lord Alfred Tennyson: The Lady of Shalott

Walter de La Mare : The Listeners

UNIT II: SHORT STORY

Hans Christian Andersen: The Little Mermaid

Lord Dunsany: The Hoard of the Gibbelins

Anne McCaffrey: The Smallest Dragonboy

UNIT III: DRAMA

J.K. Rowling John Tiffany and Jack Thorne: Harry Potter and the Cursed Child

UNIT IV: FICTION

J.R.R. Tolkien: The Hobbit

C.S. Lewis: The Chronicles of Narnia: The Lion, The Witch and The Wardrobe

UNIT V: FICTION

Brandon Sanderson: Mistborn: The Final Empire (Book One)

Cassandra Clare: The Mortal Instruments: City of Bones (Book One)

Rick Riordan: Percy Jackson and the Olympians: The Lightning Thief (Book One)

PRESCRIBED TEXTS:

<https://www.poetryfoundation.org/poems/42916/jabberwocky>

<https://www.poetryfoundation.org/poems/45359/the-lady-of-shalott-1832>

<https://www.poetryfoundation.org/poems/47546/the-listeners>

http://hca.gilead.org.il/li_merma.html <https://www.sacred-texts.com/neu/dun/tbow/tbow11.htm>

https://www.baen.com/Chapters/9781476781617/9781476781617__4.htm

J.K. Rowling, John Tiffany and Jack Thorne. Harry Potter and the Cursed Child: Parts I & II. Little Brown, 2016.

J.R.R. Tolkien. The Hobbit. Harpercollins. 2012.

C.S. Lewis. The Chronicles of Narnia: The Lion, the Witch and the Wardrobe. UK Children, 2010.

Brandon Sanderson. Mistborn: The Final Empire. Tor Fantasy, 2007.

Cassandra Clare. City of Bones. Walker Books, 2007.

Rick Riordan. Percy Jackson and the Lightning Thief. Penguin UK, 2013.

UNIT I

LEWIS CARROLL - JABBERWOCKY

About the Author:

Lewis Carroll was the pen name of Charles Lutwidge Dodgson (27 January 1832 – 14 January 1898). Dodgson was an Oxford don, a logician – mathematics expert, a writer, a poet, an Anglican clergyman, and a photographer. He is famous for his story *Alice's Adventures in Wonderland* which he told to a young friend, Alice Liddell, when he took the girl and two sisters on a boat trip. Alice enjoyed the story and asked Dodgson to write it down. Carroll then wrote a second story about Alice called *Through the Looking-Glass*. Both stories are still popular all over the world. He wrote a number of books and pamphlets on the subject. He died of pneumonia in Guildford, Surrey.

Summary:

Jabberwocky means a playful imitation of language consisting of invented words by Lewis Carroll which are meaningless words, nonsense and gibberish. The story recounted in “Jabberwocky” is, at its heart, a very traditional heroic narrative in which an unassuming hero sets out to defeat an improbably dangerous enemy. For this reason, the boy’s success in slaying the Jabberwock evokes the most classic theme of heroic narrative: the triumph of good over evil. The Jabberwock itself is a symbol of evil or danger, while the vorpal sword may be symbolic of power, good, or the ability of good to vanquish evil. It is considered as one of the greatest nonsense poems written in English. Its playful, whimsical language has given English nonsense words and neologisms such as ‘galumphing’ and ‘chortle’. The poem follows a young boy who is warned to beware a creature called the Jabberwock by his father.

The famous line of the poem is as follows, “Beware the Jabberwock, my son! The jaws that bite, the claws that catch! The frumious Bandersnatch!”

In the poem, a father cautions his son to avoid the Jabberwock, a fearsome creature that attacks with its teeth and claws. Upon encountering the demonic beast, the boy-hero slays and beheads it with his “vorpal blade,” much to the joyous relief of his father. Carroll’s poem took on a life apart from the Alice stories.

Poetical Devices:

Portmanteau Words: Perhaps the most prominent poetic device Carroll uses in “Jabberwocky” is the portmanteau word. *Portmanteau* (equal stress on each syllable) is a French word that refers to a large suitcase consisting of two compartments folded together. Like a portmanteau suitcase, a portmanteau word combines two (or more) words into one. For readers of the novel where “Jabberwocky” first appeared, Carroll used the character of Humpty Dumpty to provide a helpful explanation of this poetic device. In chapter six of *Through the Looking-Glass*, Humpty helps Alice understand the poem’s first stanza by defining the unfamiliar words. He begins with the word “slithy.” He tells her: “Slithy means ‘lithe and slimy.’...You see it’s like a portmanteau—there are two meanings packed up into one word.” Another portmanteau word that appears in the poem’s opening stanza is “mimsy,” which Humpty defines as “flimsy and miserable.” Portmanteau words like these use a unique form of linguistic playfulness to create double meanings. The fact that such words come into being through the packing together of already existing words also shows why many of the made-up words in the poem can’t be considered pure nonsense. “Unpacking” their meanings becomes part of the fun.

Onomatopoeia:

At several points throughout “Jabberwocky,” Carroll uses the sounds of nonsense words to suggest their meaning. The name for this kind of close association between sound and meaning is *onomatopoeia*. For a good example of how Carroll uses onomatopoeia to suggest meanings for made-up words, consider the nonsense adjective “tulgey.” This word appears when the speaker describes how the “Jabberwock, with eyes of flame, / Came whiffing through the tulgey wood” (lines 14–15). If you look up “tulgey” in the dictionary, you most likely won’t find anything, since Carroll made it up. But from context, we might guess that, since the adjective describes a forested setting, it could mean something like “dark” or “dense.” The sound of the word seems to confirm this inference. The short vowel sound made by the U has a dark tone compared to brighter vowel sounds, like the A in “apple.” Likewise, the double consonant LG in the middle of the word suggests density—your tongue even has to crowd the front of your mouth just to say it! Carroll’s use of onomatopoeia here and elsewhere in the poem contributes to its overall sense of linguistic play.

Cacophony:

Cacophony refers to a sound effect characterized by dissonance, and it occurs when language sounds rough or harsh. This dissonant effect occurs when individual words or groupings of words have a particularly unmusical sound. The best way to discover cacophony in a poem is to read it aloud and see which lines are challenging to say.

The cacophony doesn't arise solely because it's hard to know how to pronounce the made-up words. Dissonance also comes from the harshness of words like "brillig" and from dense combinations of consonants in phrases like "the mome raths outgrabe." The poem's dissonant language has a twofold significance. On the one hand, this language mimics the rough, Germanic sounds of Old English alliterative verse, which relied heavily on consonant use. On the other hand, the poem's dissonant language has a humorous effect. Consider how, upon learning of the Jabberwocky's demise, the father cries out: "O frabjous day!" (line 23). *Frabjous* doesn't exactly roll off the tongue, yet here it serves as an absurdly spontaneous expression of joy.

This poem has a very whimsical tone. This is due to the playful words Lewis Carroll uses, which creates the sense of a fantasy-like world. Within the overarching tone are some minor ones. The first stanza feels fairly peaceful, but then the tone becomes more urgent as the hero faces the dangerous creature.

The poem is also the inspiration for the artifact weapon Vorpal Blade, based on the unnamed adventurer's weapon that is used to behead the jabberwock - this is also the basis for the jabberwock's weakness to Vorpal Blade.

Finally, Alice uses the Vorpal Sword to defeat the Jabberwocky and save Wonderland. The Vorpal sword is also mentioned in the poem "Jabberwocky". "The vorpal blade went snicker-snack! He went galumphing back" (4). The main moral is based upon Good vs Evil, which is included in the novel *Through the Looking-Glass*, the sequel to *Alice in Wonderland*.

Despite being compressed into just seven stanzas, the story related in "Jabberwocky" contains many of the basic structural elements that define the hero's journey. The boy is called to adventure when his father tells him, "Beware the Jabberwock, my son!" (line 5). The characters in "Jabberwocky" are the Jabberwock, The Father, and The Boy. The poem is read by Alice, and finally Alice fights the Jabberwock before returning home.

LORD ALFRED TENNYSON - LADY OF SHALOTT

About the Author:

Alfred Tennyson, 1st Baron Tennyson, FRS (6 August 1809 – 6 October 1892) was Poet Laureate of the United Kingdom in the Victorian era. He remains one of the most popular poets in the English language. Tennyson was excellent at writing short lyrics like *In the valley of Caunteretz*, *Break, break, break*, *The Charge of the Light Brigade*, *Tears, idle tears* and *Crossing the Bar*. Much of his verse like *The Lotus Eaters* was based on classical mythological themes. Tennyson also wrote some notable blank verse including *Idylls of the King*, *Ulysses*, and *Tithonus*. During his career, Tennyson attempted drama, but his plays were not very successful.

Summary:

Part I: The poem starts by describing a road and a river that travel through extensive rye and barley fields before arriving at the town of Camelot. Walking down the road, the town's residents gaze down the river toward an island known as Shalott. Lilies, aspens, and willows are among the many flora and flowers that may be found on Shalott Island. A structure on the island consisting of "four gray walls and four gray towers" houses the Lady of Shalott, a woman in prison.

Along the river's shore, "heavy barges" and light open boats travel towards Camelot. However, is the woman who resides on the island in the river known to anyone? Her singing echoes only to the reapers who harvest the barley. It is nighttime, and the weary reaper hears her singing. He murmurs, "'Tis the fairy Lady of Shalott."

Part II: A vibrant, magical web is woven by the Lady of Shalott. She doesn't know what the curse would entail, but she has heard a voice murmur that if she stares down at Camelot, something bad will happen to her. She never looks up, instead focusing only on her weaving.

However, while she was weaving, a mirror hung in front of her. In the mirror, she sees "the shadows of the world," including roads across fields, swirling rivers, and farmers in the city. Occasionally she also saw a group of young women, an abbot (church official), a young shepherd or one dressed in crimson. Sometimes she sees two knights passing by, although she has no loyal knights to woo her. However, she enjoys her solitude, although she expresses disappointment with the dark world when she sees a funeral or a newlywed couple in the mirror.

Part III: A knight in brazen armor (“brazen blubber”) crosses a field of barley near Shalott; The sun illuminated his armor and made it sparkle. As he rode, the gems on his horse’s bridle sparkled like a constellation and the bridle bell rang. The knight hung a trumpet from his belt and his armor made a ringing sound as he galloped along the isolated island of Shalott.

Within the “blue, unclouded weather,” the gems on the knight’s saddle sparkle, making him look like a meteor within the purple sky. His temple shines within the daylight, and his dark wavy hair streams out from beneath his head protector. As he passes by the waterway, his picture flashes into the Woman of Shalott’s reflect and he sings out “tirra lirra.” Upon seeing and hearing this knight, the Woman stops weaving her web and deserts her linger. The net flies out from the linger, and the reflect breaks, and the Woman declares the entry of her fate:

“The revile is come upon me.”

Part IV: As the sky breaks out in rain and storm, the Woman of Shalott plummets from her tower and finds a vessel. She composes the words “The Woman of Shalott” around the boat’s bow and looks downstream to Camelot like a prophet predicting his claim hardships. Within the evening, she lies down within the vessel, and the stream carries her to Camelot.

The Woman of Shalott wears a frigid white robe and sings her final tune as she sails down to Camelot. She sings until her blood freezes, her eyes obscure, and she passes on. When her pontoon sails quietly into Camelot, all the knights, masters, and ladies of Camelot develop from their halls to view the locate. They examined her title on the bow and “cross...themselves for fear.” As it were the incredible knight Lancelot is striking sufficient to thrust aside the swarm, see closely at the dead lady, and comment “She encompasses a beautiful confront; God in his benevolence loan her elegance”.

Structure of the Poem:

The poem has discrete, isometric (equally-long) stanzas and is broken into four numbered sections. There are four stanzas in each of the first two portions and five in the final two. Each of the four sections concludes at the point where description gives way to speech that is directly quoted: this speech manifests itself in many ways, including the reaper’s identification whisper, the Lady’s half-sick lament, the Lady’s declaration of her impending death, and Lancelot’s blessing. There are nine lines in each stanza, and they rhyme with AAAABCCCB. In the fifth line, the letter “B” always represents “Camelot,” while in the ninth, it represents “Shalott.” While

the “B” lines are in trimeter, the “A” and “C” lines are always in tetrameter. Furthermore, the grammar is line-bound; the majority of phrases.

Critical Analysis:

Much of the poem’s appeal comes from its sense of mystery and elusiveness; Of course, these aspects also complicate the analytical task. It is understood that “The Lady of Shalott” is about the conflict between art and life. The Lady, who weaves her magical web and sings her song in a secluded tower, can be seen as a contemplative artist removed from the hustle and bustle of everyday life. When she puts her art aside to admire the real world, a curse befalls her and she suffers a tragic death.

The poem thus captures the conflict between an artist’s desire for social engagement and his doubts about the viability of that commitment for someone devoted to art.

The poem may also represent a more personal dilemma for Tennyson as a particular artist: when he felt compelled to seek subject matter outside the world of the mind and own direct experience - to comment on politics, history or a more general topic.

Parts I and IV of this poem deals with Lady Shalott as she appears to the outside world, while Parts II and III describes the world from the Lady’s point of view. In the first part, Tennyson depicts the Lady as isolated from the rest of the world both by the water and by the height of her tower. It is not told how she spends her time or what she thinks about; therefore, like everyone else in the poem; do not have access to its inner world. Interestingly, the only people who know it exists are those whose profession is the exact opposite of its own: 4,444 harvesters who toil through manual labor instead of sitting down and creating beautiful works.

The second part describes her experience of captivity from her own perspective. We know that her alienation is the result of a mysterious curse: she is not allowed to look into Camelot, so all her knowledge of the world must come from reflection and the darkness of her mirrors. Tennyson noted that she often saw a funeral or a wedding, a separation that suggested the idea of interchangeability, and thus the union of love and death for the Lady: in fact , when she later falls in love with Lancelot, it will simultaneously lead to her own death.

While the second part deals with all the different types of people the Lady sees through her mirror, including knights “riding two and two” (line 61), the third part focuses on a specific knight that caught the Lady’s attention: Mr. Lancelot. This dazzling knight is the hero of King Arthur, famous for his illicit love affair with the beautiful Queen Guinevere.

He is been described in many colors: he is “the knight with the red cross”; his shield “shines on a field of gold”; he carries a “silver trumpet”; he experiences “cloudless blue times” and “purple nights” and he has “coal-black curls. “ It was also decorated with “jeweled bridles” and other jeweled accoutrements that sparkled in the light. Yet despite the rich visual detail provided by Tennyson, it is the sound, not the sight of Lancelot, that pushes the Lady of Shalott over the boundary she has set for herself: only when she She heard singing “Tirra lirra” as she left her painting and sealed his doom.

The intensification of Woman’s experience in this part of the poem is marked by the shift from the static, descriptive present of Parts I and II to the dynamic, active past of Parts III and IV.

In Part IV, all the lush colors of the previous part give way to “pale yellow” and “dark” eyes, and the brilliance of sunlight is replaced by a “rainless sky. “ The moment the Lady abandoned her art to look at Lancelot, she was seized by death.

The end of his artistic isolation thus brings about the end of his creativity: “His painting flew away and flew wide” (line 114). She also lost her mirror, the only thing that gave her access to the outside world: “The mirror was cracked from one side to the other” (line 115).

Her turn to the outside world thus leaves her deprived of both the object of her art and the tools of her trade - and her very life. But perhaps the greatest curse was that, even though she surrendered in Lancelot’s presence, she still died without being appreciated by him.

The poem ends with the tragic banality of Lancelot’s response to his intense passion: all he had to say about her was “she had a beautiful face” (line 169). Abandoning her artistic talents, the Lady of Shalott herself became an art object; she can no longer exert her creative powers but is simply a “pale and dead” beauty (line 157).

WALTER DE LA MARE - THE LISTENERS

About the Author:

Walter John de la Mare OM CH (25 April 1873 – 22 June 1956) was an English poet, short story writer and novelist. He is probably best remembered for his works for children, for his poem “The Listeners”, and for his psychological horror short fiction, including “Seaton’s Aunt” and “All Hallows”. In 1921, his novel *Memoirs of a Midget* won the James Tait Black Memorial Prize for fiction, and his post-war *Collected Stories for Children* won the 1947 Carnegie Medal for British children’s books.

Summary:

In the moonlight, the Traveller, an anonymous figure, knocks on a house’s door and asks whether anyone is home. While the Traveler waits for an answer, his horse grazes in the peaceful forest. A bird soars above the Traveler’s head and emerges from a tiny tower atop the house. The Traveler knocks once more, harder this time, asking the same inquiry. But nobody comes out to greet him from the house. Not even one person looks at him when leaning out of the window, its sill strewn with fallen leaves. He remains motionless, perplexed by the absence of a response. There are several eerie figures in the house. Standing in the moonlight, these “listeners” take in the human voice emanating from outside. The Traveller’s lonesome voice breaks the still air in the abandoned house, and the ghostly figures swarm around the stairway onto which moonlight streaks. In the solitude that answers his inquiry outside, the Traveler feels the presence of something unusual. His horse is still grazing in the pitch-black forest, unperturbed by the trees that cover the starry sky overhead. Abruptly, the Traveler bangs on the door once more, this time with much greater volume. He then calls out, requesting that anyone listening convey the message that, despite his commitment to keep quiet, no one answered him when he arrived at the residence. There is no movement from the listeners in response to this. The only live person in the house is the Traveler, and her words echo throughout the empty, dark house. He leaps upon his horse, and the phantom listeners hear the sound of horseshoes hitting the stone walkway as the Traveler rides out. The sound of the horse’s rough and tumble riding soon disappears, and the forest is silent once more.

Critical Analysis:

“The Listeners” is the title piece from Walter de la Mare’s second collection of poems, which was released in 1912. It is still among his most well-known works of literature and illustrates his interest in mystery and the paranormal. The poem describes an unidentified “Traveller” coming onto an abandoned home that appears to be haunted by ghosts, but it doesn’t address the reader’s many concerns about the identity of these beings.

“The Listeners” has a number of intriguing subjects. These include loneliness and seclusion, as well as the unknown and supernatural. All of these topics are covered in this enigmatic poem, which also discusses the weirdness of the world and how incapable humanity is of fully comprehending it. The poem itself is mysterious, keeping the reader at a distance from the listeners’ true identities and intentions. Every aspect of the eerie landscape that De la Mare crafts is both remarkably unaltered and incredibly bizarre. It is up to the traveler to find his way around this globe alone. The poem contains thirty-six lines within a block of text. The work follows a consistent rhyme pattern following the pattern abcbdefe etc., varying the ending sounds as the poet intended.

De la Mare chose to create rhyming pairs separated by unrhymed lines. This allows the poem to maintain some unity without falling into song-like patterns. Because of the melancholic tone throughout, this choice is very useful. As for the rhythm chosen by de la Mare, it has a sedative quality. This means there are two unstressed syllables, followed by one stressed syllable. This creates a sense of anxiety in a room, adding another layer to the overarching theme of loneliness.

Walter de la Mare employs a number of literary tropes in “The Listeners.” They consist of, but are not restricted to, imagery, anaphora, and enjambment. One of the most significant devices in the poem is the latter. It is evident throughout, as the poet paints a picture of the surroundings and the traveler’s experience.

The breaks between lines demonstrate enjambment. Between lines 10 and eleven, for instance. Another formal technique is anaphora, which is demonstrated by the recurrence of words at the start of lines. For instance, the words “And” in lines five, seven, thirty-four, and thirty-five.

Since the rhyme scheme of the poem is ABCB, the text can be divided into 9 verses. They are grouped into a single stanza, making it seem quite long. Looking at the poem's rhyme pattern, the reader can see that de la Mare uses some slanted rhymes that deviate from the fixed pattern, such as the rhyme "sit still". Regarding meter, de la Mare uses iambic pentameter, often used in ballads, and includes several anapest verses in the middle. The entire poem is written from a third-person perspective.

The speaker in this play appears to be one of the listeners, who recounts the events exactly as they happened that night. In the poem "The Listener" there are many vivid images. From the beginning, de la Mare arouses the reader's sense of hearing by using the words "hit," "gnaw," "bird flew away," and "hit." Turning to the visual aspect of the poem, the reader can find phrases such as "the moonlit door", "the fern floor in the forest", "the dim rays of the moon on the dark staircase" adding to the intensity. level for the already mysterious plot. Images associated with the character's movements are also found in the poem. For example, the final lines, "And how softly the silence rushed in, / When the sound of galloping hooves was gone" aptly describe how the Traveler rides away in electric style. As mentioned in the summary, this work has two main characters. Essentially, the Traveler is the only character whose voice and actions are highlighted. Therefore, in relation to the listener, the Traveler is the most specific character in the poem. On the other hand, the listener may be interpreted as a ghost or otherworldly figure, unable to communicate with the Traveler. Other animated characters in this work include the traveler's horse and a bird.

UNIT II

HANS CHRISTIAN ANDERSON - THE LITTLE MERMAID

About the Author:

Hans Christian Andersen (2 April 1805 – 4 August 1875) was a Danish author. Although a prolific writer of plays, travelogues, novels, and poems, he is best remembered for his literary fairy tales. Andersen's fairy tales, consisting of 156 stories across nine volumes, have been translated into more than 125 languages. They have become embedded in Western collective consciousness, accessible to children as well as presenting lessons of virtue and resilience in the face of adversity for mature readers. His most famous fairy tales include "The Emperor's New Clothes", "The Little Mermaid", "The Nightingale", "The Steadfast Tin Soldier", "The Red Shoes", "The Princess and the Pea", "The Snow Queen", "The Ugly Duckling", "The Little Match Girl", and "Thumbelina". His stories have inspired ballets, plays, and animated and live-action films.

Summary:

The Sea King has 6 daughters, each born one year apart. The youngest daughter (called the Little Mermaid) loves the human world and keeps a human statue of her mother in her garden. When a mermaid reaches the age of fifteen, she is allowed to swim to the surface for the first time to glimpse the world above. When the six mermaids were old enough, each of them took turns visiting the celestial world. Each time she returned, the Little Mermaid listened with envy to their various descriptions of the world inhabited by humans. When it was the Little Mermaid's turn, she took to the surface, attended a birthday party held on a boat for a handsome prince, and loved him from a safe distance. Then a fierce storm arose, sinking the ship and the Little Mermaid saved the prince from drowning. She brought him unconscious to shore near a temple. Here, the Little Mermaid is waiting for a young girl from the temple and her maids to find him. Disappointingly, the prince never sees the Little Mermaid and doesn't even realize that it was she who initially saved his life. The mermaid became melancholy and asked her grandmother if humans could live forever. Her grandmother explains that humans have a much shorter lifespan than mermaids (about 300 years), but have eternal souls that live in heaven, while mermaids, when they die, turn into sea foam and cease to exist.

The mermaid longing for her prince and eternal soul visited the Sea Witch who lived in the dangerous zone of the ocean. The witch is willing to help her by selling her a potion that will give her legs in exchange for her voice (her tongue), because the Little Mermaid has the most enchanting voice in the entire world. The Witch warns the Little Mermaid that once she becomes human, she will never be able to return to the sea, drinking this potion will make her feel like there is a sword piercing her body. When she recovers, she will have two human legs and be able to dance like no human has ever danced before; However, the pain of losing her tail would never leave her: she would constantly feel like she was walking on sharp knives and her legs would bleed terribly. Furthermore, she will only gain a soul if she wins the prince's love and marries him, because then part of his soul will flow into her. Otherwise, at dawn on the first day after marrying someone else, the Little Mermaid will die of a broken heart and dissolve into sea foam on the waves. After agreeing to the arrangements, the Little Mermaid swam to the surface near the prince's castle and drank the potion. The liquid looked like a sword piercing her body and she fainted naked on the shore. She is found by the prince, enchanted by her beauty and grace, even when he discovers that she is mute. Most of all, he loved watching her dance, and she danced for him even though every step was painful. Very quickly, the Little Mermaid became the prince's favorite companion and accompanied him on many outings. While she was mute, he confided his deepest thoughts and feelings to her, but he never loved her. When the prince's parents encourage him to marry the neighboring princess in an arranged marriage, the prince tells the Little Mermaid that he will not do so because he does not love the princess. He goes on to say that he can only love the young woman in the temple, who he believes saved him. It turns out that the neighboring kingdom's princess is the temple's lady, as she was sent to the temple to study.

The prince declared his love for her and the royal wedding was immediately announced. The prince and princess held a new wedding ceremony on the wedding boat and the Little Mermaid's heart was broken. She thought about all she had sacrificed and all the pain she had endured for the prince. She despaired at the thought of the death that awaited her, but before dawn, her sisters came out of the water and brought her a dagger that the Sea Witch had given them in exchange for long, beautiful hair. If the Little Mermaid kills the prince and lets his blood flow down her feet, she will become a mermaid again, all suffering will end and she will live out her life under the ocean with her family. However, the Little Mermaid cannot bring

herself to kill the sleeping prince with his new bride, and she throws the dagger and herself into the water just as dawn breaks. Her body dissolved into foam, but instead of ceasing to exist, she felt the warmth of the sun and discovered that she had transformed into a shining, ethereal earth spirit, daughter of the air . As the Little Mermaid ascended into the atmosphere, she was greeted by other girls, who told her that she became like them because she fought with all her heart to gain an immortal soul. Because of Little Mermaid's sacrifice, she has the opportunity to do good deeds throughout her life (300 years like a mermaid) and at the end of her life she will receive a soul and go to heaven.

Critical Analysis:

One of Hans Christian Andersen's most intricate and captivating fairy tales is "The Little Mermaid" (1837). "The Little Mermaid" is both the classic fairy tale and a fascinating inversion of the fairy-tale genre, and deciphering its many layers and implications will need some serious study. rather than about the happiness she will necessarily enjoy with the prince throughout her life when she enters the human world. "The Little Mermaid" as a story about love, about immortality, about altruism, or about religion (the mermaid wants to "live" forever by spiritual means or Supernatural)

It can also be viewed in the perspective of feminist interpretation of the story, according to which the price young women must pay for marriage and motherhood (the intense pain in the lower body that the mermaid must endure if you want to join the prince) One of the reasons "The Little Mermaid" is such a rich story is because it invites these and other interpretations. It may be simplistic to see the Little Mermaid's actions as motivated solely by love, especially since she seems to desire "something more," something beyond, and this is reflected right from the beginning of the story when we know that she is like that. More calm and cares more than her five sisters, and that she has a statue of a handsome young man as the only decoration in her private garden. This could be interpreted as a sign that she longs for love - but it also reflects her interest in humans and the human world on the ocean's surface. In the final analysis, therefore, we should avoid reductive interpretations of the story, because "The Little Mermaid" is a rare and real thing: a text that contains many different meanings beneath its symbols and plot details. It is more than a love story, more than a tragedy, more than a fantasy, more than even a "simple" fairy tale.

LORD DUNSANY - THE HOARD OF THE GIBBELINS

About the Author:

Edward John Moreton Drax Plunkett, 18th baron of Dunsany (born July 24, 1878, London—died Oct. 25, 1957, Dublin) was an Irish dramatist and storyteller, whose many popular works combined imaginative power with intellectual ingenuity to create a credible world of fantasy. Educated at Eton and Sandhurst, Dunsany served in the South African War and World War I. His first book of short stories was *The Gods of Pegana* (1905); his first play, *The Glittering Gate*, was produced by the Abbey Theatre in Dublin in 1909; and his first London production, *The Gods of the Mountain*, at the Haymarket Theatre in 1911. As in his more than 50 subsequent verse plays, novels, short stories and memoirs, in these works Dunsany explored in a richly coloured prose mysterious kingdoms of fairies and gods; he also introduced a characteristic element of the macabre.

Summary:

“The Hoard of the Gibbelins” is a fantasy short story by Irish-British writer Lord Dunsany. It was first published in *The Sketch* in London and in *The Book of Wonder* in 1912. It was also republished in the anthology *The Spell of Seven*, edited by L. Sprague de Camp. It recounts the exploits of Alderic, a knight of the Order of the City, in finding and stealing a legendary treasure trove of precious stones that, according to rumors, will be found in Gibbelins castle.

These strange creatures live on a land chained to the Earth across the ocean river and they have built a tower at the narrowest point to attract humans, whom they feed on. Alderic, acting on contradictory advice, captures a dragon and rides it to the riverbank. He swam in the river, spent the night breaking into the so-called treasure cave with a powerful pickaxe, and found precious stones. But Gibbelins found him, captured him, and killed him immediately; Dunsany ends the story rather abruptly at this point, saying “the story is one of those without a happy ending”.

Critical Analysis:

Lord Dunsany’s story “The Hoard of the Gibbelins” offers a social critique of human greed. Although it depicts the Gibbelins as monsters, eating people and living apart from the

world, its main goal is to show readers that the men in the story are people filled with evils in their misery. Obsession with wealth. For although the Gibbelins possessed wealth beyond imagination, they only used it to support themselves; a basic need of all living creatures, while humans only desire to possess treasure. Gibbelins's depiction may be morbid, but it shows that Gibbelins had little interest in wealth beyond its basic purpose of providing food.

To them, "the only known use of their ridiculous wealth was to draw a constant supply of food into their stores", unlike men who wished to possess wares, jewelry and gold just because of greed. The fact that a "small trace" of rubies ensures an adequate food supply demonstrates the greed of men, that they will pursue precious gems to the death. Dunsany criticizes men's greed, as his depictions of men focus entirely on acquiring Gibbelins' wealth through improper means such as theft. Although these creatures may resemble monsters, their intention to steal people's wealth demonstrates people's innate evil nature, not the other way around.

The story not only demonstrates the persistent greed of men, that they will continue to collect jewelry despite the knowledge of certain death, but also demonstrates the ongoing nature of this greed.

In fact Gibbelins could "send spies into the cities of men every hundred years to see how avarice was increasing, and the spies always returned to the tower and said" that continue with force, showing how corrupt men continue to be. Human nature never changes; Throughout history, men have become more and more insatiable in their desire for wealth. Their greed doomed them to death, but they continued to covet wealth above all else. Dunsany satirizes this greed not only through his depiction of Gibbelins attracting men by scattering jewels, but also by killing off his protagonist at the end, clearly showing the men's materialism and how will he bring them down? By reversing the roles of man and monster, Dunsany critiques human nature, finding it lacking in decent basic principles.

ANNE MCCAFFREY - THE SMALLEST DRAGONBOY

About the Author:

Anne Inez McCaffrey (1926–2011) was an American-born Irish writer, best known for the Dragonriders of Pern science fiction series. Early in McCaffrey's forty-six-year career as a writer, she became the first woman to win a Hugo Award for fiction and the first to win a Nebula Award. Her 1978 novel *The White Dragon* became one of the first science fiction books to appear on the *New York Times* bestseller list. In 1999, she was the recipient of the Margaret A. Edwards Award, honoring her lifetime contribution to writing for teens. In 2005 the Science Fiction and Fantasy Writers of America named McCaffrey its twenty-second Grand Master, an annual award to living writers of fantasy and science fiction. She was inducted into the Science Fiction Hall of Fame in 2006.

Summary:

Anne McCaffrey is one of the most famous science fiction authors. She has served as Grand Master of the Science Fiction and Fantasy Writers Association and has received several prestigious awards, including induction into the Science Fiction Hall of Fame, the Margaret A. Edwards Award for Writing for Young People and the Golden Pen Award. In 1968, she was the first woman to win the Hugo Award for fiction, and she became the first woman to win the Nebula Award the following year.

“The Smallest Dragonboy” is a middle-grade short story set on Pern, a planet besieged approximately every 250 years by Threads, deadly silver spores that fall from the Red Star and devour all organic matter muscles on their way. To combat Threads, fire-breathing dragons “impress” hopeful dragon riders and fly away in Threadfall, turning the spores into harmless ash. The story takes place in the same universe as McCaffrey's Dragonriders of Pern series, which began in 1967. The series includes a total of 24 novels and two short story collections. McCaffrey died in 2011, at the age of 85, after a stroke. After his death, another of Pern's novels was published: *Dragon's Code* (2018), written by his daughter, Gigi McCaffrey. The narrative “The Smallest Dragonboy” is taken from her short story collection *A Gift of Dragons* (2002). The narrative centers on Keevan, an aspirant dragonrider candidate who, because of his little stature, is frequently mocked and longs to impress a dragon on his first Hatching Day in order to prove himself.

Critical Analysis:

In the short story “The Smallest Dragon Boy” by Anne McCaffrey, a boy named Keevan faces a difficult situation. Set on the imaginary planet Pern, young Keevan aspires to earn the revered title of Dragon Rider to protect his planet from the deadly Red Star. However, his age and small stature caused the leaders of the Weyr to question his ability to become a dragon rider and made him a frequent subject of teasing from the tyrant Beterli.

Throughout the story, Keevan’s determination and perseverance help him overcome the many conflicts he faces and prove that he is truly a worthy dragon rider. Early in the story, we discover that one of Keevan’s major conflicts involves an older boy named Beterli. This older boy constantly bullied Keevan and gave him trouble. For example, as they walk toward the hatching site, Beterli “sets the pace of the spanking just to embarrass him, the youngest dragon boy”.

Instead of giving up and complaining about his circumstances, Keevan showed his determination by simply working twice as hard as any boy his age to prove that he could do it. On multiple occasions, Keevan also became the target of hurtful comments from Beterli. Beterli says things like “Maybe if you run fast enough, you can catch a dragon” and “You can’t even see through an egg”. Most people would let those words get to their ears and give up, but not Keevan. Keevan continually antagonizes Beterli by responding and using words like, “You better make sure a dragon sees you this time, Beterli.” Are you about to exceed the age limit? “. . .

Time and time again, we see Keevan continue to strive to become a dragon rider despite all odds. As the story progresses, the odds continue to stack against Keevan. Not only did he have physical limitations and problems with Beterli, but Weyr leaders also began to question whether the young men should attend Imprint at all. Words like “Why waste four to five years fighting a dragon until its rider grows up” and “Let the children wait” causes internal conflict within Keevan as he begins to worry about whether or not he will be allowed to witness this hatching process. This was one of the rare occasions where Keevan’s confidence began to waver. However, he continues to believe that he can impress a dragon and is willing to become a dragon rider. The final confrontation between Keevan and Beterli occurs when Beterli begins taunting Keevan about the “news” spreading in the Weyr Settlement. Showing confidence and

determination once again, Keevan does not give in to Beterli's games but instead gets into a physical fight with the bully.

As a result of this physical altercation, Keevan was "hit" with a shovel handle by Beterli and was left with numerous painful wounds. Anyone else could have reported it to Beterli as soon as he was well enough to do so, but that wasn't Keevan's first reaction. Instead, Keevan tries to cover for Beterli by thinking that "he cannot bring himself to gossip about Beterli and force him to withdraw from his candidacy". This shows the kindness and confidence Keevan has in himself. Keevan's injury may prevent him from participating in the memorial ceremony because he is too injured to walk. One might think the story is over and Keevan will have to wait another year to impress a dragon. This is not the case. Once again we see Keevan's perseverance and determination. As soon as he heard the buzzing sound that signaled the hatching process had begun, he immediately thought: "That's the impression that counts!" This was his chance to show everyone...that he, Keevan, was worthy of being a dragon rider".

Despite being in extreme pain, Keevan still managed to pull himself to the Hatching Ground, proving that his strength lies not in his size but in himself. As "the men of the Weyr watched, amused and surprised by this harsh choice that could not be forced" (p.132), Keevan finally realized that he had been chosen by a bronze dragon. In the end, Mende's quote: "I like to believe that dragons see human hearts" proves true. Facing the many challenges he encountered, instead of running away from them, made Keevan a stronger and more confident boy. Throughout the story, he proves that he can handle any situation without ever losing his kindness and integrity. This, combined with his perseverance to achieve his long-held dream of becoming a dragon rider, allowed Keevan to impress a coveted bronze dragon.

UNIT III

J.K.ROWLING, JOHN TIFFANY AND JACK THORNE - HARRY POTTER AND THE CURSED CHILD

About the Author:

J.K. Rowling (born July 31, 1965, Yate, near Bristol, England) British author, creator of the popular and critically acclaimed Harry Potter series, about a young sorcerer in training.

After graduating from the University of Exeter in 1986, Rowling began working for Amnesty International in London, where she started to write the Harry Potter adventures. In the early 1990s she traveled to Portugal to teach English as a foreign language, but, after a brief marriage and the birth of her daughter, she returned to the United Kingdom, settling in Edinburgh. Living on public assistance between stints as a French teacher, she continued to write.

John Richard Tiffany OBE (born c. 1971) is an English theatre director. He directed the internationally successful productions *Harry Potter and the Cursed Child*, *Black Watch* and *Once*. He has won 2 Tony Awards, an Olivier Award, a Drama Desk Award and an Obie Award. Tiffany was brought up in Marsden, near Huddersfield, England. As a youth, he participated in the Huddersfield Choral Society Youth Choir and held jobs at Boots UK and a restaurant. He initially studied biology at Glasgow University, but switched to classics and drama. Tiffany's theatrical background is in "developing and directing new plays at Scottish theaters". He was literary director at Edinburgh's Traverse Theatre from 1997 to 2001. He then began his working association with Vicky Featherstone, becoming associate director at UK new writing touring theatre company Paines Plough, from 2001 to 2005, where Featherstone was artistic director.

Jack Thorne is a British-born writer who currently writes for theatre, film, television and radio. His theatre credits include *Hope* and *Let The Right One In*, both directed by John Tiffan; *Junkyard*, a Headlong, Rose Theatre Kingston, Bristol Old Vic & Theatr Clwyd co-production; *The Solid Life of Sugarwater* for the Graeae Theatre Company and the National Theatre; *Bunny* for the Edinburgh Fringe Festival; *Stacy* for the Trafalgar Studios; *2nd May 1997* and *When You Cure Me* for the Bush. His adaptations include *The Physicists* for the Donmar Warehouse and *Stuart: A Life Backwards* for Hightide.

About the Play:

Harry Potter and the Cursed Child is a play written by playwright Jack Thorne, directed by John Tiffany and based on the original story by Harry Potter author J.K. Rowling. The story begins nineteen years after the Battle of Hogwarts in the closing scene at King's Cross Station from the final book, Harry Potter and the Deathly Hallows. In this story, we see Harry struggle to connect with his second son Albus, while also maintaining his position as Head of Magical Law at the Ministry of Magic. After receiving information about an illegal time camera, Harry works with Minister of Magic Hermione Granger (who is married to his best friend and brother-in-law, Ron Weasley) to find him. The play becomes an exploration of Harry's relationship with his second son and a chase through the past to save the future. When referring to the decision to turn the story into a play, Rowling said that she "believes that when audiences see the play they will agree that it is the only suitable vehicle for the story." Jamie Parker from The History Boys has been cast as Harry Potter, Noma Dumezweni as Hermione Granger and Paul Thornley as Ron Weasley. The casting of black actress Dumezweni as Hermione initially received much praise and attention. Although the character Hermione Granger is portrayed as white in the film, author J.K. Rowling tweeted in response to Dumezweni's choice "Canon: brown eyes, curly hair and very intelligent. White skin never made clear. Rowling loves black Hermione." The play officially premiered on 30 July 2016 at the Palace Theatre, London to international rave reviews, followed by the release of a special rehearsal script the following day. Sales of the plot books were very successful, selling more copies than the original Harry Potter books in less than a day. The play is expected to make its Broadway debut in 2018.

Summary:

The book begins at King's Cross Station, with Harry and Hermione's respective children, Albus Potter and Rose Granger-Weasley, arriving at Hogwarts for the first time. Albus was more afraid of breaking family tradition and being sorted into Slytherin than Gryffindor. In Hogwarts Express, Albus befriends Scorpius Malfoy, son of Draco Malfoy. Scorpius was sorted into Slytherin, then, completely unexpectedly, Albus Potter was sorted into Slytherin. Rose was sorted into Gryffindor and became popular because Albus showed no special magical aptitude, thus increasing the gap between her and her cousin Albus. Scorpius and Albus were friends, but rumors of Scorpius's birth made him an outcast.

Draco Malfoy is tormented by rumors that Voldemort used a time turner to impregnate his wife Astoria to give birth to Scorpius. He asks Harry Potter to declare that all time cameras have been destroyed. Later, Harry is visited by Amos Diggory and his niece Delphi, each of whom wants Harry to go back in time to the Triwizard Tournament and save his son, Cedric, as he is an innocent victim of Lord Voldemort. During the holiday season, Harry came to give Albus a gift: his own blanket. The gesture seemed empty; Albus and Harry argue about Albus's difficulties at school and Harry says that sometimes he wishes Albus wasn't his son. Albus leaves Hogwarts and Harry's scar begins to hurt for the first time in nineteen years. Albus and Scorpius offer to help Amos and Delphi Diggory by using the Time Turner to prevent Cedric's death by saving him from winning the Triwizard Tournament. They use Polyjuice Potion to steal the time turner from the Ministry of Magic and sabotage Cedric during the first round of the Triwizard Tournament. Harry and Draco discover Albus and Scorpius outside Hogwarts when they are transported back to the present, as the Time Turn has a time limit of five minutes.

After being warned by the centaur Bane about the "dark cloud" surrounding his son, Harry told Albus to stay away from Scorpius. The next day, the intervention of time produced small changes. Ron is married to Padma Patil, Hermione is a teacher at Hogwarts and Albus is now a Gryffindor. They go back in time to sabotage Cedric's second tournament mission. When they return to the future, Scorpius cannot find Albus and is informed by Headmaster Umbridge that Harry Potter was killed in a failed coup against the school during the Battle of Hogwarts; Albus didn't go out. Scorpius goes to see Severus Snape, who in this story is still alive, to ask for help. Scorpius explains that Harry Potter is alive and that Voldemort is dead in another world. Snape leads them to the resistance base, the Order of the Phoenix. They use the Time Turner to return to the Triwizard Tournament and Albus is prevented from casting spells on Cedric. When they returned, the Dementors arrived and sucked out Hermione and Ron's souls. Rogue was also killed. Scorpius goes back in time and finds Albus alive. Scorpius wants to destroy the Time Turner. They deliver it to Delphi but realize that she is not Diggory; she is the daughter of Lord Voldemort. Delphi wants Albus to travel back in time to bring Voldemort to power by humiliating Cedric, or else she will kill Scorpius. She takes them back to the maze in the third mission and tortures Scorpius, but is attacked by Cedric, claiming it is part of the tournament. Delphi, Albus and Scorpius restore the time turner and Delphi destroys it. They stopped for an unknown amount of time. Albus and Scorpius discover that they have been transported to the day

Harry's parents died. Delphi was intended to prevent Voldemort from trying to kill Harry in the first place, so that when he killed Harry, the curse did not reverse. Albus and Scorpius send a message to Harry in the present through the baby blanket Harry gives Albus with their date and location. Draco actually hid a time turner, and Harry, Ginny, Draco, Ron, and Hermione travel back in time to the date: , the night before Halloween 1981.

When they arrive, Harry transforms into Voldemort to lure Delphi. Delphi explains to him that she is the child of Voldemort and Bellatrix Lestrange's love affair. The transformation began to fade and Delphi realized that it was Harry and not Voldemort. They duel and Albus helps his father defeat Delphi. They then hear the real Voldemort has come to kill Harry's parents and realize they cannot interfere or risk changing the future. Harry witnesses his parents being murdered. In the present, Scorpius asks Rose Granger-Weasley on a date but she declines but gives him hope for the future. Harry pledges to be a better father and explains that Dumbledore and Snape are wonderful but flawed men and that he should not feel obligated to live up to their achievements. Harry and Albus were filled with hope for their relationship.

Themes:

The Past: The past is a central theme of the plot because so much depends on what the characters remember and what they have the opportunity to change. Harry spends much of the play reflecting on his own childhood while considering how best to care for his child. So the past becomes a method to better understand personality. The plot revolves around Albus and Scorpius's adventures with the Time Turner; we watch the changes they make and also watch them undo those changes. However, the boys learn that the past should never be changed, even if it is for moral reasons, which is why Albus cannot save Craig Bowker Jr. although he is also an alternate, all the same as Cedric Diggory. Albus and Scorpius realize that Cedric's death is an important part of history that they cannot change, and they are forced to let him die on his own account. However, Albus tells Cedric that his father loves him, showing his new appreciation for the rules of the past: they cannot change the past, but they can ensure that they have You can help others feel loved by accepting their fate.

Father-Son Relationship:

One of the similarities between Albus and Scorpius is their messy relationship with their father. When Albus arrived at Hogwarts and was sorted into Slytherin, he began to feel unworthy

of the names his father gave him. Their relationship turned cold, leading to arguments and ending with Harry admitting that sometimes he wished he wasn't his son. Ultimately, they both agree that they are complex people who need specific love and attention from each other to see themselves fully. Draco and Scorpius' relationship is a little different; Scorpius admired and loved his father. He knows his father is raising him in a loving environment that he did not have as a child. They became closer after the death of Scorpius' mother, Astoria. In the end, even though the Potters' relationship was unstable, Albus still trusted Harry. Albus sends a message to Harry in the future, telling him where in history to go and help him, not knowing that another Time-Turner exists. He sent the message with faith that his father would find a way to save him. As the play ends, Albus and Harry pledge to work harder on their relationship and each takes a small step toward understanding the other.

Parenting:

For Harry and Draco, being parents is difficult; in Harry's case, he had no father, and Draco's father, Lucius, was a difficult man. Harry and Draco both raised their children the way they thought best, but both tried to give them what they wanted at that age, instead of raising them according to their needs. As their adventure progresses, they realize that they need to spend time with their children so they can give them the specific love they need. Draco is a single father, heartbroken by his wife's death, making it difficult for him to communicate meaningfully with Scorpius. When Draco and Harry arrived at Godric's Hollow with the other adults, Ginny and Harry rushed to hug Albus. Draco tells Scorpius that they can kiss if Scorpius wants, and they enter into an awkward hug that doesn't last long, demonstrating the difference in approach to physicality in the two families. Fathers and sons alike learn from each other as they find new ways to connect as father and son.

Rumors:

Rumors play a big role in the story. Rumors of the Time Turner's existence led to the Delphi Conspiracy which involved Amos Diggory trying to save his son's life. The entire plot is based on this rumor. However, some rumors are less significant. The rumor that Scorpius is Voldemort's son is unfounded and negatively affects Scorpius' social life. Overheard conversations and rumors eventually cause the characters to act without fully understanding their circumstances; Albus and Scorpius act on Amos Diggory by confirming the rumors of the Time-

Turner, ironically wanting to change the past because of the suffering caused to Scorpius by the rumor of his relationship with Voldemort. Living up to the legacy: Albus is miserable at the beginning of the play because he has to live up to his father's legacy. Harry Potter was a famous wizard who defeated the world's most powerful dark wizard at the age of seventeen, and Albus felt he had nothing to show for it. He is neither a star student nor a successful Quidditch player. Named after two famous wizards, Albus Dumbledore and Severus Snape, Albus Severus' family name often feels more like a challenge to be overcome than an honor to remember them by. Harry then tells Albus that he should never feel obliged to maintain the same level of greatness as these two wizards - Snape and Dumbledore are two great wizards who also have their own flaws.

Companionships:

The companionships within the play are both a subject of bliss and sorrow. Harry Potter's part within the trio brings him consolation, but it moreover draws envy from Draco Malfoy and, amusingly, his possess spouse. The bonds of companionship moreover cast an desire on Harry's children to have a gather of companions, and in spite of the fact that Albus features a profound bond with Scorpius, they frequently feel as in case they are outsiders together instead of prevalent. Eventually it is the quality of these fellowships that leads to the vanquish of dark powers, reflecting the extreme message of the Harry Potter arrangement.

Concealment and Double dealing:

Numerous characters within the play conceal their personality or their genuine inspirations. Scorpius, Albus, and Delphi utilize polyjuice elixir to disguise as Harry, Ron, and Hermione separately in arrange to pick up get to to the Service of Enchantment to take the Time-Turner. Be that as it may, Delphi too conceals her genuine personality as the girl of Voldemort and imagines to be a portion of the Diggory clan to control the boys into helping her journey to bring back Voldemort's rule. In spite of the fact that duplicity is utilized basically by the adversary, the guardians moreover misdirect their children with their reasonings behind the choices they make in attempting to keep the boys absent from each other.

As a play, the stage directions serve as our primary narrator, emphasizing for the reader and the actors the crucial gestures, facial expressions, and (occasionally) inner thoughts of the

characters. The point of view is not tied to one specific character, and the audience is shown scenes in which the main characters are absent.

Tone and Mood:

The tone of Harry Potter and the Cursed Child is similar to that of the Harry Potter novels; an adventure story that blends both light comedy and drama. Protagonists and Antagonists: Albus and Scorpius are the main characters of the play; The most obvious villains are Delphi and Voldemort, but the boys' fathers, Harry and Draco, often stand in the way of the protagonists' happiness, often unintentionally becoming villains for their sons.

Great Conflict:

Separated and unhappy with their father, Albus Potter and Scorpius Malfoy steal an illegal time turner from the Ministry of Magic to save a boy named Cedric Diggory from being killed on command of Voldemort in the past. To save Cedric, the boys must travel to 1995, when Albus's father is in his fourth year at Hogwarts.

Climax:

After saving Cedric, Albus and Scorpius change history and have Lord Voldemort defeat Harry Potter at the Battle of Hogwarts. After returning the timeline to normal, they discover that Delphi is actually Lord Voldemort's daughter. She uses the Time Turner to go back and stop Voldemort from killing Harry Potter in the first place, but is stopped by Scorpius, Albus, and their parents.

Foreshadowing:

Foreshadowing occurs at three key moments in the play. Rumors that Voldemort has a son (suspected to be Scorpius Malfoy) foreshadow the surprise ending that the child exists but is actually a girl, Delphi. Bane's prediction that Albus is surrounded by a dark cloud foreshadows the anger and resentment that will drive him to try to change the past. Ultimately, Harry's recurring dreams of Voldemort's voice foreshadow an alternate reality where Voldemort is alive and rules the wizarding world.

Euphemism:

Scorpius and Albus continually underestimate the impact of change over time, cavalierly returning to the past and making small changes, each time surprised by their impact. For

example, when the boys prevent Cedric from successfully completing his first task, they return to the future and are surprised to learn that not only are Ron and Hermione not married, but their children also do not exist at and they don't have either same profession. All this happened because they failed to realize the ripple effect of changing a small factor in the past.

Allusions:

The room is filled with allusions to the original seven Harry Potter books. For example, in the first scene, Ginny tells Albus to run straight into the wall of the Platform. That was the advice Molly Weasley gave Harry during his first year at Hogwarts. Images and Stage directions often describe the magic that will come to life on stage. The lyrical style of stage direction gives readers a sense of the magic that will take place on stage, allowing them to use their imagination to create the magic of the stage. There are a lot of fantastical elements that you don't see in a traditional play: spells, dementors, flight, fire, wind, chases on top of trains, etc.

Paradox:

A major paradox in Harry Potter and the Cursed Child is that Cedric's attempt to save innocent lives leads to the deaths of others. Albus's meddling with time not only resulted in the death of his own father in alternate versions of the past, but also resulted in the very real murder of Craig Bowker due to his alliance with Delphi.

Parallelism:

Albus and Scorpius' journey to Hogwarts parallels Harry's own journey when he is his age. Although not of equal importance, both of their journeys involve dangerous obstacles, dark magic, and encounters with Voldemort. The parallel between Harry and Albus helps us see the similarities between them at the end of the play.

Personification:

J.K. Rowling has stated in several interviews that in imagining the creatures known as "Dementors", she was seeking to create a living embodiment of depression. These creatures personify hopelessness and hopelessness that ultimately deprive people of happiness and, ultimately, their souls.

UNIT IV

J.R.R. TOLKIEN - THE HOBBIT

About the Author:

J.R.R. Tolkien wrote popular books of fantasy fiction. The most famous of his books are *The Hobbit* and *The Lord of the Rings*. John Ronald Reuel Tolkien was born on January 3, 1892, in South Africa. At age 4 he moved with his family to Great Britain. Tolkien graduated from Oxford University in 1915. Soon afterward he left to fight for the British in World War I. In 1925 Tolkien began teaching at Oxford. His classes dealt with the roots of the English language. He studied old fables, myths, and legends. During this time Tolkien began writing fantasy stories. Part of this writing included making up an entire language called Elvish. The characters called elves in Tolkien's stories speak this language. Tolkien published *The Hobbit* in 1937. He wrote it partly to amuse his four children. The main character of the book is a short, furry-footed creature called a hobbit. The story takes place in a fantasy world called Middle-earth.

The Lord of the Rings, published in 1954 and 1955, also takes place in Middle-earth. This novel is sometimes divided into three parts: *The Fellowship of the Ring*, *The Two Towers*, and *The Return of the King*. Tolkien died on September 2, 1973. He had started another book about Middle-earth, called *The Silmarillion*, but did not finish it. Tolkien's youngest son, Christopher, published this book in 1977.

Summary:

The Hobbit, or *There and Back Again* is a children's fantasy novel by the English author J. R. R. Tolkien. It was published in 1937 to wide critical acclaim, being nominated for the Carnegie Medal and awarded a prize from the New York Herald Tribune for best juvenile fiction. The book is recognized as a classic in children's literature and is one of the best-selling books of all time, with over 100 million copies sold. Set in Middle-earth, *The Hobbit* tells the story of the titular hobbit, home-loving Bilbo Baggins, who teams up with wizard Gandalf and the thirteen dwarves of Thorin's Company to set out to rescue the dwarves' treasure and home from the dragon Smaug. During his adventure, Bilbo leaves his bucolic rural setting behind and enters more dark land. The narrative is presented as a picaresque or episodic quest, with new monsters and threats being introduced every few chapters as Bilbo travels throughout the terrain. By embracing his shady, romantic, fey, and daring sides and using his cunning and common

sense, Bilbo achieves a new level of maturity, skill, and knowledge. The Battle of Five Armies, when a number of the creatures and characters from previous chapters reappear to fight, is where the plot comes to a head.

The story's main themes revolve around heroism and personal development, as well as military issues. Because of these themes, several commentators believe that Tolkien's personal experiences during World War I had a significant influence on the plot. Although the author's love in mythology and fairy tales, as well as her scholarly understanding of Germanic philology, are frequently cited as influences, more contemporary literature, such as adventure stories and William Morris's writings, also had an impact. The book's commercial and critical success gave the publisher hope, and they asked for a sequel. Tolkien made retroactive modifications for *The Hobbit* as he worked on *The Lord of the Rings*, its successor. The second edition included these minor but important adjustments. Minor revisions were made in later editions, which also reflected Tolkien's evolving conception of the world that Bilbo wandered into. The book has always been in print.

Critical Analysis:

The story's main focus is on Bilbo Baggins, the protagonist, and his development. Psychologically speaking, this maturity journey—where Bilbo develops a strong sense of self and self-assurance in the outside world—may be viewed as a *Bildungsroman* as opposed to a conventional quest. This subject of maturing maturity and capability also reflects the Jungian concept of individuation, as the author juxtaposes Bilbo's personal growth against the dwarves' stunted development. As a result, although Gandalf has a paternal influence on Bilbo from an early age, it is Bilbo who eventually becomes leadership of the party—a truth that the dwarves could not bear to admit. An analogy to the “underworld” is the hero emerging from it with a boon (like the ring or Elvish weapons) that helps his civilization; this is thought to fit the legendary archetypes Joseph Campbell describes regarding male coming-of-age and initiation. Chance draws comparisons between the growth and development of Bilbo in relation to other characters and a Christian interpretation of *Beowulf*, as well as the ideas of righteous versus immoral kingship drawn from the *Ancrene Wisse* (which Tolkien had written on in 1929). Chance draws comparisons between the growth and development of Bilbo in relation to other characters and a Christian interpretation of *Beowulf*, as well as the ideas of righteous

versus immoral kingship drawn from the *Ancrene Wisse* (which Tolkien had written on in 1929). Though he agrees with her that there are “self-images of Tolkien” throughout his fiction, Shippey remarks that Bilbo is nothing like a king and that Chance’s talk of “types” just muddies the waters. She is also correct to view Middle-earth as striking a balance between creativity and scholarship, between “Germanic past and Christian present.”

One interpretation of the story’s main lesson is that greed and selfishness may be overcome. While the theme of greed appears frequently in the book, with many of the episodes originating from the simple desire of one or more of the characters for food (trolls eating dwarves, or dwarves eating Wood-elf fare) or for beautiful objects, like gold and jewels, it is only through Thorin’s interaction with the Arkenstone that greed, along with its attendant vices of “coveting” and “malignancy,” fully emerges in the narrative and serves as the moral core of the story. A very old dwarven artifact, the Arkenstone, is stolen by Bilbo, who then tries to ransom it to Thorin in exchange for peace. But Thorin betrays the Hobbit as a betrayer, letting go of all the assurances and “at your services” he had previously given. In order to aid those in more need, Bilbo ultimately gives up the precious stone and the most of his portion of the riches. In the *Silmarillion*, Tolkien further delves into the theme of jewels inspiring such extreme greed that those who covet them become corrupted. Tolkien’s imagined etymologies also establish a relationship between the words “Arkenstone” and “Silmaril”. The *Hobbit* makes use of animistic ideas. The idea that everything has intelligence similar to that of humans, including inanimate items and natural phenomena like storms or tides, as well as living things like animals and plants, is known as animism and is a key concept in anthropology and child development. In *The History of The Hobbit*, John D. Rateliff refers to this as the “Doctor Dolittle Theme” and uses the numerous talking animals as evidence for this claim. These sentient creatures include anthropomorphic goblins and elves, as well as ravens, a thrush, spiders, and the dragon Smaug. In addition to pointing out that animism can also be seen in Tolkien’s other works, Patrick Curry describes *The Hobbit*’s “roots of mountains” and “feet of trees” as a linguistic change from the inanimate to the living. Tolkien believed that the concept of animism was intimately related to the development of human mythology and language: “The earliest men who spoke of ‘trees and stars’ had radically different perspectives on the world. They believed that there were mythological creatures around. They saw everything in the universe as “myth-woven and elf-patterned.”

C.S. LEWIS - THE CHRONICLES OF NARNIA: THE LION, THE WITCH AND THE WARDROBE

About the Author:

Clive Staples Lewis (1898–1963) was one of the intellectual giants of the twentieth century and arguably one of the most influential writers of his day. He was a Fellow and Tutor in English Literature at Oxford University until 1954, when he was unanimously elected to the Chair of Medieval and Renaissance Literature at Cambridge University, a position he held until his retirement. Lewis wrote more than thirty books, allowing him to reach a vast audience, and his works continue to attract thousands of new readers every year. C. S. Lewis's most distinguished and popular accomplishments include *Mere Christianity*, *Out of the Silent Planet*, *The Great Divorce*, *The Screwtape Letters*, and the universally acknowledged classics in *The Chronicles of Narnia*. To date, the Narnia books have sold over 100 million copies and been transformed into three major motion pictures.

About the Novel:

Based on the 1950 novel *The Lion, the Witch, and the Wardrobe*, the first published and second chronological novel in the children's book series *The Chronicles of Narnia* by C. S. Lewis, *The Chronicles of Narnia: The Lion, the Witch, and the Wardrobe* is a 2005 high fantasy film directed by Andrew Adamson. He co-wrote the screenplay with Ann Peacock and the writing team of Christopher Markus and Stephen McFeely. The movie is the first in the *Chronicles of Narnia* movie franchise. Buena Vista Pictures Distribution handled distribution, while Walden Media and Walt Disney Pictures produced the film. As Peter, Susan, Edmund, and Lucy Pevensie, four British children evacuated to the countryside during the Blitz, William Moseley, Anna Popplewell, Skandar Keynes, and Georgie Henley play them. They discover a wardrobe that leads to the fantastical world of Narnia, where they team up with the lion Aslan (voiced by Liam Neeson) against the forces of the White Witch (Tilda Swinton). After being chosen for the Royal Film Performance, *The Chronicles of Narnia: The Lion, the Witch, and the Wardrobe* had its world debut on December 7, 2005. It was then released in theaters on December 8 in the UK and December 9 in the US.

Summary:

The Pevensie children—Peter, Susan, Edmund, and Lucy—are evacuated from London to Professor Kirke’s country residence during an air raid during World War II. Lucy finds a closet during a game of hide-and-seek, and when she goes inside, she finds herself in a fantastical winter setting. She meets Mr. Tumnus, a faun, who informs her that she is in Narnia. Lucy is lulled to sleep by Tumnus with a flute melody; upon her awakening, he informs her that Narnia has been cursed by the White Witch to experience perpetual winter and never celebrate Christmas; any humans they come across are to be delivered to her. Lucy is sent back home by Tumnus, who is unable to give her over, and she discovers that not much time has elapsed since the real world. Edmund and Lucy later make their way back through the closet. After meeting her, Edmund informs the White Witch about Tumnus. If he takes his siblings to the Witch, she will grant him kingdom and Turkish delight. Lucy tells Peter and Susan in the actual world, but Edmund lies out of anger. But according to Professor Kirke, Lucy is being honest.

After breaking a window by mistake, the siblings hide in the wardrobe and go into Narnia as they run from the housekeeper. They learn that Tumnus has been captured by the Witch, and they encounter talking beavers who inform them that Aslan intends to return and take back control of Narnia. They also learn of a prophesy that states that when two sons of Adam and two daughters of Eve occupy the thrones of Cair Paravel, the Witch’s reign will end. Edmund slips off to see the Witch, who is incensed that he did not bring his brothers with him. Edmund visits Tumnus in prison after she sends wolves to locate the kids. The Witch turns Tumnus to stone as the kids and beavers manage to flee.

When Father Christmas appears to Peter, Lucy, Susan, and the beavers, it is an indication that the Witch’s power is waning. He equips them with weapons so they can defend themselves: he gives Susan a magical horn, Peter a sword and shield, and Lucy a dagger and a cordial that can heal any wound. Once the trio escapes Maugrim’s wolves, they arrive at Aslan’s camp, where it is discovered that he is indeed a lion. Lucy and Susan are ambushed by two wolves, but Peter kills Maugrim. The Aslan’s troops rescue Edmund. When the Witch travels to Aslan’s camp to claim Edmund, Aslan offers himself in plain sight. Lucy and Susan witness the Witch killing Aslan that evening and sending an army to massacre his soldiers. Edmund pushes Peter to assume leadership. There is a battle in the morning between both forces. Citing magic beyond the Witch’s comprehension, Aslan rises from the dead and leads Susan and Lucy to the Witch’s

castle in order to release the terrified captives. After using his sword to break the witch's wand in order to save Peter, Edmund suffers a fatal wound; however, Aslan kills the Witch when reinforcements arrive. Lucy's kind words cure Edmund, and the Pevensies are crowned with the titles King Edmund the Just, Queen Lucy the Valiant, Queen Susan the Gentle, and King Peter the Magnificent. After fifteen years, the grown-up siblings go after a white stag. They come across the lamppost that Lucy observed upon arriving in Narnia. They return via the wardrobe, and since so little time has elapsed in their world since their departure, they revert to being kids. Professor Kirke queries their reason for being in the closet. After Peter states that he wouldn't believe them, he says, "Try me." Lucy makes another attempt to open the wardrobe in a scene during the credits, but Professor Kirke informs her that he has already tried and that they will most likely return to Narnia unexpectedly.

Critical Analysis:

The classic children's book *The Lion, the Witch, and the Wardrobe* draws inspiration from early fantasy works by Victorian authors such as William Morris and George MacDonald (the latter of whom had a significant impact on C. S. Lewis) as well as from the groundbreaking children's books written by E. Nesbit.

In fact, Nesbit's Bastable children—who appear in several of her books, including *The Story of the Treasure Seekers*—were a source of inspiration for the Pevensie children. "What might Christ become like if there really were a world like Narnia, and He chose to be incarnate and die and rise again in that world as He actually has done in ours?" is a hypothetical question that Aslan, a fabrication, attempts to answer. This is by no means an allegory. In summary, Lewis disavows the notion that the novels of Narnia are allegories because Aslan would need to "represent" Jesus in order for them to be considered allegorical. However, he doesn't; if Narnia had existed and a god had chosen to live among humanity, he would be Jesus. This may be compared to the difference between a metaphor and a simile: a metaphor is one thing that is the other, yet a simile is similar to an allegory since one thing is like another.

Aslan is the Narnian counterpart of Jesus, not the same as Jesus (allegory). It's possible that many readers won't notice the difference, but it's important to remember that C. S. Lewis is the author of a number of works that define allegory. He wrote *The Allegory of Love*, a comprehensive academic treatise about allegory in the Renaissance and Middle Ages. Readers

who are influenced by Lewis's Christianity and his refusal to accept his children's books as "mere" allegories for Christianity in favor of something more potent and direct may argue with his classification here and conclude that what he is describing is a distinction without a difference.

But for the sake of argument, let's stick with animals and fiction from the middle of the 20th century to discover an example of clear-cut allegory: *Animal Farm* by George Orwell (1945). There are undoubtedly some minor distinctions between Lewis's treatment of Aslan in the *Chronicles of Narnia* and Orwell's work, in which animal characters "stand in" for human counterparts.

Despite this, Lewis uses the novel *The Lion, the Witch, and the Wardrobe* to further the Christian narrative by drawing on the tale of salvation through a godlike figure (Aslan's sacrifice on the Stone Table and his subsequent resurrection are obviously meant to invoke the Crucifixion and Resurrection of Jesus Christ). But what happens if the Christian portion of the tale isn't "sold" to us? Does the novel's only significance come from its ability to serve as an allegory, or whatever term we might use in place of that word?

The novel's widespread appeal, despite the growing secularization of society, can be partially attributed to its abundance of desire fulfillment and escape. The entire concept of a doorway to an alternate reality represents the kids' actual flight from a grim wartime world (where the threat of bombing during the Blitz has given way to a pretty boring rural life with a professor) into a magical and adventurous world full of beautiful snow.

Children in the early 1950s were still experiencing rationing and austerity, even though *The Lion, the Witch, and the Wardrobe* was released five years after the Second World War ended. Delight that Edmund receives—his thirty pieces of silver for betraying his siblings, of course—must have seemed like an almost unachievable feast.

Even the way the book ends—the four kids finding out that no time has passed since they left Narnia—reminds us of the potency of a strong dream in which we wake up feeling as though we have "lived" an intense, prolonged experience—only to find out it's only the following morning.

UNIT V

BRANDON SANDERSON - MISTBORN: THE FINAL EMPIRE

About the Author:

Brandon Sanderson grew up in Lincoln, Nebraska. He lives in Utah with his wife and children and teaches creative writing at Brigham Young University. His bestsellers have sold 32 million copies worldwide and include the Mistborn saga; the Stormlight Archive novels; and other novels, including *The Rithmatist*, *Steelheart*, and *Skyward*. He won a Hugo Award for *The Emperor's Soul*, a novella set in the world of his acclaimed first novel, *Elantris*. Additionally, he completed Robert Jordan's *The Wheel of Time*®. Visit his website for behind-the-scenes information on all his books.

Summary:

American fantasy novelist Brandon Sanderson is the author of *Mistborn: The Final Empire*, sometimes referred to as just *Mistborn* or *The Final Empire*. It is the first book in the *Mistborn* trilogy, which was released by Tor Books on July 17, 2006. *The Well of Ascension* and *The Hero of Ages* followed in 2007 and 2008, respectively.

This narrative is set in a dystopian-like society with red sun, brown leaves, and treacherous adoration of everyone but their dictator/god. There is also terrible mist all around. The people in the general public are afraid to venture outside in this, but many nobility are Mistings, gifted by the Lord Ruler with the ability to burn Allomantic metals. This power allows its wielders to burn one or all of them; the latter are referred to as Mistborns. After a millennium of suppression, the Skaa, a peasant group, have finally found hope in a new uprising spearheaded by the extremely rare and half-Noble Skaa Mistborn.

Three years before the story begins, Kelsier, a half-skaa thief, learned he was Mistborn and managed to escape the Lord Ruler's harsh prison camp, the Pits of Hathsin. His new mission was to overthrow the Final Empire by stealing its treasury and bringing down its economy. He went back to Luthadel, the capital city of the Final Empire.

At the start of the book, Vin, a mistreated and cautious street child, is taken on by Kelsier's group after his brother Marsh informs Kelsier that she is a Mistborn. To hone her

Allomantic abilities, Vin is trained by Kelsier's crew to burn pewter for physical strength, tin for sensory enhancement, and steel and iron for a restricted kind of telekinesis over metal. In addition, she is tasked with spying on the nobility by going to lavish parties in Luthadel, the capital and epicenter of the last empire. She assumes the identity of Valette Renoux, who is the niece of Lord Renoux, a nobleman who serves Kelsier's crew.

She meets and falls in love with Elend Venture, the heir to House Venture, the most influential aristocratic house in Luthadel, during these balls. After assuming their separate house titles, Elend disobeys the restrictions of nobility culture and works with his aristocratic companions to create a better society in secret.

By starting a house war among the nobility and then bringing in an army of Skaa, Kelsier intends to overthrow the city. Once in charge, he intends to use the Lord Ruler's stockpile of atium—a rare metal that is vital to the Final Empire's economy—to topple the government of the empire.

Through the assassinations of numerous influential nobility and the recruitment of roughly 7,000 soldiers, the gang is successful in inciting a house war. But when the soldiers misbehave and attack a minor Final Empire garrison in the hopes of receiving divine protection from Kelsier—who has been spreading tales about his “supernatural” powers—roughly three quarters of the men are killed. Kelsier smuggles the remaining men into Luthadel with the intention of carrying out the mission. Unfortunately, Marsh is found and appears to have been killed. Lord Renoux and his estate are taken by the Final Empire's police force, the Canton of Inquisition, and he is taken to be executed. Steel Inquisitors, seemingly unbreakable Allomancers with steel spikes shoved through their eyes, make up this Canton. In a spectacular encounter in the city center of Luthadel, Kelsier is slain by the Lord Ruler himself, despite the fact that his crew manages to escape the majority of Renoux's company and kill an Inquisitor. Even if it seems like these things have derailed Kelsier's plan, it turns out that his true intention was to become a martyred symbol of hope for the superstitious skaa populace of Luthadel. In response to his death, the skaa populace rises up and, with Kelsier's army's assistance, overruns the city.

It was said that the Lord Ruler's weakness lay in the “Eleventh Metal” that Kelsier had acquired. Before he passed away, he had tried to discover its full potential. Before he passed

away, he was unable to complete the task, so Vin did it. Vin visits the imperial palace with the Eleventh Metal in order to assassinate the Lord Ruler. She is taken prisoner by the Canton of Inquisition and imprisoned to be tortured, but her devoted servant Sazed saves her. Feruchemy is a mystical discipline that he uses to help Vin escape and retrieve her belongings. It is discovered that Marsh is still alive, having been transformed into a Steel Inquisitor; he kills and betrays his fellow Inquisitors. Vin battles the Lord Ruler, whom she recognizes as none other than his advisor Rashek, who had murdered the Hero and replaced him with a supremely strong Allomancer and Feruchemist, endowing him with unfathomable healing abilities and perpetual youth. The Lord Ruler is killed by Vin with a spear, and in his final words, he foretells a terrible catastrophe for her. Elend is able to prevent a complete breakdown of society by bringing Luthadel together under a new democratic administration, even when the Final Empire falls.

CASSANDRA CLARE - THE MORTAL INSTRUMENTS: CITY OF BONES

About the Author:

Cassandra Clare (Judith Rumelt-birth name) (July 27, 1973) was born to American parents in Tehran, Iran and spent much of her childhood travelling the world with her family, including one trek through the Himalayas as a toddler where she spent a month living in her father's backpack. She lived in France, England and Switzerland before she was ten years old. After college, Cassie lived in Los Angeles and New York where she worked at various magazines and even some rather suspect tabloids where she reported on Hollywood stars. She started working on her Young Adult novel City of Bones in 2004, inspired by her favorite city, Manhattan.

Summary and Analysis:

The first installment of New York Times bestselling author Cassandra Clare's urban fantasy series, The Mortal Instruments, is called City of Bones. First published in 2007, the book takes place in contemporary New York City and has been translated into Bulgarian, Hebrew, Polish, Japanese, and Hebrew, among other languages. It is the first volume in The Mortal Instruments' initial trilogy, which also contains the books City of Glass and Ashes.

When Clary and her closest friend Simon Lewis visit the Pandemonium club, they witness a lad with blue hair steal into a storage with a girl while being followed by two other boys, one of whom appears to be carrying a knife. Clary chases the group and sends Simon for assistance. She sees the boy dead in the storeroom before she disappears. Later, Simon shows up with a bouncer and asks Clary why she's by herself. When she sees that nobody else can see the others, she gets it.

The following day, Clary's mother Jocelyn says they are spending the summer in the country, at her friend Luke's house, after moving from New York. The choice bothers Clary, who doesn't know much about her mother or her relatives. Clary brushes off Simon's comment that he saw thin, white scars on Jocelyn's shoulders and back. Clary meets Jace, one of the lads from the previous night, during a poetry reading with her friends. In private, he tells her about demon-hunters known as Shadowhunters or Nephilim. Clary's ability to see entities from the Shadow World thanks to her Sight makes Jace argue that she is not a "mundane," the term used

to describe common humans. Jocelyn calls Clary and cries for her to tell Luke that “he” has discovered her and to not return home. It finishes too soon.

When Clary gets back to her chaotic home, her mother has left. A demon attacks her, but she defeats it with Jace’s Sensor, a gadget Shadowhunters use it to find demon energy. Clary is taken by Jace to the Shadowhunters’ local headquarters, the “Institute,” where she meets Isabelle, Alec, and Hodge, their tutor. Clary is not injured when Jace touches her with a stele to demonstrate her Nephilim ancestry. Steles are weapons that mark Shadowhunters with angelic runes that give them their powers, yet they do no harm to any Nephilim.

Upon their return to the residence, Jace and Clary run upon Madame Dorothea, the neighbor with the teleportation gateway. Clary rushes through the portal with Jace behind her in search of her mother. When they arrive to Luke’s bookshop, Simon is there looking for Clary. All three of them conceal. Luke reappears carrying two men, Pangborn and Blackwell, whom Valentine had sent to question Luke over the Mortal Cup—a talisman that all parties had been after. Luke refuses to talk to them or get in the way of Valentine’s intentions, claiming he has no idea where Jocelyn hidden the Cup.

After speaking with Hodge, Clary, Jace, and Simon learn of the Circle—a Shadowhunters organization that Valentine founded in an effort to eradicate all Downworlders—vampires, werewolves, faeries, warlocks, and others—that Valentine’s wife, Jocelyn, had joined when she was younger. In reality, Valentine is the father of Clary. Alec and Isabelle’s parents were former Circle Members, as was Jocelyn. Luke was a Shadowhunter and Valentine’s parabatai, the other half of a sacred tie among Shadowhunters. When Clary and Jace visit the Silent City, the Silent Brothers inform them that warlock Magnus Bane has implanted a mental barrier that keeps her from remembering the Shadow World.

Clary meets Magnus at a party he is throwing. He claims that although Jocelyn requested that his spell be left in place to safeguard Clary, it is too intricate to take out and will eventually wear off. Simon disobeys Isabelle’s advice and consumes a blue beverage during the celebration that turns him into a rat. Simon is taken away by vampires who believe him to be one of their own, but Clary and Jace save him and turn him back into a human. That evening, to commemorate Clary’s sixteenth birthday, Jace takes her on a midnight picnic in the Institute’s

greenhouse, where he gives her a kiss. She retreats when Simon enters their space. Jace treats her cruelly because he is hurt.

Clary surmises that the Cup is concealed in one of Madame Dorothea's tarot cards as her memories start to come back. After Madame Dorothea is taken over by the demon Abaddon, who is disguising himself as her, tries to seize the Cup from Clary. With Simon's help, she manages to get away and makes her way back to the Institute, where Hodge gives Valentine the Cup and an unconscious Jace. Valentine tells Jace and Clary that he's his son, which makes them both unhappy because they were trying to get close. Valentine seduces Jace into traveling back to their native Idris with him. When Jace declines, Valentine smashes the Cup behind him and leaves through a portal with the Cup. Alec recuperates with Magnus Bane's assistance, while Jace and Clary receive recognition for their trip.

RICK RIORDAN - PERCY JACKSON AND OLYMPIANS: *THE LIGHTNING THIEF* (BOOK ONE)

About the Author:

Richard Russell Riordan, Jr., was born on June 5, 1964, in San Antonio, Texas. He attended North Texas State University (now University of North Texas) in Denton. He then transferred to the University of Texas at Austin, from which he graduated with bachelor's degrees in history and English. He received his teacher's certification from the University of Texas at San Antonio. Riordan taught in middle schools in Texas and California. After teaching for about 15 years, he quit the profession to dedicate himself to writing full-time.

Summary and Analysis:

The Lightning Thief, written by American fantasy-adventure author Rick Riordan in 2005, is his first book intended for young adults and is based on Greek mythology. One of the best-selling books for young adults of the year was *Percy Jackson & the Olympians*, the first novel in the series. After publishing the book, Riordan wrote other books and spin-off series, which led to the creation of the Camp Half-Blood Chronicles media brand. A film adaptation of the book was released to United States theaters on February 12, 2010. The Disney+ series *Percy Jackson and the Olympians* adapts *The Lightning Thief* in its first season, which began December 19, 2023.

Twelve-year-old Percy Jackson is a dyslexic and ADHD youngster from New York City. One of the chaperones, Mrs. Dodds, transforms into a Fury and assaults him when they are visiting the Metropolitan Museum of Art as a class. Mr. Brunner, who is eventually revealed to be Chiron, Percy's favorite teacher, gives him a magical sword-pen so he may fight her. Once the academic year concludes, Percy travels to Long Island with his mother Sally. Grover, Percy's school buddy, reveals himself to be a satyr and issues a warning. Sally is attacked by a minotaur at a summer camp and vanishes in an instant. The beast is killed by Percy using one of its own horns. As he gets used to camp life, he meets Luke and Annabeth among other demigods. He is attacked by a hellhound while playing capture the flag, but Chiron saves him and Poseidon, the deity, then claims him. Percy learns from Chiron that Percy's birth was a breach of the promise made by the three eldest male gods—Poseidon, Zeus, and Hades—not to have children. He is the second person to break the oath; the first was Thalia, the Zeus daughter. Monsters sent by Hades

killed her. The recent theft of Zeus's master lightning bolt and this have led to a great deal of mistrust among the gods. Percy is given the task of finding Zeus' lightning bolt. Grover and Annabeth go with him into the domain of Hades, who is thought to be the most likely culprit. Luke's flying sneakers and Chiron's magic sword Anaklusmos are brought by Percy. To see Hades, the three of them go to Los Angeles. They encounter attacks from the Furies, Medusa, Echidna, and Chimera along the route. When they do a favor for the deity Ares, he rewards them with a supply-filled bag and safe passage to Nevada, where the Lotus-eaters have stopped them. Percy gains greater knowledge about the world of the Greek gods, his allies, and his abilities.

Grover is almost pulled into Tartarus by Luke's flying shoes in Hades' domain. At last, the injured company encounters Hades, who charges Percy with taking his Helm of Darkness and discloses that it has also been mysteriously taken. If Hades does not get his helm back, he will kill his prisoner Sally and bring the dead back to life. The crew comes to the realization that Ares has been manipulating them all when Percy discovers the missing master bolt inside Ares's rucksack. Percy re-connects with Ares on the seashore after they narrowly avoid the Underworld and issues a challenge to a duel. After a protracted and difficult battle, Percy prevails, and he hands the Furies the Helm of Darkness. Hades understands that Percy isn't the master bolt or the helm thief, and returns Sally home. On Mount Olympus, Percy visits his father Poseidon and returns the master bolt to Zeus. After a successful return to Camp Half-Blood, Percy relishes the remainder of his summer. But on the final day of camp, he and Luke enter the woods, where Luke reveals himself to be the actual thief of Zeus's bolt and Hades' helmet, acting on Kronos' orders. Ares, who was driven by power, had been tricked by Kronos into joining the plot. Luke discusses why he thinks the gods should be deposed because they are too careless and make bad rulers. When Percy declines his invitation to join him, Luke tries to kill him with a scorpion. Percy faints after being stung. He is offered the option to return home for the academic year or to stay at camp when he wakes up. He chooses to live with his mother during the academic year. Grover and Annabeth depart from the camp as well.